

# Transits and Returns



Debra Sparrow, or ʔəliɣʷəɬʷət  
*swəwáʔaʔt*, 2013  
hand-spun sheep's wool, 127 x 137 cm  
Gifted to Musqueam community member Aaron Wilson by his  
family upon graduation from UBC Law.

# TEACHERS' STUDY GUIDE

## Fall 2019

### Contents

Program Information and Goals.....	2
Background to the Exhibition Transits and Returns .....	3
Artists' Backgrounds .....	4
PRE- AND POST-VISIT ACTIVITIES	
1. PRE-VISIT ACTIVITY: About the Artists (intermediate/secondary) .....	10
2. PRE-VISIT ACTIVITY: Kia ora Te Moana-nui-a-Kiwa! / Hello Ocean! dialogue and reflection (all levels) .....	14
3. PRE-VISIT ACTIVITY: Where I am from: list poem (all levels) .....	16
4. PRE-VISIT ACTIVITY: Hello Grandmother! plant walk with illustration (all levels) .....	18
5. POST-VISIT ACTIVITY: Neon Vancouver (all levels) .....	25
6. POST-VISIT ACTIVITY: Art and Activism: Illustrated reflection (intermediate/secondary) .....	29
Vocabulary .....	32
Resources .....	34
School Program Sponsors.....	35

### Cover Image

In the exhibition label for Sparrow's work, curators describe the significance of gifting a blanket: "They mark the transformation of the mundane into the sacred, are worn for spiritual protection and indicate the prestige of the wearer.... (They are) commissioned by community and family members from Sparrow as gifts to recognize the accomplishments and leadership of the recipients."

# Vancouver Art Gallery

## Teachers' Guide for School Programs

The exhibition *Transits and Returns* includes more than 60 contemporary works that represent the lived experience of 21 artists who are Indigenous to Oceania, and who are based in Aotearoa<sup>1</sup> New Zealand, Australia, Canada and the United States. These artists' homelands are located throughout the Great Ocean<sup>2</sup>—from Alutiiq territory in the north to Māori lands in the south, and many island and mainland Nations in between. The Great Ocean is an Indigenous concept that came before the colonial idea of "the Pacific."

*Transits and Returns* explores the dual forces of being rooted and being mobile, and how these forces shape Indigenous experience today.

It is important to note that the artists in *Transits and Returns* "refuse the limited view that Indigenous authenticity is tied exclusively to the land(.) (They do this) by revealing a range of relationships to place and culture which are active rather than fixed."<sup>3</sup>

— Curators, *Transits and Returns*

## Dear Teacher:

This guide will assist you in preparing for your class tour of the exhibition *Transits and Returns*. 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 *Transits and Returns* has three main goals:

- To introduce students to a broad range of work by a variety of contemporary Indigenous artists;
- To consider the artists' overlapping themes of movement, territory, kinship and representation;
- To explore individual artworks in terms of ideas, materials, techniques and inspiration.

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<sup>1</sup> Māori name for New Zealand.

<sup>2</sup> Portuguese explorer Ferdinand Magellan organized the 16<sup>th</sup> century Spanish expedition that resulted in the first European documented circumnavigation of the Earth during which he re-framed the Great Ocean as the "peaceful sea," which became known as the "Pacific Ocean" to Eurocentric cultures.

<sup>3</sup> Wall text for Roots and Routes section. *Transits and Returns*, 27 Sep. 2019-26 Jan. 2020, Vancouver Art Gallery, Vancouver.

## THE EXHIBITION

### Transits and Returns

"We make all that we do in order to hasten better worlds for future generations."<sup>4</sup>  
— Curators, *Transits and Returns*

The artists and curators of *Transits and Returns* are connected by their contemporary and ancestral communications and migrations across and throughout the Great Ocean. The Great Ocean is an Indigenous concept that came before the colonial idea of "the Pacific." In this exhibition, this concept is called many names, each of which represents the lived experience of the artists who are Indigenous, and whose homelands are located throughout this Great Ocean. The names include Te Moana-nui-a-Kiwa / Vasalaolao / na Ta / sḥkweñ: shéwalh t'l'a swá7am-chet / łpasini / and the Great Ocean. This diversity in naming is echoed by the wide and exciting range of experimentation and approaches taken by these 21 contemporary Indigenous artists.

Viewed through the dual lens of being rooted and being mobile, *Transits and Returns* traces wide-ranging contemporary Indigenous experiences that include both ancestral knowledges and global connections.

The exhibition presents a series of overlapping themes, including:

- Patterns of movement (commuting, migrating, visiting, dwelling) and how these relate to place and culture;
- Ideas of territory expressed as the interconnection of spiritual, cultural, physical, political and historical relationships with the land, waters, sky and all living things;
- Expressions of kinship, both within family and beyond, as central to having a sense of belonging;
- Reflections on representation, with a focus on how artists navigate the issues it raises.

## Land Acknowledgment

"*Transits and Returns* takes place on the unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), Ṣkwxwú7mesh (Squamish) and səliłwətał (Tseil-Waututh) Nations, who have never surrendered their rights and title to their lands and waters. As Indigenous Peoples from elsewhere, we recognize our presence within the ongoing structure of settler colonialism and humbly acknowledge the original ancestors of this place and their descendants."<sup>5</sup>

— Curators, *Transits and Returns*

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<sup>4</sup> Sarah Biscarra Dilley, Freja Carmichael, Léuli Eshrāghi, Tarah Hogue and Lana Lopesi, "Acknowledgements," *Transits and Returns* (Vancouver: Vancouver Art Gallery; Brisbane: Institute of Modern Art, 2019), 10.

<sup>5</sup> Biscarra Dilley et al, 9.

## ARTISTS' BACKGROUNDS

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

### Edith Amituanai

Sāmoa

<https://www.edithamituanai.com/>

Edith Amituanai is a photographer documenting the homes and everyday lives of Sāmoan people in places like the United States, France, Italy and Aotearoa New Zealand who have moved away from their original homeland. Her practice is concerned with the environments that shape who we are, and in this ongoing study (2008–19) of the Sāmoan transnational (extending or operating across national boundaries) community and their homes, she makes visible the unseen and overlooked moments of people who traditionally have not been treated very well by mainstream media.

Amituanai is a New Zealand-born photographer working from the suburb of Ranui in Tāmaki Makaurau Auckland. She works in her neighbourhood through the mode of “service” in her role as the arts coordinator at Ranui Action Project. She was the youngest artist to feature in *Contemporary New Zealand Photographers*, a major survey of photography published in 2005. Her first major survey exhibition, *Double Take*, opened in 2019 at the Adam Art Gallery in Wellington, New Zealand.

