

Calgary



WOLFE AND THE SPARROWS

BY BRANDON VICKERD

A FIELD GUIDE

WOLFE AND THE SPARROWS
BRANDON VICKERD
2018



COVER PHOTO OF WOLFE AND THE SPARROWS
BY DAN BORSLEIN

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MOHKINSTSIS. WHERE THE BOW RIVER
MEETS THE ELBOW RIVER.
PHOTO BY STEVE GIN.

The Calgary area, where the Bow and Elbow rivers meet, is a place of confluence where the sharing of ideas and opportunities naturally come together. Indigenous peoples have their own names for this area that have been in use long before Scottish settlers named this place Calgary. The Métis call the Calgary area Otos-kwunee. In the Blackfoot language, they call this place, Moh-kins-tsis. The Stoney Nakoda Nation refer to the Calgary area as Wichispa Oyade and the people of the Tsuut'ina nation call this area Guts-ists-i.

We would like to acknowledge that this project will be located on the traditional territories of the people of the Treaty 7 region in Southern Alberta. This includes: the Siksika, Piikani, and Kainai collectively known as the Blackfoot Confederacy; the Îethka Nakoda Wicastabi First Nations, comprised of the Chiniki, Bearspaw, and Wesley First Nations; and the Tsuut'ina First Nation. The city of Calgary is also homeland to the historic Northwest Métis and to Métis Nation of Alberta, Region 3. We acknowledge all Indigenous urban Calgarians, First Nations, Inuit, and Métis, who have made Calgary their home.



CONTENTS

04 WELCOME FROM
CALGARY PUBLIC ART

05 ABOUT THIS GUIDE

06 A PATH FORWARD IN
PUBLIC ART: AN INTERVIEW
WITH BRANDON VICKERD

12 GENERAL JAMES WOLFE:
PORTRAITS OF AN
UNEXPECTED POP ICON

16 THE ENGLISH HOUSE SPARROW

18 MOVING THE MONUMENT IN
INDIGENOUS ART AND THEATRE

24 DIORAMAS FOR THE CLASSROOM

26 INTERPRETING THROUGH DRAMA

28 WHERE WE HAVE WALKED: INDIGENOUS
FOOTPRINTS IN THE CALGARY CORE

36 FURTHER READING FROM
THE CALGARY PUBLIC LIBRARY

DESIGN: SARAH LAMOUREUX

WELCOME

FROM THE CITY OF CALGARY'S PUBLIC ART PROGRAM

Thank you for your interest in exploring *Wolfe and the Sparrows* by Brandon Vickerd. One of our favourite things about public art is its ability to spark conversation and intrigue, and its power to connect community members. *Wolfe and the Sparrows* does just that. It encourages citizens to consider and reflect on bronze statuary monuments that celebrate figures from our past, while at the same time offering a new perspective on the ways that monuments reflect and celebrate moments from our history.

Cast in bronze, the sculpture was inspired by an existing statue of General James Wolfe sculpted by John Massey Rhind in 1898. The original sculpture was gifted to The City of Calgary by Glenbow Museum founder Eric Harvie, and now stands in a park in the community of Mount Royal. General Wolfe was a British army general who led the British army to victory over the French during the Battle of the Plains of Abraham in 1759.

Wolfe and the Sparrows may first appear to be a traditional bronze monument, raised on a pedestal. But as you move closer, a flock of sparrows—a bird species native to England, Wolfe's place of birth—explodes from the figure, distorting Wolfe's head and shoulders. The sculpture doesn't celebrate a historical figure; rather, it is transformative. *Wolfe and the Sparrows* challenges citizens to explore how our ideas of nationhood evolve as we expand our understanding of the past.

The concept for *Wolfe and the Sparrows* is the result of numerous conversations and exchanges with the citizens from surrounding communities, a process that was essential to the development of the artwork. "From the get-go, the opportunity to work with the community to make a piece of public art that came from conversations with the people who were going to see it every day is what really drew me to this project," says artist Brandon Vickerd.

This artwork will be enjoyed and discussed by Calgarians and visitors alike for generations to come. We hope you've had a chance to visit *Wolfe and the Sparrows*, located at the SW corner of the 12th Street Bridge in Inglewood.

ABOUT THIS GUIDE

CURRICULUM CONNECTIONS

PLEASE NOTE *Because some articles in this guide by necessity contain mature content, we recommend it be reviewed by teachers before sharing with students.*

Grade 5 Social Studies - The Land, Histories and Stories

- 5.1.3 – Analysis of how people in Canada interact with the environment
- 5.2.1 – Appreciation of the complexity of identity in the Canadian context
- 5.2.2 – Critical examination of the ways of life of Aboriginal people in Canada

Grade 6 Social Studies - Democracy: Action and Participation

- 6.S.1 – Develop skills of critical and creative thinking
- 6.S.2 – Develop skills of historical thinking
- 6.S.3 – Develop skills of geographic thinking

Grade 7 Social Studies – Canada: Origins, Histories and Movements of Peoples

- 7.1 – Towards Confederation
- 7.2 – Following Confederation
- 7.5.1 – Dimensions of Thinking
- 7.5.8 – Communications
- 7.5.9 - Media Literacy

Grade 9 – Canada: Opportunities and Challenges

- 9.S.5 – Demonstrate Skills of cooperation, conflict resolution and consensus building
- 9.S.9 – Demonstrate skills of oral, written and visual literacy
- 9.S.9 – Develop skills of media literacy



If you're like me, your first brush with public art came from a small-town cenotaph, commemorating military war losses.

My community couldn't afford much more than a concrete pillar with a plaque though, and I grew up envious of the giant moose sculpture down the road in Moose Jaw, Saskatchewan. But still, our cenotaph served as a reminder of values held by the community, and a public gathering place every November 11th.

Fast forward to 2019. I'm at the unveiling of Brandon Vickerd's *Wolfe and the Sparrows*, a work of immense artistry, imagination, provocation and skill. Animated conversation around us skips between Indigenous self-determination, results of the recent provincial election, a long-buried plan from the 1960s to transform this very spot into a ramp freeway, and polite arguments over city bylaws. Cyclists stop and look – many dismount to ask a stranger just who this strange bronze interloper is. Drawn together by art, citizens are engaging in the act of observation, reflection and conversation.

This tells me *Wolfe and the Sparrows* is doing its job – to nurture community, and to invite possibility.

When planning this field guide, we first envisioned it as a tool for teachers to investigate public art with their students, and to discuss the themes embedded in Brandon's work. But learning is a life-long process. We've expanded our scope to include articles we hope will provoke interest across many ages and backgrounds about who we are, individually and collectively. Where we've come from, and where we're going.

We also hope this is a departure point for you to explore Calgary's public art first-hand. Take a friend with you. Take the time to observe it, to listen to it, and to interpret it. Speculate. Discuss. Debate. When you take the time to ask these works a question, you might be surprised to hear them answering.

- STEVE GIN

Writer/editor for Wolfe and the Sparrows: A Field Guide



MONUMENT TO WOLFE BY JOHN MASSEY RHIND (1898). PHOTO BY STEVE GIN

A PATH FORWARD IN PUBLIC ART: IN CONVERSATION WITH BRANDON VICKERD

[Brandon Vickerd](#) is a Hamilton-based artist and Professor of Sculpture at York University, where he also serves as Chair of the Department of Visual Arts and Art History. He received his BFA from the Nova Scotia College of Art and Design (1999) and his MFA from the University of Victoria (2001).

Purposely diverse, his studio work straddles the line between high and low culture, acting as a catalyst for critical thought and addressing the failed promise of a modernist future predicated on boundless scientific advancement. Whether through craftsmanship, the creation of spectacle, or humour, the goal of

his work is to provoke the viewer into questioning the dominate myth of progress ingrained in Western world views.

In advance of the installation of Wolfe and the Sparrows, Calgary arts educator/actor Steve Gin spoke with Brandon by phone.



BRANDON VICKERD.

STEVE: *How did you come to find John Massey Rhind's Monument to Wolfe, and approach it as the inspiration for a piece of public art?*

BRANDON: The initial idea came out of conversations with the Inglewood community. This project was a unique opportunity because the selection committee chose me as the artist, not based on a proposed finished work, but based on my ability to work with the community to develop themes or concepts that they would like to see reflected in the artwork. A certain portion of the population wanted to see something that was historic in nature, something figurative in bronze that reflected the historical architectural quality of community. Another component of the Inglewood population really wanted to see something that was critical, challenging and funny. Yet another core theme that emerged from all the consultations was the desire to delve deeper than Calgary's recent past, exploring the relationship between settlers and Indigenous peoples, as well as exploring land rights issues and looking at how we view a sense of history in terms of community.

Dealing with these three ideas, I started to look towards making a work of public art that aesthetically referenced traditional monuments, but also incorporated ideas that were critical about our relationship to monuments. In doing the research, I took a look at what other monuments existed in Calgary. And that's when we came across John Massey Rhind's Monument to Wolfe in Mount Royal. That's when it came to mind this could be the basis for the piece I was planning.

STEVE: *So where did it hit you personally, as an artist, that you really wanted to pursue this?*

BRANDON: From the get-go, the opportunity to work with the community, to make a piece of public art that came from conversations with the people who were going to see it every day and whose lives were going to be affected by it – that's what really drew me to this project. When you're making public art, so often the process happens behind closed doors with city planners and city officials. It's not really visible to the general public. This can lead to problems where after a year and a half you install something, and the community feels unsure about their relationship to the work.

STEVE: *Do you ever feel there's a tradeoff in terms of being able to express your voice while also needing to express the community voice?*

BRANDON: Certainly, there is always that back and forth that takes place. There's always an editing process of what I would want to make, and what is appropriate for the location. As an artist I have a public art practice, but I also have a studio practice. So that's how I tend to navigate that issue, recognizing that some ideas are not always appropriate for public art. Those go into my studio practice where I produce works for exhibition. With public art I'm constantly aware of that balance and am reflecting who the end recipient is going to be.

STEVE: *So what would you say your responsibilities are as a public artist?*

BRANDON: Mainly it involved being conscious of the location, and not just making plop art. Not just making something that gets parachuted into a community without considering the socio-political, economic and cultural institutions already in play in that community. As an artist, I see my role as engaging people in a conversation, introducing new ideas and concepts. My intent is that the artwork will articulate concerns that already exist in the community, therefore creating a sense of ownership of the piece, but also humanizing the cityscape so that people feel like their community is their community. While it's important that the artwork reflects community concerns and beliefs, it can also present an opportunity to expand them.

STEVE: *So what were the concerns you heard coming out of this specific piece?*

BRANDON: It's an interesting time to be making public art in Canada, and specifically in Calgary with all the concerns around the state of the public art programs and the use of public spaces. With this particular project I was keenly aware that the work had to reflect community involvement, with an objective of expanding the conversations around what gets made and how it gets made. There's also the aspect of who has the authority to install a work of public art to consider. Who has the responsibility for consulting the community, and then ultimately placing this object that's going to inhabit the space for decades. This requires an awareness of the authority that's involved when a government decides to commission a work of art, including decisions made about monuments. When you look at any Canadian city, there is a power dynamic that's inherent to these conversations. ►



SPUTNIK RETURNED BY BRANDON VICKERD (2013). SCULPTURE BY THE SEA, ARRHUS, DENMARK.

Most citizens think these (historic) bronze monuments were commissioned by the government, that they went through some kind of vetting process and that there was a conversation about what was being produced. That is generally not the case for most bronze monuments in Canada, especially those that serve colonial ideology, like Rhind's sculpture of General Wolfe. It was never officially commissioned by any government, nor was it intended for the location that it's currently installed at. The original location was in New York City and it

was only after multiple moves that it was donated to the City of Calgary by businessman (and Glenbow Museum founder) Eric Harvey, nearly a hundred years after its creation.

