

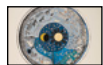
# resilience



TEACHING GUIDE



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4 Rebecca Gloria-Jean Baird



5 Mary Anne Barkhouse



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7 Rebecca Belmore



8 Jaime Black



9 Lori Blondeau



10 Heather Campbell



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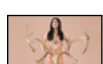
13 Hannah Claus



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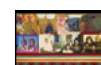
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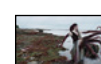
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Visit [resilienceproject.ca/en/artists](https://resilienceproject.ca/en/artists) to access **Resilience** artworks and artist statements.

MAWA is located on Treaty No. 1 territory, the original lands of Anishinaabeg, Ininiwak, Anishinewak, Dakota and Dene peoples, and the National Homeland of the Red River Métis. Our drinking water is sourced from Shoal Lake 40 First Nation on Treaty No. 3 territory. Our electricity is mostly produced by power plants stationed along the Nelson River on Treaty No. 4 and Treaty No. 5 territories. MAWA is committed to redressing the harms of the past and present through the transformative power of visual art.

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resilience

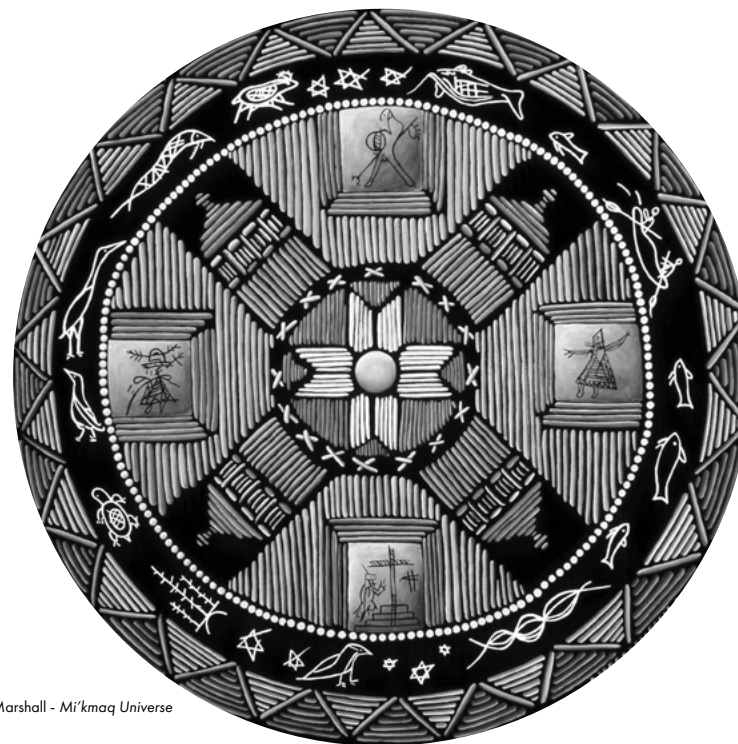


## PURPOSE OF THE TEACHING GUIDE

The purpose of this guide is to assist teachers, from kindergarten to grade 12, in integrating Indigenous themes, knowledge, history and contemporary realities into the classroom. The **Resilience** art cards can be used to spark dialogue, questioning, critical thinking, research and understanding. They can also be used to help students create their own original artworks and develop an awareness and connection with contemporary Indigenous visual art. The suggested discussion points and activities are meant to engage learners with the artwork, introduce ideas that the artwork expresses, and develop an understanding of how art reflects culture and diverse identities that have Indigeneity at their centre.

The **Resilience** art cards will introduce students to artworks by Indigenous women visual artists in Canada who work in a variety of forms and mediums. For too long, our artistic role models have been colonial, historical and exclusively male. The **Resilience** art card images can be used to expose students to a wide range of time-honoured and contemporary art practices, create pride in artists who create in this time and place, and celebrate Indigenous cultural producers.

By using these art cards, you are doing important and essential work. You are responding to Call to Action #62 of the Truth and Reconciliation Commission of Canada:<sup>1</sup> *We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to: Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve participants.*<sup>2</sup> You are validating the experiences and traditions of your Indigenous students, and instilling respect and understanding for Indigenous Peoples in students of all backgrounds.



Teresa Marshall - Mi'kmaq Universe

For most Canadians, the intergenerational understanding of Indigenous histories and culture has been influenced by the Hollywood movies of the 1950-60s. Known as “Westerns”, these movies presented the Indian Wars of the Central Plains and Indigenous resistance to colonization as negative. This narrow racist view has resulted in stereotyping of Indigenous Peoples. It has also given rise to pan-Indigenous Plains teachings, art and ceremonial practice. In geographic areas where Indigenous Peoples experienced significant cultural loss, teachings and practices may be borrowed from other Indigenous groups. For example, the Plains version of the pow wow dance is now found across North America. (Elder Albert McLeod, 2019)

<sup>1</sup> Between 2010 and 2014, the Truth and Reconciliation Commission of Canada (TRC) organized multiple national and community events to compile the testimonies of Indian Residential School Survivors. The 2015 Final Report includes 94 Calls to Action (or recommendations) to redress the legacy of residential schools and advance the process of Canadian reconciliation.

<sup>2</sup> Truth and Reconciliation Commission of Canada: Calls to Action (2015).

# INTRODUCTION

## CONTEXT OF THE ARTWORK

The artworks reflect the perspectives of diverse Indigenous women artists. They were created over a period of 50 years in response to the artists' life circumstances. Each artist in this set of art cards is identified by her specific Indigenous Nation: Look at a map of pre-contact Indigenous language territories.<sup>3</sup> When engaging with the artwork, consider the artist's place of origin. How do her place of origin and her culture impact the artwork? Also consider what was happening in social and political spheres at the time of creation, such as the expansion of the human rights movement, important amendments to the Indian Act, the Meech Lake Accord, the Idle No More campaign and calls for a National Inquiry into Missing and Murdered Indigenous Women and Girls.

To gain more insight into the artworks and the artists, teachers are encouraged to watch the video *Lee-Ann Martin Curator's Talk: Resilience National Billboard Exhibition*<sup>4</sup> and read the curatorial essay *The Resilient Body*<sup>5</sup> and these two art magazine articles, *Nationwide Public Art Project to Feature 50 Indigenous Women*<sup>6</sup> and *Taking Back the Territory*.<sup>7</sup>

## HOW TO

There are many ways to engage with the artworks in this set of cards. The cards can provide students with a window into each artist's self-expression and cultural understanding. They can be used to inspire students' own creative explorations and artmaking experiences. The art cards can also incite questions and discussion for inquiry-based learning on subjects outside the visual arts, including social studies (Treaties and land ownership), language arts (identity and sense of place), math (pattern-making), science (environmental stewardship) and more.

This teaching guide is in no way definitive; it originates in Manitoba, which is the home of many Plains cultures. While this guide reflects a Prairie Indigenous cultural lens, facilitators can adapt their content and activities to reflect the Indigenous perspectives of their territory in combination with other available pedagogical resources.

This guide offers teaching strategies and loose lesson plans with themed project and assignment suggestions. It is not intended to follow a linear sequence. Lessons can be modified for curriculum relevance, age appropriateness, prior knowledge, lived experience and urgency. They can evolve, year after year, with increasing complexity, deeper understanding and impactful actions.

The Sacred Hoop (also known as the Medicine Wheel) is suggested as a guide for ongoing learning and appreciation of the interconnectedness of all things. "There are many versions of medicine wheel teachings. These teachings vary from one community to another but there are some foundational concepts that are similar between the various medicine wheel teachings."<sup>8</sup> The circle is divided into quadrants symbolizing the medicine of the four directions (east, south, west, north) and other relationships expressed in sets of four. Learning can also be represented by a four quadrant circle: "Wisdom is achieved by first **becoming aware** of the learning through all the senses, requiring the learning to be introduced to the students in multiple modalities. Understanding is achieved by providing students with enough time to solidify the learning so that they are able to **replicate the learning**. A deeper understanding is achieved by students relating to the learning at a deeper level to become knowledgeable to the point that they are able to **apply the learning** in any situation. To say that the students have achieved wisdom requires that they are able to **create some action** with the learning and teach it to others."<sup>9</sup>

<sup>3</sup> Reconciliation Education, Turtle Island Map (Pre-Contact Linguistic Groups), *4 Seasons of Reconciliation*.

<sup>4</sup> MAWA Programs, "Lee-Ann Martin Curator's Talk: Resilience National Billboard Exhibition," [vimeo.com/mawawpg](https://vimeo.com/mawawpg) (2018).

<sup>5</sup> Lee-Ann Martin, "The Resilient Body," [resilienceproject.ca](https://resilienceproject.ca) (2018).

<sup>6</sup> Leah Sandals, "Nationwide Public Art Project to Feature 50 Indigenous Women," [canadianart.ca/news](https://canadianart.ca/news) (Mar. 16, 2018).

<sup>7</sup> Borderviews, "Taking Back the Territory," [bordercrossingsmag.com](https://bordercrossingsmag.com) (June 2018).

<sup>8</sup> Susan Manitowabi, "The Medicine Wheel Teachings" in Chapter 6, Conclusion - Braiding, *Historical and Contemporary Realities: Movement Towards Reconciliation*, [ecampusontario.pressbooks.pub](https://ecampusontario.pressbooks.pub) (2018).

<sup>9</sup> Dr. Nicole Bell, "Teaching by the Medicine Wheel: An Anishinaabe framework for Indigenous education," [edcan.ca/articles](https://edcan.ca/articles) (June 9, 2014).

## CULTURAL APPROPRIATION

Some forms of appropriation (not cultural) are generally accepted in contemporary art, particularly when an everyday object or image from popular culture is recontextualized by an artist to make a point.<sup>10</sup> Rosalie Favell's *I awoke to find my spirit had returned* [Card 19] is an example of appropriation in art. But cultural appropriation is not acceptable.

"Cultural appropriation is the act of taking from someone else's culture without their consent. This can include using aspects of traditional knowledge or cultural expressions, as well as particular music, dances, regalia, cuisine, symbols, ceremonies, artistic expressions and so on. Cultural appropriation often reflects a racialized power imbalance between two cultures, the taking of culture — rather than the consensual sharing of it — which often, in turn, involves exploitation of one group over another. Cultural appropriation disregards the sacred meanings and stories associated with those practices or items that are being taken. In Canada, the appropriation of Indigenous culture by white, non-Indigenous peoples is rooted in colonization. Critics of cultural appropriation note that, in many cases, it has been used in ways that either perpetuate negative attitudes about Indigenous peoples or celebrate and romanticize them. Moreover, appropriation separates people, their history and lived experience, from cultural symbols, literatures and objects, many of which hold sacred meaning."<sup>11</sup>

Be respectful towards Indigenous art forms and artists. Talk about cultural appropriation in the classroom. *Cultural Appropriation*<sup>12</sup> (grades 4-7), *Indigenous Arts Protocols*<sup>13</sup> and *Indigenous Protocols for the Visual Arts*<sup>14</sup> are good resources. Teach students to learn from, be inspired by and respond to an artwork without taking from the artist by imitating their work. Guide students in create something from their own hearts and experiences.

Encourage them to be authentic in their creative choices by asking questions such as: Why is that color important to you? How do you connect with that particular symbol? How can you choose a symbol that represents you?<sup>15</sup> When exploring artistic mediums or techniques that represent the style of a particular artist or culture, acknowledge its source by referencing the artist and their Nation or community of origin. For example, students could use Heather Campbell's *Nuliayuk in Mourning* [Card 10] to inspire their own wet on wet watercolour artworks depicting the effects of pollution. When titling and displaying their artworks, it would be respectful to mention the source of their inspiration (for example, *[title] after Heather Campbell*).

## NOTE

- This guide uses post-contact concepts and modern interpretations of Indigenous languages: terms such as "Mother Earth", "sacred" and "Medicine Wheel" are modern constructions. Colonization resulted in incalculable damage to Indigenous knowledge systems. With the help of Knowledge Keepers and community members, much has been safeguarded and is primarily being shared using the English language of the 21<sup>st</sup> century.
- This guide, along with images of all 50 **Resilience** artworks and artist statements, is available online for easy teacher and student access. It also includes links to references, resources and templates for quick lesson planning. Visit **resilienceproject.ca**.
- The web links to external resources provided in this teaching guide are not intended to be exhaustive. Please verify the links before sharing them with your students to ensure that the sites are functional, relevant and appropriate. Hard-to-find sites may be accessible through the website archive at Wayback Machine <https://archive.org>.

<sup>10</sup> "Appropriation (art)", [wikipedia.org](https://en.wikipedia.org/wiki/Appropriation_(art)).

<sup>11</sup> "Cultural Appropriation of Indigenous Peoples in Canada," [theacanadianencyclopedia.ca](https://theacanadianencyclopedia.ca) (2018; last edited 2020).

<sup>12</sup> Simon Rose, *Cultural Appropriation*, Indigenous Life in Canada: Past, Present, Future Series, Beech Tree Books (2018).

<sup>13</sup> Ontario Arts Council, "Indigenous Arts Protocols," [youtube.com/@OntarioArts](https://youtube.com/@OntarioArts) (2006).

<sup>14</sup> Canadian Artists' Representation / Le Front des artistes canadiens (CARFAC), *Indigenous Protocols for the Visual Arts*, [indigenousprotocols.art/resource-guide](https://indigenousprotocols.art/resource-guide) (2021).

<sup>15</sup> Janet Taylor, "Considering Cultural Appropriation in the Art Classroom," [theartofeducation.edu](https://theartofeducation.edu) (2020).

# WAYS OF LOOKING

The following is a list of looking activities intended to engage students, spark curiosity, and facilitate interpretation and discussion. Teachers can use them to introduce a visual art lesson, to inspire work in other artistic disciplines, as a springboard for research and writing, or to illustrate concepts in other disciplines such as math, science and social studies. Looking is also a worthwhile activity in and of itself... simply engaging in a looking activity with one art card a month for the entire school year will expose students to artworks by Indigenous women artists and the mediums and concepts the artworks address.

## SIMPLE OBSERVATION

- Look at this artwork closely and write down 5 things you see. What is the first thing you notice in the artwork? What else do you observe? What interests you most about this artwork?
- Allow students 5 minutes to look at the image of an artwork. Ask them to try memorizing what they see. Together, students list everything they can collectively remember about the artwork to reconstruct it as a whole. Which details or aspects were overlooked?

## PUZZLES

Invite students to carefully consider a small portion of an image before seeing how it fits into a whole. Colour print an image of an artwork that contains lots of interesting details (**Resilience** artworks are available online!<sup>16</sup>), then cut it into pieces, making sure there is something significant in each. Divide students into pairs or small groups, with each group receiving a piece of the puzzle. Ask students to study their pieces and describe what they're seeing to the other groups, then have the students assemble the puzzle and discuss.<sup>17</sup>

## JUMPING IN

To help younger students look at an artwork, invite them to study an image, "Then ask them to imagine jumping right into it! Where would they like to land?

Why? What else would they see once they got into the picture? Ask them to think about all of their senses."<sup>18</sup> What would they hear and smell? What could they taste? What could they touch and how would it feel?

