

ANIMIKIIG MISHIBIZHII KO'DAABII'
AAJIWON PEOPLE NIBINIBINIBINIB
INIBI ZIISAABAABAKWAD NIBI, AANIK
OBIJIGANAG KINA GCHI ANISHINA
ABEG-OGAMING NIBI GII ZHA GE GO
GII MIIGWETCH A WE NE ME GO GII
ZHA WE NE ME GO **JIGBIIG: AT THE
EDGE WHERE THE WATER AND LAND
MEET** ANIMIKIIG MISHIBIZHII KO'DA
ABII'AAJIWON PEOPLE NIBINIBINIB
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NAABEG-OGAMING NIBI GII ZHA GE
GO GII MIIGWETCH A WE NE ME GO
GII ZHA WE NE ME GO ANIMIKIIG M

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FOREWORD

Intro from Celeste, here are around two hundred of us gathered at the old portage site along Zaagigaans (Little Lake) behind the Art Gallery of Peterborough in the late afternoon on a hot June day. We know that our stories and rituals are grounded in our relationship with the land, the plants, the animals and with the ancestors. We know this is not a search for origins but more about actively maintaining and using our traditional stories and perspectives in today's world. We know our stories are about being in the world as it exists today.

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Celeste Scopelites
Director



THE SKY-WOMAN ACCEPTED THE INVITATION, LEFT HER ABODE IN THE SKIES AND CAME DOWN TO REST ON THE BACK OF THE GREAT TURTLE. WHEN SKY-WOMAN HAD SETTLED ON THE TURTLE, SHE ASKED THE WATER ANIMALS TO GET SOME SOIL FROM THE BOTTOM OF THE SEA.

THE BEAVER WAS ONE OF THE FIRST TO PLUNGE INTO THE **DEPTHS**. HE SOON SURFACED, OUT OF BREATH AND WITHOUT THE PRECIOUS SOIL. THE FISHER TRIED, BUT HE TOO FAILED. THE MARTEN WENT DOWN, CAME UP EMPTY HANDED, REPORTING THAT THE WATER WAS TOO DEEP. THE LOON TRIED. ALTHOUGH HE REMAINED OUT OF SIGHT FOR A LONG TIME, HE TOO EMERGED, GASPING FOR AIR.

JIIGBIIG: AT THE EDGE WHERE THE WATER AND LAND MEET

INTRODUCTION

There are around two hundred of us gathered at the old portage site along Zaagigaans (Little Lake) behind the Art Gallery of Peterborough in the late afternoon on a hot June day. We know that our stories and rituals are grounded in our relationship with the land, the plants, the animals and with the ancestors. We know this is not a search for origins but more about actively maintaining and using our traditional stories and perspectives in today's world. We know our stories are about being in the world as it exists today.

