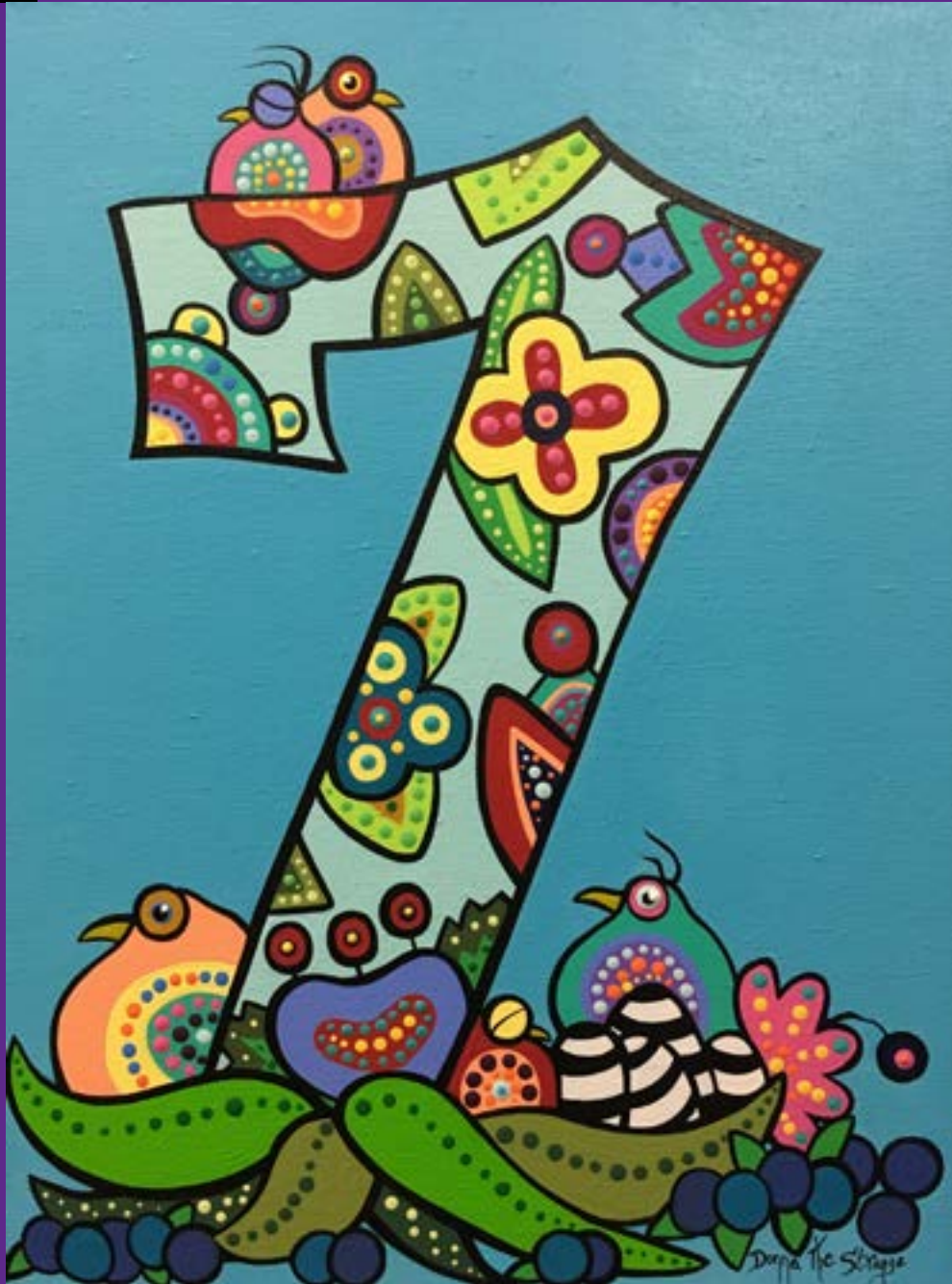


U<d'''/Tepakohp Education Guide



Donna The Strange, U<d''' Tepakohp, 2021 Photo credit: Donna The Strange

Education Guide created by Melanie Monique Rose

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Tepakohp (U<d") is the Néhiyaw word for seven and has deep significance for Indigenous communities throughout the world. For example, the Haudenosaunee's (Iroquois) Seventh Generation Principle is a philosophy where decisions made in the present should result in a sustainable future for seven generations to come. Shared by Indigenous nations here on Turtle Island the Seven Grandfather Teachings of Love, Respect, Bravery, Truth, Honesty, Humility and Wisdom are a set of guiding principles to live a good life. As we look towards the future, it is noteworthy that for many families it is now the 7th generation since the Indian Act was first signed in Canada in 1876.

It is no coincidence that one the first independently organized Indigenous artist collectives, The Professional Native Indian Artists Inc. (PNIAI) was a group of seven. The collective, including Daphne Odjig, Alex Janvier, Jackson Beardy, Eddy Cobiness, Norval Morrisseau, Carl Ray and Joseph Sanchez paved the way and made space for all Indigenous artists in a world where only white male landscape painters (Group of Seven) were celebrated in what we currently call Canada. Daphne Odjig founded this group in 1972, only a mere twelve years after it was legal for her to vote (1960) and was its only female member. To say she was a trailblazer and incredible inspiration to Indigenous women and artists is an understatement.

The show entitled "Tepakohp (U<d)" is in honor of the principles of seven and the Indigenous artists that helped shape contemporary Indigenous art in Canada. Tepakohp (U<d) features 7 Indigenous female artists: Audie Murray, Mary Friesen, Larissa Kitchemonia, Donna the Strange, Stacey Fayant, Brandy Jones, and Melanie Monique Rose. Together they are activated by artists such as Daphne Odjig and held up by the Matriarchs of our community and the teachings received from our ancestors to tell stories through art with hope for future generations.

The work of Larissa Kitchemonia seeks both to dismantle the negative narratives around Indigenous motherhood within our community while celebrating the deep connections and knowledge that lives with us. In her work, Blood Memory she communicates to us about how "Saulteaux motherhood and the generations of knowledge that are passed down to raise a child (are) both taught and embodied. [The teachings are] passed down from Mother to daughter and Kokum to granddaughter. And like so many that are disconnect[ed] from those lineages, [she] believe[s] that the knowledge continues to live inside us indicating our ancestors are always watching." Stacey Fayant furthers this narrative in her work, 'I Pass These Things Down to You' by creating objects for her daughter, Lilla that hold love and "stories about her ancestors and those stories, histories, and memories [that] will be useful to her..."