For *Transits and Returns*, Amituanai focuses on Las Vegas, Vancouver and Apia, Sāmoa. The pictures can be interpreted as intimate portraits that capture expressions of fa’a Sāmoa (Sāmoan ways), and the series demonstrates the continuation and transformation for Sāmoan people of their cultural practices and values in their new neighbourhoods.

### Natalie Ball

Modoc, Klamath

<https://nataliemball.com/home.html>

Natalie Ball is a multi-disciplinary artist whose sculpture and textile-based works use materials and found objects (art created from undisguised, but often modified, objects or products that are not normally considered materials from which art is made, often because they already have a non-art function) to show personal and community histories as they relate to discussions of race and nationhood. Her works represent her communities and challenge the history of colonialism in the Americas by presenting items that had been commercialized, such as blankets and beadwork, as powerful objects that focus on embodiment (physical or visible form of an idea, quality, or feeling), humour and resilience.

Based in Modoc and Klamath homelands, Ball lives in her people’s territory as a mother, artist and community member. She holds a bachelor’s degree with a double major in Ethnic Studies and Art from the University of Oregon, a master’s degree in Māori Visual Arts, with a focus on Indigenous contemporary art, from Massey University, and an MFA in Painting & Printmaking at Yale School of Art in 2018. Her work has been shown nationally and internationally.

Ball’s Indigenous-centred works in *Transits and Returns* focus on kinship and relation, and use a variety of materials from animal hides and bones to plastic dolls and a tube sock. The work

reaffirms unbroken strength across generations, integrating dynamic histories into present and future understandings through collaboration, storytelling and placemaking.

**Elisa Jane Carmichael  
Ngugi, Quandamooka**

Elisa Jane Carmichael's artistic practice honours the culture and environment of Minjerribah (North Stradbroke Island, Australia). After being taught to weave by her mother, Carmichael continues to work closely with her female relatives to nurture and preserve knowledge and practices almost lost as a result of colonialism on the Island. Her art incorporates materials collected at Minjerribah, and she uses the mediums of painting, weaving, textile design and fashion.

Carmichael is a Ngugi woman of the Quandamooka People of Moreton Bay in southeast Queensland, Australia. She holds an MFA in Fashion from Queensland University of Technology and presented her research at Oxford University in 2017. She has created woven wearable collections that have been presented internationally, and her work is held in private and public collections across Australia.

The pair of woven sculptures presented in *Transits and Returns* highlight the importance of salt water to Quandamooka People and heritage. The practice of creating woven fish traps is thousands of years old and is part of deep cultural, spiritual and physical connections with water and marine life. Carmichael uses wool, natural raffia and the rope from recycled fishing nets, collected with her family on Minjerribah to weave her sculptures, which are decorated with mullet fish scales, an important Quandamooka food source caught in the waters of Moreton Bay, Queensland.

**Mariquita "Micki" Davis  
Chamoru**

Mariquita "Micki" Davis creates videos, books, performances and sculptures as part of installations in galleries as well as alternative spaces. Her practice focuses on artistic collaboration involving personal, familial and cultural memory. In 2010, Davis travelled back to Guåhan (Guam) to recover the familial history surrounding her grandfather's life in Agat. Re-making connections with community there led Davis to look more closely at the Chamoru diaspora (a group of people who spread from one original country to other countries) in southern California.

Davis is a Chamoru video artist from Guåhan based in Yaanga/Los Angeles. She holds a BFA from the University of Georgia and an MFA from the University of California, San Diego, and has participated in solo and group exhibitions at the Festival of Pacific Arts 2016 in Guåhan, Pacific Island Ethnic Art Museum, Dashboard, The Range, Oceanside Museum of Art and the Honolulu Biennial 2017, curated by Fumio Nanjo and Ngahiraka Mason. Davis is a member of the Filipinx and Pacific performance collective ASOO (A Stage of Our Own) based in San Diego, California.

In *Transits and Returns*, Davis's experimental documentary *Magellan Doesn't Live Here* (2012–17) follows a Chamoru community based in California who make a symbolic journey home to Guåhan through the construction of a sakman, which is an ocean-going outrigger canoe used by Chamoru Peoples to sail the ocean via star and wind navigation. In the film, the experiences of the crew reveal the complexity for Indigenous communities living in diaspora of returning home

and feeling uncertain about one's place there, showing that return is not only physical but also deeply embedded within cultural knowledge and collective action.

**Bracken Hanuse Corlett**  
**Wuikinuxv, Klahoose**

Bracken Hanuse Corlett's interdisciplinary artistic practice shifts among mediums and prefers processes that are collaborative and experimental, such as mural painting and audio-visual performance. His work also includes figurative and graphic elements informed by street art, graffiti and sign painting.

Hanuse Corlett is Vancouver-based, from the Wuikinuxv and Klahoose Nations. He studied Northwest Coast art, carving and design with Heiltsuk artist Bradley Hunt and his sons Shawn and Dean. He is a graduate of the En'owkin Centre of Indigenous Art, Penticton, and he attended Emily Carr University of Art + Design, Vancouver. Notable exhibitions, screenings and/or performances have taken place at grunt gallery, Vancouver; Vancouver Art Gallery; Mackenzie Art Gallery, Regina; Toronto International Film Festival; Institute of Modern Art, Brisbane; Galerie SAW Gallery, Ottawa; and the Seattle International Film Festival.

The artist was asked by his uncle, Dennis Hanuse, to re-create their family's crest, which was nearly lost to memory due to colonial ruptures such as the potlatch ban (1885–1951). *Qvùtix*, the W'uik'ala word for "dance blanket," forms the basis for his installation in *Transits and Returns*, a button robe depicting the crest figures belonging to the Hanuse family. Kvulus is a transformer, shown here in their Thunderbird form, wings outstretched and talons clutching Sisiutl, the double-headed sea serpent. The blanket was sewn by the artist's aunt, Rose Hanuse, and its interior doubles as a projection screen for an animation of Kvulus's metamorphosis from human into Thunderbird, perhaps signalling the transformative experience of wearing a button blanket. Being wrapped in the family crest, Hanuse Corlett explains, "We are protected under the blanket and the ancestors know who we are when we wear them."