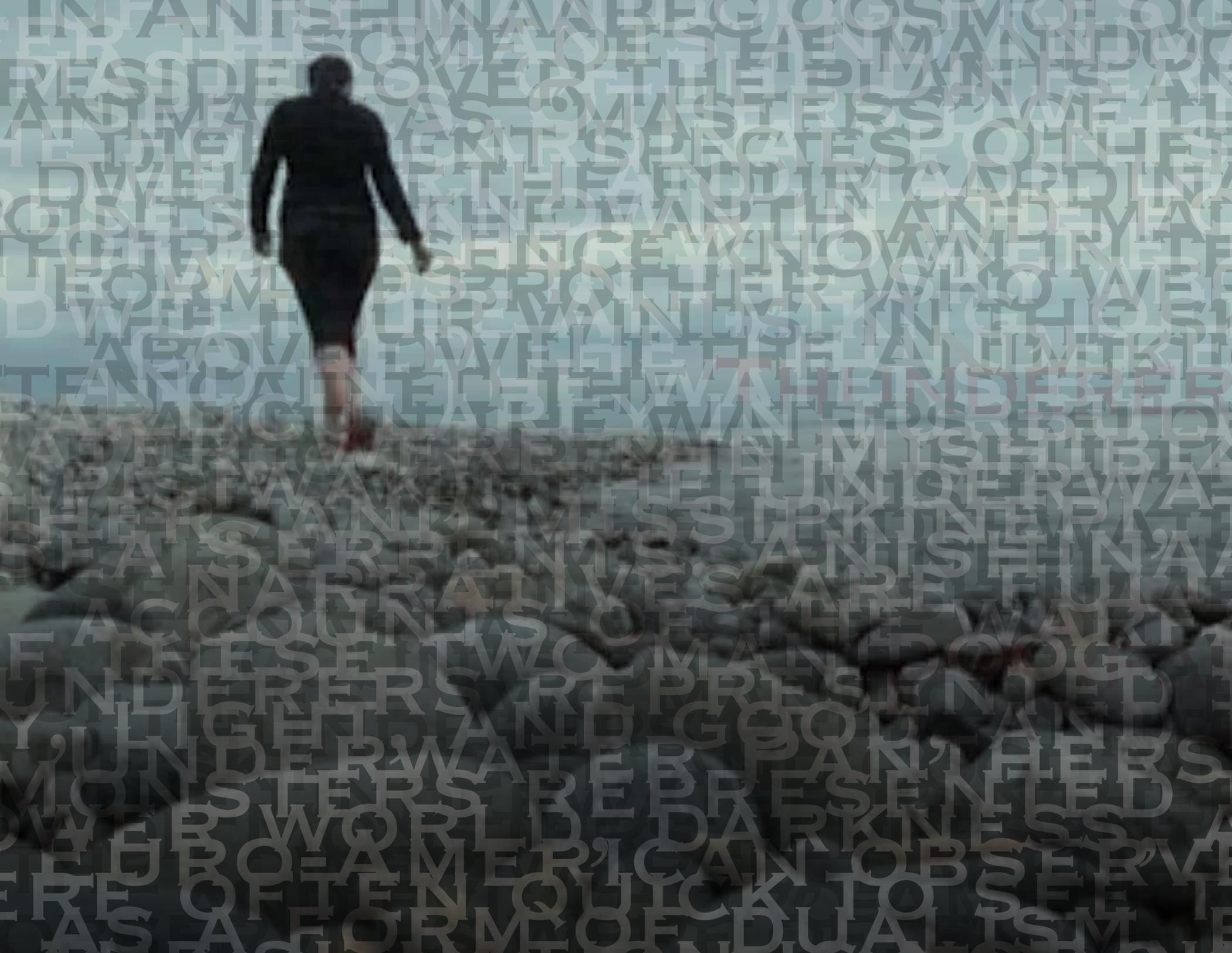
We have planted and tended the gardens

We have offered gifts and prayers to those who will watch over our work

We have made nourishing food for all to come and enjoy

We have honored those teachers who have come before us

We are imagining a landscape being written as we move through it. The space is traced on copper plates along the edge where the water and land meet. The sky-woman comes across the water, her canoe landing and the sky-woman and the animals cross over the edge. Up the slope they come, the animals bringing grasses, flowers, trees, and food-bearing plants. A song that speaks of ancestral spirits connected to this land is sung and the salmon are being called back to this place where they once moved freely. Stories are told and songs are sung that tell about the importance of our being in relationship with the water and how we need to love and care for it. Food is shared and thanks is given to the ancestors.



GATHERING

A friend tells me she has heard I am looking for a word in anishinaabemowin (anishinaabe language) describing a particular quality of water. She urges me to speak to Doug Williams, a Michi Saagiig¹ Nishinaabe Elder from the Curve Lake Reserve, about a half hour north of Peterborough. She says Doug knows all the traditional names for the waterways in this area. I have been searching for a word that describes the place where the water and the land come together. I want to think about that “edge” where they meet as well as recall the creation story where the sky-woman and the animals came out of the water unto the land. Like in the creation story, we are at that edge again - that edge where we all need to come together and decide how we want to live in this world.

There are 114 First Nations communities across the country under Drinking Water Advisories and 49 First Nations water systems are classified as “high risk”. Some of these communities have been under a Drinking Water Advisory for 10 years or longer².

On Mother’s Day weekend I take part in a two-day waterwalk³ around Chemong Lake organized by Elder Shirley Williams and Liz Osawamick. I am also learning to gather plants for medicine from two elders. We begin at sunrise, there is a slowing down of time, there are no distractions, and there is a strong awareness that we are all in

relationship with the water, the plants, and the land. When we walk we do not always see the water but we are always aware of it being close.