Brandy Jones, Donna the Strange and Marcy Friesen work is about Indigenous Survivance. Coined by Anishinaabe scholar Gerald Vizenor, "An act of survivance is Indigenous self-expression in any medium that tells a story about our active presence in the world now" the term speaks to how we have not only survived but have actively resisted settler colonialism. Marcy Friesen's work boldly celebrates self and authenticity through her own journey of experiencing racism and becoming comfortable in her own skin and the complexities of being a half breed. In her work, 'Looking Myself in the Eye' she ponders, "As I gaze into my eyes I feel power, this power has not always been there. It has grown. Grown as I was discovering what it meant to me to be a half breed. I had to learn to love my

brown skin." Donna the Strange and Brandy Jones work through themes of connection and reconnection in their artworks. Strange who was adopted at birth explores her Indigeneity through her work 'Everlasting North', which is about finding her birth family, connecting to her culture and thus herself in the process. The work of Brandy Jones is a journey of self expression as she coalesces the styles and stories of many Indigenous nations of what we currently call Canada to form her own unique style based on the traditional influences of her ancestry. She states, "[My] work represents the unity of all Indigenous nations."

Relationality as a living practice is at the core of the work of both Audie Murray and Melanie Monique Rose. Their work centres connection and relationship to the land and the concept that in fact, we are the land, and the land is us. Communicating our kinship not only to our human relations but our other than human family. Rose incorporates flower and plant colour to demonstrate and deepen this relationship and offers comfort and healing through these intimate practices and relationships with the earth. Audie Murray's work, 'I Am You and You Are Me' is a stunning act of care indicating intergenerational reciprocity as her hair is tenderly braided, her body upon the land, eyes to the sky, her hair braided into the grass – effectively becoming the grass itself.

Ukd^m is a response, a call to a call to action, rooted in feelings of grief and injustice. Robin Wall Kimmerer notes, "Action on behalf of life transforms. Because the relationship between self and the world is reciprocal, it is not a question of first getting enlightened or saved and then acting. As we work to heal the earth, the earth heals us." The summer of 2020 was an especially hard one for many of us – the weight of the heartbreak was crippling. And then something happened. Hope happened. Tristen Durocher reminded us, "As well as being joy, celebration, connection, breathing and healing, [art] can be a form of grieving... I try to keep my pedagogy grounded in hope."

Hope leads to possibility. Possibility is inspiration. Inspiration brought me to act. As an artist, educator and curator telling our stories is my authentic path to activism. It is no surprise to us that there is and has been a disparity in who's voices are amplified. We will be a part in changing that.

-Melanie Monique Rose

Robin Wall Kimmerer, Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants

Tristen Durocher, A lesson on hope: Tristen Durocher reflects one year after his 635 km walk and 44-day fast <https://www.cbc.ca/news/canada/saskatchewan/first-person-durocher-lesson-on-hope-1.6120826>

Gerald Vizenor, Survivance: Narratives of Native Presence

Professional Native Indian Artists Inc., <https://mackenzie.art/exhibition/7-professional-native-indian-artists-inc/>

Group of Seven, <https://thegroupofseven.ca/>

Daphne Odjig, <http://www.odjig.com/>

Seven Sacred Teachings, <https://empoweringthespirit.ca/cultures-of-belonging/seven-grandfathers-teachings/>

7th Generation and the Indian Act, https://fngovernance.org/wp-content/uploads/2020/05/john_borrows.pdf

Pakone Kisik (Pleiades, the seven sisters), <https://www.sciencefriday.com/articles/indigenous-peoples-astronomy/>

Artist Biographies

Melanie Monique Rose is a visual artist from Regina, Saskatchewan Treaty 4 Territory, and a long-time contributing member of Sâkêwêwak Artists' Collective Inc. She attended Kootenay School of the Arts with a major in the Fibre Arts in Nelson, B.C. Melanie has exhibited her artwork in both group and solo exhibitions. One of her greatest honors was to receive the distinction of Excellence in Textiles in Dimension's 2013 touring show. In 2020, CBC celebrated Melanie as a Future 40 for her work in arts and culture. Most recently she was a recipient of the Saskatchewan Foundation of the Arts Endowment Award. In addition to showing her work, Melanie has worked in the province as gallery facilitator, story-keeper, and art instructor for the Mackenzie Art Gallery and in addition teaches various workshops at both public and private institutions.

In 2018 her daughter Meadow Rose was born and is currently a full-time mom, caregiver, and artist. Becoming a mother has increased Melanie's desire to share the stories of her culture and family and has challenged the way she creates independently and as a shared experience with her daughter. Melanie is excited to see where the journey takes her as an Artist.

Stacey Fayant is a Métis, Nehiyaw, Saulteaux and French visual artist from Regina, SK. Her art practice focuses on concepts surrounding identity and trauma in relation to colonialism and racism, but also in relation to healing, family, and community. She works in many mediums and is an Indigenous Cultural Tattoo Artist involved in the revitalization of Indigenous Tattooing here on Turtle Island.

Marcy Friesen is of Swampy Cree and Welsh ancestry and currently resides on a mixed farm with her family on Treaty 6 land near Carrot River, Saskatchewan. Friesen comes from a long line of traditional master beaders and other talented creative family members. She has always felt the need to create and has focused her career starting her Trapline Creations business where she makes utilitarian pieces. Since visiting a modern Art Gallery in 2019, Friesen has changed her focus to creating less functional pieces of art. Her use of beads, leather and fur in new and exciting ways has also helped her open discussions on mental health issues, stereotyping and racism. She uses stories from her past. She has since discovered her "useless" art is not as useless as she first thought.

My name is **Larissa Kitchemonia**, I am from the Key First Nation. I am an Anishinaabe-Saulteaux woman, a mother, and artist. Currently, I live in Regina, Saskatchewan where I attend Graduate Studies at the University of Regina. I am an Anishinaabe Contemporary Artist and a Contemporary Anishnaabe Artist, depending on which of my works you are looking at. My art practice focuses on creating contemporary artworks sometimes removed from my Saulteaux cultural teachings and at times exploring those teachings completely.

Donna the Strange is a member of Fishing Lake First Nations and a resident of Air Ronge, Saskatchewan. She has been painting professionally for the past ten years. She is a self-taught, versatile artist, comfortable in many different forms and genres. Donna has become widely recognized for her paintings in the Woodlands style on subjects addressing contemporary issues facing Indigenous people. Her Seven Visions series, completed in 2017, has been selected for public display nationally by Artists Against Racism. Donna has received grants from the Canada Council for the Arts, the Saskatchewan Arts Board, and the Saskatchewan Foundation for the Arts.

Drin Gwinzii, good day. Part of the Dene Nation, we call ourselves Dinjii Zhuh, descendents of man, human beings, as a Tribal Group we are the Teetl'it Gwich'in, People of the Peel River Watershed, Treaty 11. **Brandy Jones** comes from a long line of medicine women, she is an Inuvialuit and Gwitch'in artist originally from Williams Lake, British Columbia who now makes her home on Treaty 4 Territory in Regina, Saskatchewan, Canada. Brandy has been drawing native artwork since the age of five. As a Treaty woman in section 35 of the Canadian Constitution: First Nation, Inuit and Metis, Brandy carries all parts of the Indigenous People of Canada and USA. She is inspired by many different forms of Indigenous art.

