

# *Ayumi Goto and Peter Morin: how do you carry the land?*

with Corey Bulpitt, Roxanne Charles, Navarana Igloliorte,  
Cheryl L'Hirondelle, Haruko Okano and Juliane Okot Bitek



Ayumi Goto  
*Rinrigaku*, 2016  
documentation of performance  
Courtesy of the artist  
Photo: Yuula Benivolski



Peter Morin  
*Cultural Graffiti in London*, 2013  
documentation of performance  
Courtesy of the artist  
Photo: Dylan Robinson

TEACHER'S STUDY GUIDE  
FALL 2018

**Vancouver**  
Artgallery

# Contents

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Program Information and Goals .....	3
Background to the Exhibition <i>Ayumi Goto and Peter Morin: how do you carry the land?</i> .....	4
Artists' Backgrounds .....	5
Pre- and Post-Visit Activities	
1. About the Artists.....	7
Artist Information Sheet .....	8
Student Worksheet .....	9
2. The Land that Carries You .....	10
3. Colonialism Defined.....	14
4. The Art of Performance Art .....	16
5. Letters to the Land.....	19
Vocabulary .....	21
Resources .....	23

# Vancouver Art Gallery

## Teacher's Guide for School Programs

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The exhibition *Ayumi Goto and Peter Morin: how do you carry the land?* presents the ongoing collaborations of contemporary artists Ayumi Goto and Peter Morin, focusing on representations of their performance art practices. Their work draws from their respective ancestries as a Japanese Canadian woman and Tahltan Indigenous man and the ways in which their identities and experiences have been influenced by settler colonialism. Together, Goto and Morin investigate their distinctive relationships to the land through installations and documentation from their individual and collaborative performances, alongside works commissioned from a number of local artists.

This guide will assist you in preparing for your class tour of the exhibition *Ayumi Goto and Peter Morin: how do you carry the land?* It also provides follow-up activities to facilitate discussion after your visit to the Gallery. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *Ayumi Goto and Peter Morin: how do you carry the land?* has three main goals:

- to introduce students to contemporary Canadian artists,
- to consider diverse artistic traditions and disciplines,
- to explore individual artworks in terms of ideas, materials, techniques and inspiration.

## THE EXHIBITION:

### *Ayumi Goto and Peter Morin: how do you carry the land?*

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The exhibition *Ayumi Goto and Peter Morin: how do you carry the land?* is a dialogue between two artists informed by their respective positions as a Japanese woman born and raised in Canada and an Indigenous man from the Tahltan Nation. Both artists use performance art to explore the trauma of settler colonialism and the role of personal and cross-cultural relationships in reconciliation, and to examine our varied relationships to land.

Drawing on their ancestral traditions of Japanese philosophy and linguistics, and Tahltan Nation knowledge, Goto and Morin focus on experiences of working between cultures, across Indigenous territories and within arts institutions, examining experiences of place through innovative performance art. Through their work, they create spaces that are inclusive of their mothers, ancestors and others whose voices and presences are often marginalized. In this spirit, the exhibition also includes commissioned works by several artists, including Corey Bulpitt, Roxanne Charles, Navarana Igloliorte, Cheryl L'Hirondelle, Haruko Okano and Juliane Okot Bitek. In gathering a multiplicity of voices, Goto and Morin's work can be seen as creative collaborations that challenge us to envision ways of building a more just and interconnected future.

## ARTIST BACKGROUNDS

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The following background information highlights some of the artists whose work may be explored in the school tour.

### **Ayumi Goto**

Ayumi Goto is a performance artist based in Toronto. Born in Canada, she explores her Japanese heritage through creative processes that question and confront notions of nation-building, cultural belonging and structural racism. She has served as the art facilitator at the Downtown Eastside Women's Centre in Vancouver and guest co-editor of the Summer 2012 issue of *West Coast Line*, entitled "Reconcile this!," which explores the interconnections between reconciliation, art and activism, through Indigenous and non-Indigenous perspectives and exchanges. She enjoys working in collaboration with artists, scholars and communities to creatively and critically explore reconciliation discourses. Goto completed her PhD in Communication Studies at Simon Fraser University.

### **Peter Morin**

Peter Morin is a Tahltan Nation artist, curator and writer who recently relocated from British Columbia to Toronto, where he has joined the Visual and Aboriginal Arts Faculty at the Ontario College of Art and Design. Morin studied art at Emily Carr University of Art+Design in Vancouver and completed his MFA in 2011 at University of British Columbia's Okanagan campus. In both his artistic practice and his curatorial work, Morin researches and investigates the spaces between Indigenous cultural-based practices, western settler colonialism and Indigenous identity and language.