When we examine similar colonial monuments in Canada, it becomes clear that they are usually built and installed not by public officials but by special interest groups, specifically people who are invested in the narrative the monument represents. When you look at these colonial monuments, the narrative is one of

European dominance and white male heroism. I think it's the responsibility of any artist working in a monumental genre today to question those ideologies, and in a way, subvert them.

STEVE: *I was kind of amazed to read last night that the John Massey Rhind sculpture was installed in Mount Royal exactly 250 years to the day after the battle of the Plains of Abraham. And that someone here was upset that Quebec City had decided not to approve a historical reenactment of the Battle of the Plains of Abraham.*

BRANDON: You know John Massey Rhind is also the artist who made the monument to Cornwallis in Halifax that was removed last year. Recognizing that he was operating in a different time period, Rhind made a career out of building these monuments all over North America that reinforced colonial mythologies about British conquest. Seeing Monument to Wolfe in Mount Royal is an interesting thing because you can walk by it, and it almost blends into the landscape. You almost forget you're seeing it. But it does have this underlying reinforcing mentality of conquest and heroism. It becomes a device for constructing the way we see Canadian history from a colonial perspective.

STEVE: *On your website, you reference "empathy for a tarnished idealism" being part of what you want to accomplish, and that's such a great phrase. What do you mean by that?*

BRANDON: Growing up in the eighties, I was subjected to this myth that the future was going to be great. We'd all have flying cars and robots, technology was going to solve all our problems. Modernism and scientific advancement was going to make the world a better place. This myth was alluring because we all want to believe that things are going to get better. But at the same time, in our current political situation, we're confronted with the reality that technology hasn't been everything it's cracked up to be, and it's caused some huge problems in terms of the environment, and disparity between the rich and the poor. I think we have to confront that idealism and how it's led us to our current situation. At the same time, I think it is really important to believe in a better future and work towards it, even if we are conscious that the steps we're taking may not get us to where we want to end up.

STEVE: *So as a public artist, what are the best ways you find to engage the public with that idea of hope in an accessible way?*

BRANDON: I think it comes down to symbols and images we're familiar with. Using an aesthetic language or convention where we arrive at a historic understanding. With Wolfe and the Sparrows I am exploiting the convention of monumental bronze sculpture. You can initially look at it, and everyone understands the language of bronze figurative monuments. Whether or not we can articulate it or not is another matter, but we understand what a monument is, that it's supposed to reinforce some kind of cultural narrative or tell a story about an important person. With other public work I've done, say the crashed satellite works like Sputnik Returned, the pieces only work if someone looks at it and can understand that they are seeing a satellite. The design of the satellites I use need to be accessible, and this becomes the foundation for someone to engage in the work, and hopefully begin to build to build a deeper understanding as they then begin to question the piece. With Wolfe and the Sparrows, the monumental motif is the hook that then leads to questions: "Why is the top half of General Wolfe evolving into a flock of birds? What could that mean?"

Also, elements of humour are really important. Not everyone wants to be confronted with serious ideas. We're inundated with media telling us all the problems of the world, and sometimes it's really important to have an element of humour as an entry point. It draws someone into the work, and it can lead to a deeper understanding, as opposed to the viewer being told what to think.

STEVE: *And humour, of course, is a very Indigenous way of learning and teaching. And being in the world.*

BRANDON: Definitely. And I think that's something we don't necessarily value in our culture as much as we should.

STEVE: *It's difficult to have perspective on what's being created in the here and now, especially when it has political overtones. What sort of parameters do you personally draw for the evaluation and continuation of any public art piece?*

BRANDON: That's a very complicated thing, and something I struggle with in terms of my own practice, especially as we're seeing these colonial western monuments being taken down - whether it's the Cornwallis piece in Halifax, or all the conversations about John A. Macdonald's legacy, as exemplified in the monument being removed in Victoria. It's important not to ignore these controversies and say "These things have always been here and been part of our history, therefore they need to be sustained." At the same time I don't think the answer is to quietly tuck these questionable monuments into dark basements because the individuals and history they depict offend modern sensibilities. At a certain point, a monument or a piece of public art stops being a work of art, and becomes a document of a different way of thinking from a previous time. I think we have a responsibility to be aware, and to remember the context in which these monuments were made. Maybe they should be taken down - maybe efforts should be made to re-contextualize these monuments. Maybe they should be turned into something else by artist and community members. A re-working of these monuments would necessarily involve understanding of the history of the work of art: Who made it? Why was it made? Who commissioned it? Who had the authority to install it? A re-working of these monuments could be an opportunity to confront the injustices of our history, while building an understanding that helps our culture heal and move forward.

In terms of non-monumental public art that was never intended to enforce some kind of cultural mythology, these works should also be periodically re-evaluated. If we look at the history of ►

site-specific work that emerged in the sixties and seventies, the majority of these pieces were intended for specific locations to engage with a socio-political reality of that environment. They were made for specific sites and derived their meaning from these sites, but sites change over time. Conditions change; people who use the site change, and the way the community values that site changes. I think it's important to re-evaluate whether a work of public art that was created thirty years ago is still performing the function it was intended to perform.

STEVE: *What impact do you see your piece bringing to perceptions around John Massey Rhind's work?*

BRANDON: Wolfe and the Sparrows is not specifically about the existing

“WHAT I’M REALLY HOPING MY PIECE DOES IS TO ENGAGE PEOPLE IN THINKING ABOUT HOW MONUMENTS EXIST IN OUR CURRENT CONTEXT, AND HOW WE NEED TO BE CRITICAL OF THE NARRATIVE THAT IS PRESENTED BY POLITICAL AUTHORITY.”

- BRANDON VICKERD

monument. Rhind's Monument to Wolfe was the basis for the formal components, but it's not specifically about that work or intended to criticize it. I am more interested in creating a conversation about monuments in general and the dominant narrative they are engaged in perpetuating. By having Rhind's Monument to Wolfe sitting in a public space, without presenting any dissenting narrative or context next to it, it becomes the dominant narrative. I mean, we don't make monuments to people who fail. We don't make monuments to the people who lost on the Plains of Abraham per se.

What I'm really hoping my piece does is to engage people in thinking about

how monuments exist in our current context, and how we need to be critical of the narrative that is presented by political authority. Especially when our values as society have changed, and we're aware of the negative impacts someone like General Wolfe would have had on the Indigenous population at that time, the French population, and facilitating the colonialization of Canada.

STEVE: *One last question. In my notes from our last conversation, I found references I can't read anymore, where you made connections between Rodin's sculpture The Burghers of Calais, and Star Trek. I'm dying to remember what that was.*

BRANDON: I think it's important to realize that when we look at monuments from a hundred years ago, they're always presenting a specific narrative. And that's the narrative of the hero – a narrative of self-sacrifice. General Wolfe is seen as a hero because he defeated the French on the Plains of Abraham, but he also died in that battle. He's seen as giving up his life for the greater good of our nation and the British Empire. This idea has been monumentalized in bronze because it reinforces the idea of the greater good. This is part of the tradition of monuments - we can look at that piece by Rodin, The Burghers of Calais. It's about these five city council men, the Burghers, who left the city of Calais that was

under siege by the British, and said “We're going to sacrifice ourselves to you in the understanding you will not sack our city.” Similarly, Michelangelo's David is about a young man standing in opposition to an invading army, it encapsulates the willingness toward self-sacrifice. It's the idea that the needs of the many outweigh the needs of the few.

That kind of mythology not only goes back in history and religion, but it exists in Pop culture as well. The narratives presented in Sci Fi, comic books or Star Trek repeat this mythology of the hero. I'm thinking about when Spock sacrifices himself and dies of radiation poisoning but he saves the crew of the Enterprise during the second Star Trek movie. He puts the needs of the crew over his own. You see that in modern day blockbuster movies, like The Avengers, this idea of the hero that sacrifices himself. When we talk about monuments, I think it's really important to recognize we still need that narrative in our culture.

What we need to recognize when we're looking at monuments to leaders like Wolfe or Edward Cornwallis or John A. Macdonald is that they were part of that heroic narrative. But from our perspective now, we are aware that the common good that they sought to preserve didn't include everybody. In fact, their common good was at the expense of a huge segment of our population. As a society we have an obligation to rectify these injustices. ●

WILDLIFE BY BRANDON VICKERD (2015). COMMISSIONED BY THE EDMONTON ARTS COUNCIL.





GENERAL JAMES WOLFE: PORTRAITS OF AN UNEXPECTED POP ICON

BENJAMIN WEST
THE DEATH OF GENERAL WOLFE, 1770
OIL ON CANVAS, 152.6 x 214.5 CM
NATIONAL GALLERY
OF CANADA, OTTAWA
GIFT OF THE 2ND DUKE OF
WESTMINSTER TO THE CANADIAN WAR
MEMORIALS, 1918; TRANSFER FROM
THE CANADIAN WAR MEMORIALS, 1921
PHOTO: NGC

THE BIZARRE NOTION THAT WOLFE WOULD HAVE TOLERATED THEIR PRESENCE AT THE MOMENT OF HIS APOTHEOSIS WOULD HAVE BEEN A BITTER JEST TO ANYONE FAMILIAR WITH HIS PREJUDICES.”

- SIMON SCHAMA (NEW YORK TIMES, 1991)

John Massey Rhind’s bronze sculpture of General James Wolfe casts a commanding shadow over Calgary’s South Mount Royal Park. Its reintroduction to the public on September 13, 2009 - exactly 250 years after the Battle of the Plains of Abraham - marked one of a handful of Canadian recognitions of Wolfe’s military victory.

But Wolfe’s art star celebrity status had already reached its zenith over a hundred year earlier.

True art superstardom belongs to [The Death of General Wolfe](#), painted by American-born artist Benjamin West in 1770. Largely self-taught, West created this work eleven years after the Battle of the Plains of Abraham. By today’s social media standards, this seems a huge passage of time. But for its era, the painting was considered contemporary - perhaps even daring, given West’s refusal to conform to the convention of depicting his subjects wearing classical Greek or Roman garb.

Epic in theme and in scale, The Death of Wolfe created a frenzy when it was exhibited at London’s Royal Academy in 1771, with lines forming down the street to view it. The precision of the brushwork, the boldness of the painting’s colours, the drama of its mise-en-scène, the celebration of British Imperialism and the painting’s sheer size (roughly 4 x 7 feet) combined to make it an 18th century blockbuster.

Today though, the painting has its critics as well as its admirers.

Scholars and historians point to its many inaccuracies. Number one among them: Wolfe did not die surrounded by the adoring officers depicted in West’s painting. Only one - Lieutenant Henry Browne, who holds the British flag above Wolfe - is known to have been present at Wolfe’s death.

“The artist put in anyone who could prove they were at Quebec and who would pay him,” bluntly writes The Canadian Military History Gateway website.

While West’s skill as a painter is clearly evident, so is his manipulation of the event as historical propaganda. Wolfe lay with his arms outstretched, clearly in a martyred Christ-like pose, while his disciples gather around him in lamentation.

“It’s a portrayal of an Imperial family,” adds art historian Loyd Grossman for London’s Tate Gallery. *“There is a Scot. There is an American. There are working class people ... it’s all one big happy Imperial family.”*

And there is the unidentified Indigenous man on the bottom left of the painting, whose presence has flummoxed scholars and historians for generations.