Brandy's work is a mixture of Inuit, Metis, Gwitch'in, Haida and Salish, the bright colours represent every Indigenous Nation. Her work represents the marriage of all Indigenous nations and the rising of a new generation that will help heal the elders, families, and land again together. Brandy has a unique style that has never been seen before and is a celebration of the beauty, success, hardships, and perseverance of all Indigenous peoples.

She uses her gifts to advocate, educate, inspire, and motivate people to explore Indigenous culture. Brandy is privileged to work full time as an artist. Brandy's artwork can be found under the name BrandyJonesIndigenousArtist @Tiktok, Instagram or Facebook.

Audie Murray (b. 1993) is a multi-disciplinary Métis artist from Saskatchewan currently based in Regina. Working with themes of contemporary Indigenous culture and ideas of duality and connectivity, Murray draws on time-honoured techniques and contemporary concepts to inform her material choices. She often uses found objects from daily life, and then modifies them with special materials and techniques as a way to reclaim or work-through the cultural content of the object.

Murray completed a Diploma in Visual Arts at Camosun College in 2016, and a Bachelor of Fine Arts at the University of Regina in 2017. She is currently an MFA student at the University of Calgary. In 2018 she attended the Plug In ICA: Bush Gallery Summer Institute in Winnipeg. In the summer of 2017 she studied traditional tattoo practices with the Earth Line Tattoo Collective and continues to work with hand poke and skin stitching methods. Her BFA graduating work, Pair of Socks was selected as the Saskatchewan winner of the 2017 BMO 1st Art! Prize, and in 2018 she was the recipient of the William and Meredith Saunderson Prize through the Hnatyshyn Foundation.

POSSIBLE CURRICULAR CONNECTIONS

Kindergarten

CHK.1 Investigate arts expressions found in own homes and school community in relation to own lives

CRK.1 Respond to arts expressions verbally and non-verbally (e.g. through movement or drawing).

Grade 1

CH1.1 Describe the arts and cultural traditions found in own home and school community.

Grade 2

CR1.1 Examine arts expressions to determine how ideas for arts expressions may come from artists' own communities

CR2.1 Identify key features of arts and cultural traditions in own community.

CP2.7 Create visual art works that draw on observations and express ideas about own communities.

Grade 3

CR3.2 Respond to arts expressions that use the environment (natural, constructed, imagined) as inspiration.

Grade 4

CR4.2 Respond thoughtfully to a variety of contemporary Saskatchewan arts expressions.

CH4.1 Investigate and share discoveries about the arts in Saskatchewan through collaborative inquiry.

Grade 5

CH5.3 Analyze and describe how arts and pop culture expressions convey information about the time and place in which they were created.

Grade 6

CH6.1 Investigate how personal, cultural, or regional identity may be reflected in arts expressions.

Grade 7

CH7.1 Investigate how artists' relationship to place may be reflected in their work.

CH7.2 Investigate how Indigenous artists from around the world reflect the importance of place (e.g. relationship to the land, geology, region, urban/rural environments).

Grade 8

CP8.12 Solve visual art problems using a variety of processes and media.

CH8.1 Research and share insights about arts expressions that incorporate social commentary.

CR8.2 Investigate and identify ways that today's arts expressions often reflect concern for social issues.

Grade 9

CH9.2 Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions

CR9.3 Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs.

Visual Art 10-20-30

CR10.1 Investigate Saskatchewan art works that convey perspectives about topics related to Treaties and building of relationships.

CR10.3 Reflect/respond critically to art works of professional artists, including Indigenous artists, to explore artistic intent.

CP20.4 Use inquiry to create a work of art inspired by the work of local and international artists.

CH30.1 Investigate how visual art in Canada can support and build relationships and deepen understanding that we are all treaty people.

CH30.2 Examine how visual art expressions have changed over time and/or inspired change in individuals, communities and societies.

Visual Art Module 3 Local and Regional Culture, Module 16 Visual Art in Canada, Module 18 Social Issues and Visual Art

PRE-TOUR ACTIVITIES

Pre-Tour Activity #1: Story Circle

U<d" is a response, a call to a call to action, rooted in feelings of grief and injustice. Robin Wall Kimmerer notes, "Action on behalf of life transforms. Because the relationship between self and the world is reciprocal, it is not a question of first getting enlightened or saved and then acting. As we work to heal the earth, the earth heals us." The summer of 2020 was an especially hard one for many of us – the weight of the heartbreak was crippling. And then something happened. Hope happened. Tristen Durocher reminded us, "As well as being joy, celebration, connection, breathing and healing, [art] can be a form of grieving... I try to keep my pedagogy grounded in hope."

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-Melanie Monique Rose

Read: A lesson on hope: Tristen Durocher reflects one year after his 635 km walk and 44-day fast (<https://www.cbc.ca/news/canada/saskatchewan/first-person-durocher-lesson-on-hope-1.6120826>)

Watch: Artists in Conversation: Tristen Durocher (<https://vimeo.com/645473192>)

Read: Indspire <https://indspire.ca/laureate/tristen-durocher/> <https://indspire.ca/events/indspire-awards-laureates/>

Circle: After reading/listening, sit in a circle. Choose a recorder (can be the teacher or a classmate) and give them the clipboard, paper, and pencil. The recorder will write down the words they hear from circle participants in a free form way (see example). The speaker is the one with the stone, starting with the first person and moving clockwise, each person has a chance to respond to the readings/video. This can be one word, an emotion, whatever the story arises in the listener – there is no wrong answer. The recorder will write down each response. Each person in the circle is encouraged to participate with their response to the story. Participants can simply pass by passing on the stone to the next person. This can be done once or several cycles until the students all have had a chance to give their first impressions and response to the readings and video about Tristen Durocher.

Once this is complete the recorder/and/or teacher will look at the words collected. Depending on time, you may go through all the words or just select a few.

Here is an example:

Word: activist

Question: what was it in the reading/video that made you say this word? The person who responds can be the student or someone else in the circle. Discuss.

Circle each word after discussion. Draw lines to words that are connecting, or that help to shine light or explain the other word.

Continue to another word and follow same process.

Context. Are there some words or concepts that need some context? Some more research or investigation?

Examples post circle class discussion questions:

1. Why did Tristen Durocher walk to Regina?
2. What do you think gives Tristen hope?
3. How does Tristen use his art (fiddle) as a form of healing?
4. What are the Indspire Awards?
5. *Add your own! Discuss – there are no silly questions.

Vocabulary: Activism, pedagogy, ceremony, fast, bill, reactionary, legislature, government, dysmorphia, mantra, elders, ancestors, Charter of Rights and Freedoms, custodian, church, state, reserve, sacred, injustice, relationship, enlightened, amplified, disparity, curator, action, inspire, Indspire Awards, hope, fiddle, generation, reciprocal, transform

Pre-Tour Activity #2: Seven Teachings

Tepakohp (ᑵᑦᑯᑦ) is the Nêhiyaw word for seven and has deep significance for Indigenous communities throughout the world

For this activity you will need access to the library and/or the internet. Record your findings in your preferred method.