## VISUAL THINKING STRATEGIES<sup>19,20,21</sup>

At any grade level, teachers can use Visual Thinking Strategies (VTS) to inspire discussion about any of the artworks. This method requires no prior knowledge of art, the artwork or the artist. It is a simple but effective way to initiate meaning-making. The VTS method encourages careful examination of the artwork and purposeful description. It gives ownership of the artwork description to the students and develops their ability to describe verbally what they notice. In combination with the teaching of new art vocabulary, including the elements and principles of art, it allows them to examine the work in detail. With VTS, students begin to access their prior knowledge and experience, become more confident in looking at and talking about unfamiliar artworks, and develop their ability to "read" artworks. Their observations will become more and more complex and sophisticated.

The teacher asks students a series of three questions as they look at an image:

- **What's going on in this picture?** After each student's response, paraphrase what the student has said to validate their thinking, confirm that they are understood, or help clarify their comments. As students mention particular areas of the artwork, help to direct the students' attention by pointing to the areas being discussed.
- If the student needs to elaborate in order to make their observations clearer, the teacher should ask: **What do you see that makes you say that?**
- If the comments on that particular student's "noticing" wind down, the teacher should ask: **What else can we find?**

<sup>16</sup> MAWA, *Resilience - Artists*, [resilienceproject.ca/en/artists](http://resilienceproject.ca/en/artists).

<sup>17</sup> Amanda Heyn, "Slow Looking and 5 Other Simple Activities to Enhance Your Students' Ability to Analyze Art," [theartofeducation.edu](http://theartofeducation.edu) (2015).

<sup>18</sup> Amanda Heyn, "Slow Looking and 5 Other Simple Activities to Enhance Your Students' Ability to Analyze Art," [theartofeducation.edu](http://theartofeducation.edu) (2015).

<sup>19</sup> VTS is an inquiry-based teaching method developed by Abigail Housen and Philip Yenawine.

<sup>20</sup> Visual Thinking Strategies, [vimeo.com/vtsvimeo](https://vimeo.com/vtsvimeo).

<sup>21</sup> Milwaukee Art Museum Teacher Resources, "Visual Thinking Strategies (VTS)," [teachers.mam.org/collection/teaching-with-art/](http://teachers.mam.org/collection/teaching-with-art/).



During this activity, the teacher is encouraged to act only as a facilitator and not play the role of “expert”, even if they have prior experience with the artwork. It is their job to remain neutral and open to new ideas and observations. As the discussion continues, paraphrase each student’s observations and make connections with the observations of other students.

## DISCUSSION QUESTIONS

- What is the first thing you notice in this artwork and why? What do you see now that you did not see when we first started looking at this piece? What made you notice it now?<sup>22</sup>
- What do you see? Look at this detail or section of the artwork. What things do you recognize in this artwork? What things seem new to you? What does this artwork remind you of?
- What do you think is happening in this artwork? Who are the people and what are they doing? What is the setting (time and place)?
- What would it be like to live in this artwork and why?
- What words would you use to describe this artwork and why?
- How do you think the artist made this artwork? What materials did they use? How would you describe the lines in this picture? The shapes? The colours? The textures? Which objects seem closer to you? Further away?
- What do you think this artwork is about? What is the main idea? Why do you think the artist might have made this artwork? What did the artist want to communicate?
- What title would you give this artwork and why? When you learned the actual title, did it seem to fit or were you surprised?
- What questions do you have about what you see? What would you ask the artist about this artwork, if they were here?
- What do you think is worth remembering about this artwork?
- If this artwork tells a story, who or what is the main character? When and where do you think the story takes place? Tell the story of what you see. If we could hear one thought from someone or something in this work of art, what might that thought be?



Jackie Traverse - *Harvesting the Hair of Mother Earth* (detail)

## ART DESCRIPTION AND DRAWING<sup>23</sup>

How would you describe an artwork to a person who has not seen it? Have students work in pairs. Allow 15 minutes for one person (who has an art card in hand) to describe the artwork using only words (no pointing!) to a partner who draws according to the description, in an attempt to reproduce the artwork. Encourage the describers to notice and describe all the details and practise using the elements of art language. When done, reveal the original artwork to the drawers for comparison and have the partners switch roles.

<sup>23</sup> Cindy Ingram, “Super Fun Art Description and Drawing Activity for Developing Language Skills,” (2017), [artclasscurator.com](http://artclasscurator.com).

<sup>22</sup> Milwaukee Art Museum Teacher Resources, “Inquiry,” [teachers.mam.org/collection/teaching-with-art/](http://teachers.mam.org/collection/teaching-with-art/).

# WAYS OF LOOKING

## WRITING + ART

The Milwaukee Art Museum's book *Look, Write, See: Activities for Teaching Writing and Looking at Art* contains adaptable writing activities to get students engaged in writing inspired by art. The book can be purchased<sup>24</sup> or downloaded.<sup>25</sup> The individual writing activities<sup>26</sup> are also available on the museum's website.

## KINETIC TRANSLATIONS

- Create an Art Tableau. Reenact an artwork using your body in space. For example, pose like the characters and/or make the shapes you see in the artwork using your body. Shoot and print an 8x10 photo of the art tableau to present alongside the original piece for comparison. Talk about how it felt to become part of the artwork.
- Use facial expressions and body movements to communicate what the artwork feels like.
- Create the sounds you would hear if you were immersed in the artwork.
- Create a dance inspired by the artwork.
- Converse about the artwork using only miming gestures.

## COMPARE AND CONTRAST

Use the collection of **Resilience** art cards to make comparative observations. Consider commonalities and differences in topics such as style, theme, subject matter, symbols, mood, medium, art elements, year of production, the artist's place of origin, etc. For example:

- Categorize the artworks within the Four Directions according to the artist's place of origin (Northern, Eastern, Southern and Western regions).
- Find the artworks of the artists who are from your region or who work in your vicinity.
- Juxtapose two art cards and chart your findings in a Venn diagram.<sup>27</sup> Here are a few suggested pairings:

- Card 41 Jane Ash Poitras, **Fort Chip Future**  
Card 40 Daphne Odjig, **The Indian in Transition**
- Card 42 Annie Pootoogook, **Cape Dorset Freezer**  
Card 3 Shuvina Ashoona, **Summer Sealift**
- Card 6 Christi Belcourt, **This Painting is a Mirror**  
Card 34 Nadia Myre, **Meditations on Red**
- Card 8 Jaime Black, **Untitled**  
Card 9 Lori Blondeau, **Asiniy Iskwew**
- Card 10 Heather Campbell, **Nuliajuk in Mourning**  
Card 48 Jackie Traverse, **Harvesting the hair of Mother Earth**
- Card 14 Dana Claxton, **Baby Girlz Gotta Mustang**  
Card 37 Shelley Niro, **The Rebel**
- Card 43 Sherry Farrell Racette, **Ancestral Women Taking Back Their Dresses**  
Card 27 Nadya Kwandibens, **Concrete Indians - 10 Indigenous Lawyers**
- Card 19 Rosalie Favell, **I awoke to find my spirit had returned**  
Card 46 Jessie Short, **Wake Up!**
- Card 22 Melissa General, **Nitewaké:non**  
Card 31 Meryl McMaster, **Dream Catcher**
- Card 24 Maria Hupfield, **Waaschign**  
Card 35 Jade Nasogaluak Carpenter, **(That's A-Mori)**
- Card 28 Mary Longman, **Warrior Woman: Stop the Silence!**  
Card 16 Dayna Danger, **Big'Uns - Adrienne**
- Card 33 Lisa Myers, **through surface tension**  
Card 23 Tanya Harnett, **Paul First Nation - 2005 Wabamum Clean-up Site of a 700,000 Litre Oil Spill**

<sup>24</sup> Milwaukee Art Museum Docents, *Look, Write, See: Activities for Teaching Writing and Looking at Art*, Milwaukee Art Museum (2018), [store.mam.org/prod-18-1-3575-248/](https://store.mam.org/prod-18-1-3575-248/).

<sup>25</sup> Milwaukee Art Museum Docents, *Look, Write, See: Activities for Teaching Writing and Looking at Art*, [teachers.mam.org/wp-content/media/201803\\_LookWriteSee\\_D22.pdf](https://teachers.mam.org/wp-content/media/201803_LookWriteSee_D22.pdf) (2018).

<sup>26</sup> Milwaukee Art Museum Teacher Resources, "Resources: Writing + Art," [teachers.mam.org/activity](https://teachers.mam.org/activity).

<sup>27</sup> Venn Diagram Template, [resilienceproject.ca/pdf/Venn\\_Diagram\\_Template.pdf](https://resilienceproject.ca/pdf/Venn_Diagram_Template.pdf).

## LEARNING OUTCOME:

Students will explore the five senses to understand and appreciate the abundance of gifts from the Land and develop respect for the planet.

## LOOK

**Card 48. Jackie Traverse, *Harvesting the Hair of Mother Earth*,** acrylic on canvas, 60.96 cm x 91.44 cm (2019)

What are the women in this painting doing? What are they harvesting? [Sweetgrass] What do you think they use it for? [Purification rites]

Where is the sweetgrass growing from in the painting? [The roots originate in the hair of Mother Earth]

What colours and shapes did the artist use? Why? [Flowing organic shapes and colours that reflect the texture of hair and the Prairie landscape]

Look at the size of some of the elements in this painting. What is big? What is small? What is taking up most of the room in the painting? Why might the artist have decided on this composition? [To illustrate the significance of Mother Earth]

## KNOW

- **Jackie Traverse**<sup>28</sup> is an Ojibway artist from Winnipeg (Manitoba).
- Mother Earth is a living being. She provides teachings and gifts to the two-legged beings (humans) who are the entrusted caregivers and protectors of her Land. Caring for the Earth and being good stewards is one of the key values that all Indigenous Nations share.<sup>29</sup>
- The Anishinaabe people consider sweetgrass a sacred medicine. They often use it in smudge purification to eliminate negative energies and rouse positive ones. Sweetgrass teachings can be accessed by inviting an Elder into the classroom, or by watching a video such as *Sweetgrass Teachings with Elder Phillip Gladue*.<sup>30</sup>

- “The Ojibwe (also Ojibwa, Ojibway and Chippewa) are an Indigenous people in Canada and the United States who are part of a larger culture known as the Anishinaabeg”<sup>31</sup> (or Anishinaabe) that also includes the Odawa, Saukteaux, Potawatomi, Oji-Cree and Algonquin Peoples.<sup>32</sup>
- *Lessons from Mother Earth*<sup>33</sup> (book reading<sup>34</sup>, study guide<sup>35</sup>) is a children’s book about a young girl who learns from her grandmother that all of nature can be a garden.
- Earth Day is celebrated annually on April 22 to raise awareness about the environmental protection and care of our planet.

## WONDER

- Take the students outdoors to observe the four elements (air, water, fire, earth), the weather, the plants and the animals. Talk about: What is living? What do you see, hear, smell, taste and feel? How does Mother Earth nourish and provide for us? How can we be stewards of the Land?

## RESPOND

- Create a painting to represent Mother Earth. What do you imagine she looks like? Depict her gifts to us, especially your favourite ones. Represent yourself and others enjoying these gifts or taking care of Mother Earth. Use colours and/or shapes found in nature.
- Write a letter or poem as an offering to Mother Earth, giving thanks for the gifts she provides.
- Make an artwork created entirely out of gifts from the Land (rocks, twigs, flowers, etc.). When collecting items for the project, be respectful of the environment. Be careful not to damage anything. Use only the parts of plants that have already fallen or are about to fall. Take a photo of the artwork, then return the materials to the Land.

<sup>28</sup> “Jackie Traverse,” wikipedia.org.

<sup>29</sup> Pamela Rose Toulouse, *Truth and Reconciliation in Canadian Schools*, Portage & Main Press (2018).

<sup>30</sup> Justice Institute of British Columbia (JIBC), “Sweetgrass Teachings with Elder Phillip Gladue, Métis Nation,” youtube.com/@JusticeInstitute (2020).

<sup>31</sup> Charles Bishop, “Ojibwe,” thecanadianencyclopedia.ca (2008; last edition 2019).

<sup>32</sup> “Anishinaabe,” wikipedia.org.

<sup>33</sup> Elaine McLeod, *Lessons from Mother Earth*, Groundwood Books Ltd (2010).

<sup>34</sup> Family Literacy Centre YT, “Carrie-Anne Reads Lessons from Mother Earth by Local Author Elaine McLeod,” youtube.com/@familyliteracycentreYT7545 (2021).

<sup>35</sup> Groundwood Study Guides, *Lessons from Mother Earth - Study Guide*, houseofanansi.com/pages/resources/.

# CYCLICAL PATTERNS AND THE FOUR DIRECTIONS

## LEARNING OUTCOME:

Students will observe and discuss the Four Directions as they relate to the four seasons, other cyclical patterns and interconnectedness.

## LOOK

### Card 2. Kenojuak Ashevak, *Nunavut - Our Land*,

hand-coloured lithograph on paper, 230 x 370.5 cm (1992)

Which location in Canada is depicted in this artwork? [Nunavut, North] What types of animals do you see? [Caribou, raven, dog, fox, fish, goose, owl, polar bear, Arctic hare, seal, whale] In what activities are the Inuit engaged? [Ice fishing, kayaking, sledding] What changes as you look around the circle? [Animal type, shelter type, sky, water, land, mountains, colours. Example: The sun rises and sets, the water freezes and thaws.] Which colours did the artist use? Why? [Mostly blue to represent the cold, the water, the sky] Is there something peculiar about the shape of this artwork? Why did the artist choose to make it round? Why do you think the sun, moon and stars are located in the centre of the circle? Some of the contents of this artwork are described in a video.<sup>36</sup>

## KNOW

- **Kenojuak Ashevak** (1927-2013) was an Inuit artist from Cape Dorset (Nunavut), born on southern Baffin Island.
- Ashevak's work and the history of Kinngait Studios are featured in the short documentary *Kenojuak Ashevak, The Enchanted Owl*.<sup>37</sup>
- "The Cycle of Seasons is reflected in the seasonal activities of Inuit. Each season brings different challenges and gifts."<sup>38</sup> Corresponding seasons include Early Spring, Spring, Summer, Early Autumn, Autumn, Early Winter, Winter. "Seasons in Nunavut correspond with the growth of the wildlife and plant life that the Inuit share the Land with. Different ways of traveling the landscape, hunting and creating shelter evolved as a result of their respect for,

and close attention to, annual weather patterns."<sup>39</sup> "They lived in large iglu villages on the sea ice and hunted seals during the winter months before returning to the land in smaller groups to fish and hunt caribou in the spring and summer. These groups were amongst the most nomadic people in the North American Arctic, and they travelled extensively in their seasonal cycle as they sought the best hunting and fishing grounds in the region."<sup>40</sup>

- Indigenous books about seasonal patterns for beginner readers include *Mii maanda ezhi-gkendmaanh / This Is How I Know*<sup>41</sup> (teaching guide<sup>42</sup>), *Changes in the Seasons*,<sup>43</sup> *Seasonal Cycles*,<sup>44</sup> *Summer in Nunavut*<sup>45</sup> and *Winter in Nunavut*.<sup>46</sup>
- Circles represent important principles in the Indigenous worldview: interconnectedness, balance, equality and continuity. They reflect relationships that have no beginning and no end. The precise symbolism of circles varies from Nation to Nation.
- In the Anishinaabeg Sacred Hoop (also known as the Medicine Wheel) there are four quadrants, each representing one of the four cardinal directions (east, south, west, north). Lilian Pitawanakwat teaches that "East represents the springtime and the beginning of all life, changing from spirit to human; the journey starts there. The journey continues to the South, the summer stage, to the West, the death stage, and then to the North, the rebirth stage. This cycle continues in a clockwise motion around the Medicine Wheel, following the rising and setting of the sun."<sup>47</sup> There are three other directions: down (Earth), up (Spirit World) and the circle of humans. These are the directions of the Ceremonial Pipe. Invoking the directions acknowledges them and the winds between them. (Knowledge Keeper Roger Roulette, 2018)

<sup>39</sup> Sara Smith, "A Plan for All Seasons" and "Inuit Year Infographic," [travelnunavut.ca](http://travelnunavut.ca).