In May 1991, author Simon Schama addressed West’s inclusion of this figure with a blistering critique in the New York Times:

“ ... the most startling fiction of all was the Indian, posed in the Antique form of poetic contemplation, precisely the quality commonly denied to the

“Savages,” as they were invariably called by the British of Wolfe’s generation. The General himself had considered them to be irredeemable barbarians, cruel and depraved. What is more, they fought, exclusively, for the other side. The bizarre notion that Wolfe would have tolerated their presence at the moment of his apotheosis would have been a bitter jest to anyone familiar with his prejudices.”

Some of the most blistering critiques of General Wolfe’s celebrity in Canadian history and art come from Indigenous artists themselves. Robert Houle’s (Saulteaux, Sandy Bay First Nation) 1992 work [Kanata](#) directly references West’s painting, using the Haudenosaunee word for “village.” In his painting, Houle digitally copied West’s painting, faithfully reproducing it in sepia coloured conté crayon. By washing away the colour in West’s painting, Houle cleanses the effects of colonization from Indigenous people. To draw attention to the Delaware warrior and the many stereotypes he reflects, Houle flanked the painting in panels of red and blue - the colours of England and France’s military uniforms - and added colour to the warrior’s regalia, confronting the idea that the founding nations of Canada are England and France.

Houle has created subsequent variations of Kanata, including [O-ween du muh waun \(We Were Told\)](#), commissioned in 2017 for the Confederation Centre Art Gallery in Charlottetown, PEI. In this triptych, Houle restores full colour, but erases any visual record of Europeans. The warrior sits alone, looking eastward on the Plains of Abraham at the very spot where Wolfe died, in a pose that evokes figures in Pointillist painter Georges Seurat’s Sunday on the Island of La Grande Jatte. Is the warrior anticipating the arrival of the English and the French? Or celebrating their departure? ►

WOLFE'S HAIRCUT (2011). KENT MONKMAN.



MONTCALM'S HAIRCUT (2011). KENT MONKMAN.



Cree artist Kent Monkman, whose body of work has challenged to the norms of Canadian history, includes both French and English generals in his works **Montcalm's Haircut** and **Wolfe's Haircut**. Monkman's alter ego, Miss Chief Eagle Testikle, is seen stealing into the tents of both General Wolfe and the Marquis de Montcalm, both leaders naked and vulnerable while Miss Chief snips locks of their hair. As with much of Monkman's work, it is an act of reclamation: Delilah's Biblical triumph over Samson by cutting this hair, an assertion of queer power, and a satire on the myths surrounding scalping.

A series of other paintings by Monkman reflect West's crucifixion theme, but from an Indigenous perspective. **Washing Mary's Tears** places an Indigenous protestor centre stage, her eyes being washed after tear gas has been sprayed into them by police. In **Dude Looks Like a Lady (Of Sorrows)**, the parallels to Benjamin West seem unmistakable. But this time the dying martyr is Indigenous, dying from arrow wounds to the chest in the arms of a disparate array of Wild West frontiersmen, and a loyal warrior at her feet.

In the last decade, General James Wolfe has emerged as a Canadian Lazarus, alongside other contentious historical figures such as Sir John A. Macdonald, Edward Cornwallis and Hector Langevin. For artists, the controversy they stir has provoked challenging and important debate about our history, and an inspiration for critical conversations through art. ●



DUDE LOOKS LIKE A LADY (OF SORROWS) (2018). KENT MONKMAN.



WASHING MARY'S TEARS (2018). KENT MONKMAN.

TWO HOUSE SPARROWS ON A FENCE
COVERED IN ENGELMANN'S VIRGINIA
CREEPER. JEAN-PHILIPPE BOULET.
WIKIMEDIA COMMONS

THE ENGLISH HOUSE SPARROW (PASSER DOMESTICUS)





MALE ENGLISH HOUSE SPARROW. WIKIMEDIA COMMONS.

FEMALE ENGLISH HOUSE SPARROW. WIKIMEDIA COMMONS.

There's a particular irony about the English House Sparrow.

Maligned as patio food bandits, bullies of the bird feeder and noisy interlopers that have displaced native North American birds, their success is tied directly to European settlement worldwide. Where we go, they follow. English House Sparrows can be found feeding on top of the Empire State Building, or in mines two thousand feet below the ground. Chances are you've seen them feasting on crumbs in mall food courts, sneaking in through open doors.

"Remember," writes Rob Dunn of Smithsonian magazine, "you were the one who, in building your house, constructed a house sparrow habitat, as we have been doing for tens of thousands of years."

Several sparrows are native to southern North America – the Brewer's and Golden-Crowned species in Southern Alberta - but the English House Sparrow is a recent arrival. Historians trace its arrival to 1851, when Nicolas Pike released 16 birds into wilds of Brooklyn, New York. Every single English House Sparrow in North America may descend from those original birds.

Males of the species are the most distinct, with reddish-brown backs and wings, a gray head, and a large black bib on the breast. Females tend to be more uniformly brown. Both male and female have distinctly triangular beaks that allow them to crack seeds, a roundish body shape and a mask-like band around the eyes, though the male's is significantly darker. 13 centimetres is the average length for both sexes, with a weight ranging from 25 – 39 grams.

Several bird guides give little or no attention to the English House Sparrow. Paterson's Field Guide refers to it as "sooty" and "dingy." But for the little press it's given, this sparrow has made an impact. Within 50 years of their introduction to North America, most people had already labelled them as pests. After their introduction to China, Chairman Mao officially declared the English House Sparrow one the country's official pests, alongside rats, mosquitos and flies. China declared an all-out war on the bird because of its appetite for crops. Ecology being as complex as it is though, the plan backfired, because this particular sparrow relies on protein-rich insects when feeding its young.

As English House Sparrow numbers crashed, insect numbers sky rocketed. Eventually Mao removed the English House Sparrow from his list of least-wanted-on-the-voyage, and replaced it with bedbugs.

ARTICLES

[The Most Common Bird in the World – by Rob Dunn for Smithsonian Magazine](#)

[Handbook of the Canadian Rockies by Ben Gadd, Corax Press](#)

[House Sparrow Identification – The Spruce](#)

[Peterson First Guide to Birds by Roger Tory Peterson, Houghton Mifflin Press](#)



MONIQUE MOJICA AND PAULA-JEAN PRUDAT IN THEATRE CALGARY'S WORLD PREMIERE PRODUCTION OF *HONOUR BEAT*, 2018, BY TARA BEAGAN. PHOTO BY BRIAN HARDER

MOVING THE MONUMENT IN INDIGENOUS ART & THEATRE

Monumental artists can both inspire and intimidate the best of us. But monuments, for all their grandeur, are more temporal than the materials they're made of. Few maintain their influence indefinitely, especially as attitudes evolve, or if we discover a deception in their intended messages.

Those discoveries evoke doubt, disappointment, and perhaps even anger. But as in Brandon Vickard's *Wolfe and the Sparrows*, they cry for a passionate artistic response.

In March 2019, we brought together two Calgary artists, playwright / actor **Tara Beagan** and visual artist/filmmaker/curator **Jessie Ray Short**, in conversation with actor/arts educator Steve Gin to discuss monuments within their own practices, interventions they have mounted, and their shared experiences as Indigenous artists.

Beagan (Ntlaka'pamux / Irish Canadian), a former Artistic Director of Toronto's Native Earth Performing Arts, opened Theatre Calgary's 2018-19 season with her new play *Honour Beat*. Alongside her professional and life partner Andy Moro, Tara is the co-founder of [Article 11](#), an Indigenous performance company channeling a desire "to pursue the creation of live performance works with a holistic approach and a rigorous attack."

Short (Métis) has exhibited internationally at venues including The Banff Centre for the Arts, M:ST Performative Arts Festival, Calgary AB, and at the Wairoa Māori Film Festival in Wairoa, Aotearoa (NZ). She is an Adjunct Curator at the [Art Gallery of Alberta](#) in Edmonton, and a former program coordinator for TRUCK Contemporary Art in Calgary, AB.

STEVE: *I'd like to start the conversation by asking about your training in the arts, and how you found your way into professional practice.*

JESSIE: My process is visual arts based but I tend to dabble in whatever interests me. I do other work in film; I'm working slowly on a documentary film, and I do some work in performance-based art. I find sometimes it's a very good thing to find something that engages more directly and immediately.

I dropped out of ACAD. Reflecting on it now I can see some sort of trauma that I wasn't totally aware of. I was in my early 20's. Profs would be like "Talk about it" and I would just start crying. It was ... not very fun. But I've come back to art more circuitously.



TARA BEAGAN.

I did my BA; what I mostly studied was Anthropology and Native Studies. And then I did my Master's degree in a Sociology based program, and I wrote about contemporary Métis visual culture. That launched me into actually being an artist. It's been an interesting process; I haven't really been trained in any of the things I've done. It's more been the people I've worked with and the experiences I've had with other peoples' work. I realized I didn't need a BFA to make art. It really started with huge chaos I'd been living with in Ontario for years. I left everything and drove my car back across the country. I grew up in Calgary. So that's when I really started to make art. And it's just been pouring out of me since I returned to the prairies - this is where I'm from, and my people are from the prairies. I think it was really important for me to come home.

TARA: My training is in acting. I went to the acting program in Red Deer (College). I wasn't politicized yet though; I didn't really have an understanding of what it was to have a Ntlaka'pamux mom and an Irish Canadian dad. I didn't see how my summer holidays at the reserve were any different from other people who went to Disneyland – until college, where they get you to connect with your breath in a deliberate way, and get you to think about what your body is carrying and what it's stored. I mistakenly thought I don't have any of

that. I have two great parents; we get along, we like to hang out. Literally, I beat a kid up in grade four but that's the most violence I've had to face. I thought I don't have any trauma to unpack. But then I started writing, and through the writing started to connect with ancestral memory. And with stories my mom didn't get to learn because she was taken to residential school when she was six. She didn't grow up with traditional ways of knowing. As soon as I started writing I



JESSIE RAY SHORT.

started to, I thought, fictionalize those things into a tangible story. But when I turned those stories back to my mom, she would turn them back to my great auntie, and there would be a "How does Tara know about that?" It was very validating, more than any theatre school was. It was very heartening and grounding. They might not have been stories I heard in this life, but I have the privilege of being in a generation that gets to speak for them.

I finished a Bachelor of Arts in Drama, with an English minor. I didn't actually study in writing though. I went through this phase of "What are you supposed to do and not supposed to do?" and was afraid I wouldn't be able to shut the critics up in my head. But now I'm in my early 40s and I'm starting to consider going back to school.

STEVE: *It seems this strange dictate of any kind of arts school that we have to break you down, strip you down and rebuild you in our image. How can we do it better?*

TARA: One of my first theatre mentors was an Algonquin woman named Yvette Nolan from Native Earth Performing Arts. She always spoke about that; the first work we have to do is to help our own artists understand that they don't have to be that high status graduate the school graduated them in. This is the mold you're going to fit into, and this is the role you're going to play. That's what we start with, decolonizing that kind of practice. Yvette herself was educated in university. Ultimately there was a big rift in the community because she cast two white ladies in a play that was written about two Anishinaabe women. So it's that curious thing where it's the first time I saw an elder stumble. So when you talk about what a monument is, it's living people. And there's real change because they're alive. Unlike (other) monuments, where birds poop on them, and they get cleaned.

I think we should stop saying "the first." It's really dangerous. As in "That's the first Indigenous painter who does this." And we don't really know that. There are people who had their lives, their roots stolen from them. If we stop saying "the first," that's a good way to start helping us to not aspire to something that isn't real.