**Bracken Hanuse Corlett**  
*Qvùtix*, 2018

akoya, abalone and mussel shell buttons, wool, 137 x 183 cm

Artist's photo of *Qvùtix*, made during the exhibition installation for *The Commute*, Brisbane, 2018

Photo: Amanda Strong

**Taloi Havini**

**Hakö**

<http://www.taloihavini.com/>

In her work, Taloi Havini responds to the power dynamics of location, and explores contested (competed over) sites and histories in the Oceania region through photography, sculpture and mixed-media installations. She works directly with living cultural practitioners, material collections and archives, and is involved in cultural heritage and community projects in Papua New Guinea and Australia.

Havini was born in 1981 in Arawa, Autonomous Region of Bougainville, Papua New Guinea. She has exhibited internationally and her work is held in public and private collections. Havini holds a BA (Honours) from the Canberra School of Art, Australian National University.

In *Transits and Returns*, Havini's multichannel video installation, *Habitat*, contrasts matrilineal knowledge of the land, through weaving practices, with the story of Australia and Bougainville's shared and troubled history, using archival footage collected by news agencies and state authorities, and the artist's family archives. The installation creates a sense of loss and displacement (enforced departure of people from their homes, typically because of war, persecution or natural disaster) by exploring Bougainville landowners' experiences of mining operations operated by Bougainville Copper Limited (BCL), a subsidiary of Conzinc Rio Tinto Australia, from 1966 to 1989. *Habitat* explores relationships of history, identity and nation-building in Bougainville's predominately matrilineal societies.

**Lisa Hilli**

**Gunantuna**

<https://lisahilli.com/>

Artist Lisa Hilli highlights Indigenous knowledges and matrilineal systems, and her work often represents the black female body as an ongoing theme that lets her explore the boundaries of photography and textiles.

Hilli is a Melbourne-based Gunantuna artist, and for her MFA research at RMIT University (2016) she remade the first midi/middi (Gunantuna ceremonial body adornment made of rings of shells) in over 100 years, through a material process of trial and error, and a cultural process of extensive archival research and community consultations. She has exhibited widely in solo and group exhibitions, and is also the Experience Developer on the Oceania Gallery exhibition redevelopment at Melbourne Museum.

Her installation for *Transits and Returns* is called *Sisterhood Lifeline*<sup>6</sup> and includes an office cubicle in the gallery along with large wallpapers featuring First Nations vavine (women) exchanging subtle gestures of comfort. An audio recording on the office telephone shares the artist's and her colleagues' real-life experiences of working within colonial institutions that control them.

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<sup>6</sup> The term "sisterhood lifeline" is borrowed from Areej Nur, a writer and producer at Melbourne's 3CR Community Radio.

**Marianne Nicolson**  
**Dzawadg'enuxw, Scottish**  
<https://www.mariannenicolson.com/>

Marianne Nicolson ('Tayagila'ogwa) is an artist who works as a cultural researcher and historian for the Kwakwaka'wakw group of nations, and also as an advocate for Indigenous land rights. Her practice is multi-disciplinary, and includes photography, painting, carving, video, installation, monumental public art, writing and speaking. She often engages with issues of Aboriginal histories and politics arising from her involvement in cultural revitalization and sustainability.

Nicolson is Scottish and Dzawadg'enuxw and lives in Victoria, BC. She has a BFA from Emily Carr University of Art + Design, an MFA and an MA in Linguistics and Anthropology from the University of Victoria, and a PhD in Linguistics, Anthropology and Art History from the University of Victoria. In 1998, she painted a monumental pictograph (a drawing or painting on a rock wall) of the Dzawadg'enuxw wolf ancestor Kawadiliqala in a traditional copper shield, on a cliff face near her community of Gwa'yi (Kingcome Inlet), BC.

Her piece in *Transits and Returns* is a neon sign that depicts the Kwak'waka'wakw phrase, "Wa'lasan xwqlsa kan ne'nakwe," which translates into the English title of this artwork, *Oh, How I Long for Home*, and also refers to the dawn or the sunrise. This phrase can be interpreted as the rising sun "returning home" each day, and also as a declaration of Kwakwaka'wakw peoples' sovereignty (self-governance) over their lands and waters. Longing for home is an experience that is further complicated when considering the difficulty—perhaps impossibility—for Indigenous people of returning to a home prior to colonization.

**Ahilapalapa Rands**  
**Kanaka Maoli, Fijian, Pākehā**  
<https://www.ahilapalapa.com/>

Ahilapalapa Rands is a curator, writer, artist and member of the collective D.A.N.C.E. art club. Her practice includes animation and installation with a focus on themes of co-creation and activism. She highlights issues that are important to Indigenous people and investigates the ways that colonization affects power dynamics in the Great Ocean.

Rands is of Kanaka Maoli, Fijian and Pākehā ancestries and is based in Tāmaki Makaurau Auckland. She holds a BA of Visual Arts from Auckland University of Technology and a Diploma in Te Reo Māori from Te Wānanga o Raukawa in Ōtaki, Aotearoa. She co-founded the In\*ter\*is\*land Collective in 2018, a network of Moananui (Pacific) artists and cultural workers in London. The Collective runs MOKU, in the London-based art gallery Raven Row, which "operates as a hub for Pacific creatives and our friends both based here in London and passing through."

Mauna Kea in Hawai'i, the tallest volcano in the world, has long been a site of protest and is featured in her installation in *Transits and Returns*. The summit contains the world's largest astronomical observatory, with 13 telescopes from 11 different countries. The volcano is a sacred place for the Kānaka Maoli (Native Hawaiians), many of whom oppose the proposed Thirty Meter Telescope because of environmental, land use and cultural concerns. Rands's animation *Lift Off* was made by the artist in support of the Aloha 'Āina Protectors in Hawai'i, and in it the telescopes on Mauna Kea are made to "dance" to the beat of an ipu gourd drum, eventually bouncing off the summit before exploding. The animation shows the transformative potential of 'ike (knowledges) and the capacity of creative acts to refuse these scientific intrusions on this sacred place.

**Debra Sparrow**  
**x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam)**

Debra Sparrow, or θəliχ<sup>w</sup>əl<sup>w</sup>ət (Thelliawhatlwit), is a weaver and is self-taught in Coast Salish design and jewellery-making. Her contemporary work combines textile and Salish design into geometric, hand-spun blankets and wall hangings. She has also created a large-scale mural on Granville Island.

Sparrow was born and raised on the Musqueam Indian Reserve, and her work can be found in the collections of the Burke Museum, the Canadian Museum of History, the Heard Museum, the Royal British Columbia Museum and the Museum of Anthropology at the University of British Columbia. In 2017–18, Sparrow participated in the exhibition *The Fabric of Our Land: Salish Weaving* at the UBC Museum of Anthropology, which brought together some of the oldest Salish weavings in existence from collections around the world.