<sup>40</sup> Peter Kikkert, "Nunavut," [thecanadianencyclopedia.ca](http://thecanadianencyclopedia.ca) (2007; last edited 2023).

<sup>41</sup> Brittany Luby, *Mii maanda ezhi-gkendmaanh / This Is How I Know*, Groundwood Books (2021).

<sup>42</sup> Groundwood Study Guides, *Mii maanda ezhi-gkendmaanh / This Is How I Know - Study Guide*, [houseofanansi.com/pages/resources/](http://houseofanansi.com/pages/resources/).

<sup>43</sup> Lucy Palituk, *Changes in the Seasons*, Inhabit Education Books (2022).

<sup>44</sup> Nadia Mike, *Seasonal Cycles*, Inhabit Education Books (2016).

<sup>45</sup> Nadia Mike, *Summer in Nunavut*, Inhabit Education Books (2017).

<sup>46</sup> Nadia Mike, *Winter in Nunavut*, Inhabit Education Books (2020).

<sup>47</sup> Four Directions Teachings, "Lillian Pitawanakwat Lesson Plan" in *Four Directions Learning Activities*, [fourdirectionsteachings.com/ojbwe\\_intermediate.pdf](http://fourdirectionsteachings.com/ojbwe_intermediate.pdf) (2006).

<sup>36</sup> British Museum, "Nunavut Qajartuk (Our beautiful land)," [facebook.com/britishmuseum](https://www.facebook.com/britishmuseum) (2020).

<sup>37</sup> TVO Today Docs, "Kenojuak Ashevak, The Enchanted Owl | TVO Arts," [youtube.com/@tvo](https://www.youtube.com/@tvo) (2021).

<sup>38</sup> Nunavut Department of Education, *Inuit Qaujimajatuqangit: Education Framework*, [gov.nu.ca](http://gov.nu.ca) (2007).



# CYCLICAL PATTERNS AND THE FOUR DIRECTIONS

## WONDER

Think about where your school is located. Brainstorm and chart what changes with the seasons. [Activities, clothing, shelter, food, plants, animals, weather, landscape] What else moves in cycles? [Stages of life: birth, youth, adult (or elder), death / Aspects of life: spiritual, emotional, intellectual, physical / Elements of nature: fire (or sun), air, water and earth]

## RESPOND

- Create a circular artwork inspired by Ashevak's *Nunavut - Our Land*, to represent a cyclical pattern. Print the template<sup>48</sup> provided or trace round objects onto a large piece of paper. Find the centre of the circle and map out the four directions with a ruler. Trace your drawing's outlines in black ink or marker and fill them in with pencil crayon. Examples of cycles that could be represented include:
  - The four seasons of a location that is important to you (such as where you live, where your relatives live or where you have visited). Depict Spring in the East, Summer in the South, Fall in the West and Winter in the North. Include changes in weather, water, land and sky. Add figures engaged in activities related to seasonal patterns.
  - The stages of life [birth, youth, adulthood, elderhood]
  - The aspects of life [spiritual (soul), emotional (heart), intellectual (mind), physical (body)]
  - The elements of nature [fire, air, water, earth]
- Try safe and easy Kitchen Lithography<sup>49</sup> to understand the stone lithography process.



Kenojuak Ashevak - Nunavut - Our Land

<sup>48</sup> Circular Artwork Template, [resilienceproject.ca/pdf/Circular\\_Artwork\\_Template.pdf](https://resilienceproject.ca/pdf/Circular_Artwork_Template.pdf).

<sup>49</sup> Emilie Brouard, "Émilie - Lithographie maison-Kitchen Lithographie-Lithography," [youtube.com/@emilieaizier-emilion](https://youtube.com/@emilieaizier-emilion) (2011).



# NULIAJUK IN MOURNING

## LEARNING OUTCOME:

Students will examine the environmental impact of human actions on the land and water and consider their own agency in making better choices for the earth.

## LOOK

### Card 10. Heather Campbell, *Nuliajuk in Mourning*,

ink on mineral paper, 71.1 x 50.8 cm (2017)

What does the word mourning mean? [To feel or express great sadness] What could bring someone to mourn? Considering the title of this artwork, where is Nuliajuk? Who is she, what might she represent? How did the artist show that she is sad? [Her facial expression, tears] Why is she sad? How could plastic have ended up inside the whales? Where is the plastic coming from? [A small black boat on the surface of the water, top right corner of the painting] What can you tell from the whales' expressions? Do you think these two whales will survive? What colours did the artist use? [Blue to represent water and maybe sadness, black for pollution, illness and death] Why do you think the artist chose to include a baby whale in her painting? [Possibly to demonstrate the lasting effects of pollution affecting multiple generations]

## KNOW

- **Heather Campbell**<sup>50</sup> is an Inuit artist from Ottawa, born in Rigolet (Newfoundland).
- The artist profile<sup>51</sup> of Heather Campbell briefly explains her inspirations and process.
- Nuliajuk (pronounced Noo-lee-AH-yook) is the Inuit Sea Spirit who controls all of the sea and marine animals essential to Inuit hunters and their survival. As such, Inuit culture follows hunting protocols respecting that relationship, and the Inuit are strong advocates for the protection of northern lands and animals.<sup>52</sup> In different parts of the Arctic, Nuliajuk is known by other names, including Sedna.

- The legend of Nuliajuk can be explored in audio storytelling (*The Legend of Nuliajuk*,<sup>53</sup> *Sedna: Goddess of the Sea*<sup>54</sup>) and in books for ages 5-7 (*Takannaaluk*<sup>55</sup> with teacher's resource,<sup>56</sup> *The Spirit of the Sea*<sup>57</sup>); ages 7-9 (*Nuliajuk*,<sup>58</sup> *Pivik Learns From Takannaaluk*<sup>59</sup>); ages 9-12 (*A Journey to the Mother of the Sea*<sup>60</sup> with educator's resource<sup>61</sup>) and ages 12+ (*Those Who Dwell Below*<sup>62</sup> with educator's resource<sup>63</sup>).
- World Oceans Day is celebrated annually on June 8 to inform the public of the impact of human actions on the ocean and to call for better management of the oceans and their resources.

## WONDER

- In two columns, draw up a list of single-use plastic products [Cups, drinking straws, flip flops, plates, shopping bags, toys, utensils, water bottles] and a list of what you can do to reduce your plastic consumption by suggesting reusable and eco-friendly alternatives.
- Learn about how pollution poses risks for the safety and health of both marine animals and humans. Study the Great Pacific Garbage Patch, the largest offshore accumulation of ocean plastic in the world. These two videos are a good place to start: *How Much Plastic is in the Ocean?*<sup>64</sup> and *Plastic Ocean*.<sup>65</sup>

<sup>53</sup> Taqqut Productions, "The Legend of Nuliajuk (Audio Only, English)," [youtube.com/@Taqqut](https://www.youtube.com/@Taqqut) (2016).

<sup>54</sup> Perchance Theatre, "Sedna: Goddess of the Sea as told by Deantha Edmunds in Tors Cove, NL," [youtube.com/@perchancetheatre5472](https://www.youtube.com/@perchancetheatre5472) (2022).

<sup>55</sup> Herve Paniaq, *Takannaaluk*, Inhabit Education Books (2018).

<sup>56</sup> Inhabit Education Books, *Takannaaluk Educator's Resource*, inhabitmedia.com.

<sup>57</sup> Rebecca Hainnu, *The Spirit of the Sea*, Inhabit Education Books (2014).

<sup>58</sup> Knud Rasmussen, *Nuliajuk*, Inhabit Education Books (2017).

<sup>59</sup> Paninguaq Lind Jensen, *Pivik Learns From Takannaaluk*, Inhabit Education Books (2023).

<sup>60</sup> Mäliaraq Vebæk, *A Journey to the Mother of the Sea*, Inhabit Education Books (2019).

<sup>61</sup> Inhabit Education Books, *A Journey to the Mother of the Sea Educator's Resource*, inhabitmedia.com.

<sup>62</sup> Aviaq Johnston, *Those Who Dwell Below*, Inhabit Education Books (2019).

<sup>63</sup> Inhabit Education Books, *Those Who Dwell Below Educator's Resource*, inhabitmedia.com.

<sup>64</sup> PBS, "How Much Plastic is in the Ocean?," *It's OK to Be Smart*, Season 4, Episode 26 (2017), [pbs.org/video/how-much-plastic-is-in-the-ocean-jpfpst/](https://www.pbs.org/video/how-much-plastic-is-in-the-ocean-jpfpst/).

<sup>65</sup> United Nations, "Plastic Ocean," [youtube.com/@unitednations](https://www.youtube.com/@unitednations) (2017).

<sup>50</sup> Canadian Museum of History, "Meet Heather Campbell," [historymuseum.ca/learn/heather-campbell/](https://www.historymuseum.ca/learn/heather-campbell/).

<sup>51</sup> Heather Iglooliorte, "Heather Campbell \_ Artist Profile," [youtube.com/@heatheriglooliorte7583](https://www.youtube.com/@heatheriglooliorte7583) (2017).

<sup>52</sup> Peter Irniq, *The Story of Nuliajuk*, Canadian Museum of History, [historymuseum.ca/history-hall/origins/\\_media/Nuliajuk-EN.pdf](https://www.historymuseum.ca/history-hall/origins/_media/Nuliajuk-EN.pdf).

## RESPOND

- Take action by collecting garbage in the schoolyard, the surrounding neighbourhood or a park. Categorize and count the pieces collected. What percentage is made up of single-use plastics?
- Create an artwork inspired by Campbell's *Nuliajuk in Mourning*. Choose an animal from your region that lives in the water and depict how pollution is harmful to them. Look at some examples<sup>66</sup> by other students.

Add a self-portrait to the composition, making sure to depict your emotions through facial expressions. Outline the drawing with waterproof ink or a thin permanent marker. To mimic the artist's depiction of the flowing texture of the ocean, use alcohol inks, watercolours on mineral paper, the glossy side of poster board, or employ the wet on wet watercolour technique or the salt on watercolour technique.

- Upcycle plastic waste into a work of art. For example, create a communal mosaic with collected bottle caps from milk and juice jugs.<sup>67</sup>
- Write lyrics to the melody of a familiar song about the effects of pollution on ocean animals. Record it and share it on the school's intercom system or with your local radio station, or make a music video like this one: *We're Connected to the Ocean*.<sup>68</sup>
- Create a short animation or a puppet show that tells a story about how pollution affects humans, other animals or plants. Have the characters in the animation find a solution to the problem. For inspiration, watch the CBC Kids animation *A Whale's Tale*.<sup>69</sup>

Heather Campbell -  
*Nuliajuk in Mourning*



<sup>66</sup> Bow Seat Ocean Awareness Programs, "Gallery," [bowseat.org](http://bowseat.org).

<sup>67</sup> MAWA, Bottle Cap Mosaic, project images provided by Lita Fontaine, [resilienceproject.ca/pdf/Bottle\\_Cap\\_Mosaic\\_Project.pdf](http://resilienceproject.ca/pdf/Bottle_Cap_Mosaic_Project.pdf).

<sup>68</sup> Remy Rodden, "We're Connected to the Ocean," [youtube.com/@RemyRodden](https://www.youtube.com/@RemyRodden) (2017).

<sup>69</sup> CBC Kids, "A Whale's Tale | Hope Works," [youtube.com/@cbckids](https://www.youtube.com/@cbckids) (2018).

# WAMPUM BELTS MARKING TREATIES

## LEARNING OUTCOME:

Students will learn about the symbolism of Wampum Belts, the importance of respecting promises and treaties, and the history of land ownership in relationships between Indigenous Peoples and Settlers.

## LOOK

### Card 20. Vanessa Dion Fletcher, *Relationship or Transaction*,

\$5 Canadian notes, screen prints, jute twine, 97.5 x 390 x 2.5 cm (2014)

Look closely at the material used to create this artwork. What is it made of? [\$5 bills and \$5 bill replicas]. How was it made? What might it represent?

## KNOW

- **Vanessa Dion Fletcher**<sup>70</sup> is a Potawatomi and Lenape artist from Toronto/Lenapehoking (Ontario).
- *Relationship or Transaction* is a representation of the Covenant Chain<sup>71</sup> Wampum Belt presented by William Johnson, the Superintendent of Indian Affairs, to the assembled Nations at the conclusion of the Council of Niagara (1764), asserting their alliance through the symbol of a chain connecting First Nations and British houses.<sup>72</sup>
- Wampum are tubular beads made from white (whelk) and purple (quahog) Atlantic coast seashells used primarily by the Indigenous Peoples of the Eastern Woodlands. Because of its prominence as a currency in the period following European contact, Wampum has become synonymous with currency. Wampum Belts are made of shells sewn onto belts that are not worn, but traditionally used for storytelling, as ceremonial gifts, and for recording important events.
- A treaty is a formal agreement among nations to do a particular thing or to help each other. Wampum Belts have marked treaty agreements between the Indigenous Peoples and settler government regarding the sharing and use of the Land. Understanding and respecting the treaties is important.

- In an interview, Richard Hill shares the complexities of Haudenosaunee Wampum Belt Teachings and his work to repatriate material culture to his community.<sup>73</sup>
- Children's books about Wampum Belts include *Treaty Baby*<sup>74</sup> (grades K-3), *Kaherio's Wampum Project*,<sup>75</sup> *Alex Shares his Wampum Belt*<sup>76</sup> (grades 1-4), *Two Row Wampum*<sup>77</sup> (grades 2-4) and *Wampum: The Story of Shaylyn the Clam*<sup>78</sup> (all grade levels).
- Books about treaties include *Dakota Talks About Treaties*<sup>79</sup> (grades 1-4); *the Treaty Tales* trilogy (grades 1-6) - *The Handshake and the Pipe*<sup>80</sup> (free online flipbook,<sup>81</sup> book reading<sup>82</sup>), *The Friendship*<sup>83</sup> (book reading<sup>84</sup>) and *We Are All Treaty People*<sup>85</sup> (book reading<sup>86</sup>); *Treaty Words: For As Long As the Rivers Flow*<sup>87</sup> (grades 4-7); *Treaties and Governance*<sup>88</sup> (grades 4-7); *We Are All Treaty People*<sup>89</sup> (grades 6-10, book reading<sup>90</sup>); *As Long as Grass Grows*<sup>91</sup> (grades 11-12), and *Compact, Contract, Covenant: Aboriginal Treaty-Making in Canada*<sup>92</sup> (grades 11-12).