JESSIE: I hated having to draw a box for eight hours. For me, school was always hard. I only started to get into the university system as a mature student. It took me a while - I hated school; I hated it with a passion, and now I have a Master's degree. There needed to be a balance of life reflected in teaching. Classic western education made no sense to me. It felt so oppressive. So I think to go back to school I needed to have that lived experience. They were trying to explain all these situations and settings, but if you don't have that life experience, it doesn't make sense. It took me a ►

bit longer to get where I was going. Being an artist was scary for me. When I couldn't sleep at night when I was a teenager and was depressed, I would draw murals with sharpies on my bedroom wall. I was always expressive that way.

I wasn't a "public" artist until I returned to the prairies, and was closer to my ancestral connections, and had that lived experience, and could be clearer about what I was trying to say.

I think the other thing that was hard about art school was the Crits (group criticisms), and people talking about your work. It was so personal to me. Now I feel more confident and comfortable speaking about what I want to speak about. Everyone makes mistakes, so I'm more comfortable talking about that, and working through it. I've thought more deeply about my life and my connections.

STEVE: *I think when we enter these institutions we're told we're allowed to make mistakes; we should be allowed to embrace those stumbles. But we're not. The Crit seems to be a holdover from the European judicial system. And we're held up against things considered to be monuments in our own practice. So the question I have for both of you – what were the artistic monuments that you were expected to emulate, and what's been your relationship with them as your careers have progressed?*

TARA: Well the most obvious one in my practice is Shakespeare, which literally has not one thing to do with me. And that took me a long time to realize because as a thirteen-year old in Innisfail, Alberta, the only culture I could find anywhere was my dad's record collection and the HMV in Red Deer. I was grabbing at anything that felt I couldn't get being stuck in Innisfail. I found Shakespeare, because finally in grade ten we got to look at theatre, and bigger ideas.

I looked at it early. And I do love language. I started in French immersion but stopped when I was nine. It informs how I see English because you can see roots of words when you have another language. I would hear my great aunties speak Ntlaka'pamux when I was little in summers, but the only words I knew were "xwhee xwaha," which meant "let's go," "xhachoom," which meant "hurry up" and "she'mah," which essentially mean "honky."

So. Shakespeare. It thrilled me. The no-rules way that he wrote. I could see clearly and that's what most excited me about theatre. The grammar that we've had ploughed into our brains throughout language arts classes was gone out the window, and I thought "fantastic!" You can actually write how people speak. You can write what their thoughts are and can have them say it with their asides. For a long time he was the guide book, and it took until I started writing as a professional playwright, how I live in this world, that my resentment started to grow towards

Shakespeare. Who among you has an actual Duke in your family? That became frustrating.

And the other icon I didn't know until college was (playwright) Tomson Highway. As soon as I met him, I knew I did not care for the man. As soon as I researched about him, I saw how it's fine with him if non-Indigenous people play roles he's written. His classic line is "If I had only had to play Cree people, I could never play Oscar Wilde." And fair enough. He went to residential school; he learned to play classical piano and speaks very positively about residential school. He's this very famous, much-quoted person who says things I disagree with very strongly in my marrow. So lots of people who are monuments, even after they're gone, help you to see not what your monuments are, but what your grounding is.

JESSIE: I guess I would have thought of monuments as statues. Colonial figures, in my mind. And it's hard to see yourself in that. Especially because



FROM JESSIE RAY SHORT'S *WE'VE*. 2017. M:ST FESTIVAL, CALGARY, ALBERTA.

I'm not General Wolfe. I also don't care about him. But also the medium itself; it's so highly specialized to be able to create works in bronze. It's really expensive, and you need designers and people to pour the bronze. There are so many steps. It's really expensive, so it's really restrictive on who can make monuments. I have friends who are Indigenous artists who are slowly starting to move into making public art. The expectation is no longer - thank God - to make a statue of a man, or a woman if you're going to go real crazy.

Nothing is permanent. They might last a long time, just on a scale basis, because we don't live very long. A billion earth years, just for the planet, is like a snap of the fingers. We don't live for even a tiny fraction of that. But a statue would outlast us, so that seems so permanent.

Monumental artists - the people you're supposed to study, like Picasso and Van Gogh or Rembrandt. These European painters. How are you supposed to see yourself in that? You try to figure out "How is this valid?"

STEVE: *Have you ever felt betrayed by someone or something that was held up to be monumental?*

JESSIE: I guess this is such a big thing right now. There's so much toxic, abusiveness in the hierarchy of the art world. It's only recently that Indigenous artists have made headway into the Canadian arts scene, and internationally. There's this huge history of people being abusive, men using their positions of power.

I think about the power hierarchies that exist for people to make monumental work. Because this whole concept of the brilliant individual ... it doesn't condone being able to continue abusing people. I think it gives me pause now when I think of monumental work, and what went into that work, and who is not being acknowledged. To make something that big in scale, physically or in materials, time and

research. What were the sacrifices? It makes me a little bit more suspicious of people who make monumental work. I don't want to say you can't make monumental work ethically, but that's not how the system is set up.

It becomes this monolithic voice - there are so few Indigenous voices we get to talk about.

TARA: Absolutely! This capitalistic framework loves to have "the star." It's so contrary to our real way of living, which is the community. The myth of the individual is so huge and so damaging when credit isn't given. And I don't know if it's worse in theatre or not, because it is an ephemeral medium. But so often you'll see someone held up, given a platform saying "I invented everything!" And you're thinking "Are you kidding me?" And what about your grannies, and all your elders who helped you get here?

STEVE: *I think that's a big problem in Calgary, where we have the myth of the Maverick. Consider the Glenbow, where we have an entire floor memorializing Mavericks, which totally ignores the people they stepped on to get where they got.*

My question is - how do you navigate these egos and these colonial systems? Because both of you have had great success working within these systems, but you've been able to hold onto your integrity doing that.

TARA: (Laughing) Well in your opinion. I will say "You're being mean to that person." I do find myself carrying so many resentments. I'm of an age where I'm not even close to being an emerging artist anymore, and I've been mentoring since I first got produced when I was 28. But now I see this upcoming generation. I would love for my niece and nephew to be empowered; to believe they had every right to be here. I still don't see them doing that, and maybe that's good; maybe that speaks about humility. But there are a lot of younger artists who

are like "I have every right to be a star," and I'm thinking "All of your aunties are going to slap you hard from beyond. Aunties, where are you?" It's frustrating because there's an erasure of what came before them. They'll talk the talk but they won't name names; they won't credit the Monique Mojicas. Even the young elders like Michelle Thrush. We have so many icons, living elders who have been working so hard and so long.

I'm looking at a grant ... and they ask that you sit with your colleagues and discuss the applications. You're supposed to read them ahead of time and discuss them. I've had colleagues lift my work who have erased me, erased my partner from things we've contributed to. Sometimes I feel safer throwing my application into the common pool. At least that way I won't get bitten in the back by my own community. So I'm very much at that crossroads moment. I heard elder advice a few years ago where the theatre community was hurting because of a few things. And she said "You need to grow your own food." And we really heard her, but how do we not apply to the Canada Council?"

JESSIE: Yeah! And it's so weird, because especially for organizations they're saying "You can have the money, but you're eventually supposed to get off of it." But it's like ... how? Where are going to find the money for an organization and fund quality work? Where is this magical art money tree?

This is the really tricky thing. We're all pitted against each other. We're all competing for the same pool of money, and it makes people fearful. I really try; it's practice not to exist in that mentality and to see other artists as colleagues rather than competitors.

When I work in institutions, I try to think "How can I support other peoples' work?" When I curate at the Art Gallery of Alberta, I think "How can I support the work of other Indigenous artists, and voices I feel are important?" ►

I know I can't do it all. I try to be very instrumental about it, and one of many. There's no way I could have gotten where I am without the support of many people, so I try to keep that in mind. But on the other side there's a lot of work with the institutions themselves. There's a lot of teaching that needs to be done. And I do it to a point, but I'm careful not to do their work for them. If you want to Indigenize the language you're using, that's your work.

STEVE: *Some things have emerged from this that have shifted a question I was going to ask. I was going to ask about intervention as an artistic practice, but I'm starting to wonder if intervention is a problematic term for what is simply speaking your truth. Somehow that makes your work protest, and not as valid.*

TARA: It makes me think of a four years ago in Ottawa. We were invited to Ottawa and the National Arts Centre (NAC). We took over their Salon venue, which is shaped like an octagon. We cloaked almost the whole thing so it was a 360 degree projection. You had to walk through it to come in, so you were forced to alter the way you moved through that room. It was great because if you lived in Ottawa, you only engaged with that room as a reception room or an announcement room. We put the stage in the middle, and brought in whatever we could from the outside. There were friends of ours from Kanasatake and Nipissing who brought in roots and different bark. There was cedar there and of course sweetgrass, sage and tobacco. Everything we could bring that would say "Hey we're here; it's okay." And we did a piece we've done before at City Hall here in Calgary, called Declaration. It was a very successful declaration because the NAC opened up their resources to us.

Santee Smith, a brilliant dancer-choreographer, was working with a clay pot she had designed, which her father had thrown and glazed and finished.

And she was saying "I need beans! I need to fill this with beans!" And all of a sudden a props master is like "How big is the bean?" And she explained what they were like. "Like a navy bean?" And she said "Yeaaaahhhh!!" Half an hour later she was there with a big bag of navy beans. They did this whole dance, and we just went. So because we had all these resources, it was yes, yes, yes, and the artists really shone. It was fantastic. But after we presented for about a week, Sarah Garton Stanley, the Artistic Associate of English Theatre, took us aside and said "What a successful disruption! All of my colleagues are saying 'Can you keep

eugenics, especially for Indigenous women, or any woman who wasn't considered to be white at the time. But of course she's being celebrated as a suffragette, but only for very specific women – not for poor women. It was just so, so specific. I'd been learning to weave (Métis) sashes, so I thought it would be funny for me, with literal half breed ancestry - I have scrip records; we were literally called half breeds on government documents – to weave a sash around Nellie McClung's wrist and bind her wrist, and add Indigenous women to that monument, in a very ephemeral way. I spent five hours, I think – I had it halfway done. I put it

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- TARA BEAGAN

this room like this?' But they didn't even know that they'd miss you."

So they liked the shift in the room; they liked being in the belly of this thing where we improvised new shows every day. It was so living, and it was apart from what the NAC is every day. So to hear Sarah say "What a successful disruption" was like "Oh that's a great sentence." But then later it was "Why were we the disruption?" It's "Oh because it's their building." And it was Algonquin land before that, but now it's the building.

JESSIE: I decided to intervene with a monument. The Famous Five statues downtown.

TARA: Good for you! That's going to change how I walk by those now!

JESSIE: And Nellie McClung specifically, who was hugely into

around her wrist and kept weaving on the other side. It looked great on those grim, dark statues. I was thinking about impermanence, and I was thinking about how I could add to that statue, at least temporarily. It was totally non-destructive, but at the end I refused to take it off so it would have to be destroyed. It would have to be cut off. Unless someone took the time to unweave it, it was like "I'm not gonna destroy it. Someone else has to do this. And that's up to you. Good luck." And I left it. It was gone the next day. I think city workers cut it off.

I tried to tell people about it, but I was up on a ladder. She's actually huge. Those statues are really tall; maybe six, seven feet. I was concentrating but I'd talk with people a little bit. I had the weirdest thing happen when this guy came up and said "What are you doing?" I could tell he was agitated and concerned I was doing this.