In a two-year study of the Athabasca River downstream from industrial oil sands sites, ecologists at the University of Alberta found levels of arsenic, copper, cadmium, lead, mercury, nickel, silver and zinc far in excess of national guidelines.⁴

I have learned that water is the domain of women. They protect it, they take care of it, they are deeply connected to it. I have asked Liz Osawamick to be my mentor for this project. She is a traditional knowledge holder, an instructor of anishinaabemowin and a very important member of our Peterborough community. I have asked her to help guide me with protocol and anishinaabe stories of water.

I speak to others in the community about my search for a word in anishinaabemowin for the place where the water and the land meet. I meet with Doug and he explains the word “jiigbiig” to me. He says that the first part of the word, “jiig” refers to water and the second part “biig” refers to your approximation to it. The word jiigbiig describes being near that line, the place where the water and the land come together, that edge where they touch. There are always variations in our language but this is how I understand it, he says.

KO'DAABII'AAJIWON. THE FLOWING UP. THE FLOWING
IN AN UNEXPECTED WAY. FLOWING UPWARDS. FLOWING
BACKWARDS? IS THAT UNSEEN QUEER? VERY OBVIOUS
WINDIGOKAHN? KO-DAABII'AAJIWON IS IN A CONSTANT
ACCOUNTING WITH CREATION. KO'DAABII'AAJIWON
MAADJIIMAADZIWIN ZIIGWAANONG. WATER FLOWING UP
MOVES LIFE IN EARLY SPRING. MOVING LIFE IS
KO'DAABII'AAJIWON PEOPLE. THE PEOPLE WHO FLOW NON-
STATUS-QUO; WHO FLOW DIFFERENT, UNEXPECTED. FLOW IN
A MOVE HER, SWIRL HER, MIGRATE HER UPUPUP KIND OF
DIRECTION. IN AN OUT-THROUGH-A-HOLE-DUG-INTO-HIM-AND-
NIBINIBINIBI-INTO-A-PAIL DIRECTION. NIBINIBINIBINIBINIBI.
A **DRIPPING** DOWN ININAATIG, SHE IS SOAKING HIM HE IS
ABSORBING HER KIND OF WAY. A GRAVITATIONAL FLOW UP INTO
MAKING-LIFE WAY. MAADJIIMAADZIWIN ANISHINAABEG LIFE
WAY. IN THE ABSENCE OF A WORD, LET'S USE KO'DAABII'AAJIWON
PEOPLE. THEY ARE THE ONES FLOWING UP

AND NIBI. THE SOUND A DROP OF LIFE MAKES WHEN IT DRIPS
ON ITSELF. NIBINIBINIBINIBINIBI. NIBI IS THE ANISHINAABEG
WORD FOR THAT SOUND WHEN LIFE LANDS ON ITSELF.
NIBINIBINIBI WATER ZIISAABAANKWAD NIBI ININAATIG GAYE