<sup>73</sup> Historica Canada, "Richard Hill | Ep 4 | Oral History | Voices From Here," youtube.com/@HistoricaCanada (2020).

<sup>74</sup> Sara General, *Treaty Baby*, Spirit & Intent (2016).

<sup>75</sup> David Kanietakeron Fadden, *Kaherio's Wampum Project*, Native North American Travelling College (2018).

<sup>76</sup> Kelly Crawford, *Alex Shares his Wampum Belt*, Union of Ontario Indians (2017).

<sup>77</sup> Michelle Comeau, *Strong Stories Kanyen'keha:ka: Two Row Wampum*, Strong Nations Publishing (2016).

<sup>78</sup> Zig Misiak, *Wampum: The Story of Shaylyn the Clam*, Canadian Author Education (2019).

<sup>79</sup> Kelly Crawford, *Dakota Talks About Treaties*, Union of Ontario Indians (2017).

<sup>80</sup> Betty Lynxleg, *Treaty Tales: The Handshake and the Pipe*, Manitoba First Nations Education Resource Centre (2014).

<sup>81</sup> Betty Lynxleg, *Treaty Tales: The Handshake and the Pipe* (flipbook), online.fliphtml5.com/bbgkx/trqi/1685832579#p=1.

<sup>82</sup> Anishinabek Nation Youth, "Storytime with Youth Coordinator Sarah Blackwell," facebook.com/watch/AnishinabekNationYouth/ (2020).

<sup>83</sup> Betty Lynxleg, *Treaty Tales: The Friendship*, Manitoba First Nations Education Resource Centre (2015).

<sup>84</sup> Anishinabek Nation Youth, "Storytime is 2 books today!...", facebook.com/watch/AnishinabekNationYouth/ (2020).

<sup>85</sup> Betty Lynxleg, *Treaty Tales: We Are All Treaty People*, Manitoba First Nations Education Resource Centre (2015).

<sup>86</sup> Anishinabek Nation Youth, "Storytime is 2 books today!...", facebook.com/watch/AnishinabekNationYouth/ (2020).

<sup>87</sup> Aimée Craft, *Treaty Words: For As Long As the Rivers Flow*, Annick Press (2021).

<sup>88</sup> Simon Rose, *Treaties and Governance*, Indigenous Life in Canada: Past, Present, Future Series, Beech Tree Books (2018).

<sup>89</sup> Maurice Switzer, *We Are All Treaty People*, Union of Ontario Indians (2011).

<sup>90</sup> Anishinabek Nation, "We Are All Treaty People - Full Book," youtube.com/@AnishinabekNation (2017).

<sup>91</sup> Dina Gilio-Whitaker, *As Long as Grass Grows*, Beacon Press (2019).

<sup>92</sup> J.R. Miller, *Compact, Contract, Covenant: Aboriginal Treaty-Making in Canada*, University of Toronto Press (2009).

<sup>70</sup> dionfletcher.com.

<sup>71</sup> Cornelius J. Jaenen, "Covenant Chain," thecanadianencyclopedia.ca (2006; latest edition 2016).

<sup>72</sup> Taylor MacLean, "Revisiting Promises of Friendship, Respect & Peace on the 250<sup>th</sup> Anniversary of the Treaty of Niagara," University of Toronto, Centre for Indigenous Studies (2014).

- Treaty education resources include *Ezhi-nawending: How We Are Related*<sup>93</sup> (elementary grades), *Treaties in Canada Education Guide*<sup>94</sup> (secondary grades) and the *Treaties and the Treaty Relationship Educational Package*<sup>95</sup> (which includes the *Treaties and the Treaty Relationship* issue of *Canada's History* magazine,<sup>96</sup> the *We Are All Treaty People* issue of *Kayak: Canada's History Magazine for Kids*,<sup>97</sup> and a grades 3-6/7-12 educator's guide). There are also other province- and territory-specific teaching resources available online (see for example, the Treaty Relations Commission of Manitoba website<sup>98</sup>).
- Episode 3 of *8th Fire, Whose Land Is It Anyway?*,<sup>99</sup> introduces the importance of the Land in the relationship between Indigenous Peoples and the rest of Canada.
- Treaty Days<sup>100</sup> are celebrated on different days throughout Canada, depending on the particular treaty that is being commemorated.

## WONDER

- Use the online Native Land<sup>101</sup> search tool to determine treaty territories around the world.
- Conduct a case study of a Historical Treaty or a Numbered Treaty (visit the *Treaties* category in *Indigenous Peoples of The Canadian Encyclopedia Collections*<sup>102</sup>) and note your findings on this 5Ws Reading Comprehension Chart: Uncovering the Numbered Treaties Worksheet.<sup>103</sup>

- Conduct a case study of a Modern Treaty as suggested in Activity 16 of *Historica Canada's Indigenous Perspectives Education Guide*<sup>104</sup> and note your findings on this 5Ws Reading Comprehension Chart: Modern Treaties and Land Claims Worksheet.<sup>105</sup>
- What is the significance of the statement "We are all Treaty People"?
- What is a promise? How long does a promise last? [As long as the two people agree it will] Have you ever made a promise? What was it? Did you ever break a promise? How did you feel about it? Why should we keep promises? [Integrity, responsibility, honesty, the right thing to do]
- "The words 'as long as the sun shines, as long as the waters flow downhill, and as long as the grass grows green' can be found in many treaties since the 1613 Two Row Wampum Treaty. It set a relationship of equity and peace," says Faith Keeper Oren Lyons.<sup>106</sup> What is the significance of these words? [Outline the time period in which the treaties are to be honoured – forever; treaties were made with future generations in mind]
- Why do you think the artist made Wampum out of \$5 bills and \$5 bill replicas? [As a symbol of the colonial dimensions of Canadian society and the role of money in bypassing and dissolving nation-to-nation treaty relationships;<sup>107</sup> to emphasize the opposing understandings of treaty as building relationships between nations (preserving Indigenous lands and sovereignty) or as a transaction in power and monetary terms (securing of British territory);<sup>108</sup> and because every member of a Treaty First Nation can receive \$5 per year, a payment promised to them in the treaties and not increased since 1875]

<sup>93</sup> Anishinabek Nation, "Ezhi-nawending: How We Are Related," [anishinabek.ca/education-resources/treaty-education-home/](http://anishinabek.ca/education-resources/treaty-education-home/).

<sup>94</sup> *Historica Canada, Treaties in Canada Education Guide*, [education.historicacanada.ca/files/31/Treaties\\_English.pdf](http://education.historicacanada.ca/files/31/Treaties_English.pdf).

<sup>95</sup> Canada's History, "Treaties and the Treaty Relationship Educational Package," [canadahistory.ca/education/kayak-in-the-classroom/treaties/treaties-educational-package](http://canadahistory.ca/education/kayak-in-the-classroom/treaties/treaties-educational-package).

<sup>96</sup> Canada's History, *Treaties and the Treaty Relationship*, [canadahistory.ca/getmedia/1274d15a-ef05-437c-a80a-3976be48821f/CHDig2018Treaties.pdf.aspx](http://canadahistory.ca/getmedia/1274d15a-ef05-437c-a80a-3976be48821f/CHDig2018Treaties.pdf.aspx) (2018).

<sup>97</sup> *Kayak: Canada's History Magazine for Kids, We Are All Treaty People*, No. 65, September 2018, [canadahistory.ca/getmedia/e491995f-0d3a-44a0-aa74-04d22901308c/Kay2018Treaties.pdf.aspx](http://canadahistory.ca/getmedia/e491995f-0d3a-44a0-aa74-04d22901308c/Kay2018Treaties.pdf.aspx).

<sup>98</sup> Treaty Relations Commission of Manitoba, "Student and Teacher Resources," <https://trcm.ca/education/teach/>.

<sup>99</sup> CBC Documentary Unit, "Whose Land Is It Anyway?," *8th Fire: Aboriginal Peoples, Canada and the Way Forward*, Episode 3 (2012), [course.org/lecture/aboriginal-education](https://course.org/lecture/aboriginal-education).

<sup>100</sup> René R. Gadacz, "Treaty Day," [theCanadianencyclopedia.ca](http://theCanadianencyclopedia.ca) (2006; latest edition 2016).

<sup>101</sup> Native Land Digital, [native-land.ca](http://native-land.ca).

<sup>102</sup> "Collections: Indigenous Peoples," [theCanadianencyclopedia.ca](http://theCanadianencyclopedia.ca).

<sup>103</sup> *Historica Canada, 5Ws Reading Comprehension Chart: Uncovering the Numbered Treaties Worksheet, Treaties in Canada Education Guide*, [education.historicacanada.ca/files/128/EN\\_Treaties\\_5Ws\\_chart.pdf](http://education.historicacanada.ca/files/128/EN_Treaties_5Ws_chart.pdf).

<sup>104</sup> *Historica Canada, Indigenous Perspectives Education Guide*, [education.historicacanada.ca/files/401/Indigenous\\_Perspectives\\_Education\\_Guide.pdf](http://education.historicacanada.ca/files/401/Indigenous_Perspectives_Education_Guide.pdf).

<sup>105</sup> *Historica Canada, Activity 16 Worksheet: 5Ws Reading Comprehension Chart: Modern Treaties and Land Claims, Indigenous Perspectives Activity Worksheets*, [education.historicacanada.ca/files/403/Indigenous\\_Perspectives\\_Worksheets\\_-\\_All\\_Activities.pdf](http://education.historicacanada.ca/files/403/Indigenous_Perspectives_Worksheets_-_All_Activities.pdf).

<sup>106</sup> Quotes, Two Row Wampum Renewal Campaign, [honorthetworow.org/media/](http://honorthetworow.org/media/).

<sup>107</sup> Artist statement on the reverse of Card 20.

<sup>108</sup> Lisa Myers, "Land Use," *Reading the Talk* (exhibition catalogue), Museum London, Art Gallery of Peterborough and McLaren Art Centre (2014).

# WAMPUM BELTS MARKING TREATIES

## RESPOND

- Design (and weave!) a Wampum Belt to represent the idea of sharing or a promise you have agreed to. Here are some suggestions to guide you in your creation:
  - Measure and draw a grid for the basis of a Wampum Belt (or use this template<sup>109</sup>) and colour in your design with crayons (or markers) of varying shades.
  - Design and create a collage Wampum by cutting and gluing small rectangular strips of paper or magazine images.
  - Design and weave a giant Wampum Belt with rope and painted toilet paper rolls.
  - Weave a virtual Wampum Belt<sup>110</sup> or design one using the Creative Mode in Minecraft.
  - Design a repetitive pattern using the provided template for pony beads.<sup>111</sup> Try three ideas and pick your favourite.
  - By hand, make tubular paper beads<sup>112</sup> to weave a Wampum design. This would probably require a whole class effort!
  - Students in early years can “weave” using pony beads and pipe cleaners, as in this tutorial.<sup>113</sup>
  - Students in middle and junior years can weave using pony beads and thread on a loom, as in this tutorial.<sup>114</sup>
  - Students in junior or senior years can weave using smaller beads and a handmade loom, as in this tutorial.<sup>115</sup>
- Write a paragraph or any type of poem expressing the symbolism of your design or the design of an existing Wampum Belt.
- Research Wampum Belts to discover many other meaningful designs and symbols found in them.
- Formulate an acknowledgment statement with the help of the *Guide to Acknowledging First Peoples & Traditional Territory*.<sup>116</sup>
- Attend or plan a Treaty Day celebration to commemorate the day that the treaty in your area was signed and to promote public awareness of Indigenous culture, history and heritage for all Canadians.

<sup>109</sup> Wampum Belt Design Template, [resilienceproject.ca/pdf/Wampum\\_Belt\\_Design\\_Template.pdf](https://resilienceproject.ca/pdf/Wampum_Belt_Design_Template.pdf).

<sup>110</sup> NativeTech: Native American Technology and Art, “Weave A Virtual Wampum Belt,” [native-tech.org/beatwork/wampumgraph/index.html](https://native-tech.org/beatwork/wampumgraph/index.html).

<sup>111</sup> Pony Beads Design Template, [resilienceproject.ca/pdf/Pony\\_Bead\\_Design\\_Template.pdf](https://resilienceproject.ca/pdf/Pony_Bead_Design_Template.pdf).

<sup>112</sup> Rita Shehan, “A Guide to Making Paper Beads,” [thesprucecrafts.com](https://thesprucecrafts.com).

<sup>113</sup> Sarah Cardullo, “Wampum,” [youtube.com/@sarah357cat](https://youtube.com/@sarah357cat) (2013).

<sup>114</sup> Floretta Prestigiacomo, “Wampum Belt Weaving Video Series,” [youtube.com/@florettaprestigiacomo5734](https://youtube.com/@florettaprestigiacomo5734) (2015).

<sup>115</sup> John William, “Mini Wampum Belt Tutorial on Box Loom,” [youtube.com/@johnwilliam4935](https://youtube.com/@johnwilliam4935) (2020).

<sup>116</sup> Canadian Association of University Teachers, “Guide to Acknowledging First Peoples & Traditional Territory,” [caut.ca/content/](https://caut.ca/content/).



## LEARNING OUTCOME:

Students will learn about Métis beading as an activity of self-reflection/ meditation, a community tradition and a social activity, and examine its symbolic meaning for Indigenous Peoples.

## LOOK

**Card 6. Christi Belcourt, *This Painting is a Mirror*,** acrylic on canvas, 206 x 256 cm (2012).

- Does the design of this painting seem familiar to you? Where have you seen this type of design? [Similar to beaded designs on mittens, moccasins, vests, etc.]
- List the plants and animals you recognize in this painting. [Bees, blue jays, hummingbirds, moths, robins, blueberries, strawberries, oak leaves, poppies, roses, chokecherries, bunchberry flowers]
- Talk about symmetry, then draw an imaginary line down the middle of the painting. Can you find the elements that don't follow the symmetrical pattern? [Bees, brown orbs representing the Spirit World]
- What do the plants and animals represent in this painting? What can you infer about the meaning of the painting from the artwork's title?

## KNOW

- **Christi Belcourt** is a Michif (Métis) artist from Ontario.
- This artwork is titled *This Painting is a Mirror* because it reflects back to the viewer all the beauty that is already within them. We are not separate from anything, we are born connected to the earth, with the capacity to love, to be kind, to be generous, to be gentle. As Odawa Elder Wilfred Peltier taught, "Everything we need to know is already inside of us."<sup>117</sup>
- The artist has developed a technique to transfer beadwork into painting; every dot represents a bead.



Christi Belcourt - *This Painting is a Mirror* (detail)

<sup>117</sup> Artist statement on the reverse of Card 6.