"I walk by this statue every day, and I really respect women. They're really important statues to me." I thought "That's really cool," so I said "It's a temporary installation and I'm trying to add Indigenous women to this statue." In the end I told him I had a permit from the city to do this, and I showed him that, and he seemed to be okay. He was like "Yeah, I really respect women. I guess what you're doing is okay, you have a permit. And I have so much respect for women – well, except for my ex-wife." And I was like "Whaaaaatttt?" And he just went off on her. It was crazy.

TARA: So he respects the idea of women ...

JESSIE: But not women themselves he might not agree with.

STEVE: *I have one last question. I think as artists, one of the most important things we can do is provoke questions from our audiences. I think we've failed if we send them away thinking they've learned everything. What are questions you'd like to see people ask about your particular work? Especially if they find it disturbing or objectionable.*

JESSIE: I have this one film I made called *Sweet Night*. It's a little short vignette about a young Métis woman who goes out into a field with a friend. It was shot on Nose Hill. Her friend is white and is shocked when her Métis friend says "What are we doing up here?" And she says "We're going to get sweetgrass. You must know about this. Isn't your dad native?" And it is sort of based on a personal story. And she replies "No I don't know. I was never taught this." So the white woman teaches her how to pick sweetgrass. And they sit down and start drinking a beer, and then the white woman hits on her, and they start making out in a field. And then there's another scene where the young Métis woman is taking the train home with a fist full of sweetgrass, and this Blackfoot man

starts hitting on her. One of the things that I know people have the hardest time with, especially Indigenous people, is that I show them picking sweetgrass and drinking beer. And I wish more people would mention it; I wish more people would talk about it. It gets back to me later, and I know that that's not protocol, but the point of the film is not to be disrespectful. It's talking about this cultural loss. They obviously don't know – not this white woman, not this Métis woman. They're young; they're just being young out in the city. It's about youth culture, connections, lack of connections. So there are things like that, things that I wish people would ask me about. Things like youth culture, and what do you do if you're disconnected, and how do these imperfect ways come back to you? I wish more people cared about Métis culture..

I would say the most monumental thing I've done is curate an exhibition with Amy Malbeuf on contemporary Métis culture at the Art Gallery of Alberta last summer. We billed it as the first ...

(laughter from both Jessie and Tara)

... large scale ... the thing is there have been exhibitions of large scale Métis work by Métis curators, but there's just not the same kind of engagement with Métis art and artists as there is with people from different First Nations. I think it was well received, but there's still this lack of people even seeing that it might be relevant or important. In my mind it's important because Métis people exist and make work. We have our own stories. People aren't engaging with them, and I wish they would.

TARA: I want people to stop saying "How did I not know about this?" The one I hear really often in conversations after shows is "What can I do to help?"

We did this event at the Royal Ontario Museum once which was pretty great, a Friday Night Live which I think a lot of museums and galleries do now.

Young people come, and they dress up like they're going to a club. The whole museum is open; there are deejays and bands. It's a big deal. They sell out, and nothing ever sells out at museums anymore. So there we are. We were there for about a month. One of the events we did was Ask an Elder. No holds barred. And Plex, a Hip Hop artist and photographer from Edmonton, moderated. People were very brave. No questions were too stupid. Well, lots of questions were stupid, but the iconic Lee Maracle would still answer them. And they were nuts – like "Is it true Natives aren't afraid of heights?" Because of the native iron workers. And "Do you call yourselves Canadian?" One woman was quite shy. I think she was Korean. And she said "I've studied at UBC. I know quite a lot about the West Coast nations, but I don't know about people out east. And I just want to know – what can I do to help more?" And Lee, who's quite a presence, looks at her and says "Do I look like I need your help?" And she was like "Thank you for your teaching." But she was so proud that she got up and asked, and proud to be told "Don't bother! It's not your place." And Plex said "People ask me that too, and the best I can say is do your homework, man." So what I would like is to do Ask an Elder more often so people can ask their stupidest questions, and then go do their own homework, and then approach work that is available to them." ●

DIORAMAS FOR THE CLASSROOM

Students can use mixed media to create three-dimensional dioramas of public art installations, responding directly to the location's history, geography, ecology, residents and intended visitors. Imagination is key – encourage students to be free and unconstrained in their explorations.

SUPPLIES

- 3.75 inch square kraft paper boxes with lids (available from packaging stores)
- Photographs of various urban locations, cut to 3.5 inches square
- White glue / tacky glue (small paper cups and popsicle sticks for tacky glue), glue guns
- Pencil crayons
- Paper towels
- Various collaging materials such as (but not limited to):
 - beads, buttons, plastic toys, model car parts
 - foam stickers, craft flowers,
 - pom poms
 - bamboo skewers, coloured toothpicks, twigs
 - coloured wool, fabric scraps, yarn, thread
 - potpourri petals, feathers, moss, straw
 - small polished pebbles & river rocks, gravel
 - plasticine
 - acrylic paint and small paintbrushes
 - pipe cleaners, wire
 - Lego blocks, jigsaw puzzle pieces
 - small wooden dowels and blocks, metal parts (washers, screws, paper clips)
 - tinfoil, cellophane, bubble wrap, various papers (crepe paper, patterned papers)

CURRICULUM CONNECTIONS

Numerous Alberta Education curriculum connections are possible for this activity, including:

Grades 3 & 4 Art:

- Component 1 A-E
- Component 2 A-F
- Component 4 A-F
- Component 5 A, C, D
- Component 8 A-D
- Component 10, ii, iii

Grades 5 & 6 Art:

- Component 1 A-F
- Component 3A
- Component 10 i, ii, iii

The activity begins with students being given a paper box, along with a 3.5 inch square photograph of an urban environment and a description of the location, briefly describing its history, geography and ecology. If time allows, teachers may assign students the task of selecting their own site and providing a photograph.

STEP 1

Students will work in groups of 5 – 6 to share glue, scissors and other supplies. After 5 to 10 minutes of discussion about their ideas, students will create a sketch of what their diorama may look like. After creating a very basic sketch, they may come to the supply table to find materials to build their creations. Allow them to come up one group at a time, and to only take as many supplies as will fit in their box to begin.

STEP 2

Students will glue the photo into the bottom of the base of their box, and then glue the base into the lid in an “L” shape to create the framework of their diorama.

STEP 3

Students will create their sculptures throughout the remainder of the class. As much as possible, allow time for the students to share their work at the end of the class with each other. Exhibit the dioramas, along with written descriptions of each piece.



INTERPRETING THROUGH DRAMA

Art and sculpture can easily be investigated in the classroom by creating human statues or **tableaux**. It's a simple way to explore perspective, and an effective vehicle to inspire other creative projects.

EXERCISE ONE: IN & OUT GAME

To get participants used to creating energetic, focused stage pictures, the In & Out game is a great introduction for learners aged ten and up.

A minimum of ten participants is needed, with one additional person coaching the process (usually the teacher). Make sure the players are wearing loose, comfortable clothing that allows them to move freely and without inhibition.

Gather the players into a large circle looking inwards, with the middle space being left open. Ask for a volunteer to step into the middle of the circle. Without words, the player will create the tableau of a person frozen in the middle of a physical action. Consider this person Participant #1.

Coaching Notes

For this and all further tableaux, coach the students to create a frozen picture that is focused, energetic and specific. Eye contact matters!

Once Participant #1 has taken their position in the middle of the circle, ask for a volunteer from the circle to join in as Participant #2, and to create a two-person tableaux that reflects a relationship and an action shared between the two players. Throughout the exercise, invite other participants to offer their interpretation of what is happening in the story.

Coaching Notes:

Though the tableau involves holding a still position, remind the participants to **KEEP BREATHING!** Explore different levels in the statues, and create asymmetry. Make bold choices, but adopt poses that can be held safely and comfortably.

Once the tableau has been established and interpreted, ask Participant #1 to leave and rejoin the circle. Participant #2, however, will remain in their original pose. Call for a new player, Participant #3, to create a new tableau with

Participant #2, but this time adopting a different pose, thus creating an overall stage image that is completely different. A whole narrative emerges! Repeat, with Participant #2 leaving the tableaux, and a new player coming in to interact with Participant #3. The game can continue as long as you wish.

Coaching Notes:

Participants may initially be hesitant to join in. Encourage them not to overthink the exercise, and to trust their instincts. The best ideas often come just as they are walking into the circle. As the group gets more used to the exercise, play it for speed so participants are less likely to censor their creative choices. When the game is successful, the tone of tableaux will shift quickly, from broadly comic to more dramatic and introspective.

Though largely a preparatory exercise for whole group improvisation, the In & Out game can help to explore other concepts. Discussion throughout the exercise can reveal vastly different interpretations of the very same tableau. Explore why these different perceptions exist: are these differences due to different physical vantage points, or do participants hold different personal perspectives?

Photographing the tableaux and reviewing them afterwards can be useful. Ask the group what elements make a particular tableau effective, and what adjustments could make the meaning clearer. Which changes have shifted a tableau's meaning from reconciliation to conflict, or from conflict to reconciliation?

EXERCISE TWO: WHOLE GROUP IMPROVISATION

Inspiration for this exercise begins with iconic photographs of historic events or artworks that capture people in conflict. The leader may decide to research these photos and provide them to the group, or may ask participants to find the images themselves.

Examples:

[Birmingham Race Riots – Atlanta Black Star / Time Magazine](#)
[Seeds of Change - University of Mississippi Archives](#)
[The Death of General Wolfe – Benjamin West](#)
[Raft of the Medusa - Théodore Géricault](#)
[With Our Bodies We Protect the Land – Kent Monkman](#)



Work with one image at a time. Ask participants to create their own stories for what they think is happening in the picture, and to choose one person in the image that they would like to represent in their tableau. The actual content story of what is happening in the story matters less than the participants' interpretations.

As with the In & Out game, assemble participants into a large open circle. The space in the middle must be large, as every participant will eventually occupy it.

Ask for one participant to volunteer to come to the middle of the circle and assume the pose of the character they have chosen. It does not have to be an exact mirror of the character in the image, but it should embody the same character and intention.

A second participant then enters the circle and strikes the pose of their character, but with a slight adjustment that places them in a relationship with the first person who is in the circle. Again, it need not be an exact mirror of the character in the image.

Add the third participant, but this time, no one leaves the tableau until every single participant in the circle has entered, one at a time.

Once the group tableau is complete, the facilitator can make slight adjustments to participants' poses to make them clearer. The facilitator will then photograph the whole group tableau to share with the group later.

The group can then relax and return to form a circle. The exercise repeats – but this time, the very last participant who joined in will be the first to enter the circle, and will take centre stage. Participants will then join in exact reverse order from the first time the game was played. Remembering the rules of the In & Out game, encourage participants to react genuinely and organically to whatever they see as they enter the circle. The resulting group tableau will – and should – be very different.

When the last participant has entered, the leader can make slight adjustments to the group tableau for clarity, and photograph it.

In a group, share the two images side by side, and discuss what has happened. What names would you

assign to the two photographs? How has the overall story changed by shifting the focus on the first character? How has your own story changed by being placed in relationship to other characters? What are the different stories that can be written from the various stage pictures? Depending on the facilitator's own skill sets, they may wish to follow up with further improvisation work, or to assign writing exercises based on the various tableaux.