Morin has worked across Canada, participating in numerous group and solo exhibitions, as well as presenting live events and performative works. He has curated exhibitions at the Museum of Anthropology, Western Front, Burnaby Art Gallery and grunt gallery, among others. In 2010, Morin was awarded the British Columbia Creative Achievement Award for First Nations Art. In 2014, he was longlisted for the Sobey Art Award.

### **Corey Bulpitt**

Corey Bulpitt is a descendant of many Haida carvers, including his great-great-grandfather, the master carver Charles Edenshaw. He uses traditional Haida forms in his work as a painter, jeweller, and wood and argillite carver. Bulpitt creates functional pieces for traditional purposes: he has carved totem poles and made masks, paddles and dance screens; and steamed and painted bentwood boxes. He also makes nonfunctional artworks, experimenting with contemporary media and design elements. He uses spray paint to create large-scale graffiti-style paintings that incorporate traditional Haida formlines, and he often mentors urban youth from Vancouver to collaborate in production. Bulpitt was born in Prince Rupert, BC. He attended art school in Langley, apprenticed under master carvers in Haida Gwaii, and currently lives in Vancouver. His work is represented in numerous museums and galleries in Canada and the US.

### **Roxanne Charles**

Roxanne Charles is a mixed media artist of Strait Salish and European descent. She is an active and proud member of Semiahmoo First Nation in Surrey, BC, where she promotes art, language and culture. Charles is a contemporary storyteller whose goal is to touch, move and inspire others through her work. In her art she often explores themes such as spirituality, identity, hybridity, the environment, urbanization and various forms of structural violence. Charles graduated from Kwantlen Polytechnic University in 2016 and is currently completing her MFA at Simon Fraser University. In 2018, she was selected as co-curator for the Vancouver Mural Festival.

### **Navarana Igloliorte**

Navarana Igloliorte is a multidisciplinary artist and filmmaker living in Vancouver, BC. She works with a variety of media such as stencils, film, video, painting, printmaking and dance in her artworks, which are often created in collaboration with community members and other artists, weaving together teachings, stories, movement and sometimes humour, and reflecting a connectedness with nature and each other.

Igloliorte's artwork and films have been exhibited and screened across Canada in galleries and film

festivals, including imagineNATIVE Film and Media Arts Festival, the St. John's International Women's Film Festival in Newfoundland and the Owens Art Gallery in Sackville, New Brunswick. Igliorte has completed a BFA at Nova Scotia College of Art and Design University (2003) and a BEd from Memorial University of Newfoundland and Labrador (2005).

### **Cheryl L'Hirondelle**

Cheryl L'Hirondelle is an Alberta-born Métis multidisciplinary artist and musician. Her work has taken many forms, including performance art, storytelling, installations, stage performances, video and new media. She has created, performed, collaborated and presented works in a multitude of settings. She sings, drums, plays keyboard, writes, arranges and produces her own music.

L'Hirondelle attended the Alberta College of Art and currently lives in Vancouver. She has worked as arts programmer, cultural strategist, arts consultant, workshop facilitator, curator, administrator and instructor. She has also been active in various educational institutions, First Nations tribal councils and government agencies, as well as working as a director and producer in the national independent music industry. She has performed and exhibited her work in prestigious institutions across Canada and has won numerous awards and honours. In 2004, L'Hirondelle was the first Aboriginal artist from Canada to be invited to present new media work at Dak'Art Lab, as part of the 6th Edition of the Dakar Biennale for Contemporary African Art, Dakar, Senegal. In both 2005 and 2006, L'Hirondelle was the recipient of the imagineNATIVE New Media Award for her online net.art projects. Her musical efforts have garnered critical acclaim with two Canadian Aboriginal Music Awards 2006 and 2007. She was also one of five artists commissioned by the Assembly of First Nations to co-design the Indian Residential School Marker in 2014, to commemorate the site of each residential school across Canada.

### **Haruko Okano**

Haruko Okano is a professional process-based interdisciplinary artist with a practice that spans more than 30 years. In her work, Okano integrates her concerns for the environment, our impact on the future of this planet, human rights and elements of her Japanese culture. Although her art education was Eurocentric, she has broken away from traditional genres and has started to integrate methods and means that include elements from her Japanese ancestry and holistic traditions common to many cultures in the world of hunters and gatherers. Haruko tends to use recycled materials, including organic matter and natural raw debris in her installations.