# THE FLOWER BEADWORK PEOPLE

- Sherry Ferrell Racette (another artist of **Resilience!**) wrote and illustrated a book suitable for all grade levels about the social history of the Métis titled *The Flower Beadwork People*.<sup>118</sup>
- Métis people were known as the “Flower Beadwork People” for their colourful trailing floral designs in glass seed beads on dark backgrounds. Patterns were influenced by the Ojibwe principle of representing four stages of the plant to include seeds, stems, leaves, buds and fruits or flowers. Beading patterns are symmetrical, sometimes divided into quadrants, to emphasize the importance of balance and harmony in nature and in life.
- Traditionally, beading was an intergenerational social activity. Women gathered to create and share skills. Sometimes, they would create pieces as gifts for family members, to strengthen and protect them.
- Beading and dot painting are meditative activities that encourage self-reflection.
- Plants and animals represent connections to Mother Earth.
- Christi Belcourt talks about the use of plants in ceremonies and as medicine while discussing her painting *My Heart is Beautiful*.<sup>119</sup> Learn about Métis plant use in the book *Medicines to Help Us*<sup>120</sup> based on Belcourt’s painting of the same name.
- Learn about the history of Métis beadwork.<sup>121, 122</sup>

## WONDER

- Think of a particular person to commemorate, such as a family member, an important friend or yourself. List that person’s gifts, qualities and role in your life. Correlate these to elements found in nature.
- Consult resources to learn about beading and how to bead, books or online tutorials such as the *Two-Needle Métis Beading Tutorial with Jennine Krauchi*.<sup>123</sup>

## RESPOND

- Draw symmetrical patterns.<sup>124, 125</sup>
- Use copyright-free templates from Dylan Miner’s *Métis and Anishinaabe Beading Templates, Vol. 1* (available as a free downloadable PDF).<sup>126</sup> The designs in this book include iconography that is not based on the work of a specific individual, family or community. The author writes: “Use it to teach youth, but your beadwork should not be limited to the templates in this book. You should also look to the skillful beading of aunts and community-members where you live. Also, look at work made by your own ancestors, if you have access to these important forms of artistic history.” The book includes a full floral design, which the author created, as well as a dotted image intended to serve as the basic layout for you to create your own beadwork design.
- Create stencils to use for designing beadwork patterns.<sup>127</sup>
- Use sticker dots (in the place of beads) to fill in a design on black construction paper.
- Follow this *Dot Painting Exercise with Lita Fontaine*.<sup>128</sup> Practice dot painting by creating circular mandalas divided into a six-segment grid<sup>129</sup> on cardboard, canvas, CDs,<sup>130</sup> rocks, reclaimed wood or wood panel. Use DIY dotting tools such as the ends of pens, pencils, paintbrushes or wooden skewers.
- Work with beading needles and seed beads on 4x4-inch felt squares or circles that can later be sewn onto clothing or bags.
- Organize a school beading circle to meet on a weekly basis during lunch hour. All are welcome to join — Elders, teachers, parents, participants from any grade level.
- Build relationships while beading or dotting: collaborate, engage in conversation, share personal stories.

<sup>118</sup> Sherry Ferrell Racette, *The Flower Beadwork People*, Gabriel Dumont Institute (2009).

<sup>119</sup> Christi Belcourt, “Metis Artist Christi Belcourt Discusses Painting *My Heart is Beautiful*,” youtube.com/@christi\_belcourt (2012).

<sup>120</sup> Christi Belcourt, *Medicines to Help Us: Traditional Métis Plant Use*, Gabriel Dumont Institute (2007).

<sup>121</sup> Parks Canada, “The Flower Beadwork People,” youtube.com/@parkscanada (2016).

<sup>122</sup> Gregory Scofield and Amy Briley, *wāpikwani: A Beginner’s Guide to Métis Floral Beadwork*, Gabriel Dumont Institute (2001).

<sup>123</sup> MAWA Programs, “Two-Needle Métis Beading Tutorial with Jennine Krauchi,” vimeo.com/mawawpg (2017).

<sup>124</sup> Pamela Smader, “Drawing a Symmetrical Butterfly,” youtube.com/@pamelasmader3071 (2016).

<sup>125</sup> cclab ED, “Drawing Symmetrical Objects | Easy Tips for Symmetry Drawing,” youtube.com/@cclabed3670 (2020).

<sup>126</sup> Dylan Miner, *Métis and Anishinaabe Beading Templates*, academia.edu (2018).

<sup>127</sup> Two Wolf Studio, “How to Design Beadwork Using Stencils,” youtube.com/@twowolfstudio538 (2021).

<sup>128</sup> MAWA Programs, “Dot Painting Exercise with Lita Fontaine,” vimeo.com/mawawpg (2022).

<sup>129</sup> Kristin Uhrig, “How to paint dot mandalas with Kristin Uhrig #6- Peacock design,” youtube.com/@kristinuhrig2924 (2017).

<sup>130</sup> Dot Painting Project, images provided by Lita Fontaine, resilienceproject.ca/pdf/Dot\_Painting\_Project.pdf.

## LEARNING OUTCOME:

Students will consider the territories of Indigenous Nations and see the urban environment as an Indigenous landscape and a site of Indigenous identity and cultural resurgence.

## LOOK

**Card 24. Maria Hupfield, *Waaschign*,**  
photograph, variable dimensions (2017)

**Card 35. Jade Nasogaluak Carpenter, (*That's A-Mori*),**  
photograph, variable dimensions (2016)

**Card 38. Jeneen Frei Njootli, *White Swan*,**  
photograph, 28 x 43.5 cm (2013)

**Card 39. Nigit'stil Norbert, *Reflect (series of 9)*,**  
35mm film (2009)

**Card 45. Pitloosie Saila, *Strange Ladies*,**  
lithograph on paper, 38.2 x 57 cm (2006)

Without reading the artist statements, try to identify 5 artworks that explore the theme of urban Indigeneity. Try to determine the message the artist wishes to convey in each of these artworks. Now read the corresponding artist statements. Were you correct?

## KNOW

- The term “urban Indigenous Peoples” refers primarily to First Nation, Inuit and Métis individuals currently residing in urban areas.
- All Canadian cities are located on original territories of Indigenous Nations, and Indigenous people are creating Indigenous spaces within them. Use the online Native Land<sup>131</sup> search tool to determine the treaty or territories where your city (or any city!) is located.

- To gain insight about an artist's experiences, creative process and intentions, research websites and articles or listen to artists speak about their work. For example, watch *Interview with Maria Hupfield*<sup>132</sup> or *Pitloosie Saila: A Personal Journey*<sup>133</sup> to learn about these two **Resilience** artists whose artworks explore urban Indigenous experiences.
- In 2021, 801,045 Indigenous people were living in urban areas.<sup>134</sup> That is nearly half of all Indigenous people in Canada. The largest urban Indigenous populations are in Winnipeg, Edmonton, and Vancouver. Many Indigenous people move to cities for family, opportunities for education and employment, and the services available. Some have lived in cities for generations, while for others the transition from rural and northern communities is still very new. Some have been displaced due to child welfare practices of removing Indigenous children from their homes and communities.<sup>135</sup> Some live temporarily in cities, because of fire and floods or other circumstances. Most urban Indigenous Peoples consider the city they live in to be their “home.” Many retain their Indigenous culture through connections with a community of origin, whether it be their own or that of their parents/grandparents.<sup>136, 137</sup>
- Tasha Spillel's graphic novel series *Surviving the City* tells a story of kinship, resilience, cultural resurgence and the anguish of a missing loved one.<sup>138</sup> Another graphic novel, *Becoming Wolf*,<sup>139</sup> is the story about a girl who remains connected to her community, regardless of her physical distance. The book was created through the words shared by urban Indigenous youth and Knowledge Keepers involved in a coming of age teachings workshop. For younger readers, *Little Wolf*,<sup>140</sup> by Teoni Spathelfer, is the story of a young Indigenous girl whose family moves to the big city.

<sup>132</sup> Harbourfront Centre, “Interview with Maria Hupfield,” [youtube.com/@HarbourfrontCentre](https://www.youtube.com/watch?v=Hupfield) (2007).

<sup>133</sup> WAG-Qaumajug, “Pitloosie Saila: A Personal Journey,” [youtube.com/@WinnipegArtGallery1](https://www.youtube.com/watch?v=WAG-Qaumajug) (2018).

<sup>134</sup> Statistics Canada, “Indigenous population continues to grow and is much younger than the non-Indigenous population, although the pace of growth has slowed,” *The Daily*, 150.statcan.gc.ca (Sept. 21, 2022).

<sup>135</sup> National Association of Friendship Centres, *Urbanization and Indigenous Peoples in Canada: Responses for the Questionnaire from the Special Rapporteur on the Rights of Indigenous Peoples* (2021).

<sup>136</sup> Kory Wilson and Colleen Hodgson, *Pulling Together: A guide for Indigenization of post-secondary institutions*, BCcampus (2018).

<sup>137</sup> Environics Institute, *Urban Aboriginal Peoples Study - Main Report* (2010).

<sup>138</sup> Tasha Spillel, *Surviving the City and Surviving the City: From the Roots Up*, Highwater Press (2018 and 2020).

<sup>139</sup> *Becoming Wolf*, Surrounded by Cedar Child & Family Services (2023).

<sup>140</sup> Teoni Spathelfer, *Little Wolf*, Heritage House Publishing (2021).

<sup>131</sup> Native Land Digital, [native-land.ca](https://native-land.ca).

# INDIGENOUS IN THE CITY

- Episode 1 of *8th Fire, Indigenous in the City*,<sup>141</sup> features urban Indigenous people who are united in their determination to reassert their culture within a population of non-Indigenous Canadians. Indigenous music, often in contemporary genres, is a longstanding tradition of urban Indigenous survivance. Musicians shape cultural expressions, challenge stereotypes and tell their own stories.<sup>142</sup>  
Some urban Indigenous artists use street art interventions (murals, stencils, textile art, installations, performances, etc.) in populated urban settings to foster relationships and dialogue, to share decolonial stories and to counter the erasure of Indigenous people from urban centres. Their work functions as a visual and public reinforcement of resilience.

## WONDER

- Consult the art cards to discover the artists' Nations. What is their community of origin? Where do they currently live and work? Which of the artists are urban Indigenous people?
- What is the Indigenous population in the province or territory and city or community you live in? In your school? In your school division?
- Imagine a moment in your past when you felt alone in a new place or situation. Where were you? What was unfamiliar about this place or situation? Landscape? People? Language? What were you feeling?
- What and where are the Indigenous spaces of the urban landscape near you? [in Winnipeg: Naawi-Oodena (urban reserve), Circle of Life Thunderbird House, Nine Circles Community Health Centre's "circle room," Oodena Celebration Circle, Red River College's sweat lodge, Niizhoziibeau (The Gathering Place at The Forks), Turtle Island Neighbourhood Centre, Urban Shaman Contemporary Aboriginal Art and WAG-Qaumajuq, etc.]
- Who are the urban Indigenous musicians and street artists working in a city near you?

## RESPOND

- Use photography, photo editing software or collage to create a self-portrait, a visual representation of yourself in an unfamiliar landscape. Your image should depict how you feel in this place, your perception of this place or the way in which you cope in this place.
- Write the lyrics to a hip hop song that expresses resilience or coping with unfamiliarity from your perspective.
- Involve the entire class or work in groups on a collaborative street art project using non-permanent materials (such as sidewalk chalk or window soap paint). Use this form of highly visible and accessible art to explore the notions of identity and culture.
- Volunteer at a local organization dedicated to helping at-risk youth, such as Ndinawemaaganag Endaawaad Inc. (Ndinawe) in Winnipeg.
- Interview an urban Indigenous person or Elder (face-to-face, via web conferencing, by email or as pen pals). Ask how many years they or their family have lived in the city. Why did they move to the city? What opportunities and challenges does living in the city present? What is their community of origin? What do they do to retain their culture?

<sup>141</sup> CBC Documentary Unit, "Indigenous in the City," *8th Fire: Aboriginal Peoples, Canada and the Way Forward*, Episode 1 (2013), [coursera.org/lecture/aboriginal-education](https://coursera.org/lecture/aboriginal-education).

<sup>142</sup> Liz Przybylski, "Indigenous Survivance and Urban Musical Practice," *Revue de recherche en civilisation américaine*, no. 5 (2015).

## LEARNING OUTCOME:

Students will explore aspects of Indigenous experience from pre-contact to the present, including Indigenous strength and resilience through adversity, injustice and significant change.

## LOOK

**Card 40. Daphne Odjig, *The Indian in Transition*,**  
acrylic on canvas, 2.74 x 8.23 m (1978)

- Describe the style of this artwork as it relates to the elements of art. [Interweaving ovoid shapes, flattened perspective, undulating lines, bold outlines, solid colour, abstract figuration, organic shapes, balanced compositions]
- What do you see? People? [Indigenous figures, two Indigenous figures drumming, Indigenous Elders, European explorer, European settlers, European figure wearing a religious habit] Things? [Boat, buildings, fallen cross, book, torn drums, empty glass bottle] Indigenous symbolism? [Sacred drums, two Thunderbirds, earth, water, wind, serpent, eye of Mother Earth] What is happening? [Protection, strength, cultural tradition, arrival, change, devastation, destruction, illness, death, struggle, freedom, rejuvenation, hope]
- How many parts are there to the story being told in this artwork about Indigenous history in North America? [1. Indigenous culture in a place of harmony and tradition, 2. arrival of a European sailing ship, dominance of the church, the residential school system, and the social harm and loss they caused, 3. restored harmony, cultural renewal, reappearance of the protective thunderbird]<sup>143</sup>

## KNOW

- **Daphne Odjig**<sup>144</sup> (1919-2016) was an Anishinaabe (Odawa-Potawatomi) artist from the Wiikwemkoong Reserve on Manitoulin Island (Ontario).
- Daphne Odjig's unique style is a melding of both the Indigenous aesthetics of the Woodlands School,<sup>145</sup> depicting Indigenous stories and teachings using contemporary mediums, and European genres such as abstraction, cubism, expressionism and surrealism.
- Daphne Odjig co-founded Professional Native Indian Artists Inc., a.k.a. The Indigenous Group of Seven.<sup>146</sup> Because of this, she is often referred to as the grandmother of contemporary Indigenous art. The Group organized exhibitions across Canada to challenge the barriers Indigenous artists faced in the Canadian art establishment. At that time, Indigenous art was often not seen as art, but as artifact.<sup>147, 148</sup>
- *The Indian in Transition* represents the experience of Canada's Indigenous Peoples from pre-contact to the present.<sup>149</sup> It "takes the viewer on an historical odyssey from a time before the arrival of Europeans through the devastation and destruction of Aboriginal cultures to an expression of rejuvenation and hope. Odjig's story unfolds with the figure on the left playing the drum, which symbolizes strong Aboriginal cultural traditions, while overhead is a protective Thunderbird. Then, a boat arrives filled with pale-skinned people. The boat's bow becomes a serpent, a bad omen in Anishinaabe mythology. Next, Odjig depicts Aboriginal people trapped in a vortex of political, social, economic and cultural change.

<sup>144</sup> Bonnie Devine, "Daphne Odjig," [thecanadianencyclopedia.ca](http://thecanadianencyclopedia.ca) (2011; last edited 2022).