The four blankets included in *Transits and Returns* are part of the continuation of Salish weaving at x<sup>w</sup>məθk<sup>w</sup>əyəm and in neighbouring territories. Sparrow's weaving highlights the knowledge, skills and aesthetic forms of her ancestors, and returns them to her community.

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

### **Objective:**

Students read, research and share information about some of the artists represented in the *Transits and Returns* tour.

### **Materials:**

- Writing materials
- Access to the Internet
- Artist Information Sheet (pages 11-12), Student Worksheet (page 13)

### **Process:**

1. Divide students into six groups. Cut up the Artist Information Sheet (pages 11-12) and assign one artist to each group.
2. Give each group a copy of the Student Worksheet (page 13) 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 with the artist's name or any information.
5. Have each group present the information about 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 students learned or discovered?
- Which artist and/or kinds of artwork made 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

## BC Collective with Louisa Afoa

- BC Collective stands for Before Cook<sup>7</sup> and Before Columbus,<sup>8</sup> and is made up of artists Cora-Allan Wickliffe and Daniel Twiss, who live in Tāmaki Makaurau<sup>9</sup> Auckland
- Founded to share and exchange Indigenous practices within whānau (extended family unit)
- Projects include performances such as the sharing of food
- Louisa Afoa also lives in Tāmaki Makaurau Auckland, and is an installation artist whose work includes imagery of the homes in which she has lived as a way of storytelling
- Wickliffe and Twiss bring together ancestries from Ngāpuhi, Tainui, Niue, Lakota, while Afoa is of Sāmoan descent

## Drew Kahu'āina Broderick

- Kanaka Maoli, lives in Honolulu, Hawai'i
- Creates assemblages and installations as part of his interdisciplinary practice
- His work examines how the territory of Hawai'i is advertised as a tropical paradise
- Edits then reframes (changes the viewpoint) historical photographs, paintings, T-shirts, postcards and souvenirs to make viewers think about other perspectives

## Elisa Jane Carmichael

- Ngugi woman of the Quandamooka People of Moreton Bay, Australia
- Her mediums are painting, weaving, textile design and fashion
- She used wool, natural raffia and the rope from recycled fishing nets to weave her sculptures that honour the practice of creating woven fish traps

## Maureen Gruben

- Inuvialuit, born in Tuktoyaktuk, NT, lives in Victoria BC
- She is a sculpture, installation and video artist
- Combines animal materials (e.g. hide) with industrial objects (e.g. plastics) to create links between life in the Western Arctic and global environmental and cultural concerns
- She spent much of her childhood in Tuktoyaktuk, sewing and trapping with her parents, who were traditional knowledge keepers

## Debra Sparrow

- x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), lives in Vancouver
- She is a weaver whose contemporary work combines textile and Salish design into geometric, hand-spun blankets and wall hangings
- She created a large-scale mural on Granville Island

## T'uy't'tanat-Cease Wyss

- S<sub>k</sub>w<sub>x</sub>wú7mesh (Squamish) S<sub>k</sub>w<sub>x</sub>wú7mesh, Stó:lō, Métis, Kanaka Maoli, Irish, Swiss; lives in Vancouver
- Her work combines knowledge of plant medicines, digital media, weaving and storytelling into experiential artworks that share knowledge about her culture
- T'uy't'tanat means "woman who travels by canoe to gather medicines for all people"

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<sup>7</sup> Refers to Captain James Cook, 18<sup>th</sup> century British explorer.

<sup>8</sup> Refers to Christopher Columbus, 15<sup>th</sup> century Italian explorer and colonist.

<sup>9</sup> Māori name for Auckland.

- Her ceremonial cape in *Transits and Returns* is made from materials gathered between Skwxwú7mesh and Hawaiian territories

# Student Worksheet

	Personal Information	Type of Art/ Movement	Known for	An Artwork
<b>BC Collective with Louisa Afoa</b>				
<b>Drew Kahu'āina Broderick</b>				
<b>Elisa Jane Carmichael</b>				
<b>Maureen Gruben</b>				
<b>Debra Sparrow</b>				
<b>T'uy't'tanat-Cease Wyss</b>				

## PRE-VISIT ACTIVITY: Kia ora Te Moana-nui-a-Kiwa! / Hello Ocean! dialogue and reflection (all levels)

### Objective:

Students will develop an understanding of the importance of the Great Ocean to Indigenous peoples throughout Oceania through the lens of a Māori creation story. This activity uses Indigenous pedagogies, e.g. using stories as a teaching method, and sharing in a talking circle. Kia ora Te Moana-nui-a-Kiwa! connects to the themes of movement and representation that are explored in the exhibition *Transits and Returns*.

### Discussion:

The *Transits and Returns* artists' homelands are located throughout the Great Ocean—from Alutiiq territory in the north to Māori lands in the south, and many island and mainland Nations in between. The Great Ocean is a place of connection for these people, and these connections can be traced through stories of ancestral and modern journeys and migrations.

Many of these Nations have their own name and idea for the Great Ocean:

- Te Moana-nui-a-Kiwa: translates as "the Great Ocean of Kiwa" in Aotearoa's Reo Māori (Māori language)
- Vasalaolao: translates as "far-reaching sacred relational space" in Gagana Sāmoa (Sāmoan language)
- na Ta: translates as "the deep ocean" in Tinata Tuna (Gunantuna language)
- shkwēñ: shéwalh tl'a swá7am-chet: translates as "to cross a big ocean, the roads of our Ancestors" in Skwxwú7mesh sníchim (Squamish language)
- łpasini: translates as "the one ocean or sea" in yak?it?inismu tiłhink?iti'u (tiłhini language)

The creation story "Māui and the giant fish" is one example of a story that features an ocean journey and shows how important this body of water is to Oceanic Indigenous people, in this particular case, the Māori.