She has been part of the environmental art movement in Canada since 1995. In many of her projects she partners with local communities, involving them in the gathering of materials or adding their personal touches to installations. Okano has been the Curator of the Britannia Art Gallery since 2006.

### **Juliane Okot Bitek**

Born in Kenya and raised in Uganda, Juliane Okot Bitek is a Vancouver-based writer whose work has been published widely in literary magazines, online and in print. Bitek has been invited to present her work at multiple international poetry festivals, writing and speaking about issues of home, homeland and diaspora. Currently, she is a PhD candidate in the Interdisciplinary Students graduate program at the University of British Columbia. She holds a master's degree in English and a bachelor's degree in Fine Art (Creative Writing). In December 2017, she was named the winner of the 2017 Glenna Luschei Prize for African Poetry for her poetry book *100 Days*, a reflection on the 100-day 1994 Rwanda genocide.

## PRE-VISIT ACTIVITY: About the Artists (intermediate and secondary students)

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### **Objective:**

Students read, research and share information about some of the artists represented in *Ayumi Goto and Peter Morin: how do you carry the land?*

### **Materials:**

- writing materials
- access to the Internet
- Artist Information Sheet (page 8), Student Worksheet (page 9)

### **Process:**

1. Divide the students into seven groups. Cut up the Artist Information Sheet (page 8) and assign one artist to each group.
2. Give each group a copy of the Student Worksheet (page 9), and ask them to transfer the information about their artist to the appropriate box.
3. Have students figure out what they need to know to complete the section on their artist, and find it on the Internet, either at home or at school. Older students can find more information; younger students, just the basics.
4. Ask each group to find/copy/sketch a piece of work by their artist on a separate piece of paper. Do not label the sketches with the artist's name or any other information.
5. Have each group present the information on their artist while the rest of the class adds the information to their worksheets.
6. After the presentations, lay out the images and have the class guess which image is by which artist.

### **Conclusion:**

Discuss the following:

- What were some of the most interesting things that the students learned or discovered?
- Which artists and/or kinds of artwork made the students curious about seeing the actual work in the exhibition?
- Are there any artists, ways of working or ideas that the students would like to know more about?

# Artist Information Sheet

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## **Ayumi Goto**

- Born in Canada, of Japanese ancestry, based in Toronto
- Is a performance artist
- Explores nation building, cultural belonging and structural racism in her work
- Enjoys working in collaboration with artists, scholars and communities to explore reconciliation
- Recently completed her PhD in Communication Studies at Simon Fraser University

## **Peter Morin**

- From the Tahltan First Nation in BC, living in Manitoba
- Artist, curator and writer
- Investigates Indigenous cultural-based practices, western settler colonialism and Indigenous identity and language in his work
- Has participated in numerous group and solo exhibitions across Canada and was nominated for the Sobey award in 2014

## **Corey Bulpitt**

- Haida, born in Prince Rupert, lives in Vancouver
- Uses traditional Haida forms when carving and painting masks, paddles, dance screens and bentwood boxes
- Works with urban youth using spray paint to create large-scale graffiti-style murals
- His work is represented in numerous museums and galleries in Canada and the US

## **Roxanne Charles**

- Of Strait Salish and European descent, lives in Surrey, BC
- A mixed-media artist, curator and storyteller
- Explores themes such as culture, language, spirituality, identity, the environment and urbanization in her work
- Is currently completing her Master of Fine Arts at Simon Fraser University

## **Navarana Igloliorte**

- Grew up in Labrador, currently lives in Vancouver
- Uses a variety of mediums such as stenciling, film, video, painting, printmaking and dance
- Often works in collaboration with community members or other artists, weaving together teachings, stories and movement
- Her artwork and films have been exhibited and screened across Canada

## **Cheryl L'Hirondelle**

- Métis, born in Alberta, lives in Vancouver
- Artist, musician, educator, curator, performer, storyteller
- Sings, drums, plays keyboard, writes, arranges and produces her own music
- Has performed and exhibited her work across Canada and internationally

## **Haruko Okano**

- Born in Toronto, lives in Vancouver
- Professional process-based, interdisciplinary artist
- Integrates her concerns for the environment, our impact on the planet, human rights and elements of her Japanese ancestry
- Uses recycled materials, including organic matter and natural raw debris in her installations

## **Juliane Okot Bitek**

- Born in Kenya, raised in Uganda, lives in Vancouver
- Vancouver-based writer whose work has been published widely in literary magazines, online and in print
- Writes and speaks about issues of home, homeland and diaspora
- Was named the winner of the 2017 Glenna Luschei Prize for African Poetry in December 2017

## Student Worksheet

	Personal Information	Type of Art	Materials Used	An Artwork
Peter Morin				
Ayumi Goto				
Corey Bulpitt				
Roxanne Charles				
Navarana Igloliorte				
Cheryl L'Hirondelle				
Haruko Okano				
Juliane Okot Bitek				

## PRE- or POST-VISIT ACTIVITY: The Land that Carries You (all levels)

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### Objective:

Students create an artwork to acknowledge their presence on the land and territory of Indigenous people.