CURRICULUM CONNECTIONS

Numerous Alberta Education curriculum connections are possible for this activity, including:

Grades 3 & 4 Drama

- Basic Drama Skills
- Dramatic Movement
- Group Drama

Grades 5 & 6 Drama

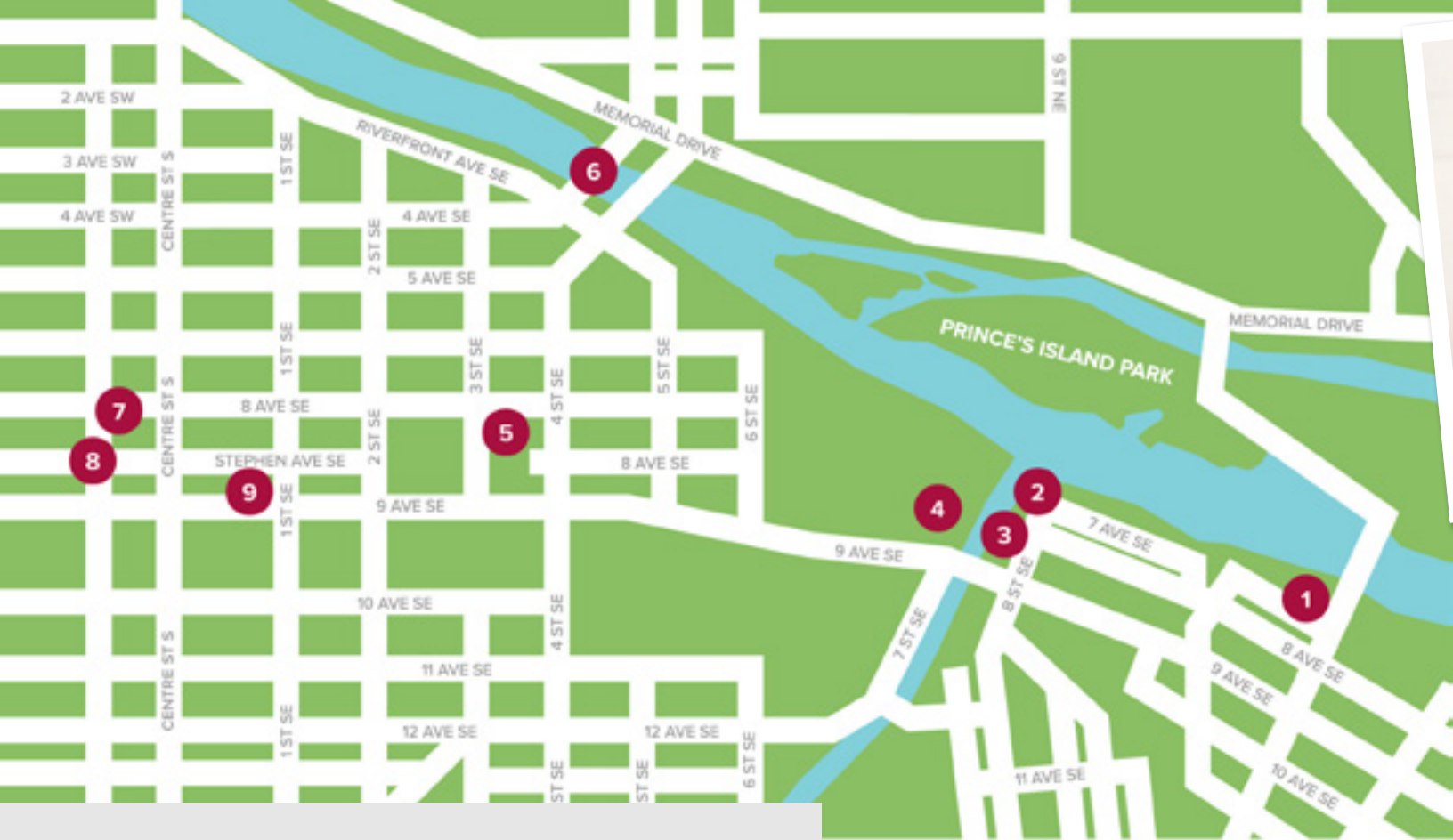
- Basic Drama Skills
- Dramatic Movement
- Group Drama
- Playmaking

Grades 7 – 9 Drama

- Movement, Levels I – III
- Improvisation Levels I – III

Grade 7 Social Studies

- 7.1 – Towards Confederation
- 7.2 – Following Confederation
- 7.5.1 – Dimensions of Thinking
- 7.S.8 – Communications
- 7.S.9 - Media Literacy



WHERE WE HAVE WALKED: INDIGENOUS FOOTPRINTS IN THE CALGARY CORE

If you equate Indigenous representation with buckskin and beads, First Nations presence in Calgary might at first glance seem no bigger than the annual Stampede Parade. But when we adopt an Indigenous way of seeing - understanding land as a living, breathing entity - Calgary's rivers, flood plains and urban landmarks teem with history and stories. Not all hold happy memories, but they are testimony to the survival of First Nations, and the emergence of the Métis nation.

A walk along the Bow River pathway, through East Village and into the downtown core reveals some compelling stories about the original people of this area:



1. WOLFE AND THE SPARROWS

directly north of Rouge restaurant, Inglewood, 1240 8 Ave SE

Brandon Vickerd's bronze sculpture, installed in May 2019, emerged from consultations with the community of Inglewood. A critical examination of history, a nod to traditional art practice and an injection of humour emerged as priorities for a public art work. During his visits to Calgary, Vickerd learned of a monumental bronze statue of General James Wolfe - the military leader whose 1759 victory at the Plains of Abraham claimed Canada for Britain – standing in South Mount Royal Park. Intrigued with public monuments and their role in enforcing a historic narrative, Vickerd decided to create an exact replica of John Massey Rhind's 1898 sculpture, but with a twist. At Wolfe's shoulders, the sculpture transforms into a flock of English Sparrows, colonial invaders themselves that have spread out across the world and displaced native bird species.

Though they address serious topics, Vickerd's works also reflect a sense of play. "Not everyone wants to be confronted with serious ideas," says Vickerd. "We're inundated with media telling us all the problems of the world, and sometimes it's really important to have an element of humour as an entry point. It draws someone into the work, and it can lead to a deeper

understanding, as opposed to the viewer being told what to think."

For an interview with Brandon Vickerd, or to learn more about the English Sparrow, be sure to read other articles we've provided in this guide.

2. MOHKINSTSIS

confluence of Bow and Elbow Rivers, near 7 Ave and 8 St SE

In Blackfoot, "Moh-kin-stsis" is the traditional word for "elbow," the sharp bend where the Bow and Elbow Rivers meet. It has also become a name for Calgary itself, alongside "Wichispa Oyade (Stoney Nakoda), Otos-kwunee (Cree) and Kootsisáw (T'suu T'ina).

For a better understanding of this important landmark, we spoke with Lorna Crowshoe (Piikani), Issues Strategist for the City of Calgary, and an advocate for helping Calgarians understand our roles and responsibilities as Treaty people:

"Mohkinstsis for me is the name related to Calgary, but the name is also in reference to a city within our Blackfoot territory. Our Blackfoot territory is full of place names, and Mohkinstsis is one.

When Mohkinstsis became Calgary, it was in reference to colonization. The North West Police came into the territory, built Fort Calgary, and it was a transition of the way of life for Blackfoot people. We know Mohkinstsis as a wintering ground for many of our Nation members, and they would come and winter here because of the buffalo, and because there was such lush grass. It's also a place that was at the crossroads of our trading routes.

We sacrificed our way of life and we were forced to enter into a treaty with the government. We gave up a lot as people of the traditional territory. We were relocated to reserves and

that's when everything changed for us, and we have not recovered from that little bit of history that happened about 150 years ago. We lived in this area approximately 9,000 years, so there are many sites in and around Calgary that are evidenced through archaeology that we had quite a lifestyle here prior to colonization.

So Mohkinstsis means a lot of things. I first heard the word from my parents and my grandparents when they traveled to Mohkinstsis for the odd event, like the Calgary Stampede. That was huge. They'd go to the event to gather with other Nations.

When I look at it now as an adult, there's so much hidden history. We want to savor that history; we want to learn from that history. Calgary, in comparison to Mohkinstsis, is just a short time frame for people to arrive here and make it their home. It feels like the original people of the territory have sacrificed so much for forced colonization to happen. At the same time nobody really understands it from that particular lens.



Our ancestors left a lot of information for us, and I know from one of our traditional knowledge keepers back home if they speak about the place, they would say the land has a lot to share. ►

When I talk to Calgarians, and if they're really on this journey with us in truth and reconciliation, I would tell them this is your home too. This is your history. You need to explore your own history. There's a history in your own back yard, and that's what I find exciting.

Our people regulated Blackfoot territory through the anatomy. And so we have anatomy place names all over the territory. Some are in the United States, like Belly Butte, Heart Butte. So those place names would be here. It's 'Elbow' and 'Nose' for Nose Hill. That's how they regulated the territory on a map. I learned that from one of our Blackfoot archaeologists. It's part of a larger mental mind map that the Blackfoot used.

Because we are integrated with the landscape, the landscape becomes our teacher. It teaches us many things: our language, our spirituality, our value systems. I'll even go as far as to say it's our constitution."

3. HUNT HOUSE & MÉTIS CABIN

– directly north of Deane House, 806 9 Ave SE

The oldest standing buildings in Calgary aren't monumental sandstone structures, but rather, a pair of modest log cabins recently reunited at their original location.

The Hunt House – named after a Royal Air Force engineer who occupied the cabin from 1947 to 1974 – stands alongside another log cabin in Inglewood, the two structures recently restored by Fort Calgary. Both were part of a small cluster of cabins built by Métis between 1875 and 1882 near a Hudson's Bay Company store on the east side of the Elbow River. The original builder of Hunt House is thought to be Louis Roselle, an HBC worker and buffalo hunter.

The Métis nation emerged from the unions of French, Scottish and English fur traders with Indigenous women. Métis sons of the upper class often went on to work as clerks in the companies, while daughters might marry other middle management workers in the company. The first major Métis communities formed around the Red River of Manitoba, but eventually expanded westward into present-day Saskatchewan and Alberta.



The Métis were also present in Rouleauville, the Francophone community that preceded what is now known as Calgary's Mission district, from 1899 to 1906. Métis worked there as freighters, and for Oblate fathers at Notre Dame de la Paix.

4. THE MIGHTY AND ONCE MANY

Fort Calgary, 750 9 Ave SE

Lethbridge-based sculptor Don Toney has focused on images of the west in his work: ranchers, cowboys, oil workers and wildlife. Influenced by Carl Rungius, Renoir and

Michelangelo, Toney studied Fine Arts at the University of Lethbridge, and subsequently apprenticed under Leon Levesque of Pincher Creek to learn the fundamentals of bronze. Toney's life-sized bronze **The Mighty and the Once Many**, the winner of a 2000 competition sponsored by The Nature Conservancy of Canada, captures the scale and detail of a bison bull standing at Mohkinstsis.

North American Bison once numbered between 30 to 70 million across the plains of North America. By 1890, however, just over one thousand remained, representing the largest and quickest slaughter of any animal species in human history.

In 1541, explorer Francisco de Coronado traveled 900 miles from Mexico to Texas, writing "I saw so many cattle (bison) that it would be impossible to estimate their numbers, for there was not a single day until my return that I lost sight of them."

Bison are the largest land mammal in North America, with males standing at a height of 2 meters, and weighing in excess of one ton. The average lifespan of bison is 20 years.





GLENBOW MUSEUM AND ARCHIVES. NA-1722-7

3

Plains Bison were a staple of early Plains Aboriginal people. Aside from food, over 87 uses have been documented for other parts of the animal.

No single factor brought about the demise of the bison. Rather, it was a combination of many factors, including habitat loss, naturally occurring disease cycles, over-hunting made possible by the arrival of the railway, the introduction of the horse and gun, and deliberate policies aimed at moving Indigenous people onto reservations.

The relationship between Indigenous people and the bison is one of several stories told at Fort Calgary, which is currently preparing for a complete renovation of its Visitor Centre exhibitions.