### Materials:

- Screen, projector, computer with speakers, internet connection
- Pencils
- Paper

### Resources:

Written story, including printable version:

<http://eng.mataurangamaori.tki.org.nz/Support-materials/Te-Reo-Maori/Maori-Myths-Legends-and-Contemporary-Stories/Maui-and-the-giant-fish>

Videos (optional):

Primary:

- *Te Ika a Maui*, video created by primary students in Aotearoa New Zealand (2:25): <https://www.youtube.com/watch?v=R90FeXsoFLc>

Intermediate/high school:

- *Tales from the mythologies of Creation, Maui and Aoraki* (6:45): <https://www.youtube.com/watch?v=P6q8E1laQjY>

Pacific migration routes (map, optional): <https://teara.govt.nz/en/map/2510/pacific-migration-routes>

**Process:**

1. Introduce the idea of the Great Ocean to students by sharing the information in the "Discussion" section of this activity.
2. Give students a printed copy of the story "Māui and the giant fish," then read together as a group, with the teacher or student volunteers reading aloud as the others follow along.
3. Ask a few students to share one part of the story that stands out for them, and say why.
4. (Optional) Screen a video of the story for the class.
5. (Optional) Screen the "Pacific migration routes" map, read the caption below the map, then do a think/pair/share about what it may have been like to travel these routes by waka (Māori word for "canoe"). Leave this map on the projector while the students break out into their small discussion groups.
6. Divide students into small groups to discuss the following questions:
  - Why do you think the Great Ocean is a place of connection for people of these Nations?
  - Why is the ocean important in this story? What comes from the ocean?
  - How is the ocean a character in this story?
7. Have students return to their seats, and have them use paper and pencil to complete a written/illustrated reflection in response to the following prompt: Pick one memorable detail of the story, write what you think about this detail, and illustrate your writing. (Let them know that they will be sharing their work with the class.)

**Conclusion:**

- Display the students' work.
- Have students look at the work and talk about similarities and differences in their reflections and drawings.
- Ask students whether they think about the ocean and its peoples differently now. If yes, how so?
- Ask students why they chose their particular memorable detail.
- Discuss the process. What was it like to hear a Māori creation story and share their reactions to the story with each other?

## PRE-VISIT ACTIVITY: "Where I am from" list poem (all levels)

### Objective:

Students will locate their personal story within the frame of a reflection about what it means to live on unceded territories, then complete a written reflection in the form of a poem. This activity uses Indigenous pedagogies, e.g. sharing in a talking circle, and incorporating Indigenous worldviews. "Where I am from" list poem connects to the themes of territory, kinship and movement that are explored in the exhibition *Transits and Returns*.

### Discussion:

At the beginning of the exhibition catalogue, the curators offer the following land acknowledgement:

"*Transits and Returns* takes place on the unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), Sk̓wxwú7mesh (Squamish) and səliłwətał (Tsleil-Waututh) Nations, who have never surrendered their rights and title to their lands and waters. As Indigenous Peoples from elsewhere, we recognize our presence within the ongoing structure of settler colonialism and humbly acknowledge the original ancestors of this place and their descendants."<sup>10</sup>

A very important theme in *Transits and Returns* is territory, and in Canada making land acknowledgments is connected to ideas of respect and 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 upon which the gathering is taking place. Another important part of reconciliation is for all of us to think about how our own stories are connected to this larger history of colonialism that impacts our communities today.

### Materials:

- Paper
- Pencils or pens

### Process:

1. (Optional) Ask students to gather information about their "Where I am from" story by interviewing a family member in advance of presenting this activity.
2. Speak about the possibility of encountering difficult knowledge and feelings through parts of the activity.
3. Write on the board, then read aloud to students the land acknowledgement in the "Discussion" section of this activity.
4. Ask students to do a think/pair/share about one part of the acknowledgement that stands out for them, and say why.
5. Divide students into small groups to share with each other the story of where they are from, using one or more of the following questions:
  - How long has your family been on this territory, and where do they come from?

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<sup>10</sup> Sarah Biscarra Dilley, Freja Carmichael, Léuli Eshrāghi, Tarah Hogue and Lana Lopesi, "Acknowledgements," *Transits and Returns* (Vancouver: Vancouver Art Gallery; Brisbane: Institute of Modern Art, 2019), 9.

- If you are not Indigenous to Vancouver, what do you know about how you and your family came to be on this territory?
  - What do you know about the land you are on?
6. Have students return to their seats. Have them use paper and pencil or pen to write a list poem based on the prompt "Where I am from." Give them ten minutes to make a list of everything they can think of in response to the prompt. When the time is up, ask students to circle their top five items, then rewrite their top five on a separate sheet of paper. (Let them know that they will be sharing their work with the class.)
  7. (Optional) After completing the list poem, have students produce an illustration that builds upon the poem.
  8. Have each student share their poem with the class.

**Conclusion:**

**Discuss the following:**

- Was writing about where they are from easier or more difficult than students expected?
- Were there similarities or patterns in students' poems?
- Do a word whip at the end of the process, asking students to describe in one word something they learned about themselves during this activity.

## PRE-VISIT ACTIVITY: Hello Grandmother! Plant walk with illustration (all levels)

### Objective:

Students are introduced to medicinal plants, then asked to produce a drawing that maps the landscape adjacent to their school, including the variety of plants they notice. This activity uses Indigenous pedagogies, e.g. sharing in a talking circle, incorporating Indigenous content, field (land) trips, and guest speakers. Hello Grandmother! connects to the themes of territory, kinship, movement and representation that are explored in the exhibition *Transits and Returns*.

### Discussion:

In *Transits and Returns*, the work created by Vancouver-based artist T'uy't'tanat-Cease Wyss is woven from materials including coconut hull fibre, sea grass and red cedar. It is a ceremonial cape made for an ocean-going traveller, and at first it appears quite different from Brisbane-based artist Carol McGregor's oversized possum-skin cloak. If you take a closer look at their other works, however, similarities begin to emerge, and this activity will focus on the ways both artists share knowledge about plants.

In addition to being a visual artist, Wyss is an ethnobotanist (someone who studies the knowledge and customs of a people concerning plants and their uses), and her name T'uy't'tanat (Squamish) means "woman who travels by canoe to gather medicines for all people." The medicines to which her name refers are plants, which she calls "Grandmothers" because "they are the second oldest beings on the planet, they are our teachers, and without them we wouldn't even have air to breathe."<sup>11</sup>

In her work, McGregor works with natural fibres, metal and paper to explore the rich cultural identity of her diverse heritage and her community's lived experience. In her recent practice she works with Elders, artists and community members to revive the possum skin cloak as an art form and a way to strengthen communities and individuals. Australian Aboriginal possum skin cloaks are an important cultural item, and for each new cloak, the markings on the skins are deeply considered and relevant to each community. Her cloak in *Transits and Returns* maps the landscape adjacent to the Maiwar (Brisbane) River, including its rich variety of Indigenous plants and food sources.