### Discussion:

Acknowledging territory shows recognition of and respect for Indigenous peoples. It is recognition of their presence both in the past and in the present, and it is an essential element of establishing the healthy, reciprocal relations that are key to reconciliation. In many settings, acknowledging Indigenous territory has become a common practice. It often involves a brief statement at the beginning of a gathering or event to name the Indigenous territory that the gathering is taking place upon. The acknowledgement may also involve recognizing the treaties that have been made in that area, or an acknowledgment of the fact that no such treaties exist. It may also involve expressing gratitude to the Indigenous stewards of a place, while also acknowledging the ongoing oppression and struggles for justice that are facing those same people and their communities. In Vancouver, for example, events or gatherings held at various institutions often begin with the following statement:

*“We [I] would like to begin by acknowledging that we are on the traditional and unceded territory of the Coast Salish Peoples, the traditional territories of the Squamish, Musqueam and Tsleil-Waututh First Nations.”*

In the exhibition *how do you carry the land?*, artists Ayumi Goto and Peter Morin create works that acknowledge the ancestors who previously walked on the land of Vancouver and the Indigenous communities that continue to live here, as well as Vancouver’s newer inhabitants. Through their work, these artists examine their relationship to the land and call on their audiences to do the same.

### Materials:

- white painting paper or watercolour paper
- watercolour puck paints or thick tempera paints
- paintbrushes
- images of Vancouver (from magazines, newspapers, the internet)
- permanent markers (optional)
- pencils (optional)

### Process:

#### Part 1:

1. Discuss with students the concept of territorial acknowledgment and its importance, using the discussion above as reference.
2. Ask the students: Do they know the name of the Indigenous people on whose territory they live? Tell students they may not realize it, but their home is most likely built on land that was used by Indigenous people for thousands and thousands of years. Do they perceive themselves as newcomers to this place?
3. Ask students what the concepts of “land” and “territory” mean to them. What images come to mind when they think of the land they live on? How do they relate to the land around them? How can they honour the land from both a historical and an environmental perspective? What are some of the different kinds of land in Vancouver or the neighbourhood in which they live? For instance, beaches, forests, downtown, residential areas, parks, cemeteries and so on.

4. Explain to students that although territorial acknowledgements are usually expressed verbally, they will be making an artwork to acknowledge their presence on Indigenous land.
5. Have students look for and select one or more images of Vancouver or their respective neighbourhoods. These can be found in magazines, newspapers or online sources.
6. Provide each student with a large piece of painting paper and access to paints.
7. Have students paint a scene inspired by their selected images. For more detail, permanent markers can be used prior to painting, or overtop once the paint has dried.
8. When students have completed their paintings, allow time for them to dry before moving to the next step of the activity.

**Part 2:**

9. Explain to students that they will be placing an imprint or outline of their foot (or feet) on their painting, along with a label that includes their name and an acknowledgment of the territory on which they live. See examples on page 12.
10. For this step there are two options:
  - a. Have students paint or dip the soles of their feet in black or brown paint and step onto their painting, leaving one or two footprints. Note: facilities for washing feet will be required!
  - b. Have students draw an outline of their foot or feet using a permanent marker or pencil, and then paint it in.
11. As a final step, have students include their name and territorial acknowledgment at the bottom of their artwork as seen below and in the example on page 12. For students living outside of Vancouver, in areas such as Tsawwassen, the Indigenous territory will differ.