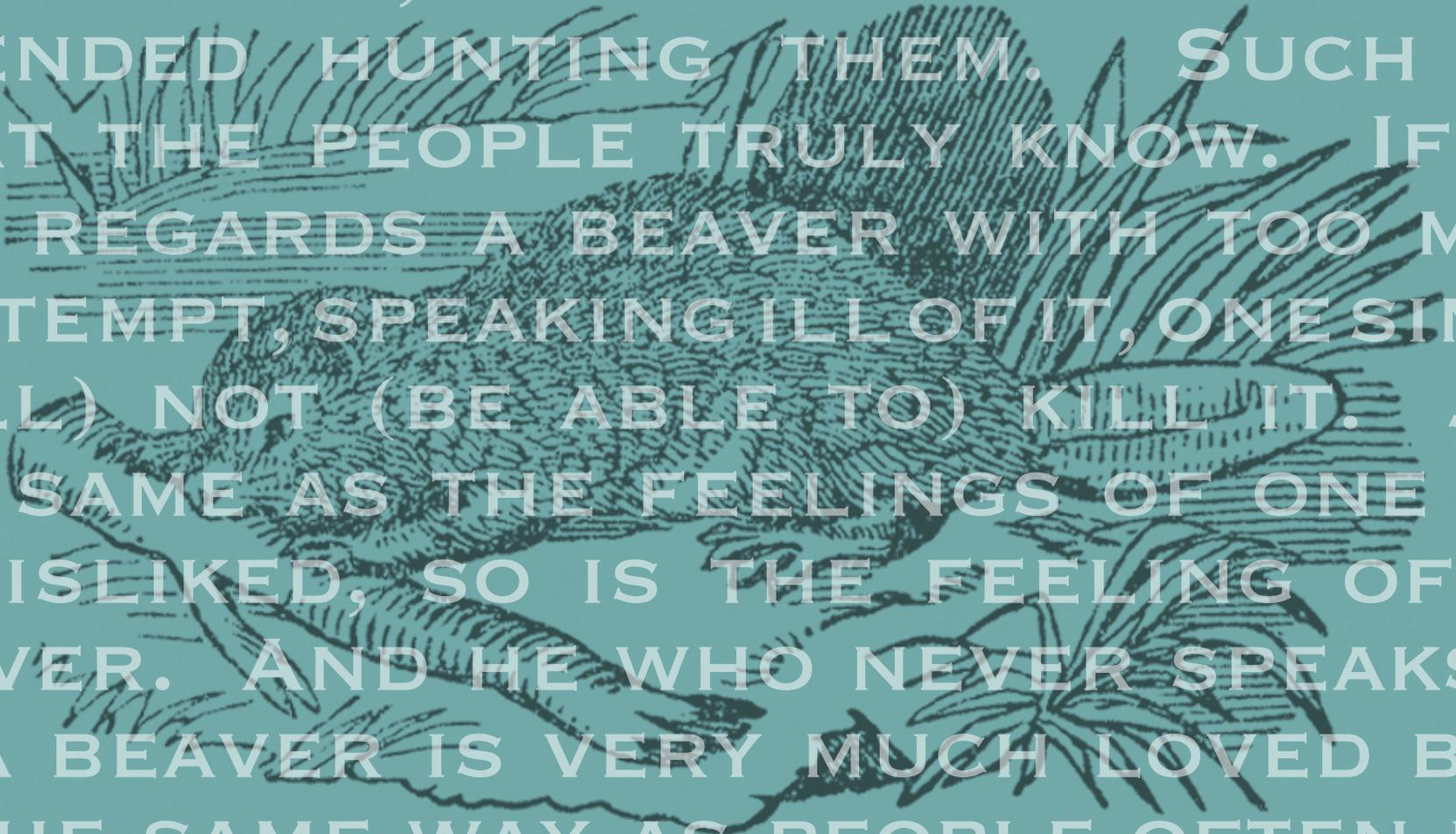
PROCESS

Something is bothering me and I am wondering what to do about it. I think I need to reconsider an important component of this project. In my initial vision I wanted to have two artists in the visual art exhibition at the Art Gallery of Peterborough. Toronto artist Vanessa Dion Fletcher has agreed to participate and I am very pleased, but the idea of a second artist is not exactly sitting right to me. Something does not feel right. What is happening is the stories are starting to come. Stories about water - from elders and colleagues - they come constantly, in conversations, in writings, in correspondences. Some of the stories come from those close to me who have written them and others have been written by someone else but they are sharing them with me. Adding a second artist does not seem like the best way to honor what is happening here. I am left wondering what to do.

There is one story in particular that catches my attention. It has come to Elder Marrie Mumford four times in two weeks from four different sources. She shares it with me and I think to myself, this is strange,



THEREFORE SUCH WAS WHAT THE PEOPLE ALWAYS DID; THEY NEVER SPOKE ILL OF THE BEAVER, ESPECIALLY WHEN THEY INTENDED HUNTING THEM. SUCH WAS WHAT THE PEOPLE TRULY KNOW. IF ANY ONE REGARDS A BEAVER WITH TOO MUCH CONTEMPT, SPEAKING ILL OF IT, ONE SIMPLY (WILL) NOT (BE ABLE TO) KILL IT. JUST THE SAME AS THE FEELINGS OF ONE WHO IS DISLIKED, SO IS THE FEELING OF THE BEAVER. AND HE WHO NEVER SPEAKS ILL OF A BEAVER IS VERY MUCH LOVED BY IT, IN THE SAME WAY AS PEOPLE OFTEN LOVE ONE ANOTHER, SO IS ONE HELD IN THE MIND OF THE BEAVER; PARTICULARLY LUCKY IS ONE AT KILLING BEAVERS.