### Materials:

- Screen, projector, computer with speakers, internet connection
- Printed images of Frog Leaf/Plantain and Horsetail
- Pencils
- Paper
- Coloured pencils

### Resources:

Videos:

- *Art of the Skins* exhibition trailer (1:00): <https://www.slq.qld.gov.au/discover/exhibitions/past-exhibitions/art-skins>
- *Indigenous Plant Diva* (9:13): [https://www.nfb.ca/film/indigenous\\_plant\\_diva/](https://www.nfb.ca/film/indigenous_plant_diva/)

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<sup>11</sup> Quoted in Kamala Todd, Indigenous Plant Diva (2008).

*Indigenous Plant Diva* website: <https://indigenousplantdiva.wordpress.com/>

**Process:**

1. (Optional) Invite school or district Aboriginal Knowledge-keeper to class to co-facilitate this activity. They may share additional knowledge about plants beyond what is shown in Wyss's and McGregor's works.
2. Read through the "Discussion" section of this activity with students.
3. Ask students to do a think/pair/share about one medicinal plant with which they are familiar.
4. Screen *Art of the Skins* trailer for the class, then screen the short film *Indigenous Plant Diva*. During the latter, pay close attention to the plants described by Wyss.
5. Screen the website *Indigenous Plant Diva*, and read together the brief articles on Frog Leaf/Plantain and Horsetail.
6. Screen the detail shot (below) of McGregor's *Skin Country*. Ask students to identify how many different kinds of plants are shown in the image, and describe them.
7. (Optional) Look up Oregon Grape and Yarrow to see what they look like, and to learn about their medicinal properties.
8. Gather paper, pencil, coloured pencils, something hard to write on, and printed images of Frog Leaf and Horsetail.
9. Divide students into small groups, then take the class on a plant walk on or near the school grounds to identify medicinal plants and produce sketches of the plants they find.
10. Return to the classroom and ask students to use their sketches to create a map of their journey that includes illustrations of the plants they found.
11. Ask students to share their drawings.

**Conclusion:**

- Display the students' work.
- Have students look at the work and talk about the similarities and differences in their artwork, locations, composition.
- What were some of the things they needed to take into consideration while planning and creating their drawings?
- Discuss the process, how easy or hard it was to create the work. Would they share this information with others, or continue to expand their local plant knowledge?

## T'uy't'tanat-Cease Wyss artwork (detail)



T'uy't'tanat-Cease Wyss

*SK'éytl'tanay* (Medicinal Plants), from the Sacred Teachings series, 2018

Installation view, The Commute, Institute of Modern Art

## Carol McGregor artwork (detail)



Carol McGregor

*Skin Country* (detail), 2018

possum skins, charcoal, ochre, binder medium, waxed thread

Commissioned by the Institute of Modern Art with the support of the Australia Council for the Arts,  
Courtesy of the Artist

## Images of Frog Leaf/Plantain and Horsetail



T'uy't'tanat-Cease Wyss

Frog Leaf / Common Plantain

Photo: T'uy't'tanat-Cease Wyss

<https://indigenousplantdiva.wordpress.com/2014/05/07/frog-leaf-plantain/>



Rasbak  
Broadleaf or greater plantain (*Plantago major major*)  
Photo: Rasbak  
<https://commons.wikimedia.org/w/index.php?curid=210595>



T'uy't'tanat-Cease Wyss

Horsetail

Photo: T'uy't'tanat-Cease Wyss

<https://indigenousplantdiva.wordpress.com/2014/04/03/horsetail/>

## POST-VISIT ACTIVITY: Neon Vancouver (all levels)

### Objective:

Students will reflect upon what it means to live on unceded territories, specifically within the context of an urban environment, then develop a series of drawings in response to their reflection. This activity uses Indigenous pedagogies, e.g. sharing in a talking circle, and incorporating Indigenous worldviews. Neon Vancouver connects to the themes of territory, movement and representation that are explored in the exhibition *Transits and Returns*.

### Discussion:

Marianne Nicolson ('Tayagila'ogwa) is an artist who works as a cultural researcher and historian for the Kwakwaka'wakw group of nations, and is also an advocate for Indigenous land rights. Her piece in *Transits and Returns* is a neon sign that depicts the Kwak'waka' phrase, "Wa'lasan xwalsā kən ne'nakwe," which translates into the English title of this artwork, *Oh, How I Long for Home*, and also refers to the dawn or the sunrise. This phrase can be interpreted as the rising sun "returning home" each day and as a declaration of Kwakwaka'wakw peoples' sovereignty (self-governing) over their lands and waters. Longing for home is an experience that is further complicated when considering the difficulty—perhaps impossibility—for Indigenous people of returning to a home prior to colonization.

Review from Activity 3 "Where I am from" list poem:

At the beginning of the exhibition catalogue, the curators offer the following land acknowledgement:

"*Transits and Returns* takes place on the unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), Skwxwú7mesh (Squamish) and səliwətəf (Tseil-Waututh) Nations, who have never surrendered their rights and title to their lands and waters. As Indigenous Peoples from elsewhere, we recognize our presence within the ongoing structure of settler colonialism and humbly acknowledge the original ancestors of this place and their descendants."<sup>12</sup>

A very important theme in *Transits and Returns* is territory, and in Canada making land acknowledgments is connected to ideas of respect and 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 upon which the gathering is taking place. Another important part of reconciliation is for all of us to think about how we are all connected to this larger history of colonialism that impacts our communities today.

### Materials:

- Screen, projector, computer, internet connection
- Cardstock or other heavy paper
- Oil pastels or crayons, bright colours plus black
- Pencils or pens
- Scraping tools (skewer, popsicle stick)

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<sup>12</sup> Sarah Biscarra Dille, Freja Carmichael, Léuli Eshraghi, Tarah Hogue and Lana Lopesi, "Acknowledgements," *Transits and Returns* (Vancouver: Vancouver Art Gallery; Brisbane: Institute of Modern Art, 2019), 9.