The maps on this page indicate the location of **BC First Nation** communities and the approximate boundaries of traditional **territories**:

<https://www.aadnc-aandc.gc.ca/eng/1100100021015/1100100021021>

**My name is:** Jane Doe

**I live on:** the unceded traditional territory of the Musqueam, Squamish and Tsleil-Waututh First Nations

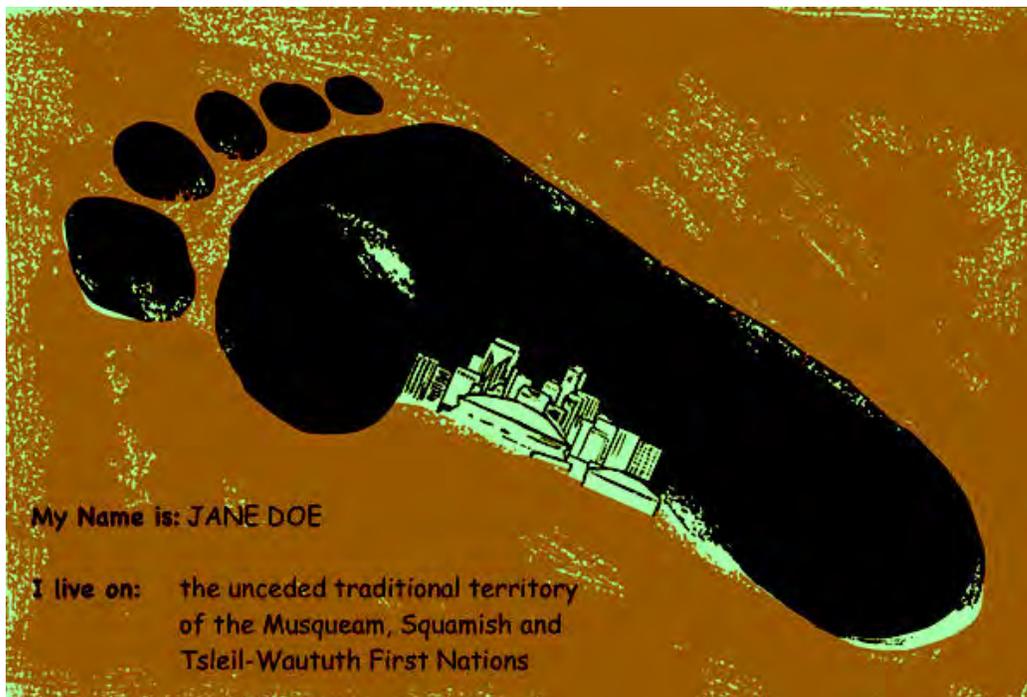
12. *Optional:* An optional label template that can be placed above or below the artwork is provided on page 13.
13. Display student work.

**Conclusion:**

Discuss the following:

- Ask students whether and how they think about the land and its history differently now.
- Ask students why they chose their particular scene.
- Ask them to consider how histories of the land inform their lives today.
- Discuss the process. What was it like to place their feet on their paintings and leave their mark?

## Examples



My name is:

I live on:

## PRE-VISIT ACTIVITY: Colonialism Defined (intermediate levels)

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### Objective:

Students learn about settler colonialism and its impact on Indigenous communities.

### Discussion:

For thousands and thousands of years, Indigenous peoples were richly diversified, self-sufficient cultures living across the land now known as Canada and the United States. The context of their lives changed dramatically with the arrival of Europeans to the continent. Settler colonialism is a specific form of colonization that seeks to displace the Indigenous populations of a place with a new society of settlers. In Canada, the project of settler colonialism has included the establishment of residential schools and reserves, the outlawing of Indigenous ceremonies, and widespread resources extraction and environmental degradation. For Indigenous people, some of the consequences of settler colonialism include the disconnection from land, history, identity and cultural forms. Colonialism in all its manifestations is a basic form of injustice, and has been condemned as a practice by the United Nations.

In the exhibition *how do you carry the land?*, Peter Morin and Ayumi Goto explore the notion of settler colonialism in Canada and how it has shaped their identities and experiences growing up here.

(Activity source: “*The Impact of Colonialism in Canada: Teacher’s Guide*” by Mary Cubello and Pauline Weber at <http://learn360.ugdsb.on.ca/Other/LM0010%20Teachers%20Guide.pdf>)

### Materials:

- access to the library and the Internet
- Student Worksheet (page 15)
- pencils

### Process:

1. Discuss the concept of settler colonialism with students, using the paragraph above as a basis for discussion.
2. Explain to students that the word “colonialism” means the control by one country over another area and its people, usually for economic gain. What is distinct about settler colonialism as a form of colonization?
3. To give students a good overview of Indigenous nations in Canada, display the interactive map found on the Aboriginal Affairs and Northern Development website:

<http://fnpim-cipbn.aandc-aadnc.gc.ca/index-eng.html>

4. In order to understand settler colonialism, students should be aware of the various Indigenous nations in British Columbia. Using library and Internet resources, have students research and fill in the Student Worksheet on page 15.
5. Have each group present their research to the class.