<sup>145</sup> Joan M. Vastokas, "Contemporary Indigenous Art in Canada," [thecanadianencyclopedia.ca](http://thecanadianencyclopedia.ca) (2013; last edited 2019).

<sup>146</sup> Erica Commanda, "The Indigenous Group of Seven," [muskatmagazine.com](http://muskatmagazine.com) (2015).

<sup>147</sup> Historica Canada, "PNIAI: The artists collective that championed Indigenous art and culture in Canada," [youtube.com/@HistoricaCanada](https://www.youtube.com/@HistoricaCanada) (2022).

<sup>148</sup> Bonnie Devine, "Daphne Odjig: 1919-2016," [canadianart.ca/features/](http://canadianart.ca/features/) (Oct. 6, 2016).

<sup>149</sup> Paul Gessell, "Mourning Daphne Odjig, dead at 97," [gallerieswest.ca](http://gallerieswest.ca) (Oct. 3, 2016).

<sup>143</sup> Myseum of Toronto, "Toronto Stories Live: Daphne Odjig," [youtube.com/@myseumoftoronto6752](https://www.youtube.com/@myseumoftoronto6752) (2021).



# INDIGENOUS RESILIENCE

Four ethereal figures rise above the fallen cross and broken drums against a symbol of bureaucratic authority. To the right, a figure struggles free, sheltering the sacred drum, under the protection of the Thunderbird and the maternal eye of Mother Earth at the upper left of the painting. Odjig ends the story as it began, with a message of mutual understanding and hope for the future.”<sup>150</sup>

- The artwork portrays the history of Canada from an Indigenous perspective.<sup>151</sup> The spoken word piece by Rebecca Thomas, *Canada: A Creation Story*,<sup>152</sup> also looks at Canadian history from an Indigenous point of view.
- The graphic novel, *This Place: 150 Years Retold*,<sup>153</sup> includes a variety of historical and contemporary stories that highlight important moments in Indigenous and Canadian history. The *Teacher Guide for This Place: 150 Years Retold*<sup>154</sup> offers 12 comprehensive lessons appropriate for grades 9-12. The book was also adapted into a 10-episode podcast for CBC Books.<sup>155</sup>
- In 2002 and 2011, Art Canada postage stamps featured artworks by Daphne Odjig to commemorate her accomplishments and reflect the country’s national identity.
- *Daphne Odjig Artist at the McMichael* features the artist herself speaking about her wide range of work and her history as an artist.<sup>156</sup> She is also featured in *Toronto Stories Live: Daphne Odjig*.<sup>157</sup>
- “Most often, resilience is narrowly defined in the dictionary as the ability to recover from and cope with adversity. Within the Indigenous discourse, resilience usually refers to the ability of Indigenous people to overcome the adversarial and enduring impacts of colonialism.... For these Indigenous women artists, resilience is embodied as endurance, adaptability and sovereignty in relation to customary cultural practices,

contemporary identities, the land, and the impact of colonial practices and strategies.”<sup>158</sup> In the context of these art cards, resilience signifies strength and focus in the face of racism and sexism.<sup>159</sup>

- National Indigenous Peoples Day is celebrated annually on June 21, the summer solstice, to celebrate the cultural diversity of the First Nations, Inuit and Métis Peoples.

## WONDER

- In an interview about the creation of *The Indian in Transition*, Daphne Odjig said: “When a truck arrived to move the final product, a carpenter had to hack away at the door frame so the painting could fit through the exit.”<sup>160</sup> Knowing the dimensions of the artwork, estimate whether or not it would fit on your classroom wall. Then use a ruler or measuring tape to verify your hypothesis. How does the size of an artwork influence its interpretation?
- Can you find examples of how historical European painting influenced some of Daphne Odjig’s other artworks? Look online and in art books.
- Seek out artworks by Daphne Odjig in your local galleries and museums. In Winnipeg, you can find the mural *The Creation of the World* (1972) at the Manitoba Museum, and a re-creation of *Thunderbird Woman* on an exterior mural at the University of Winnipeg’s Duckworth Centre.
- The artworks in **Resilience** explore the theme of Indigenous resilience. Select any art card. How does this artwork relate to Indigenous resilience? How does it relate to Daphne Odjig’s *The Indian in Transition*?
- Reflect on your personal experience or research your family/ community history at a moment in time when adversity, injustice or change required action to overcome.

<sup>150</sup> Canadian Museum of History, “Daphne Odjig’s masterpiece adorns the walls of the Museum” (Sept. 14, 2014).

<sup>151</sup> Jann L.M. Bailey, “Daphne Odjig,” *Horizons*, vol. 24, no. 4 (Spring 2011).

<sup>152</sup> The Walrus, “Canada: A Creation Story | Rebecca Thomas | Walrus Talks,” youtube.com/@thewalrus (2017).

<sup>153</sup> K. Akiwenzie-Damm, S. Assu, B. Mitchell, R. Qitsualik-Tinsley, S. Qitsualik-Tinsley, D. A. Robertson, N. J. Sinclair, J. Storm, R. Van Camp, K. Vermette and C. Vowel, *This Place: 150 Years Retold*, HighWater Press (2019).

<sup>154</sup> Christine M’Lot, *Teacher Guide for This Place: 150 Years Retold*, Portage & Main Press (2021).

<sup>155</sup> CBC Books, “This Place,” podcast hosted by Rosanna Deerchild, cbc.ca/books (2021).

<sup>156</sup> Canada Art Channel, “Daphne Odjig Artist at the McMichael,” youtube.com/@CanadaArtChannel (2008).

<sup>157</sup> Myseum of Toronto, “Toronto Stories Live: Daphne Odjig,” youtube.com/@myseumoftoronto6752 (2021).

<sup>158</sup> Lee-Ann Martin and Shawna Dempsey, “Resilience, The National Billboard Exhibition Project,” resilienceproject.ca (2018).

<sup>159</sup> Lee-Ann Martin, “The Resilient Body,” resilienceproject.ca (2018).

<sup>160</sup> Meagan Campbell, “We want the biggest damned painting you can do- Daphne Odjig, celebrated Aboriginal painter, on her epic masterpiece,” macleans.ca (2014).



Daphne Odjig - *The Indian in Transition*

## RESPOND

- Create a long, 3-part artwork that depicts your personal experience in overcoming a challenge. It could begin to the left with a scene of living in safety, followed by the element of change that brought pain or consequences and ending to the right with the overcoming of adversity and a renewed sense of hope.
- Design a postage stamp to represent your identity or your community by drawing on a template<sup>161</sup> or by working in a photo editing software. Insert your artwork into the stamp.
- Write a slam poetry or spoken word piece expressing a personal story/struggle with sincere emotion, power and intensity. Find a way to share it (presentation, audiovisual recording, vlog).
- Attend Indigenous gatherings, events and celebrations near you. For example, Winnipeg annually hosts the Manito Ahbee Festival<sup>162</sup> and Indigenous Day Live,<sup>163</sup> both of which celebrate Indigenous arts, culture and music.
- Plan a school event to celebrate National Indigenous Peoples Day.<sup>164</sup>

<sup>161</sup> Postage Stamp Template, [resilienceproject.ca/pdf/Postage\\_Stamp\\_Template.pdf](https://resilienceproject.ca/pdf/Postage_Stamp_Template.pdf).

<sup>162</sup> [manitoahbee.com](http://manitoahbee.com).

<sup>163</sup> [indigenousdaylive.ca](http://indigenousdaylive.ca).

<sup>164</sup> Crown-Indigenous Relations and Northern Affairs Canada, "About National Indigenous Peoples Day," [rcaanc-cirnac.gc.ca](https://rcaanc-cirnac.gc.ca).

# INDIGENOUS ART AND ACTIVISM

## LEARNING OUTCOME:

Students will understand the ways in which art can perform political and cultural functions, including bringing public awareness to social injustices and environmental issues.

## LOOK

**Card 21. Lita Fontaine, *Mni Wiconi - Water Is Sacred*, colour photo, variable dimensions (2016)**

What is happening in this photograph? What do you see? [No Dakota Access Pipe Line (NoDAPL) Water Protectors, protest banners, images of Thunderbird Woman]

What are the Water Protectors protesting? [The Energy East oil pipeline]

How does this photograph function as both art and activism?

## KNOW

- In a video, **Lita Fontaine** presents *Mni Wiconi - Water Is Sacred* by discussing the context in which the photograph was taken, explaining the symbolism found within it and sharing how she is connected to the water.<sup>165</sup>
- Images created by the Onaman Collective<sup>166</sup> are included in Fontaine's *Mni Wiconi - Water Is Sacred*. Christi Belcourt (another artist of **Resilience**) is part of this collective and active in protests protecting water.<sup>167</sup>
- Art can perform social, political and/or cultural functions. In the case of Indigenous art, it is often all three.<sup>168</sup> Some artworks bring awareness to Indigenous issues through process, context, product or interpretation. They can engage the general public with an idea, be used as a teaching tool or an in-depth conversation starter.
- Examples of "art as activism" occurred during the 2018 celebrations of our nation's 150<sup>th</sup> birthday. For many Indigenous people, the framing

of "Canada 150" represents the country's long history of colonialism and of injustices that persist today and erase the histories of Indigenous people who have lived here for more than 15,000 years.<sup>169</sup> Many artists joined the movement, sharing work that celebrates the resilience of Indigenous communities and challenges Canadians to reflect on our country's complicated legacy from a new perspective.<sup>170</sup>

- Autumn Peltier, a young activist from Wiikwemkoong First Nation, is featured in *The Water Walker*,<sup>171</sup> a short documentary tracing her roots and her perseverance as a water protector. Autumn continues the legacy of her great-aunt Josephine Mandamin. Josephine was known as The Water Walker because she walked the perimeter of the Great Lakes to bring awareness to the importance of protecting the water.<sup>172, 173</sup>
- Children's books that urge activism to protect water include *We are Water Protectors*<sup>174</sup> (author reading,<sup>175</sup> activity kit<sup>176</sup>), *The Water Walker*<sup>177</sup> (book reading,<sup>178</sup> teacher guide<sup>179</sup>), *Nibi's Water Song*<sup>180</sup> (author reading and Water Teaching,<sup>181</sup> literature guide<sup>182</sup>), *Minnow: The Girl Who Became Part Fish*<sup>183</sup> (lesson plan<sup>184</sup>) and *Search for Clean Water*.<sup>185</sup>
- BC Hydro Power Smart for schools offers online lesson plans on the topic of water, including *Water conservation*<sup>186</sup> (grade 2) and *Learning about water from traditional teachings*<sup>187</sup> (grades 4-6).

<sup>169</sup> Angelyn Francis, "Why some Indigenous people are calling out Canada 150," *Maclean's*, youtube.com/@MacleansCanada (2017).

<sup>170</sup> Michelle Cyca, "Resistance 150: Indigenous artists challenge Canadians to reckon with our history," *chateau.com* (June 21, 2017).

<sup>171</sup> James Burns, *The Water Walker* (2019) in "Autumn Peltier: RRU Changemakers Speakers Series," Royal Roads University, youtube.com/@RoyalRoadsUniversityVictoria (2022).

<sup>172</sup> David J. Gallant, "Josephine Mandamin," *thecanadianencyclopedia.ca* (2020).

<sup>173</sup> Historica Canada, "Josephine Mandamin: The Anishinaabe woman who walked for water rights | Canada History Week 2020," youtube.com/@HistoricaCanada (2020).

<sup>174</sup> Carole Lindstrom, *We Are Water Protectors*, Roaring Brook Press, 2020.

<sup>175</sup> MacKids Books, "Snack Time with MacKids | We Are Water Protectors," youtube.com/@MacKidsBooks (2020).

<sup>176</sup> Macmillan Children's Publishing Group, *We Are Water Protectors Activity Kit*, macmillan.com.

<sup>177</sup> Joanne Robertson, *The Water Walker*, Second Story Press, 2017.

<sup>178</sup> Etienne Moostoos-Lafferty, "The Importance of Water: Book reading of *Water Walker* and closing Water Reflection," youtube.com/@etiennamoostoos-lafferty9407 (2020).

<sup>179</sup> Laura Horton, *The Water Walker Teacher's Guide*, secondstorypress.ca/resources (2017).

<sup>180</sup> Sunshine Quem Tenasco, *Nibi's Water Song*, North Winds Press (2019).

<sup>181</sup> Summer Solstice, "Education Days - Author Reading and Teaching *Nibi's Water Song*," youtube.com/@summersolstice7017 (2021).

<sup>182</sup> *Nibi's Water Song Literature Guide*, learningtogive.org.

<sup>183</sup> Willie Poll, *Minnow: The Girl Who Became Part Fish*, Medicine Wheel Publishing (2023).

<sup>184</sup> *Minnow: The Girl Who Became Part Fish Lesson Plan*, Medicine Wheel Publishing (2023).

<sup>185</sup> Simon Rose, *Search for Clean Water*, Indigenous Life in Canada: Past, Present, Future Series, Beech Tree Books (2018).

<sup>186</sup> Power Smart for Schools, "Water conservation," bchydro.com.

<sup>187</sup> Power Smart for Schools, "Learning about water from traditional teachings," bchydro.com.

<sup>165</sup> MAWA Programs, "Lita Fontaine speaks about her artwork," vimeo.com/mawawpg (2022).

<sup>166</sup> Onaman Collective, "Who We Are," onamancollective.com.

<sup>167</sup> Sakihitowin Awasis, "Keep It in the Ground!," canadianart.ca/features (Aug. 7, 2017).

<sup>168</sup> Jasmeen Siddiqui, "Necessary Affairs: Exploring the Relationship Between Indigenous Art and Activism," *Western University Undergraduate Awards* (2017).

- Books about activism for children include *Sometimes People March*<sup>188</sup> (ages 4-8, book reading<sup>189</sup>, educator's guide<sup>190</sup>), and *Protests*<sup>191</sup> (ages 9-13).
- **Resilience** curator Lee-Ann Martin's lecture<sup>192</sup> presents the work of three female artists, including Daphne Odjig, and discusses the ways in which they challenged art movements and society at large.
- World Water Day is celebrated annually on March 22 to advocate for the sustainable management of freshwater resources.

## WONDER

- What is the significance of "Water is life"? [In a video, Elder and Water Walker Dorothy Taylor shares *Sacred Waters Water Teachings*<sup>193</sup>]
- What other **Resilience** artworks explore the theme of water? [Cards 3, 10, 18, 33, 38, 39, 50]
- Each **Resilience** artwork can be interpreted in terms of art as activism. Select any art card and try to determine which topic the artist may intend to promote awareness of.
- What other Indigenous campaigns exist besides Water is Life? What do they advocate for? Why is there a need for advocacy on these issues? [End the Gap, I Am a Witness, Idle No More, Jordan's Principle, Legacy of Hope, Moose Hide, No More Stolen Sisters, Orange Shirt Day, Shannen's Dream, We Are All Treaty People, We Stand Together, We Matter]
- Are there issues or social injustices you are concerned about? Movements you are connected to? Are there campaigns in place to address them? Are you aware of a campaign from the past that has helped redress an inequality or issue and has positively affected our current existence? Can you find any Indigenous or non-Indigenous artists whose artwork brought or brings awareness to these concerns?