**Process:**

1. Speak about the possibility of encountering difficult knowledge and feelings through parts of the activity.
2. Write on the board, then read aloud to students, the land acknowledgement in the "Discussion" section of this activity.
3. Activate prior knowledge regarding the word "unceded."
4. Ask students to do a think/pair/share about one part of the acknowledgement that stands out for them, and say why.
5. Screen the shot (below) of Nicolson's *Oh, How I Long for Home*, and describe the work to students by sharing the information about the artist and this installation in the "Discussion" section of this activity.
6. Elementary: Divide students into small groups to discuss Nicolson's work, using one or more of the following questions:
  - What are you excited about when you think of the city?
  - Can you think about something that can be difficult about living in the city?
  - The city means many things to many people: What kinds of symbols (a thing that represents or stands for something else, especially a material object representing something abstract) do you think describe the city?
  - What do you know about the land you are on?
  - If you are not Indigenous to this territory, how did you come to be on this land?
7. Intermediate/secondary: do a think/pair/share, then complete a brief written reflection in response to one or more of the following question(s):
  - Can you think about something that might be promising about the city? Challenging?
  - The city means many things to many people: What kinds of symbols do you think describe the city?
  - What do you know about the land you are on?
  - If you are not Indigenous to this territory, how did you come to be on this land?
8. Have students return to their seats. Have them use heavy paper and oil pastels or crayons to create "neon sign" drawings that tell stories about Vancouver. Ask them to include symbols that show both ideas, i.e. exciting/difficult, promising/challenging.
9. Have them lay down a thick layer of their bright colour(s), then cover the bright layer with a thick layer of black. Then have them use a scraping tool to draw their symbols onto the layers by scraping away black to reveal the bright colours beneath.
10. Have students share their signs.

**Conclusion:****Discuss the following:**

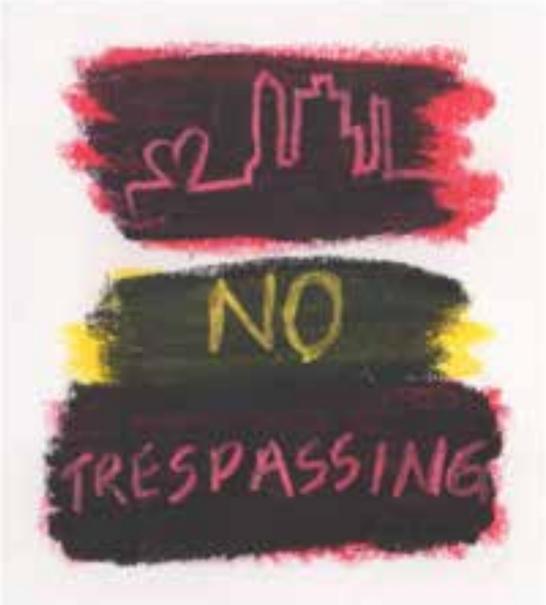
- Was thinking about life in the city easier or more difficult than the students expected?
- Were there similarities or patterns in students' symbols?
- Do a word whip at the end of the process, asking students to describe in one word something they learned about themselves during this activity.

## Marianne Nicolson artwork



Marianne Nicolson  
*Oh, How I Long for Home*, 2016  
neon, 30.4 x 426.7 cm  
SFU Art Collection, Gift of the Artist, 2017

**Student Examples:**



## POST-VISIT ACTIVITY: Art and Activism: Ahilapalapa Rands (intermediate/secondary)

### Objective:

Students will build awareness of Indigenous territory from an international viewpoint as they consider how art and activism intertwine in Ahilapalapa Rands's animation—made in support of the ongoing protests to protect the sacred territory of Mauna Kea (Hawai'i)—then develop an illustration in response to their reflection. This activity uses Indigenous pedagogies, e.g. sharing in a talking circle, and incorporating Indigenous worldviews. Art and Activism connects to the themes of territory, representation and futurism that are explored in the exhibition *Transits and Returns*.

### Discussion:

"Mauna Kea in Hawai'i, the tallest volcano in the world, has long been a site of protest. The summit is home to the world's largest astronomical observatory, with 13 telescopes operated by astronomers from 11 different countries. The volcano is a sacred place for the Kānaka Maoli (Native Hawaiians), many of whom oppose the proposed Thirty Meter Telescope because of environmental, land use and cultural concerns. Lift Off is a gesture of long-distance support from the artist's current home in Tāmaki Makaurau Auckland, Aotearoa New Zealand to the Aloha 'Āina Protectors in Hawai'i. In this three-channel animation, the telescopes on Mauna Kea are made to 'dance' to the beat of an ipu gourd drum, eventually bouncing off of the summit before exploding. Paired with a tinsel curtain that references kīkī (the shimmering light on the ocean), the humour and absurdity of the animation nevertheless articulates the transformative potential of 'ike (knowledges) alongside creative acts of refusal."<sup>13</sup>

### Materials:

- Screen, projector, computer with speakers, internet connection
- Access to the Internet
- Pencils
- Paper

### Resources:

#### Websites:

- The *Guardian* "'A new Hawaiian Renaissance': how a telescope protest became a movement" (2019): <https://www.theguardian.com/us-news/2019/aug/16/hawaii-telescope-protest-mauna-kea>
- *Lift Off* (3:25): <https://www.circuit.org.nz/film/lift-off-3-screens-in-1-installation-demo>

### Process:

1. Screen the shot (below) of Rands's *Lift Off*, and describe the work to students by sharing the information about the artist and this piece in the "Discussion" section of this activity.
2. Screen the *Guardian* website article, then read it together as a group, with the teacher or student volunteers reading aloud as the others follow along.
3. Ask a few students to share one part of the article that stands out for them, and say why.

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<sup>13</sup> Wall text for Ahilapalapa Rands extended label. *Transits and Returns*, 27 Sep. 2019–26 Jan. 2020, Vancouver Art Gallery, Vancouver

4. Screen *Lift Off* video, then on the same page read together the Synopsis that appears below the video.
5. Ask a few students to share one part of the animation that stands out for them, and say why.
6. Divide students into small groups and ask each group to research a different protest in Canada (e.g. Trans-Mountain pipeline, Burnaby Mountain, Wet'suwet'en territory, Meares Island, Oka QC, etc.), then compare/contrast their chosen event with what is happening in Mauna Kea.
7. Have groups share their research with the class.
8. Have students return to their seats. Have them use paper and pencil to complete a written/illustrated reflection in response to the prompt: Pick one memorable detail of the articles and/or animation, write what you think about this detail, and illustrate your writing. (Let them know that they will be sharing their work with the class.)

**Conclusion:**

- Display the students' work.
- Have students look at the work and talk about similarities and differences in their reflections and drawings.
- Ask students to share their thoughts on the intersection of art and activism.
- Ask students why they chose their particular memorable detail.
- Discuss the process. What was it like to read about these protests related to Indigenous territory and share their reactions to the stories with each other?

## Ahilapalapa Rands artwork



Ahilapalapa Rands

*Lift Off*, 2018

three-channel animation with audio, tinsel curtain

animation 3:25; curtain 340 x 525 cm

Ipu Beat: Kumu Hula Auli'i Mitchell

Audio Technician: Nikolai Mahina

Animation Consultant: Fred K. Tschepp

Commissioned by the Institute of Modern Art with the support of Creative New Zealand, Courtesy of the Artist

# VOCABULARY

**ancestor:** a person, typically one more remote than a grandparent, from whom one is descended.

**assemblage:** a work of art made by grouping together found or unrelated objects.

**collaborate/collaboration:** working as a team to create art, in which each person contributes in some significant way to the artwork.