who would know about this old story? And yet, four times in two weeks this story has surfaced? . . . maybe it is best to pay attention to this story, and maybe to all the stories that are starting to come forward. What is this particular story telling us? Each time we read it and share with others it seems a different part of the story is emphasized - the woman's blackened face, her love for the beavers, the gifts that were given. The story, "The Woman Who Married a Beaver," was collected in 1904 and is about a woman who, during a fast gets married to an important water creature - the beaver. She gains important knowledge about how to care for the beavers and how to behave properly towards them so that they will stay alive, thereby ensuring life for all.

Other stories come, and all are connected to water and our relationship to it. When I first thought of this project, I envisioned water filters, water pumps, and other assorted mechanisms for cleaning water. I thought there would be charts made, diagrams drawn, fountains created, water storage units envisioned,

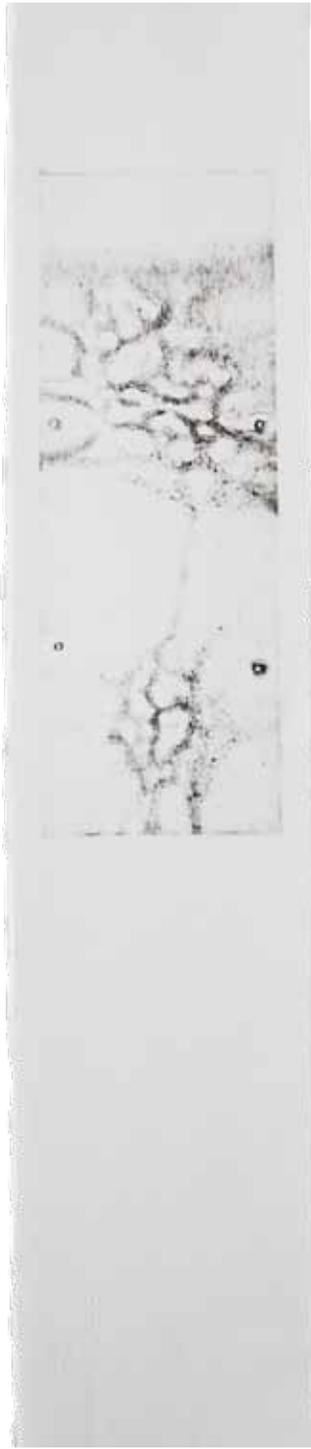
and yet, with all these stories, it just doesn't seem right to have a second artist come from outside our community when the stories are all here, right here, surrounding me. I am learning to accept the fact that when working with Elders and traditional knowledge holders things do not always go according to plan.