5. INDIGENOUS PLACEMAKING PROJECT

Central Library, 800 3 St SE

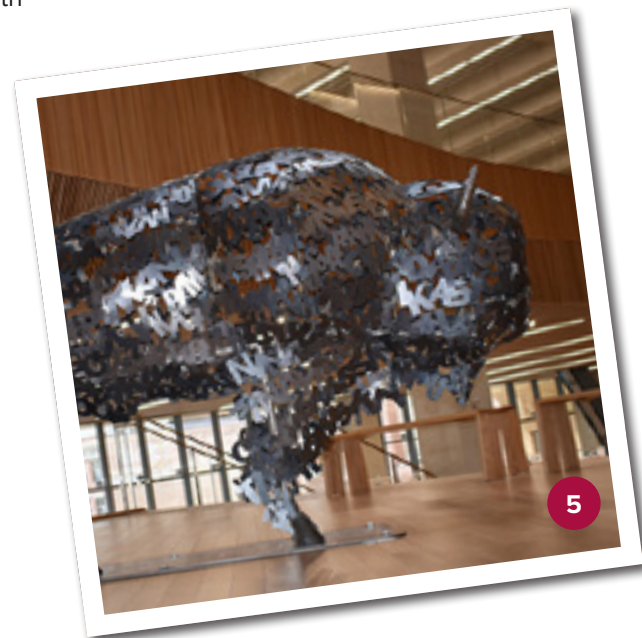
Incorporating art had been a priority

for Calgary's new central library from the beginning. Given its location in the heart of Mohkinstsis, incorporating Indigenous art was critical.

When the library opened in November 2018, visitors encountered bold contemporary works commissioned from six Indigenous artists, all with family or geographic ties to Treaty Seven. At the entrance, a Welcome Wall mural painted by Keegan Starlight (T'suu T'ina), Kalum Teke Dan (Kainai), and Roland Rollinmud (Nakoda) reflects traditional practices, the passing down of knowledge between generations, and the reclamation of traditional knowledge among contemporary Indigenous and Métis people.

Continuing up the stairs to the concourse, Lionel Peyachew (Cree, Red Pheasant First Nation) has sculpted his bison

as a universal symbol for all native people in **Education is the New Buffalo**. Crafted from metal letters and numbers that reflect language texts from eight local Indigenous groups, Peyachew's sculpture advocates education as the vehicle for native people to flourish. ▶



5



PHOTO BY KRISTINA BEDWARD

Just as the Plains Bison faced down extinction and rebounded, native people are re-emerging too, through learning and innovation.

A fourth-floor meeting room for elders houses poignant works by two Indigenous women. Echoing the displacement she felt when her T'suu T'ina grandmother's land was expropriated for the south-west Ring Road, Glenna Cardinal (Saddle Lake Cree) has combined multiple materials – antler, feathers, wood, stone, wax, moose hide and Pendleton blanket - to create a series of furnishings that quietly resurrect the geography of her grandmother's youth. Brittney Bear Hat (Siksika / Blueberry First Nation Cree) embraces photography to a similar end, capturing the landscape near Carburn Park where she spent time with her father as a child. "He was passing on a skill that I didn't understand in the moment but now I hold with great care," she writes.

"I learned how to swim in the Bow River and that's such a great gift that I hold close to my heart, thanks to my father."

6. RECONCILIATION BRIDGE
intersection of Riverfront Ave & 4 Ave SE

From its completion in 1910 through to 2017, this steel structure spanning the Bow River bore the name of Hector-Louis Langevin, a cabinet minister in the federal government of Sir John A. Macdonald. As Minister of Public Works, Langevin was a key player in the conception and advancement of the Canadian residential school system, recommending the first schools for Battleford, Qu'Appelle and High River.

In 1883, the first of approximately 139 Canadian residential schools opened near Battleford. A year later, an amendment to the Indian Act ordered the compulsory attendance

and removal from families of native children between 7 and 16 years old.

The attack on culture was brutal and unforgiving. Speaking one's Indigenous language was strictly forbidden, with beatings, humiliation and withholding of food being common punishments. Schools confiscated objects that held cultural meaning: clothing, traditional objects, family belongings, or long hair and braids. Schools stripped students' birth names from them, substituting European names. One out of five residential school survivors have reported being sexually abused.

In 1996, the Royal Commission on Aboriginal Peoples recommended a report into the effects of the schools, with the long-awaited Truth and Reconciliation Commission of Canada (TRC) being authorized in 2008 to document the stories of survivors and their descendants. ►





hand carved reliefs reflect a highly romanticized narrative of the West, complete with an Indigenous man in headdress, arrows, bison, horses, Mounties, wheat and oilfield machinery. The depiction of the native man could just as easily have been lifted from the clichéd cigar store Indian, or a raft of a sports jerseys that would follow.

8. T.C. POWER & BROTHERS BLOCK 131 8 Ave SW

Irony is rampant in this Victorian wooden structure dating back to 1885, making it the oldest surviving building in the downtown core.

A mercantile firm based out of Fort Benton, Montana, T.C. Power and Brothers were a major supplier to the North West Mounted Police at Fort Calgary. Ironically, they also played a major hand in the reason for their creation.

Along with I.G. Baker of Fort Benton, Power & Brothers supplied a burgeoning whiskey trade in western Canada, which flourished in the late 1860s and early 1870s. Indigenous peoples were the target of the trade, which peddled a low-grade rotgut whiskey enhanced with red ink, chewing tobacco, gunpowder and strychnine.

The violence in the trade reached its zenith at the Cypress Hills Massacre of 1873 near what is now Fort Walsh National Historic Park in south-west Saskatchewan. American wolf hunters lodged at Power and Baker trading posts attacked a camp of nearby Assiniboine, murdering at least 23 men, women and children in cold blood.

The attack hastened the formation of the North West Mounted Police, albeit more out of fears of American annexation than over protecting native people.

The T.C. Power post in the Cypress Hills burned to the ground after the massacre, while their store in downtown Calgary was the sole survivor of an 1886 fire that destroyed every other wooden structure in the vicinity.

The TRC delivered its report in June 2015, after extensive and sometimes controversial hearings held across Canada, with 94 specific calls to action surrounding Aboriginal child welfare, education, language, culture, health and justice.

As an acknowledgement of the findings of the TRC, Calgary City Council voted 14-1 on January 23, 2017 in favour of removing Langevin's name from the structure, and renaming it Reconciliation Bridge.

7. DECO RELIEFS, BANK OF NOVA SCOTIA 125 8 Ave SW

Art Deco emerged as an architectural and artistic style in the 1920s and 30s in Europe and North America. Characterized by sleek lines, geometry and simple shapes, Art Deco reflected wealth and opulence. Where previous art and architecture looked to classical references, Deco looked to simplified and often stereotyped depictions of Egyptian, Chinese, Latin American and North American Indigenous culture.

The Bank of Nova Scotia, completed in 1930, is a prime example. Though beautifully crafted, these intricately

9. GLENBOW MUSEUM 130 9 Avenue SE

Calgary's Glenbow Museum, established in 1966 by philanthropist Eric Lafferty Harvie, houses thousands of Indigenous artifacts and art works, a fraction of which can be exhibited at any time.

Niitsitapiisinni: Our Way of Life is a permanent gallery, developed through consultation with elders, to tell the story of the Blackfoot Nation from pre-contact to present day. The **New Sun Gallery of Aboriginal Art and Culture** focuses on artistic practices of First Peoples, ranging from Plains quillwork and Inuit sculptures to Northwest Coast design.

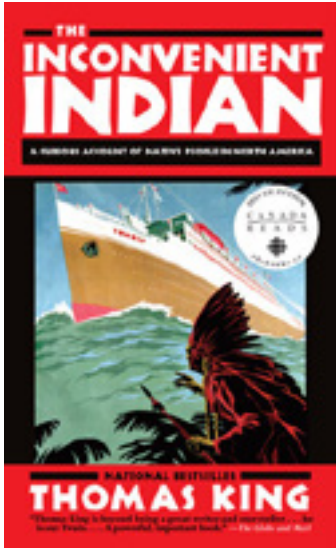
Two large scale installations highlight stories and traditions of local First People, but with a contemporary twist. Calgary sculptor Jeff de Boer chose barbed wire as the material to sculpt **Cyclone** for the Glenbow's Mavericks gallery. Described as a demon horse that couldn't be tamed, Cyclone had thrown 130 riders in the early days of the Calgary Stampede – until a Kainai rider named Tom Threepersons did just that, capturing the Stampede's 1912 Saddle Bronc championship.

In **The Rise and Fall of Civilization**, internationally renowned Cree artist Kent Monkman draws upon his characteristic wit to create his own version of a buffalo jump, the method used by First Nations of the plains to hunt vast numbers of the animal during their migrations. Standing at the precipice is a taxidermied bison, Monkman's Two Spirit alter ego Miss Chief Testickle, and a Pablo Picasso-inspired bull, symbolizing the Spanish artist's appropriation of other cultures' icons. Where one would normally find deposits of bison bones at the bottom of a jump, we encounter mounds of smashed bone china, historically made from the huge mounds of bison bones that accumulated on the prairie when the vast herds were hunted by Europeans to near-extinction. ●



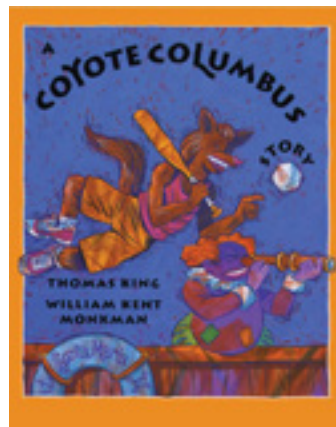
FURTHER READING

FROM THE CALGARY PUBLIC LIBRARY



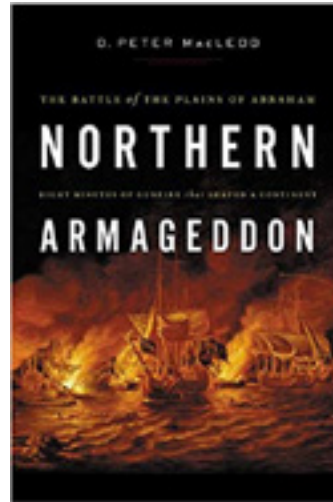
THE INCONVENIENT INDIAN: A CURIOUS ACCOUNT OF NATIVE PEOPLE IN NORTH AMERICA
By Thomas King

Thomas King's unconventional and, at times subversive, history of the relationships between Indigenous and non-Indigenous people from the time of first contact to the present based on King's own meditations on what it means to be "Indian" Darkly humorous and at times painful, this is the book that opened many people's eyes to the First Nations perspective on our shared history.



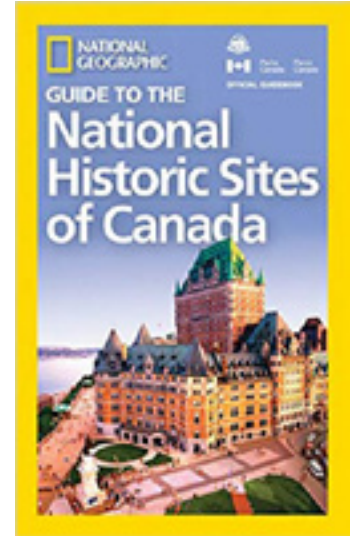
THE COYOTE COLUMBUS STORY
By Thomas King

Like *The Inconvenient Indian* but for children, this book relates the story of Columbus through the eyes of the Indigenous people he encountered. Coyote, the Trickster, thought she had it all in hand until an unknown visitor reached her shores. Using the crazy antics of Coyote, the story invites children to laugh at her while shattering stereotypes and teaching the lesson that there is more than one point of view in any story.