Research: Divide your class into seven groups. Each group will research one of the below. Research, discuss, write down your findings.

1. Seven Sacred Teachings (Seven Grandfather Teachings)
2. 7th generation principles
3. Pakone Kisik
4. 7: Professional Native Artists Inc.
5. Group of Seven
6. Seven has significance in almost every major religion
7. Seven is associated with luck

Share: Present your findings with the rest of the groups.

Discuss: Are there any other significant sevens you would like to research, discuss, and share?
Example: Seven Wonders of the World, Seven Seas... etc.

Why do you think the curator chose to name the exhibition after the Cree word for seven?

*If you have time (also great for younger groups) make a visual presentation of your findings. You may use collage, drawing or any creative way to make a visual story out of your seven teachings.

Visit Book and Online Resources provided for assistance with this activity.

The Tour

1. Focus Attention

Provide an opportunity for all members of the group to participate. Ask some questions which focus the group's attention and introduce some key concepts in the exhibition. Invite participants to consider their own experiences.

- How many of you have seen an art exhibition before?
- What did you see?
- What do you expect to see today?
- Why do artists make ART?
- What materials do they use?
- How do art works communicate ideas?

2. Introduce the Exhibition

The viewing process often involves dialogue—either a silent one between the viewer and the work of art or a verbal one involving two or more viewers discussing an artwork. You are a catalyst. Your task is to stimulate dialogue and initiate discussion. You will not tell a group about each work. You will supply some information at appropriate points.

What is the title of this exhibition and where did it come from?

At the entrance of the gallery there will be a panel that introduces the title and theme of the exhibition. The exhibition is touring the province through the Organization of Saskatchewan Arts Councils' (OSAC) *Arts on the Move* touring exhibition program.

Why has this exhibition come to your (our) community?

The exhibition is being toured by OSAC to communities like yours throughout Saskatchewan. OSAC is a non-profit organization of groups of volunteers in over 50 Saskatchewan towns and cities across the province. The vision of OSAC is that the arts will be integrated into the lives of Saskatchewan people through assisting the arts council members in developing, promoting and programming the performing and visual arts.

Before we talk about the images, I would like each of you to quietly walk through the exhibition and look at all the work. We will take about 5 minutes to do this, and then meet back here to talk about what you saw.

3. Questioning Strategy

The purpose of questioning is to set up conditions for learning. Questions can focus the group's attention on specific concepts or ideas. Following are a wide range of questions. They are presented to offer you options and stimulate your thoughts. A good questioning strategy starts with good knowledge of the exhibition being presented. See background information about the artist and the exhibition.

Questions should be:

- Clear in their meaning
- Easily understood
- Simple
- Specific
- Definite and direct
- Thought provoking and challenging

a. First Impressions

Gather the group together and ask guiding questions that will allow them to describe their first impressions of the exhibition. Begin by focusing on one artwork. Ask the following questions in order.

What is the first word that comes into your mind when you look at this artwork?

Record their answers on a large sheet of paper with a marker.

Collect as many words as possible. Select one word from the list.

What has the artist done, specifically, to make you think of the word _____?

The viewer may describe what they see in the artwork. This will generally lead the viewer from an initial impression into a more analytical exploration of details.

* Subjects * Lines * Techniques * Colours * Textures * Space * Shapes

Analysis

Analysis is a process of gathering evidence. This step acknowledges that the artist has manipulated the materials (media) and the elements in such a way as to elicit the viewer's first impression.

The group will compare and contrast visual elements, analyze relationships among visual elements and gather evidence that leads to meaning in the work.

Begin by taking a visual inventory of the formal elements, such as, line, colour, shape and texture and describe how the artist has used these elements in the artwork.

Ask the following:

- What do you notice first and where does your eye travel from there?
- What other details do you see in this artwork?
- What techniques and devices (medium) did the artist use?
- What do you see up close, and what is noticeable far away?
- What visual elements are repeated?
- Compare this artwork with another work in the exhibition.
- What is different and what is the same?
- What shapes or symbols have you seen before? Where?
- How did the artist use colour? What effect did the artist achieve through their use of colour?
- To what effect did the artist use line? Do the lines draw your eye along any particular path of movement? Do they emphasize any one part of the work?
- Are the shapes you see geometric or organic? What effect did the artist achieve through her choice?
- What role does contrast play in this work?

Artists are aware of our expectations and cultural conditioning. They can use them when planning the impact of their work. Sometimes they deliberately challenge our ways of thinking.

b. Interpretation

At this stage, you will be asking questions that encourage the group to explain the meaning they discover in the works. Comparing works often makes the interpretation process flow more easily.

Please ask the following questions:

- If this artwork were the cover of a CD, what kind of music would it be?
- If this artwork were the cover of a book, what would the book be about?

- Do the art works tell stories? Which ones? What stories?
- What symbols does the artist use?
- Where do these symbols come from? What do you think they mean?
- What was the artist's purpose in creating these works? (See Exhibition Essay)
- Do these artworks speak of the past, present or the future?

Remember that there is no right or wrong answer to any question!

c. Context

Information about the artists and the exhibition (found in the exhibition essay) can be shared with participants during the tour as the opportunity arises. Split this information up, especially for younger students. Too much lecturing on the part of the tour leader breaks the momentum of the tour.

- If you were able to give this artwork a title, what would the title be?
- What title do you think the artist chose for this artwork? (Look on the title card to see what title the artist chose for the artwork.)
- Now that you know what title the artist has given this artwork, does it bring new meaning to the work?

d. Synthesis

Now it is time to combine all of the information gathered during the stages of:

First Impressions, Analysis, Interpretation and Context, so the viewer may arrive at a personal evaluation of the artwork. Ask the following:

- What will you remember most about this artwork?
- What is its significance to the community?

Next, review the artist's intent (refer to the Exhibition Essay). Compare the artist's intent with the viewer's personal interpretation and evaluation.

Ask the following:

- Did the artists achieve their purpose?
- What one thing will you remember most about this exhibition?

Tour Activity #1: Detective Work

You will need: Clipboard, paper, and pencil.

Allow the students to take in exhibition by giving them space/time to take in the exhibition on their own – five to ten minutes maximum. After time is up, ask them to freeze and slowly walk to their favourite artwork, or one they want to know more about. Depending on your time available choose one to three artworks, by the most popular (#s of students). You may wish to speak to every piece the students chose if time is available.

The teacher will stand in front of the artwork and ask students to sit in front of them. Once everyone is sitting, choose a side and sit beside the students facing both them and the artwork.

First Impressions – like the pre-tour activity #1 choose a student or teacher to be the recorder. By calling out or raising their hands ask the students to give first words or impressions that come to their minds when viewing the artwork (remember there is no wrong answer). Examples may be like – what it looks like, how it makes you feel – anything goes! The recorder will be writing these answers.