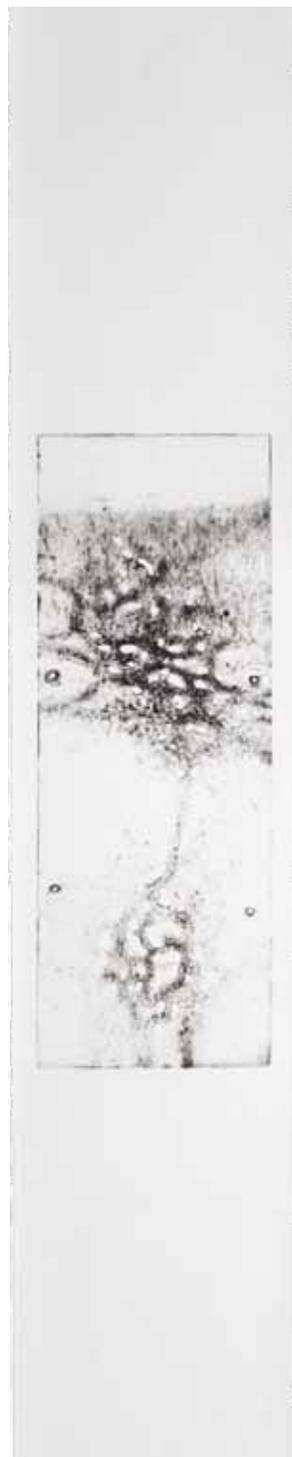
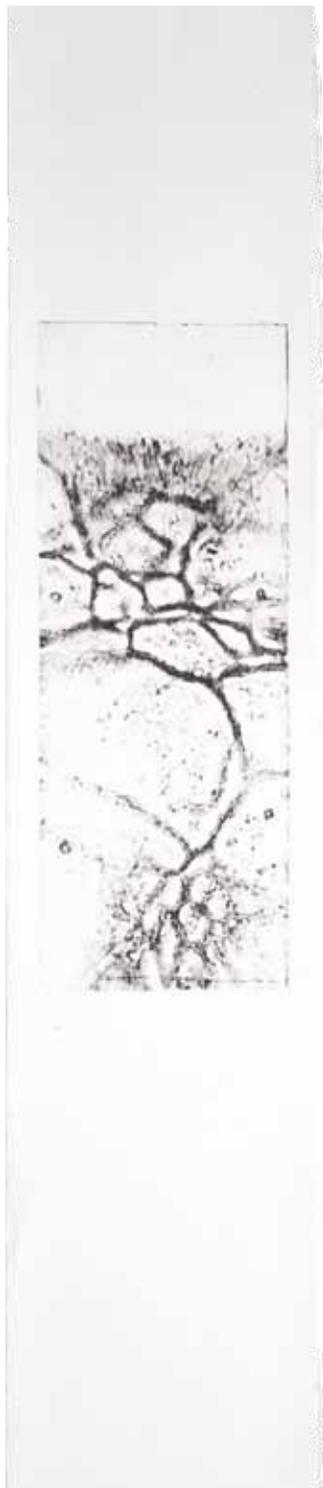
I talk to Liz and we decide the best thing to do is to select some of the stories and create a format for presenting them. I envision them as large clear prints. I remember the stories from Thomas King's CBC Massey Lectures collected in the book, *The Truth about Stories: A Native Narrative*. He ends each of his stories by giving it to audience to "do with it what you will," then adds: "don't say in years to come that you would have lived your life differently if only you had heard this story. You've heard it now."⁵ What attracts me is how he shows the importance of the story and how the stories come with responsibility. I want these prints to be clear so everyone can read them, to understand them, to see their importance.

I contact graphic designer, Matt Stimpson, from WeDesign, a local graphics design company, to help me create the prints. I would love the stories to be printed huge but they will be exhibited in a narrow space, which means the viewer will be close. Also I do not want to overwhelm the other works to be shown. Matt works with the format I have brought and suggests the copperplate font. This is a font that leaves a clear impression yet is not too cold, a serif, yet with a small glyphic to soften and emphasize the blunt ends of the individual letters. He put the text in title-case so all the letters are approximately the same size throughout which gives it an even-feeling. The copperplate font also references to two other instance of copper in the exhibition. Liz suggests that a couple of the words in each story be colored red representing the red blood of the earth. We decide to include an image related to the story placed underneath the text.

It is in this way that the “second artist” has become six. The six artists consist of regional Elders Shirley Williams and Marrie Mumford and traditional knowledge holders Leanne Betasamosake Simpson,

Makadebinesikwe Tessa M. Reed, Diveena Marcus, and Waasayaa’sin Christine Sy. In recent years my art projects have been about emphasizing the lived experience by bringing people together in a space of shared social engagement, emphasizing our relationship to the natural world, and trying to contribute to a different way of being in the world. For me, this is what gives art meaning and allows it to *do* something. So, it makes sense to me to think of these women as important artists in our community. The work they do in the Peterborough community (and beyond) is phenomenal: they create theatre, the sugar bush, water walks and keep traditional gardens. They teach anishinabomowin, write about our history, keep our traditional ways of living alive, raise families, sing, travel, go ricing, give talks, and they are always willing to sit (with much patience) and speak about their work. In spite of incredible odds, they teach and transmit their knowledge in their writings, their stories, songs, and ceremonies as part of their everyday life. They bring art and life together as the form of a living holistic aesthetic.