Lita Fontaine - Mni Wiconi - Water is Sacred

## RESPOND

- What changes has your school implemented to answer some of the 94 Calls to Action<sup>194</sup> listed by the Truth and Reconciliation Commission of Canada? What more can you do to effect change?
- Create a visual art project in any medium that brings awareness to an issue or social injustice that is important to you.
- Write or video a letter to Canada<sup>195</sup> expressing a particular inequality or environmental issue you are concerned about and explaining why it is important.
- Join a local protest or commemorative march.
- Lead change within your own community. Assemble a school committee to bring awareness to an issue. Example: For National Day of Awareness for Missing and Murdered Indigenous Women and Girls (May 5) wear anything red, paste a red paper cutout dress on your classroom door, or plant red painted cardboard cut-outs representing Missing and Murdered Indigenous Women and Girls (MMIWG2S+) on a wooden skewer in your school yard, a local park, or at the legislative building, an Indigenous site or memorial sculpture.

<sup>188</sup> Tessa Allen, *Sometimes People March*, HarperCollins Publishers (2020).

<sup>189</sup> CSUF Future Titans Read, "Sometimes People March by Tessa Allen / Children's Story Time Read Aloud," [youtube.com/@csufuturetitansread8304](https://youtube.com/@csufuturetitansread8304), 2021.

<sup>190</sup> Balzer + Bray, *Sometimes People March Educators' Guide*, harperstacks.com.

<sup>191</sup> Simon Rose, *Protests, Indigenous Life in Canada: Past, Present, Future Series*, Beech Tree Books (2018).

<sup>192</sup> MAWA Programs, "Lee-Ann Martin: Intersecting Practices of Art and Activism," [vimeo.com/mawawpg](https://vimeo.com/mawawpg) (2011).

<sup>193</sup> GreenUP, "Gichitwaa Nibi - Sacred Waters Water Teaching with Elder Dorothy Taylor," [youtube.com/@ptbogreenup](https://youtube.com/@ptbogreenup) (2021).

<sup>194</sup> Truth and Reconciliation Commission of Canada: *Calls to Action* (2015).

<sup>195</sup> First Nations Child and Family Caring Society, "Letters to Canada," [youtube.com/@fncaringsociety](https://youtube.com/@fncaringsociety) (2013).



## INSPIRED BY ACTUAL EVENTS

### LEARNING OUTCOME:

Students will explore artworks inspired by significant cultural events in Indigenous communities and develop visual responses to significant events in their own communities.

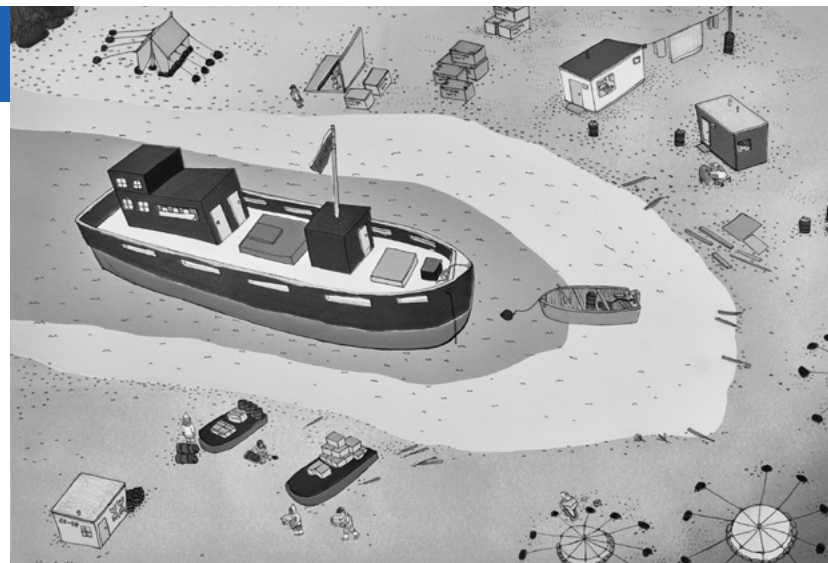
### LOOK

**Card 3: Shuvina Ashoona, *Summer Sealift*,**  
lithograph, 56.5 x 76.3 cm (2003)

What is happening in this picture? [A sealift (crane-bearing cargo ship) has arrived to make an annual delivery of supplies to a remote Arctic community; people are unloading cargo] Describe all of the things you see. Is this a painting, drawing, or something else? [Lithography is a printmaking method based on the principle that oil and water do not mix]

**Card 9: Lori Blondeau, *Asiniy Iskewew*,**  
photograph, 152.4 x 111.8 cm (2016)

Describe the woman you see in the photograph. What do you notice about her? What words would you use to describe her? What significance does the colour red have, in different communities and cultures? [In Western cultures, it can symbolize love, passion, danger; in Asian cultures, luck, prosperity, happiness and long life; in contemporary Indigenous cultures, a red dress signifies missing and murdered women and girls] How are rocks connected to Indigenous traditions? [Rocks are sometimes called “grandfathers” because they are old and have many stories to tell; studying rocks provides valuable lessons from the earth; rocks are sometimes used to mark sites for celebrations]<sup>196</sup> What is a petroform? [Shapes and patterns made by humans using large rocks]<sup>197</sup> What is a rite of passage ceremony? [A ritual, event, or experience that marks or constitutes a major milestone or change in a person’s life]<sup>198</sup>



Shuvina Ashoona - *Summer Sealift*

### KNOW

- In Ashoona and Blondeau’s work, both women find inspiration for their artwork in significant events that had an impact on their respective communities.
- **Shuvina Ashoona** is one of the first Inuit artists to exhibit as a contemporary artist, both in Canada and internationally. She was born in 1961 in Cape Dorset (more recently referred to by its original name, Kinngait). Ashoona’s community received annual deliveries of food and supplies by sealift. The *Nascope*, which served for many years as a supply ship to the Hudson’s Bay Company’s northern outposts, delivered food, clothing, and other necessary supplies to Cape Dorset. On September 25, 1947, the ship struck a reef in a storm, broke in half, and the bow slid beneath the water. The sinking of the *Nascope* figures in the work of many artists from the region. Although Shuvina Ashoona had not yet been born when the *Nascope* sank in 1947, she would have heard the story from the elders. In her print, she imagines a large ship docked near her community. The work highlights Shuvina’s tendency to take references from different eras and place them together, fusing the past, the present and the uncertain future in an imaginative context that also draws on memory and real life.<sup>199</sup>

<sup>196</sup> Manitoba Rocks!, “EARTHwise,” [manitoba.ca/iem/min-ed/kidsrock](http://manitoba.ca/iem/min-ed/kidsrock).

<sup>197</sup> “Petroform”, [wikipedia.org](http://wikipedia.org).

<sup>198</sup> “Rite of passage”, [merriam-webster.com](http://merriam-webster.com).

<sup>199</sup> Nancy G. Campbell, *Shuvina Ashoona: Life & Work*, Art Canada Institute, [aci-iac.ca/art-books](http://aci-iac.ca/art-books) (2017).



## INSPIRED BY ACTUAL EVENTS



Lori Blondeau - *Asiniy Iskew* (detail)

- **Lori Blondeau** created a series of photographs to celebrate and pay homage to ancient sites that were significant to Indigenous Peoples from the Plains for ceremonies, battles and histories. *Mistaseni*<sup>200</sup> (from Cree, “big rock”) was a 400-tonne sacred boulder in Saskatchewan that marked an important Indigenous gathering place. In the 1960s two dams were built: one joined the Qu’Appelle and Saskatchewan rivers, and the other was built across the South Saskatchewan River Valley. Water that had flowed freely for thousands of years was to be used for irrigation and to produce electrical power. The Government of Saskatchewan dynamited the rock in 1966 to make room for a man-made lake. The remaining rock has been completely covered by the water of the newly formed reservoir.

- “*Asiniy Iskwew*” is Cree for “Rock Woman.” Blondeau herself stands in the photo atop a pile of rocks, proud and resilient. In an artist talk, she shares what inspired her *Asiniy Iskwew* series.<sup>201</sup>

### WONDER

- Can you think of any significant events that have affected your family or community? Have any of these events happened in your lifetime? What happened? Can you find more information about the significant moments that led up to the event, and what has happened since? Have any of these events affected someone you know, or a community or cultural group with which you identify? How did the community respond? Were different people affected in different ways? Discuss the event(s) and the community’s response to the events(s) in groups, with your classmates, your teacher and community members.

### RESPOND

- Create an artwork inspired by a significant event that made an impact on your school community, city, country or cultural community. Think about ways to respond to this event through art: Do you want to represent the event differently than the way it happened in real life (like Ashoona)? Do you want to tell your audience about how the community was affected? Do you want to create a response that shows how your community plans to move forward (like Blondeau)?
- **Resilience** also includes artwork by other artists who created work because they were inspired by actual events. The artist statements of Shuvina Ashoona [Card 3], Lori Blondeau [Card 9], Vanessa Dion Fletcher [Card 20], Lita Fontaine [Card 21] and Marianne Nicolson [Card 36] reference significant events. Present one of the events in the form of a report to describe the What?, When?, Who?, Where?, Why?, How? and any other important facts about the event. Relate your report to the symbolism found in the artwork, and explain what you think the artist’s perspective is with regard to the event.

<sup>201</sup> STEPS Public Art, “Here we are; where did we go from here?” by Lori Blondeau | 2022 CreateSpace Public Art Forum Keynote,” [youtube.com/@STEPSPublicArt](https://youtube.com/@STEPSPublicArt) (2022).

<sup>200</sup> “Mistusinne” in *Indigenous Saskatchewan Encyclopedia*, [teaching.usask.ca/indigenoussk](https://teaching.usask.ca/indigenoussk).

# LOOKING IN / LOOKING OUT: PORTRAITURE

## LEARNING OUTCOME:

Students will examine how visual artists influence, comment on, question and challenge social, political, and cultural discourse and identity, and explore how art can be a means of knowing the self, sharing viewpoints and understanding the perspectives of others.

## LOOK

Without reading the artist statements, try to identify as many portraits as you can from the **Resilience** art cards. Now skim through the artist statements on the reverse side of the art cards to see if you might have missed a few artworks that do not seem like portraits at first glance, but actually are. [Cards 9, 12, 19, 22, 24, 25, 27, 28, 29, 30, 35, 37, 40, 43, 45, 46, 49, 50]

## KNOW

- Portraits are depictions or representations of a subject (a person or a group of people).
- Self-portraits are depictions or representations that artists create of themselves.
- The person in the portrait is usually called a “sitter” even if they are not sitting down. This is because in the past, most portraits were painted of someone who had to sit really still for a very long time while an artist painted them from real life. Before the invention of the camera, artists didn’t have photographs to look at while drawing.
- Portraits tell us something new or important about the sitter — their lifestyle, where they live, what they enjoy, how they are feeling.
- Portraits can be about more than the person depicted and convey a larger message or meaning. Artists send us a message about the person in the portrait and, in doing so, express their own ideas.



Meryl McMaster - Dream Catcher (detail)

- Portraiture can take a variety of forms:
  - Realistic – gives an accurate depiction of what a person looks like, their physical appearance
  - Expressive – shows emotion
  - Surrealistic – represents things as they look in real life but in unusual, imaginary or weird combinations
  - Romanticized – either simplifies or idealizes someone
  - Conceptual or symbolic – represents the person without being a depiction of the person themselves
- **Resilience** features portraits that tell us about an individual [Card 37], portraits that are the artists’ own self-exploration [Cards 31, 35, 46], portraits that represent a group of people [Cards 45, 48, 49], and portraits that speak about community or global issues [Cards 9, 12, 19, 22, 24, 25, 27, 28, 29, 40, 43, 50].

### WONDER

- What comes to mind when you think of the word “portrait”? Create a word web.
- What different ways are there to create a portrait? What does it mean to “portray” someone? What might a portrait share or reveal about a person?
- How do different mediums and techniques inform the meaning of a portrait?
- Does a portrait always have to show the sitter’s face? How could you create a “portrait” without showing the sitter at all?
- What can you learn about a person by looking at their portrait? In what ways can the setting of a portrait affect how you understand the sitter?
- Look at examples of other portraits from visual culture (contemporary culture) and from history. How has portraiture changed over the past few hundred years?
- Who creates portraits? Does it matter who creates the portrait or how well they know/understand the sitter?
- Can you think of any examples of portraits you have seen in everyday life, in art, poetry, movies, visual culture? [Dollar bills and coins, documentaries, artworks, school photos, selfies, etc.]
- Look at KC Adams’ portrait work called *Perception: Leona Star* [Card 1]. In this work she uses text to accompany the photographs she took of Leona Star. What does the title *Perception* mean? Why do you think she chose that title? Have you been in a situation when someone had an incorrect perception of you? Did it bother you? What did you do about it?
- Look at the untitled portrait by Jaime Black [Card 8]. Read the poem that accompanies the artwork, and think about the following questions: Could this be considered a portrait? Why or why not? What is happening in this photo? What is different about this portrait

when compared with most portraits we see? Do you think this is a portrait of someone Jaime Black knows, or is it a self-portrait? Who is the “she” that is referred to in the poem? Why is the person in the portrait wearing red? Does that colour have any significance? Based on both the photograph and the poem, how do you think the sitter feels? How does this portrait make you feel?

### RESPOND

- Think of someone you find interesting. This can be a friend, family member, member of your community, or even a famous person. Create a portrait of that person that tells the audience something about them. If the person is visible in the portrait, how much of them will we see? How might you represent them (consider their size in relation to the frame, facial expression, pose/gesture, clothing, background, surrounding objects, etc.)? What might you include in the portrait? What might you intentionally leave out? What would you like to show, beyond the person’s likeness?
- Develop a portrait of yourself or someone else that doesn’t rely on representing the physical form. Think about ideas for conceptual portraits. How can you represent a person without using their physical appearance/body? What images, objects, metaphors, etc. could you use to represent what you know about someone or to represent yourself?
- Make a statement with a portrait. How can you use a portrait or self-portrait to call attention to an important issue you care about? [See Cards 28, 50]

# HISTORY / HERSTORY: THE ARTISTS OF RESILIENCE

## LEARNING OUTCOME:

Students will experience women Indigenous artists as part of art history (herstory) and as integral voices in contemporary art. They will engage with visual culture and historical and contemporary artworks to question who creates and controls images and how these images affect our understanding of reality.<sup>202</sup> They will value the stories, experiences and voices of Indigenous Peoples and their communities. They will consider how artists use artmaking to “proclaim one’s identity and affiliations” and “locate one’s artistic voice within one’s personal history and culture of origin.”<sup>203</sup>

## LOOK

### All 50 Resilience artworks!

What historical, political, cultural and social events may have inspired these artworks? Can personal artworks also be political? Have any of these artworks changed your understanding of Indigenous cultures or experiences? What role does research have in understanding art and artists? How has the definition of art changed or grown over the years? How has art’s role in society changed over the years?