When finished go back to some of the words, for example: Word – soft, “what is it about the artwork that makes you feel this way, why was this your word”. The recorder will write down these responses.

Go through all the words gathered. Undoubtedly you will find that through this exercise you will start to deconstruct the artwork, finding meaning and story. Notice – how do each others words connect and begin to form story in relation to each other.

Context. Read the title of the piece, and the materials that were used to create it. How does this information begin to give more clues and meaning of the artwork? Read artist statement, and any additional writings about the work or about the artist and the exhibition in its entirety.

Tour Activity #2: Significant Seven

You will need: paper, clipboard, pencils (optional; pencil crayons and markers)

Significant Sevens: Reference your findings from pre-tour activity #2. Allow your students to walk through the exhibition, ask them to pick a favourite artwork that they think represents or is inspired by a ‘significant seven’. Encourage those that can read the artists’ statements. Once you have chosen one artwork, sit in front of it with your supplies. Inspired by this artwork create your own artwork by drawing your own interpretation/version of the artwork and how you think it relates to a ‘significant seven’.

Share: Once you have completed your artwork inspired by one in the exhibition, take turns sharing your creation and discuss what you think was important to the artist and how you think their artwork relates to a ‘significant seven’.

Tour activity #3: 7 Poems

You will need paper, pencil, clipboard

7 POEMS

The Rondelet (or roundelay) is a brief French form of poetry. It consists of one stanza, made up of seven lines. It contains a refrain, a strict rhyme scheme and a distinct meter pattern.

Line 1 :: A—four syllables

Line 2 :: b—eight syllables

Line 3 :: A—repeat of line one

Line 4 :: a—eight syllables

Line 5 :: b—eight syllables

Line 6 :: b—eight syllables

Line 7 :: A—repeat of line one

Basic guidelines for this poetic form are:

- 7 lines
- Lines 1, 3, and 7 are refrains
- Refrain lines are 4 syllables long, other lines are 8 syllables
- Rhyme scheme: AbAabbA

Divide your class into seven groups. Each group will be assigned an artist. Create a 7 Poem using the rondelet form. Your poem should be a brief storytelling about the artist and/or the art they make.

Example of a rondelet:

Summer's Singing
summer's singing—
a symphony from skies on high
summer's singing—
down the mountain sides she's bringing
hypnotic notes that still supply
long heated days with satisfy
summer's singing—
(Joy A. Burki-Watson)

You Are The Light

you are the light
helping darkness fade away,
you are the light
that makes everyday worth the fight,
within you hope is here to stay
believe in yourself everyday
you are the light.
(Heather M. Schubert)

Share: Chose a representative from each group to read their rondelets out loud. Have the students sit in front of the artwork and allow the reader to stand (to the right or left of) the artwork and present your 7 poems!

Post-Tour Activity #1: Research Braiding Sweetgrass

Read out loud the following Robin Wall Kimmerer quotes. Discuss. What are the meanings behind these quotes? What is Robin telling us, what is the Earth telling us?

"Action on behalf of life transforms. Because the relationship between self and the world is reciprocal, it is not a question of first getting enlightened or saved and then acting. As we work to heal the earth, the earth heals us."

"I choose joy over despair. Not because I have my head in the sand, but because joy is what the Earth gives me daily and I must return the gift." (Robin Wall Kimmerer)

Watch: I Must Return The Gift: How Joy Is an Essential Ingredient for Activism <https://www.filmsforaction.org/watch/i-must-return-the-gift/>

Visit: <https://www.robinwallkimmerer.com/>

Read & Study: Braiding Sweetgrass for Young Adults: A Guide to the Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants by Robin Wall Kimmerer

"Drawing from her experiences as an Indigenous scientist, botanist Robin Wall Kimmerer demonstrated how all living things--from strawberries and witch hazel to water lilies and lichen--provide us with gifts and lessons every day in her best-selling book Braiding Sweetgrass. Adapted for young adults by Monique Gray Smith, this new edition reinforces how wider ecological understanding stems from listening to the earth's oldest teachers: the plants around us. With informative sidebars, reflection questions, and art from illustrator Nicole Neidhardt, Braiding Sweetgrass for Young Adults brings Indigenous wisdom, scientific knowledge, and the lessons of plant life to a new generation."

Research: What seven teaching does Robin Wall Kimmerer share with us in her novel, Braiding Sweetgrass?

Vocabulary: activism, activist, artivism, reciprocal, transform, enlightened, relationship, relationality, Indigenous wisdom, scientific knowledge

Post-Tour Activity #2: ACTIVISM/ARTIVISM

ACTIVISM/ARTIVISM

The Next Generation – Q&A

1. Q: Who is Autumn Peltier?

A: Autumn Peltier is a 17-year-old Anishinaabekwe and citizen of Wiikwemkoong Unceded Territory, a member First Nation of the Anishinabek Nation, and located on Manitoulin Island in Northern Ontario. She is a water protector, also referred to as a Water Warrior, who has been advocating for the protection of Nibi (water) and Mother Earth since the age of eight. She was inspired and mentored by her Great Auntie Josephine Mandamin, former Chief Water Commissioner of the Anishinabek Nation. She is rooted and guided by the Seven Grandfather Teachings in all her endeavors. (For full bio visit: <https://speakerpedia.com/speakers/autumn-peltier>)

Q: Did you learn something new from your research of Autumn Peltier that you previously hadn't thought of?

Q: What's so great about water anyway?

2. Q: Who is Greta Thunberg?

A: Greta Thunberg is a Swedish climate youth activist who sparked an international movement to fight climate change beginning in 2018. With the simple message "School strike for climate" handwritten on poster board, Thunberg began skipping school on Fridays and protesting outside the Swedish Parliament. Thanks to social media, her actions have spread and influenced millions of young people all over the world to organize and protest. (For full bio visit: <https://www.biography.com/activist/greta-thunberg>)

Q: Did you learn something new from your research of Greta Thunberg that you previously hadn't thought of?

Q: Greta Thunberg's famous quote (below) is an impactful plea by a desperate youth seeking change – and for the adults in charge to listen. Do you think she is warranted in her concerns and actions? "You have stolen my dreams and my childhood with your empty words. And yet I'm one of the lucky ones. People are suffering. People are dying. Entire ecosystems are collapsing. We are in the beginning of a mass extinction, and all you can talk about is money and fairy tales of eternal economic growth. How dare you!"

3. Q: Have you heard about the youth led group in the town currently called Indian Head, Saskatchewan called, The Change Makers?