NORTHERN ARMAGEDDON: THE BATTLE OF THE PLAINS OF ABRAHAM
By Peter D. MacLeod

The Battle of the Plains of Abraham is seen as one of the pivotal events in world history. Wolfe and Montcalm duking it out in what would be the decisive battle in the Seven Years War which led to the creation of Canada and the United States. By telling the story of the battle through various narrators, Macleod shifts the lens from the heroic image of Wolfe dying on the battlefield to the long reaching effects on the Indigenous peoples of Canada and the world in general.



GUIDE TO THE NATIONAL HISTORIC SITES OF CANADA
By The National Geographic Society

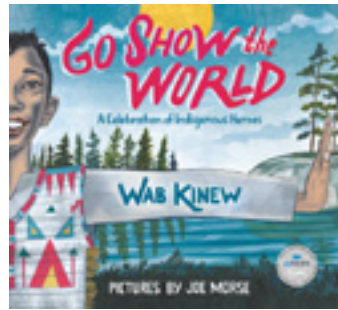
This reference guide was created in collaboration between National Geographic and Parks Canada. Using both fact-heavy text and copious visuals, it explains both the historical and contextual importance of the National Historic Sites in the development of Canada. In addition, it is designed as a sort of guidebook, presenting "must-sees" at each site and assisting readers in exploring the geography of built sites in Canada.



NAPI: A COLORING EXPERIENCE

By Jason EagleSpeaker

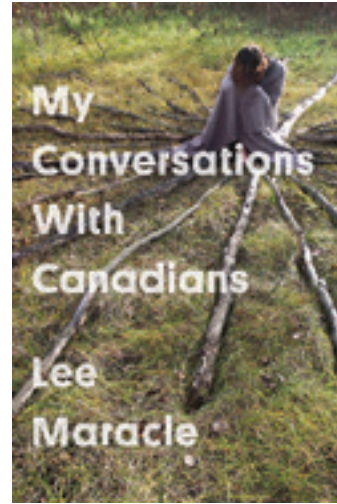
Based upon his best-selling graphic novel NAPI The Trickster, EagleSpeaker relates stories about Napi the trickster. Part self-help, part Indigenous storytelling, and part colouring book, this genre-bending title is accessible to readers (and colour-ers) of all ages and assists them in learning through humour and discussion.



GO SHOW THE WORLD: A CELEBRATION OF INDIGENOUS HEROES

By Wab Kinew

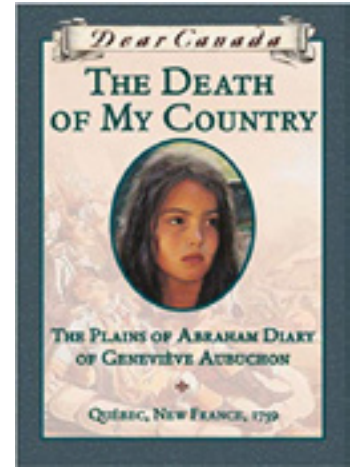
Kinew wrote a rap song celebrating Indigenous peoples and used the lyrics to create this picture book recommended for ages 5 to 12. In powerful illustrations and short lines of verse which entice the reader to learn more from other resources. Indigenous people who have made a difference, both historic and modern-day from all walks of life, nations, and cultures across Turtle Island are represented.



MY CONVERSATIONS WITH CANADIANS

By Lee Maracle

This is a hard-hitting book, both blunt and truthful, by famous storyteller/novelist/ First Nations leader Lee Maracle reflecting on the tough questions that she has been asked over her many years of conversations with Canadian audiences. Her conversational-style responses to the questions raised may be controversial, but it is a critique and discussion worth having.

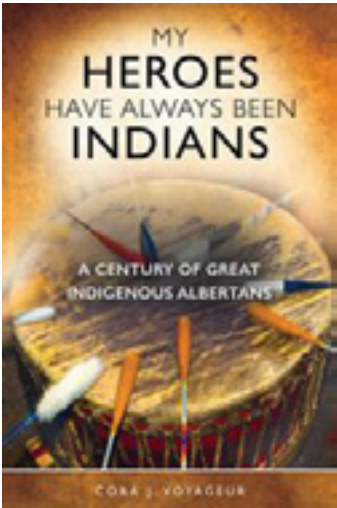


THE DEATH OF MY COUNTRY: THE PLAINS OF ABRAHAM DIARY OF GENEVIÈVE AUBUCHON (QUEBEC, NEW FRANCE, 1759)

By Maxine Trottier

The “Dear Canada” series expands its diversity with its first title with a First Nations protagonist. Written by an author with Métis ancestry as a series of diary entries, this juvenile fiction book explores the intersections between First Nations and French life in New France during the Seven Years’ War and the difficult choices a young girl must make to maintain her culture, a peaceful life, and a happy family amongst the turmoil of war and disaster.

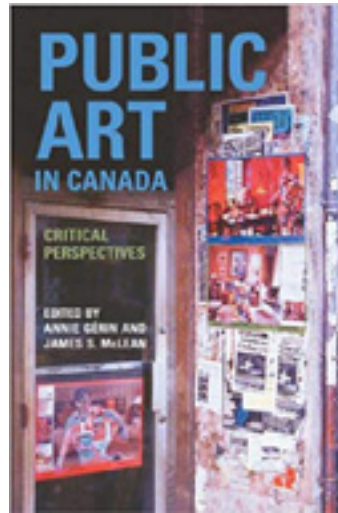
FURTHER READING



MY HEROES HAVE ALWAYS BEEN INDIANS: A CENTURY OF GREAT INDIGENOUS ALBERTANS

By Cora Jane Voyageur

Dr. Voyageur, a residential school survivor and a member of the Athabasca Chipewyan First Nation, wrote this book in response to not seeing many Indigenous peoples represented in pop culture or history growing up. Profiles of 100 Indigenous Albertans, whether well-known or less-so, demonstrate why they deserve to be seen as heroes and known for their excellence and passion that made an impact.



PUBLIC ART IN CANADA: CRITICAL PERSPECTIVES

By Annie Gérin and MacLean, James S. (eds.)

An anthology of academic essays examining our understandings of the practice of public art and its contextual social and aesthetic formation, this book includes critical case studies as well as original works of art. Organized by themes such as creating the nation-state, how meaning is contested, activist practices, and contemporary perspectives, the multifaceted nature of public art is both displayed and questioned.



ART FOR ALL: PUBLIC ART?

By Laura Hensley

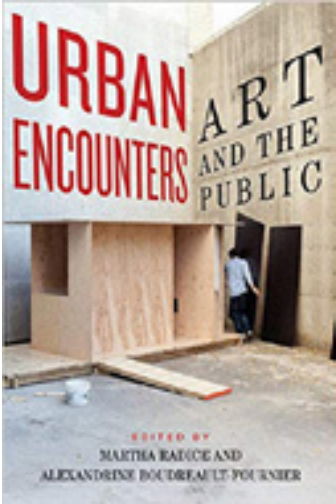
Designed for younger readers (Gr. 5-8) with activities and an easy to read layout, this is nonetheless a great start in understanding public art for all ages, as Hensley introduces readers to the forms, types, and roles of public art. With many examples from around the world in a variety of styles, this quick read covers all the important points.



A SECOND LOOK AT CALGARY'S PUBLIC ART

By Barbara Kwasny

Best used as an aide on self-guided walking tours of Calgary, this book examines the city's public art amongst the desire to remain "a place for people." The answers to any questions the reader might have about Calgary's public art and artists up to 1992 – this book could use an updated edition – will be found here.



URBAN ENCOUNTERS: ART AND THE PUBLIC

By Martha Radice and
Alexandrine Boudreault-
Fournier (eds.)

An academic anthology, this text explores the interactions between public art, people, and place in Canadian cities through theory-based approaches. Examining how public art affects the way that people relate to cities as well as creating opportunities for the cities to change themselves, interdisciplinary academics and artists discuss public art as a possible agent of socio-cultural evolution in an urban context.

FOR ADULTS

ARCHAEOLOGIES OF PLACEMAKING: MONUMENTS, MEMORIES AND ENGAGEMENT IN NATIVE NORTH AMERICA

Patricia E. Rubertone, editor.

THE FOUR CONTINENTS

By Kent Monkman

HISTORIC WALKS OF CALGARY: TEN WALKS TO POINTS OF HISTORICAL ARCHITECTURAL INTEREST

By Harry Sanders

HOPE MATTERS

By Lee Maracle, Columpa Bobb and Tania Carter.

THE IMAGINARY INDIAN: THE IMAGE OF THE INDIAN IN CANADIAN CULTURE

By Daniel Francis

THE LIFE AND TIMES OF BUFFALO BOY

By Adrian Stimson, David Garneau, editor.

OUR STORY: ABORIGINAL VOICES ON

CANADA'S PAST Tantoo Cardinal, Tomson Highway, Basil Johnston, Thomas King, Brian Maracle, Lee Maracle, Jovette Marchessault, Rachel A. Qitsaulik and Drew Hayden Taylor.

PATHWAYS TO SELF DETERMINATION: CANADIAN INDIANS AND THE CANADIAN STATE

By Leroy Little Bear, Menno Bolt and J. Anthony Long

REMEMBERED IN BRONZE AND STONE: CANADA'S

GREAT WAR MEMORIAL STATUARY

By Alan Livingstone MacLeod

FOR CHILDREN & YOUTH

THIS LAND IS MY LAND

by George Littlechild

ONLINE RESOURCES & ARTICLES

ABORIGINAL PEOPLE IN THE CANADIAN MILITARY

CREWS REMOVE CONTENTIOUS CORNWALLIS STATUE FROM HALIFAX

DEATH THREATS AND BURNING EFFIGIES: SIR JOHN A. MACDONALD CONTROVERSY GETS EXTREME

EDUCATION IS OUR BUFFALO: A TEACHER'S RESOURCE FOR FIRST NATIONS, MÉTIS AND INUIT EDUCATION IN ALBERTA

I AM THE ARTIST AMONGST MY PEOPLE

INDIGENOUS PLACEMAKING

JOHN A. MACDONALD STATUE REMOVED FROM VICTORIA CITY HALL

KING EDWARD VII EQUESTRIAN STATUE FLOATING DOWN THE DON RIVER

NATIONWIDE PUBLIC ART PROJECT TO FEATURE 50 INDIGENOUS WOMEN

NOT WRITTEN IN STONE: PROPOSITIONS AND PROVOCATIONS FROM STRONGER THAN STONE, (RE) INVENTING THE INDIGENOUS MONUMENT

ON THE PLAINS OF ABRAHAM: A NOVELIST RECREATES ONE OF CANADA'S GREATEST BATTLES

STRONGER THAN STONE

WALKING WITH OUR SISTERS. A COMMEMORATIVE ART INSTALLATION HONOURING MISSING AND MURDERED INDIGENOUS WOMEN

'WE'VE OPENED THE DOOR.' RECONCILIATION BRIDGE CEREMONY BRINGS INDIGENOUS AND SETTLER COMMUNITIES TOGETHER

WOLFE MUST NOT DIE LIKE A COMMON SOLDIER

WOLFE STATUE'S MOVE TO PARK MARKED WITH CEREMONY

(The Warrior) > 7 V

(Sparrows are) 7 7 7 7

(his spiritual guide) V 7 7 > 7 7

(they flew his spirit) > 7 7 7 7 7 7 7 7
7 7 7 7

(he is home now) 7 7 7 7 7 7