### Conclusion:

Discuss the following:

- After completing this activity, do the students view Canada differently? If so, how?
- What are some attitudes or beliefs Canadians may have adopted as a result of their colonial history?

Name of Indigenous nation in British Columbia:

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Language	
Ceremonies and traditions	
Traditional territory	
How settler colonialism affected them	
Current issues and concerns	

Name two other Indigenous groups who are based in British Columbia:

1. \_\_\_\_\_

2. \_\_\_\_\_

## PRE- or POST-VISIT ACTIVITY: The Art of Performance Art (intermediate and secondary students)

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### Objective:

Students look at the characteristics of performance art and collaboratively develop and perform such a work.

### Discussion:

Performance art (as opposed to performing arts such as dance and theatre) grew out of the visual arts in the 1960s and 1970s, and is a performance presented to an audience within a fine art context. The early events of performance art, although ephemeral, quickly became associated with documentation—through video and photography—as the means by which the performance would reach a wider public. However, the performance itself, rather than any specific object, constitutes the work of art.

In the exhibition *how do you carry the land?*, Ayumi Goto and Peter Morin use individual and collaborative performance art to explore the ongoing personal and cultural effects of settler colonialism and the role of cross-cultural relationships in processes of reconciliation. Both artists examine the experience of place through innovative performance art. Morin's performance methodology, for example, incorporates speaking and acting in unison with others.

### Materials:

- ❑ technology to support the students' performances
- ❑ camera and/or video equipment to document their performance
- ❑ information sheet (page 18)

### Process:

1. Find out what, if anything, students know about performance art. Define and explain as much as required using the discussion above as a basis.
2. Ask each student to think of a gesture they can easily repeat. It could be pulling their ear, patting their head or raising a hand.
  - Ask five students to come to the front of the class and, facing the class, perform their gesture together ten times.
  - Ask five more to come up and perform it in sequential order ten times.
  - Ask five more to come up and sit on chairs in front of the class, then stand, do the gesture, sit, stand, do it again—ten times.
  - Ask five more to stand with their backs to the class and perform their gesture ten times.
  - Ask five more to stand in a circle and perform their gesture ten times while looking at each other.
3. Ask students how the effect and meaning of the group performance of a simple gesture changed each time. What could such a performance be used to say? How could it be staged or presented differently to change the impact or meaning? What if someone came and covered a performer's head with a blanket? How could such a disruption be viewed? What if music were added?
4. Divide the class into small groups, and give each group a copy of *The Characteristics of Performance Art* (page 18). Have them read and discuss the text. Tell them they are going to create and perform a performance art piece. They need to decide the following:
  - what shape their performance will take,

- how and where they will perform it,
  - what materials/props/accessories/objects they will need to perform it,
  - how—and by whom—they would like it documented (video, photographs, sound or other means).
5. Have the students write out the objectives, criteria and description of their performance, emphasizing that although performance may be an innovative art form, it is still taken seriously.
  6. Have students perform their work. If they choose to perform it outside class, they must bring in the documentation to share with the class. (If older students warm to the idea of an intervention, they will need to perform it in a specific venue, which could range from the local mall to the school cafeteria.)

**Conclusion:**

Discuss the process. Helpful questions could include:

- Were the performances successful as artworks? Why or why not?
- Did the works have clear meaning? What gave the performance its meaning?
- What does performance art have in common with more traditional forms of art, such as painting or theatre? How is it different?
- Would students consider doing other performances or staging interventions? Why? What would these performances be? How would the students organize them?

## The Characteristics of Performance Art

- Performance Art is live.
- Performance Art may be performed in front of a selected audience, a random audience or a participatory audience.
- Performance Art has no rules or guidelines. It is art because the artist says it is art. It is experimental and may be scripted or improvisational.
- Performance Art is not for sale. It may, however, sell admission tickets, film rights or photographic documentation.
- Performance Art may be comprised of painting or sculpture (or both), dialogue, poetry, music, dance, opera, film footage, turned on television sets, live animals, lights or all of the above. There are as many variables as there are artists.
- A performance may be created as an art intervention, where the performance will disrupt a public event or space. The objective could be to protest, to draw attention, to identify, to entertain, to interrupt, to provide commentary, to knit community—the objectives are as numerous as there are interventions.
- Performance Art is a legitimate artistic movement. It has longevity (some performance artists, in fact, have rather large bodies of work) and is a course of study in many post-secondary institutions.
- Prior art movements inspired and helped pave the way for Performance Art.
- Performance Art may be entertaining, amusing, shocking or horrifying. No matter which adjective applies, it is meant to be memorable.