A: The Grassland News reports on the Change Makers:

"A group of youth from Indian Head, known as The Change Makers, carried signs with red handprints and the slogan "No More Stolen Sisters" as they led a procession through town last week. The Change Makers see the wrongs in society and strive to make a difference through the activities they organize. Their most recent event, the "Walk to End Violence" against women and children, was hosted in solidarity with the Moose Hide Campaign Day on May 12." (For the full story visit: <https://grasslandsnews.ca/2022/05/19/walk-to-end-violence-held-in-indian-head/>)

Q: From your research did you learn more about The Change Makers and events/activities they organize?

Q: Do you have any youth led organizations similar in your community?

Q: What can we learn from The Change Makers? Do they inspire you to act?

What is ACTIVISM? Give examples of people and projects!

What is ARTIVISM? Give examples of people and projects!

Can you add to this list of the Next Generation? What youth inspire you?

Post-Tour Activity #3: 7: The Professional Native Indian Artists Inc.

7: The Professional Native Indian Artists Inc.

This Group of Seven was a ground-breaking cultural and political entity that self-organized to demand recognition as professional, contemporary artists, to challenge old constructs, and to stimulate a new way of thinking about contemporary First Nations people, their lives and art. Gathering informally at first in the early 1970s, Jackson Beardy (1944-1984), Eddy Cobiness (1933-1996), Alex Janvier (b. 1935), Norval Morrisseau (1932-2007), Daphne Odjig (b. 1919), Carl Ray (1942-1978) and Joseph Sanchez (b. 1948) formed this influential and historical group. (Read the full writing at <https://mackenzie.art/exhibition/7-professional-native-indian-artists-inc/>)

The PNIAI artists are huge inspirations to Indigenous artists across Turtle Island. Two artists from U<d^m have recognisable style influence from this group of artists. Can you guess who they are? What kind of style of painting is associated with the PNIAI?

A: Larissa Kitchemonia & Donna the Strange

A: Woodland style

Which PNIAI artists do you think Donna & Larissa take inspiration from? Pair U<d^m artist with a PNIAI artist.

A: Daphne Odjig & Norval Morrisseau

A: Daphne Odjig – Larissa Kitchemonia & Donna the Strange – Norval Morrisseau

Q: Did we miss something? Share!

Create: Inspired by the styles of Daphne Odjig, Norval Morrisseau, Larissa Kitchemonia, and Donna the Strange create your own artwork in this style.

For instructions and supply list visit: <https://www.cbc.ca/parents/play/view/kid-made-woodland-style-resistance-painting>

Show & Tell: What is the title of your work? What story does it tell?

Vocabulary: Woodland style, challenge, old constructs, recognition, stimulate, Turtle Island, contemporary, influential, historical, cultural, political, entity,

Please visit our Book and Online Resource suggestions for added insight, guidance on topics and themes referenced in this Education Package.

Book Resources

Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants, Robin Wall Kimmerer

Survivance: Narratives of Native Presence, Gerald Vizenor

7: Professional Native Artists Inc., Michelle Lavallee

A Paintbrush In My Hand: Daphne Odjig, Daphne Odjig, Mary Southcott, Rosamond M. Vanderburgh, Beth Southcott

The Group of Seven and Tom Thomson, David P. Silcox

Medicine to Help Us, Christi Belcourt

Nêhiyawêwin Mitâtaht: Michif ahci Cree, Vince Ahenakew

Road Allowance Kitten, Wilfred Burton

Stories of the Road Allowance People: The Revised Edition by Maria Campbell

Flower Beadwork People, Sherry Farrell Racette

Women of the Métis Nation, compiled by Lawrence J. Barkwell and Leah Marie Dorion with Anne Carrière-Acco

Stories of Métis Women: Tales My Kookum Told Me, Bailey Oster

Discovering Numbers: English * French * Cree, Neepin Auger

Pow Wow Counting in Cree, Penny M Thomas

Tîpakohp = Seven, Deschambeault, Celia

Seven Fires : teachings of Dan Musqua, knowledge of growth and Learning in the Saulteaux Bear Clan

Pawaminikititiciwi, Wilfred Buck

Seven Sacred Teachings: Niizhwaaswi Gagiikwewin

Half Breed, Maria Campbell

Online Resources

Tristen Durocher, A lesson on hope: Tristen Durocher reflects one year after his 635 km walk and 44-day fast <https://www.cbc.ca/news/canada/saskatchewan/first-person-durocher-lesson-on-hope-1.6120826>

Professional Native Indian Artists Inc., <https://mackenzie.art/exhibition/7-professional-native-indian-artists-inc/>

Group of Seven, <https://thegroupofseven.ca/>

Daphne Odjig, <http://www.odjig.com/>

Seven Sacred Teachings, <https://empoweringthespirit.ca/cultures-of-belonging/seven-grandfathers-teachings/>

7th Generation and the Indian Act, https://fngovernance.org/wp-content/uploads/2020/05/john_borrows.pdf

Pakone Kisik (Pleiades, the seven sisters), <https://www.sciencefriday.com/articles/indigenous-peoples-astronomy/>

Isaac Murdoch and the Stories of the Seven Grandfather Drums, https://www.youtube.com/watch?v=EWduo_HCp8o

Suha Jarrar (The work of human rights defender, Suha Jarrar), <https://www.alhaq.org/advocacy/18623.html>

2 Crees in a Pod (podcast) <https://www.facebook.com/2creesinapod/>

The Comeback Podcast <https://podcasts.apple.com/ca/podcast/the-comeback-podcast/id1540519413>

All My Relations Podcast <https://www.allmyrelationspodcast.com/>

For the Wild Podcast <https://forthewild.world/>

'Paykiiwikay' Métis Culture Podcast <https://metisnationsk.com/2021/01/12/paykiiwikay-metis-culture-podcast/>

Artist Statements

Audie Murray

I Am You And You Are Me is an exploration of intergenerational relationships through acts of care, dreams, body and land. This work is inspired by the cluster of stars name Pakone Kisik and a dream. The three included works are photos stills from a performance piece done in the Qu'Appelle Valley, Saskatchewan, in the fall of 2020. The photo images document the braiding of the artist's hair into the prairie grass. The performance is layered with an animation of the Pleiades constellation, which is shared as a drawing in this exhibition. Documentation from *I Am You And You Are Me* calls attention to the relationship between land, body, and the cosmos. Being literally connected to place allows for the borders of humans and earth to be blurred.

Melanie Monique Rose

The Earth is Holding You

The earth is holding you. You are not alone. Kin is everywhere. Love is ceremony. The Great Big Love. In times of deep sadness, the land is comfort – soothing. I take my pain to the trees and hold her so tight. I take my anguish to the waters and let my tears ride her waves. I scream and scream again so that it will be absorbed into her, so that all in existence can feel this sorrow, this mountain of pain. I dig my feet into the earth. Let her hold you... Let her hold you... Hold her. Hold her. I find a rock, an old wise one and wrap myself on its cool hard body. A love so intimate. You are my Mother, my Father, my Sister, my Daughter. Oh my sweet love.