**colonialism:** the policy or practice of acquiring full or partial political control over another nation, occupying it with settlers, and exploiting it economically. "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."<sup>14</sup> It impacts the way societies are today.

**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. Most contemporary artists are living artists.

**curator:** the person who is responsible for an exhibition—including selecting and displaying works, writing labels and organizing support materials.

**future/futurism:** a strategy used by some artists, curators and writers wherein future-oriented visions are created to engage with the process of world-building, often in response to historical and ongoing oppression perpetuated by political institutions and social structures. As Tongan and Fijian anthropologist Epeli Hau'ofa writes of an oceanic homeland: "It is there, far into the past ahead, leading on to other memories, other realities."<sup>15</sup>

**Indigenous:** Refers to the first inhabitants of Canada, and includes First Nations, Inuit and Métis peoples. The artists and curators in *Transits and Returns* do not view Indigeneity as something that is fixed; instead "(t)hey present their communities as being self-defined and expansive."<sup>16</sup>

**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.

**kinship:** a theme in *Transits and Returns* that refers to relations, both familial and beyond, that cultivate belonging and are necessary for survival. Kinship centres the family unit as site of knowledge and exchange.

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<sup>14</sup> Monica Gray Smith, *Speaking Our Truth: A Journey of Reconciliation* (Victoria BC: Orca, 2017), 144.

<sup>15</sup> Quoted in James Clifford, "Indigenous Articulations," *The Contemporary Pacific* 13, no. 2 (Fall 2001): 481.

<sup>16</sup> Sarah Biscarra Dille, Freja Carmichael, Léuli Eshraghi, Tarah Hogue and Lana Lopesi, "To softer waters between us," *Transits and Returns* (Vancouver: Vancouver Art Gallery; Brisbane: Institute of Modern Art, 2019), 36.

**medium (plural: mediums or media):** the materials used to create a work of art, and the categorization of art based on the materials used: for example, watercolour, drawing, sculpture. Mixed-media refers to a visual art form that combines more than one medium and/or material in a work of art.

**movement:** one of the themes of *Transits and Returns* that refers to a range of relationships to place, culture and home.

**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.

**place:** the artists and curators of *Transits and Returns* use a wide-ranging idea of "place" that comes from an Indigenous worldview, which includes "... conceptions of place beyond simplistic visions of geography and flattened understandings of the land or the environment to a point where the soil, streams, and multitudes of beings engaged in complex relationships can be seen on their own terms outside of economic utility. ... We all exist *in place* and we are all engaged in a subtle process of place-making."<sup>17</sup>

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

**representation:** a theme in *Transits and Returns* that refers to the process of Indigenous cultural workers asserting what they want to see in the world: "Just as images have been used to represent and reaffirm divisions between lands and between peoples, artists in the exhibition transform and subvert representations in order to imagine a world beyond confined, stereotypical and violent representations."<sup>18</sup>

**territory:** a theme in *Transits and Returns* that considers the concept of "territory" from Indigenous worldview: "For Indigenous Peoples, concepts of territory / country / homeland / tribal land interconnect spiritual, cultural, physical, political and historical relationships with lands, waters, skies and all living things, and are grounded in a person's ancestral origins and places of belonging."<sup>19</sup>

**unceded:** a term for a relationship between the Canadian state and some Indigenous people when no treaties have been established between the state and those people. In general, "unceded" is a way of describing a relationship to land. In Vancouver, using the term "unceded" marks a relationship between the Musqueam, Squamish and Tsleil-Waututh peoples and the many settlers who have come to make their lives here as part of an ongoing colonial process.

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<sup>17</sup> Gardner Seawright, "Settler Traditions of Place: Making Explicit the Epistemological Legacy of White Supremacy and Settler Colonialism for Place-Based Education," *Educational Studies: A Journal of the American Educational Studies Association* 50:6 (2014): 556.

<sup>18</sup> Sarah Biscarra Dilley, Freja Carmichael, Léuli Eshrāghi, Tarah Hogue and Lana Lopesi, "To softer waters between us," *Transits and Returns* (Vancouver: Vancouver Art Gallery; Brisbane: Institute of Modern Art, 2019), 36.

<sup>19</sup> Biscarra Dilley et al, 32.

## RESOURCES

Aboriginal Education – BC:

<https://www2.gov.bc.ca/gov/content/education-training/k-12/aboriginal-education>

<https://bctf.ca/AboriginalEducation.aspx>

[http://blogs.ubc.ca/edst591/files/2012/03/Decolonizing\\_Pedagogies\\_Booklet.pdf](http://blogs.ubc.ca/edst591/files/2012/03/Decolonizing_Pedagogies_Booklet.pdf)

<http://www.fnesc.ca/>

Indigenous Art - Canada:

<https://www.acc-cca.com/>

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

Indigenous Studies – Canada:

<https://www.caut.ca/content/guide-acknowledging-first-peoples-traditional-territory>

<https://indigenousfoundations.arts.ubc.ca/home/>

<https://mediaindigena.com/>

<https://native-land.ca>

Indigenous Studies – International:

<https://www.cwis.org/>

<https://www.un.org/development/desa/dspd/2019/01/2019-international-year-of-indigenous-languages/>

<https://www.un.org/development/desa/indigenouspeoples/declaration-on-the-rights-of-indigenous-peoples.html>

Oceanic Art and Education:

<http://artspace-aotearoa.nz/exhibitions/layover>

<http://eng.mataurangamaori.tki.org.nz/>

<https://ima.org.au/exhibitions/the-commute/>

<https://maoridictionary.co.nz/>

Other:

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

<https://vancouver.ca/people-programs/city-of-reconciliation.aspx>

*Transits and Returns* Artists:

<https://www.ahilapalapa.com/>

<http://www.bccollective.co.nz/>

<http://www.carolmcgregor.com.au/>

<http://chantalfraser.blogspot.com/>

<http://www.cora-allan.co.nz/>

<http://drewbroderick.com/>

<https://www.edithamituanai.com/>

<https://indigenousplantdiva.wordpress.com/>

<https://lisahilli.com/>

<https://www.mariannenicolson.com/>

<https://www.maureengruben.com/>

<https://nataliemball.com/home.html>

<http://www.taloihavini.com/>

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