[Source: Rosalee Goldberg: "Performance Art: Developments from the 1960s," The Grove Dictionary of Art Online (Oxford University Press, Accessed 01/17/04) <http://www.groveart.com>]

# PRE- or POST-VISIT ACTIVITY: Letters to the Land

## (all levels)

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### Objective:

Students create three small landscape paintings with a short accompanying text reflecting their relationship to the land.

### Discussion:

The exhibition *how do you carry the land?* features a series of watercolours by Ayumi Goto. These paintings were created during her journey running almost 1,600 km over 104 days in homage to the Nishiyuu Walkers, a group of six Cree youth who walked from Whapmagoostui First Nation in northern Quebec to Parliament Hill in Ottawa, during the winter of 2013, in support of the Idle No More movement. After completing her run each day she painted a watercolour and wrote a journal entry beginning with a personal message to her mother in Japanese before continuing in English. In this project, Goto reflects on what it means to properly acknowledge the territories that we live on and pass through, and how to better understand the land and our connection to it.

### Materials:

- white painting paper or watercolour paper (cut into 8"x8" sheets or similar)
- pencils
- watercolour or tempera puck paints
- paintbrushes
- clipboards or drawing boards
- small lined index cards

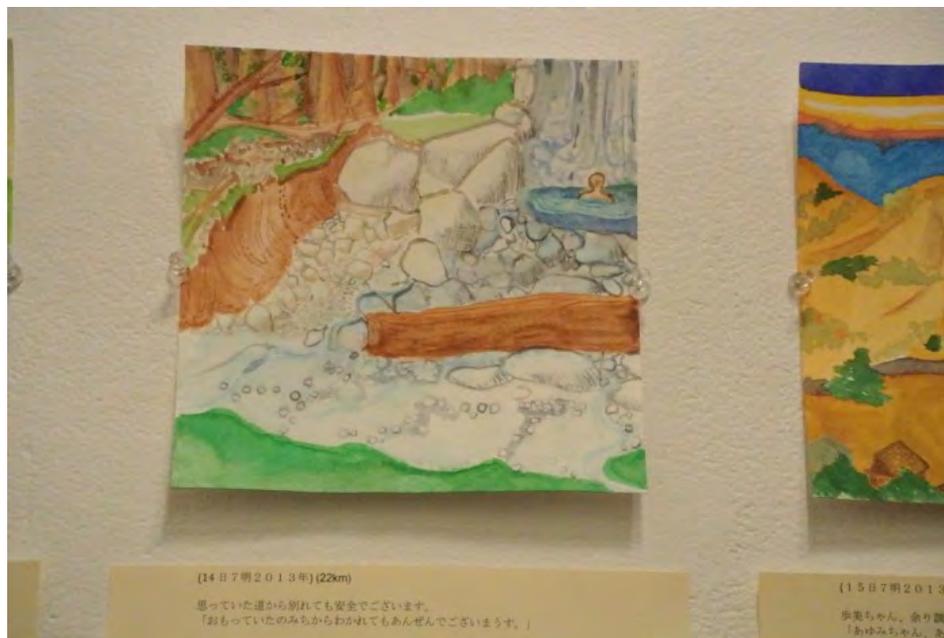
### Process:

1. Discuss Ayumi Goto's work using the above paragraph as reference.
2. Ask the students about their relationship to the land. What are some things they notice about the land around them? Ask them to think about the school grounds. Do they have a favourite tree? Is there grass, dirt or rocks beneath their feet? What about the land en route to school?
3. Ask them to think about what may have existed historically on the lands they pass through daily.
4. Show students examples of Goto's watercolours on page 20, or students can watch a one-minute video at this link: <https://youtu.be/fweHYLP-Tbk>
5. Tell the students that they will each be creating three small watercolours of the land around them. They will also write a short journal-like entry that will be placed below each painting.
6. These paintings can be created around the school grounds, weather permitting.
7. Have the students clip or attach their painting paper to a clipboard or drawing board. If these materials are not available, the students can also complete this project in sketchbooks.
8. Have the students go to three different locations on the school grounds and make drawings of the land around them. Students can begin with a pencil sketch outdoors and then complete the painting in the classroom. They can also complete the painting outdoors if this is a viable option.
9. After each painting is complete, have the students write a short text on a small index card about their experience on that specific area of the land. They can write a haiku, for example, or another poem, or a few sentences describing their thoughts and reflections. Ask them to think about their senses. What do they see, smell, touch or hear?
10. Once all three paintings and accompanying texts are complete, display the work.