Monique Rose

Flowers for Suha

When I was a child, I used to go into my Baba's (great-grandmother) room and look at the old photos of our ancestors on her walls. There was one of her and my Didus Zwirsky's when they were young and even her parents who came from the Ukraine in the early 1900's. There was a certain style to these old photos – one aspect was the glass bubble frame. I've come to associate those frames with family – I told myself that when I got married, I would put my wedding photo in one as something to pass down to my child one day.

As I have grown into an adult, I have started to build upon my understanding of what and who family is. With each summer that passes I build new relationships with our plant and flower relatives. My understanding of family has expanded to include both my chosen family and my other than human relations – like the bees and the flowers.

The flowers in this artwork come from my garden, they were gathered for my sister Suha.

Brandy Jones

Wild Horses: Throughout history many Indigenous nations have always shared a special relationship with these beautiful creatures. To me they have always represented the free spirit of our nations.

Eagle and Condor: My painting is an interpretation of the Rainbow children Hopi Prophecy. It represents a day where children from all four corners of the earth come together in unity.

Bear Treasure Box is dedicated to and modeled after the beautiful Brentwood boxes that exist within the Haida culture. They had various uses for them from storing food, clothing and musical instruments. They were also used to bury their loved ones whom passed on. I wanted to make something beautiful that people could hide their treasures in.

Stacey Fayant

"Doris Helen Anaquod August 15, 1925 – November 5, 1999"

Dear Lilla,

I made this fabric for you. The print is about my Gramma Doris, your Great-grandmother. Gramma Doris knew how to laugh, really knew how to giggle. There was a sparkle in her eye when she spoke and I remember she said everything as if it were a secret just between me and her. She would bend down toward me, very close and speak with a small secret smile, she would give me a loonie and say "shhh, don't tell anyone I gave you this." Gramma Doris had a young spirit. This fabric is printed with wild turnip and chokecherry flowers. Gramma Doris always fed us and now that I am older I realize that she did not just bring food for our bodies, she quietly brought us her enduring spirit, laughter, and enjoyment of life. She fed me the spirit of our ancestors from before, before, before and it nourishes me and helps me feed you.

Love Mama

Stacey Fayant

"Isabelle Marie Nicole Cottin September 30, 1957"

Dear Lilla,

I made this fabric for you. This print is about my mom, your grandmother. My mom is very strong, she taught me about standing up for women's rights and the history of women's knowledge. When I was a child, she would get up early and bake us muffins for breakfast, not from a recipe, just from her heart. She had many gardens in our yard, flower gardens in the front yard that grew bleeding hearts, wild roses, lily of the valley, and a huge vegetable garden in the backyard that she planted according to the moon. My mom taught me to be physical. She walked everywhere and taught exercise classes. She would walk all the way downtown, teach an exercise class and then walk all the way home. She ran marathons, we would run together sometimes. She lifted weights and did yoga. She taught me that as women, our bodies are often under threat, but no matter what the law is, no matter what society believes, our bodies belong to us and we should protect that. We should dance in the rain barefoot.

Love Mama

Stacey Fayant

"Stacey Michelle Fayant April 4, 1978"

Dear Lilla,

I made this fabric for you. This print is about my mom, your grandmother. My mom is very strong, she taught me about standing up for women's rights and the history of women's knowledge. When I was a child, she would get up early and bake us muffins for breakfast, not from a recipe, just from her heart. She had many gardens in our yard, flower gardens in the front yard that grew bleeding hearts, wild roses, lily of the valley, and a huge vegetable garden in the backyard that she planted according to the moon. My mom taught me to be physical. She walked everywhere and taught exercise classes. She would walk all the way downtown, teach an exercise class and then walk all the way home. She ran marathons, we would run together sometimes. She lifted weights and did yoga. She taught me that as women, our bodies are often under threat, but no matter what the law is, no matter what society believes, our bodies belong to us and we should protect that. We should dance in the rain barefoot.

Love Mama

Donna The Strange

The Everlasting North was a part of a series called "the positives and negatives living in the north" funded by Saskatchewan arts board. This is my first Anishinaabe woodland style painting I've ever done, it is inspired by my home town La Ronge, SK. And was an ode to the Great Norval Morrisseau. Because I never did Anishinaabe woodland style before I sought out permission out of respect to use this style by the late Norvals artist mentee "Mark Anthony Jacobson". I was adopted at birth and shortly after seeking permission it turned out I was also Anishinaabe, so I promised Mark Anthony Jacobson I would learn, study and take up the anishinaabe woodland style art for years to come instead of just this one painting. Now, it's 2022 and I still continue to practise this sacred art form.

Donna The Strange

TITAN

Anishinaabe Woodland style and realism colliding together has never been done before up until now. They are called hybrids, my inspiration for this was I was in an art gallery that told me they only wanted my woodland style art, nothing else. I didn't like being put into a box when I could do many different art forms from pop art, abstract, 3D art, fan art, realism, etc. So it bothered me that I couldn't send anything else, so one night I had a dream of my first hybrid "Thaddeus" which was a wolf. It was also inspired by my late wolf hybrid "Apollo" who passed away a few years ago. He was half Alaskan malamute and half wolf. So for days I couldn't sleep until I had the courage to do my wolf hybrid "Thaddeus", then finally I did and sent it to the gallery. They were thrilled, I figured; "well they couldn't say no if it was half what they wanted and the other half I wanted to show what else I could do!", my hybrids have been taken by storm, they keep me very busy and I am very proud of my hybrids because they all came from me first.

Donna The Strange

The Spring Spawning III

Inspired by the fun and very anticipated moment here in the north when the fish spawn and flood the rivers, we love to catch them by hand, by hand nets or snares. Most of the fish are sucker fish or white fish. So many catch and release. It happens in the spring and is everyone's favourite.

Larissa Kitchemonia

Blood Memory is about Saulteaux motherhood and the generations of knowledge that are passed down to raise a child both taught and embodied. The center painting captures a mother and child in the act of breastfeeding. I chose this moment in motherhood because it was the most challenging and yet my most sacred time with each of my children. It is when you are forced to be calm and slow down and just be with your baby. The connection (physically but mostly emotionally) to my baby during this act of care and love embodies a quiet moment removed from the rest of the world. The outside panels are made of raw canvas and hung on each side. They are the faces of women, girls, and spirit, they represent the generations of knowledge passed down through mother and child but also a representation of ancestors gone but always present.

At times I feel that the narratives around First Nations Motherhood are often skewed with harmful narratives and this artwork speaks to the deep connection and familial knowledge that is passed down from Mother to daughter and Kokum to granddaughter. And like so many that are disconnect from those lineages, I believe that the knowledge continues to lives inside us indicating our ancestors are always watching.

Larissa Kitchemonia

What happens when we get old? was inspired by the passing of my Coco's (grandmother) brother "Kinch". He passed away at the age of 96 and was surround by his children, grandchildren, friends and family. This painting is to honor those last stages of life and the deep connection we have to our old people. It celebrates his passing and represents the people he touched.