## KNOW

- Contemporary art may cross over classical boundaries. Artists today can create art in any material or medium, many of which may not fit the more traditional notions of art (painting, sculpture, printmaking, etc.). Artists draw inspiration from any time and place. They use a multitude of strategies and processes to create art, responding to their own experiences and questions they have about the world.
- Artists most often do not work in isolation, but instead meet, talk, work and play together. They collaborate and share ideas. They recontextualize, layer and juxtapose imagery from different times and places. Their work reflects a hybridity of media, of cultures, of thoughts and traditions. They can use unconventional materials and imagery, and challenge stereotypes.

## WONDER

- Before you saw these **Resilience** images, did you know the names of women artists? Indigenous artists? If not, why not? [Most books written about artists feature white male artists]
- Can an artwork be a statement? A conversation? What role does provocation play in artmaking?
- How can art challenge and change the way we view our societies and cultures?
- How can viewing and engaging with artworks and artists help you to relate to others?
- Why is it important to pay attention to and honour the voices that aren’t always heard?

## RESPOND

- Choose a **Resilience** artwork that you feel drawn to. What can you find out about this artist? Research their life and works.
- Look at the following paintings: Edmund Morris’s *Indian Teepees*<sup>204</sup> (1908), Frederick A. Verner’s *Kokum’s Camp*<sup>205</sup> (1919) and Cornelius Krieghoff’s *Indian Family in the Forest*<sup>206</sup> (1851). What do these three paintings have in common? What are some words you might use to describe these artworks? From whose point of view are we seeing these scenes? What might these scenes look like from the perspective of the people depicted in them? Who creates and controls images of Indigeneity? How do these images get shared? How do the images you have seen in visual culture/pop culture differ from the artworks of the **Resilience** project? Which images do you feel are more valuable? More common? More truthful?
- Have you ever heard of the term “othering” or “otherness”? Research this word. Have you ever had an experience with “otherness” or being “othered”? Why do you think this happens? Write a poem or song, or create an original artwork as a response to or about your experience.

<sup>202</sup> Olivia Gude, “Postmodern Principles - In Search of 21st Century Art Education (Gazing),” *Art Education*, researchgate.net (2004).  
<sup>203</sup> Olivia Gude, “Postmodern Principles - In Search of 21st Century Art Education (Representin’),” *Art Education*, researchgate.net (2004).

<sup>204</sup> Edmund Morris, *Indian Teepees*, wag.ca/art/collection/item/14500/.

<sup>205</sup> Frederick A. Verner, *Kokum’s Camp*, wag.ca/art/collection/item/1591.

<sup>206</sup> Cornelius Krieghoff, *Indian Family in the Forest*, mbam.qc.ca/en/works/25670/.

The images of **Resilience** provide finely wrought examples of contemporary art as well as entry points for discussing issues and exploring techniques, materials and forms. The following section will give students the tools to analyze, talk about and appreciate contemporary art. Use the art cards to inspire in-depth investigations, such as visual art research projects, oral presentations, essays, web page designs, virtual exhibitions and independent creations.

## HOLISTIC UNDERSTANDING

Use the Sacred Hoop (also known as the Medicine Wheel) to guide you in a holistic self-reflection. When viewing an artwork, think about how it makes you feel spiritually, emotionally, physically and mentally.

## THE FELDMAN MODEL OF ART CRITICISM<sup>207</sup>

The four-step Feldman Model can be used to study, analyze and write critically about what we see. It begins with an examination of an artwork's formal properties, moves into analysis of purposeful design (how artists make purposeful choices about how their works are composed) and interpretation (looking for the artist's intention and what might be communicated in the work), and concludes with judgement (deciding to what degree the artwork is successful). The steps are as follows and can be discussed as a whole class or in small groups, or be written about individually.

### Step 1: Description - What do I see?

List the visual elements of the work in an objective way. Avoid making judgements. Focus on describing what you see without value words like "beautiful" or "ugly". Visual Thinking Strategies (see page 8 of this teaching guide) can be helpful in discussing:

- Formal elements of design (line, shape, form, colour, value, texture and space). For example, "The whole artwork is made up of different shades of blue, with only little bits of white and yellow. The artwork has a circular shape." [Card 2]

- Medium and technique (tools, materials and methods the artist used to make the artwork).
- Subject matter (things, people, places in the artwork). For example, "In this photograph, I see a woman standing in a forest, wearing red fabric. Almost everything around her is green. She is in the centre of the picture, and it looks like she is dancing because the fabric is blurry and looks like it is moving." [Card 8]

**Guides for describing visual elements:** Describe the artwork as if you are telling someone in another room what you are looking at. What do you notice in the artwork? Do you see any recognizable images? What colours, patterns, lines, shapes, and textures did the artist use? What stands out the most? How do you think this artwork was made?

### Step 2: Analysis - How is the work designed and organized?

Describe the relationship of elements in the artwork, and how the artist made use of:

- the principles of design (balance, contrast, movement, rhythm/pattern, proportion, unity, and variety)
- other formal considerations, such as exaggeration, perspective, juxtaposition, etc.

**Guides for analysis:** How is this work constructed or planned? Is the composition symmetrical or asymmetrical? How does the artist draw your attention to the area of emphasis? What is in the foreground, middle ground, and background? What are the sizes and placement of the items you see? How does the use of colour, pattern, line, shape or texture affect the tone of this artwork? How do the different parts of the art work relate to each other? How does the choice of materials or visual elements and placement of objects or people affect the message of the artwork and communicate the central idea, feeling, emotion or focus?

<sup>207</sup> Edmund Burke Feldman, *Varieties of Visual Experience: Art as image and idea*, H. N. Abrams (1972).



# PATHWAYS TO UNDERSTANDING

## Step 3: Interpretation - What is the artist saying?

Propose ideas for possible meaning, based on evidence from the artwork. Consider whether or not the artist has included any symbolic images in the artwork. Use prior knowledge to make inferences about the artwork's meaning and predict the artist's intention. What was the context in which the artwork was created (when, where, by whom)? Consider your own experiences and how they might influence your perception of the artwork's meaning.

**Guides for interpretation:** How would you describe the way this artwork makes you feel? What is the mood or tone? Does it remind you of something you have experienced, or something you have seen before? How might this work relate to events going on in the community/world? Can you see any connections to other subjects you study (language, history, dance, science, math, etc.)? Are there any symbolic images in this piece? What might they mean? Why do you think the artist made this work? What might they be hoping to communicate? What clues or evidence do you see in the artwork that supports your ideas?

## Step 4: Judgement - Is this a successful work of art?

- In order to determine how successful you feel an artwork may be, consider meaning, craftsmanship, expressive qualities, purpose of the artwork, etc. Understand that different artists have different goals and intentions with their artwork (self-expression, social action, cultural/historical preservation, provocation, etc.).
- Consider the significance of the artwork in culture/society.
- Relate the artwork to yourself, personally. How does it make you think/feel?

**Guides for judgement:** Do you connect with this artwork? In what ways? How do we know if an artwork is successful or not? Why do we look at art? What criteria might we use to judge an artwork? Might the criteria change depending on the purpose of the artwork? In what ways might this artwork be important for people to see and/or discuss? Is it still art if it is not beautiful? Is it still art if it makes you uncomfortable? Does art need to be meaningful? Who gives the artwork meaning: the artist who made it, the viewer experiencing it, or both? Describe why you think this artwork is important/effective.

## CURATORIAL RESEARCH

A curator is the person who selects and interprets works of art for an exhibition. Select and organize artwork for an imaginary exhibition. Work with artwork from the set of cards, or select one artwork as inspiration for researching other artworks and/or artists. Decide on an idea, theme or purpose for the exhibition, such as:

- a survey of artwork by a particular artist
- a survey of artwork by a group of artists from a particular region or Nation
- a showcase of multiple artists working in similar mediums or themes
- a cross-cultural exchange

Make artwork selections based on the message you are trying to convey to the audience. Find a punchy exhibition title. Write a curatorial statement.<sup>208</sup> Design an exhibition foldout complete with text, artist bios, images and descriptions of the artwork or present a curatorial talk to share your research.

<sup>208</sup> IB Art, "Curatorial Rationale (Artist Statement)," IB Visual Art course at Ocean View High School, [sites.google.com/a/hbuhd.edu/ib-art/artist-statement](https://sites.google.com/a/hbuhd.edu/ib-art/artist-statement).

## ARTIST STUDY

From the set of art cards, select and research an artist who interests you. Write a biography, record a podcast, create an audiovisual piece profiling the artist, or build a web page to showcase them and their artwork.

- Introduce the artist: Find a picture of the artist. When and where were they born? Are they still living?
- What happened in history during their lifetime? News? Politics? What were some major events during their lifetime? Did these influence their artwork? In what ways is the artwork a reflection of society or a product of its time?
- Find more examples of their artwork (image, title, date, medium) from a particular period, or a series of artworks spanning different stages of their artistic career, including artworks that are well known and some not so well known. How do they help you understand the artist's point of view?
- Find examples of creative choices that the artist makes to express their point of view (elements of design, media, technique, subject matter, etc.).
- How do you feel about their artwork and why? Elaborate with details.
- Research other interesting facts about them.

## THEME EXPLORATION

Researching a particular subject will deepen your understanding and appreciation for the artist's artwork and perspective. It is also an important part of the creative process, as learning new things brings awareness, ignites passion, and creates a sense of urgency. These will influence the artistic choices you make as an artist or curator. Themes related to **Resilience** that may be of research interest include the legend of Nulijuk (also known as Sedna), Nalujuk Night, the origins of Métis beadwork, the repatriation of Indigenous cultural items, environmental stewardship, treaties, etc.

## ARTISTIC RESPONSE

Choose an artwork from the card collection and respond to it by making an artwork of your own. Do not imitate, but create something from your own heart and experience. Be inspired by the artists, but do not take from them. Cultural appropriation is not acceptable. Refer to the introduction of this teaching guide (page 7) to understand cultural appropriation before responding to an artist's work.

Examples of ways the cards can be used to inspire artmaking:

**Card 50. Terri-Lynn Williams-Davidson, *Naw Jaada / Octopus Woman***  
(Also see Cards 19 and 41) [Create a paper or digital collage.]

**Card 4. Rebecca Gloria-Jean Baird, *Biskaabiyyang – returning to ourselves*** (Also see Cards 1, 12, 21, 25, 28 and 32)  
[Use words in the creation of your art.]

**Card 37. Shelley Niro, *The Rebel***  
[Create a portrait of a loved one.]

**Card 9. Lori Blondeau, *Asiniy Iskwew***  
[Photograph yourself in an environment in which you feel powerful.]

**Card 26. Bev Koski, *Ottawa #1, Berlin #1***  
[Transform a found object.]

**Card 30. Teresa Marshall, *Mi'kmaq Universe***  
[Create an abstraction of something you believe.]

## BUILDING RELATIONSHIPS

Engaging in classroom discussions surrounding Indigenous cultures, histories or contemporary realities can be challenging. Some topics can trigger strong emotional reactions in both Indigenous and non-Indigenous students because everyone is affected by colonization. However, for many Indigenous students and teachers, these topics can be particularly difficult as they have affected their families or them personally. The teacher's role is to facilitate a meaningful experience by acknowledging emotions and encouraging students to speak only from their own experience.

### INVITING AN INDIGENOUS GUEST

Some school divisions have Indigenous Elders or Knowledge Keepers, but teachers can also request the assistance of a local Elder, Knowledge Keeper or community member by inviting them to speak to certain topics, participate in discussions and answer questions. Listening to someone with first-hand, lived experience and knowledge leads to powerful learning. Make an offering of a gift to the guest in acknowledgement and in exchange for the knowledge and teachings that they have shared. Be mindful of regional protocols<sup>209, 210</sup> when approaching and hosting an Indigenous guest. In the cultures of the Prairies, tobacco may be offered and presented as a tobacco tie<sup>211</sup> following tobacco offering protocol.<sup>212</sup> Also consider a monetary honorarium, as you would provide for any outside speaker. Remember that Indigenous students should not be expected to educate the teacher or their peers.

### THE TALKING/SHARING CIRCLE<sup>213</sup>

A talking circle promotes group participation in a discussion and can be used to allow students to share (show and talk about) their artwork. The talking circle is used in all Indigenous cultures in different forms. It symbolically represents a safe place where everyone is equal and given an opportunity to speak their own truth.

Students are gathered into a circle. Circles do not have observers, only participants, including the facilitator (Indigenous guest or teacher). The facilitator starts off by introducing the suggested topic of discussion while holding the talking object (it can be a feather or other object connected to the Land such as a stick or a stone). Once the facilitator has finished sharing whatever is in their heart or on their mind, the talking object is passed, in a clockwise motion, to another participant. When receiving the talking object, the student may talk or pass it to the next person if they don't feel ready to talk or do not want to talk. The person holding the talking object is the only one who has the right to talk, without interruption. Others are expected to be respectful and listen without comment or judgment. If the group is large, time constraints may be placed beforehand. The talking object goes around until everybody has had at least one opportunity to talk, and may be passed around once again to give everyone the feeling that they have left nothing unsaid. Participants should not try to comfort someone who is expressing pain or is crying, unless the person talking asks for such support. Have tissues available. The facilitator may want to consider inviting the school counsellor to participate in the circle. What is said in the talking circle stays in the talking circle.

Books to introduce this topic to children include *The Sharing Circle*<sup>214</sup> (ages 4-6, with lesson plan<sup>215</sup>) and *The Circle of Caring and Sharing*<sup>216</sup> (ages 7-9).

### DISSEMINATION

Provide students with an opportunity to share their artistic products with the world! They can exhibit completed artworks in the school hallway, organize an exhibition in a community centre or post projects on social media tagging #resilienceartcards.

<sup>209</sup> Alberta Teachers' Association, "Elder Protocols," *Stepping Stones, Walking Together: Education for Reconciliation project*, [teachers.ab.ca/professional-development/indigenous-education-and-walking-together](http://teachers.ab.ca/professional-development/indigenous-education-and-walking-together).

<sup>210</sup> Wahêhshon Shiann Whitebean, *Indigenous Elder and Community Protocols*, Indigenous Directions Leadership Group, [concordia.ca/indigenous/resources/elder](http://concordia.ca/indigenous/resources/elder) (2019).

<sup>211</sup> Bear Standing Tall Cultural Awareness Trainer, "How to make a tobacco tie," [youtube.com/@Bearstandingtall](https://www.youtube.com/@Bearstandingtall) (2018).

<sup>212</sup> Centre for Indigenous Support and Community Engagement, "Tobacco Offering Protocol," [carleton.ca/indigenous/policies-procedures](http://carleton.ca/indigenous/policies-procedures).

<sup>213</sup> First Nations Pedagogy Online, "Talking Circles Overview," [firstnationspedagogy.ca](http://firstnationspedagogy.ca).

<sup>214</sup> Theresa "Corky" Larsen-Jonasson, *The Sharing Circle*, Medicine Wheel Publishing (2016).

<sup>215</sup> Medicine Wheel Education, *The Sharing Circle: Teacher Lesson Plans and Resources* (2018).

<sup>216</sup> Theresa "Corky" Larsen-Jonasson, *The Circle of Caring and Sharing*, Medicine Wheel Publishing (2019).



Nadya Kwandibens - Concrete Indians – 10 Indigenous Lawyers

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