### Conclusion:

- Discuss the process. What was it like to focus more closely on the land around the school?
- What did they notice that they had not noticed before?
- Has their relationship to the land around them changed? If so, how?

## Examples of Ayumi Goto's work



# VOCABULARY

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**colonial/colonize:** a process that occurs “when settlers arrive at a place in order to establish political control over it. This is done by creating new governing systems and ways of living, being and doing that make the ways of those who were there before inferior. This creates unequal relationships between the colonizer and the Indigenous people” (Smith, Monica Gray. *Speaking Our Truth: A Journey of Reconciliation*, Canada: Orca Book Publishers, 2017, page 144).

**contemporary:** art of today, produced in the second half of the 20th century or in the 21st century, often challenging traditional boundaries of materials, methods, accepted art forms and concepts. Contemporary artists use a limitless range of materials and ideas to reflect, explore and comment on the world around them.

**Idle No More:** an ongoing protest movement, founded in December 2012 by four women: three Indigenous women and one non-Native ally. The movement seeks to assert inherent Indigenous rights to sovereignty and to reinstitute traditional laws and Nation-to-Nation Treaties. It is one of the largest Indigenous mass movements in Canadian history.

**Indigenous:** Referring to the first inhabitants of Canada, including First Nations, Inuit and Métis peoples.

**installation:** art that is created from a wide range of materials and installed in a specific environment designed to transform the perception of a space. An installation may be temporary or permanent, and may be constructed in exhibition spaces such as museums and galleries, as well as in public and private spaces.

**interdisciplinary art:** a branch of study that integrates knowledge and methods from different disciplines in the examination of a specific topic, within the domain of the arts.

**Métis:** a group of peoples in Canada who trace their descent to Indigenous peoples and European settlers.

**mixed-media art:** a visual art form that combines a variety of media in a single artwork, such as integrating photography and painting.

**multidisciplinary art:** involves multiple art forms and blends several disciplines together to form an altogether new field. A multidisciplinary artist has a wide knowledge base in range of materials, how those materials are used together, and the processes inherent to those materials.

**performance art:** a work in any of a variety of media that is performed before a live audience. The performance itself, rather than a specific object, constitutes the artwork. Documentation is an important aspect of how performance art circulates after the fact.

**reconciliation:** In Canada, a multi-faceted process that restores lands, economic self-sufficiency and political jurisdiction to Indigenous peoples, and nurtures respectful and just relationships between Indigenous peoples, Canada and non-Indigenous Canadians. It is an effort to renew the relationship between settlers and Indigenous peoples, based on recognition of rights, respect, cooperation and partnership.

**residential schools:** Canadian government-sponsored religious schools established to assimilate Indigenous children into Euro-Canadian culture. Children were forced from their homes and forbidden to speak their original languages or to practise any of their own cultural ways of life.

**settler colonization:** the process of settlers from one land moving to another land to take control of that place and its peoples. For example, newcomers from Europe arrived on Indigenous land in Canada and set out to gain control of that land and its resources. The effect was to suppress and erase Indigenous life.

**unceded:** status of land when no agreement as to ownership or use has been made. In Canada, not all lands or waterways are governed by treaties or other agreements between Indigenous people and newcomers, and Indigenous peoples have not surrendered (ceded) these rights although both groups make use of them. In Vancouver, the term “unceded” marks a relationship between the Musqueam, Squamish and Tsleil-Waututh peoples and the many settlers that have come to make their lives here as part of an ongoing colonial process.

# RESOURCES

Online:

[www.acc-cca.com](http://www.acc-cca.com)

[www.beatnation.org](http://www.beatnation.org)

[www.canadianart.com](http://www.canadianart.com)

<https://www.caut.ca/sites/default/files/caut-guide-to-acknowledging-first-peoples-and-traditional-territory-2017-09.pdf>

[www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca)

[www.fp-artsmap.ca](http://www.fp-artsmap.ca)

[www.harukookano.com](http://www.harukookano.com)

[www.mcintyre.ca](http://www.mcintyre.ca)

[www.navaranaigloliorte.com](http://www.navaranaigloliorte.com)

[www.thecanadianencyclopedia.ca](http://www.thecanadianencyclopedia.ca)

[www.wikipedia.com](http://www.wikipedia.com)

[www.vancouver.ca](http://www.vancouver.ca)

<http://www.vivomediaarts.com>

[www.youtube.com](http://www.youtube.com)

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