Tiny Tots is a celebration of Indigenous children and youth. The artwork is meant to interpret the moment the tiny tots (children's category) are "let loose" into the pow wow circle and how they run in every direction and move whichever way they want. It is about the beautiful chaos that they make. It is also about celebrating the future generations growing up knowing and celebrating their identity

Marcy Friesen

P.P.E.

Blue latex gloves

These gloves were worn while a global pandemic was happening. While wearing them and later designing them I wondered what we were protecting ourselves from.

I wondered what I didn't want to touch or to think about. Sometimes when we know things we have to do better. That's my thoughts anyway. Sometimes it's easier not to know something.

These gloves are adorned with beautiful beaded florals and gorgeous bright fur. So you might choose to protect yourself or you might choose to learn, to grow and to essential do better.

Marcy Friesen

Unexpected Beauty

Spiked Moccasins

I love making unexpected pieces. Pieces that stem from those who have gone before me. Many talented beautiful moccasin makers and beaders.

I am a Swampy Cree woman who loves making and creating using my leather, furs and beads. It's expected from many that I must make moccasins. And I have made many pairs and love that a lot of people make moccasins.

But, I don't like doing what is expected of me by so many people. I want to push the boundaries and not fit into the ideas and thoughts of what people think I should making because of the color of my skin and being a sewer and a beader.

I love the softness of the leather and fur mixed with the metal spikes. The beautiful mismatched beaded vamps with the beautiful beads trailing behind representing the past and the future. If these moccasins could talk they would say that they are surrounded and steeped in tradition, they are strong, they are happy, they are proud and they are happily walking down a new trail.

Marcy Friesen

Looking Myself in the Eye

I created this image as I was starting to look into why I had been ashamed of my brown skin. I wanted to portray myself as I had often felt. Not fully belonging. I was a half breed. I am a half breed. What did this mean. Who am I.

As I gaze into my eyes I feel power, this power hasn't always been there. It has grown. Grown as I was discovering what it meant to me to be a half breed. I had to learn to love my brown skin. How does one go about doing that. I had learnt that brown skin sure wasn't a strength. Why else would I be ashamed of my skin. Here I was, a girl with brown skin, brown eyes and black hair. I did not compare to those around me. I always felt inferior and wanted to blend in so desperately. My mother had wondered and hoped that she would have a child with blue eyes. I wished I had blue eyes. Life would be so much simpler. I thought I would fit in.

As an artist I have been able to say through art what I cant properly convey with my words. Sometimes it's too hard. Sometimes I cant go that deep. But I'm learning. I've learnt. I am starting to use my voice. The thoughts in my head are constantly tell this half breed girl with the brown skin, brown eyes and black hair that she is enough. I am enough I am no better than anyone and at the same time I am no less than anyone. I am enough.

I can look people in the eye and think we are equal. We were created equal. If only we all thought this way. What would that be like. Feel like. I don't want anyone e feeling less than anyone else because of the color of their skin, hair or eyes. Look me in the eyes. Feel the strength. Be the strength. Be the person to start doing what needs to be done. Today.

Melanie Monique Rose

Flower Kisses

I saved the flowers from my garden and those that our closest friends brought by for my beloved friend and sister's celebration of life here on Treaty 4 territory in Regina, Saskatchewan. Their colours have forever stained the cloth that my hands slowly crafted as a mediation and dedication to my dear Suha. We bid you farewell with flowers.

Imprisoned But Free: Letter from the heart from jailed Palestinian leader Khalida Jarrar to her daughter, Suha, gone too soon

July 13th, 2021

I am in so much pain, my child, only because I miss you.
I am in so much pain, my child, only because I miss you.

From the depths of my agony, I reached out and embraced the sky of our homeland through the window of my prison cell in Damon Prison, Haifa.

Worry not, my child.

I stand tall, and steadfast, despite the shackles and the jailer.
I am a mother in sorrow, from yearning to see you one last time.

This doesn't happen except in Palestine.
All I wanted was to bid my daughter a final farewell.
With a kiss on her forehead and to tell her I love her as much as I love Palestine.

My daughter, forgive me for not attending the celebration of your life, that I was not beside you during this heartbreaking and final moment. My heart has reached the heights of the sky yearning to see you, to caress and plant a kiss on your forehead through the small window of my prison cell.

Suha, my precious.

They have stripped me from bidding you a final goodbye kiss.

I bid you farewell with a flower.

Your absence is searingly painful, excruciatingly painful.

But I remain steadfast and strong,

Like the mountains of beloved Palestine.



Uᑕᑦᑭᑦ Tepakoᑭᑦ 7:

Audie Murray, Larissa Kitchemonia, Donna Langhorne, Stacey Fayant, Marcy Friesen, Brandy Jones, & Melanie Monique Rose

Curated by Melanie Monique Rose. Toured through OSAC's Arts on the Move program.

The **Organization of Saskatchewan Arts Councils (OSAC)** is an umbrella organization that enables community arts councils and schools to tour and hold live, professional music and theatre performances, visual arts exhibitions, workshops and special events across Saskatchewan. OSAC is a Provincial Cultural Organization (PCO), funded by Saskatchewan Lotteries. A group of volunteers representing eight arts councils across the province founded OSAC in 1968. It has grown since its inception into a vital network of approximately 48 member arts councils and more than 70 school centre associate members throughout Saskatchewan. 2018 marks 50 years of OSAC bringing performing and visual arts to the people of Saskatchewan.

Since 1975, OSAC's **Arts on the Move** program has provided communities throughout the province with visual and media arts exhibitions & screenings. Each exhibition is accompanied by education materials that compliment the Saskatchewan Education Arts Curriculum, offering arts councils, gallery staff and teacher's strategies and means of engaging youth and audiences with the touring exhibitions. The program annually tours 15 exhibitions of visual and media arts to over 50 arts council communities. Exhibitions are curated and organized from partnering institutions, from public and corporate collections and from artist and curator submissions.

The **Local Adjudications** program, partially funded by OSAC and organized by arts councils, provides an opportunity for artists to participate in an exhibition, attend professional development workshops, have their work critiqued by an adjudicator, and network with their colleagues. Artists, who are noted to be accomplished emerging artists at the adjudication by the adjudicator/s, will be invited to submit exhibition proposals to OSAC to be considered for a touring exhibition. Submissions from artists are juried by a committee of arts professionals, who select works for a solo, two-person, three-person or group exhibition, based on a curatorial premise or determined theme for the exhibition. Artists' works that are chosen by the committee tour throughout the province in OSAC's *Arts on the Move* program for two years.

The **Visual Arts Program Grants** offer arts councils funding for adjudications, classes, workshops, professional development seminars, exhibition extension activities in response to touring exhibitions and exhibition tour guide training.

For further information about our programs:
visit our website www.osac.ca, email us info@osac.ca or call us at (306) 586 1252
Our office is located at 1102 8th Avenue, Regina, SK S4R 1C9

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