WORKS

The visual art exhibition, *jiigbiig: at the edge where the water and land meet*, begins with a creation story. This particular creation story was collected by Anishinaabe writer Basil Johnston and is recorded in his book *Ojibway Heritage*. I included this story to provide a point of reference for this project and continuity with the ayaandagon garden project that I curated in 2010 at the Art Gallery of Peterborough, an exhibit about our place in the world within relationships. I also wanted to remember the muskrat diving down deep, deep into the unknown waters, reaching, reaching to the bottom, then rising up nearly drowned with a bit of clay that was used to build a new world. I wanted to remember how we are all like that muskrat in the story.

Leanne Betasamosake Simpson's work, *Nogojiwanong, 1830*, is about respecting the animals and plants and how we depend on our relationship to the land, water and all beings in the world. In *Nogojiwanong, 1830*, she is writing on behalf of the Michi Saagig Anishinaabeg to say that the Canadian Government is not permitted to build locks, canals and hydro dams to stop the natural flow of the water from Waasegamaa to Chi-

Nibish. To build these locks, canals, and hydro dams would prevent Anishinaabeg movement, which is essential to health and freedom; to cleanse and give birth. This work reminds us of the connection between the colonization of the landscape and the colonization of our bodies where the free-flow of the water is equivalent to the freedom of movement. Those who do not give consent to the locks, canals and hydro dams include the fish, eels, insects, plants, turtles, reptiles, deer, foxes, wolves, wolverines, martens, muskrats, bears, skunks, raccoons, beaver, squirrels, chipmunks, and the sugar bushes, manomin, ducks and geese. All the beings need to be respected and considered in this decision because it affects them all.

Waasayaa'sin Christine Sy's work *ziisaabkwaad nibi, ininaatig, gaye ko'daabii'aajiwon* is about the relationship between the anishinaabe and the cycle of collecting ziisaabakwad nibi (sugar water) in the springtime from ininaatig (maple trees). Christine writes that, like the ziisaabakwad nibi we are all in a "constant encounter with creation" and even though we don't always see how life is moving along, it is

I. IT IS WITH GREAT **REGRET**, WE ARE WRITING ON BEHALF OF THE MICHISAGIIG ANISHINABEG TO INFORM YOU THAT YOU WILL NOT BE PERMITTED TO BUILD YOUR LIFT LOCKS, CANALS AND HYDRO DAMS HERE BECAUSE THIS IS THE PLACE WHERE WE COME TO SIT AND TALK WITH OUR ANCESTORS

II. IT IS WITH GREAT REGRET, WE ARE WRITING ON BEHALF OF THE MICHISAGIIG ANISHINABEG TO INFORM YOU THAT YOU WILL NOT BE PERMITTED TO BUILD YOUR LIFT LOCKS, CANALS AND HYDRO DAMS BECAUSE THESE ARE THE RIVERS WE USE TO TRAVEL FROM CHI'NIBIISH TO WAASEGAMAA. THESE ROUTES ARE VITAL TO THE **HEALTH** AND WELL-BEING OF OUR RELATIVES, PIMIZIWAG AND MAJAMEGOSAG.

III. IT IS WITH GREAT REGRET, WE ARE WRITING ON BEHALF OF THE MICHISAGIIG ANISHINABEG THAT YOU WILL NOT BE PERMITTED TO BUILD YOUR LIFT LOCKS, CANALS AND HYDRO DAMS BECAUSE

like the upward movement of the sap from ininaatig (the maple tree) in the early spring. She uses this to understand Anishinaabe people as ko'daabii'aajiwon, or the "ones flowing up."

Elder Shirley Ida Williams wrote the story, *"When I Was Small"* in 1986. It was Liz who suggested that we should reproduce this story for the exhibition. This story is a teaching from Shirley's parents and is about our relations to the natural world, to remember to be thankful for water and thankful for the teachings it can provide for us. Shirley writes that, life can be hard "like sharp rocks" and "full of mountains to climb" but we cannot lose sight of the beauty around us: that to "appreciate beauty is a prayer." We should not forget to thank the sun, the moon, and the rocks that provide us with a strong foundation. We need to be thankful for all we have. "Always, my child/ look and listen. Use your eyes to see/the world. Breathe the air for you will feel whole."

Diveena Marcus provided the text for *akandamoo*, the water lily. Diveena writes that the lotus, a water lily, is one of the most ancient flowers known to mankind and was

an ancient traditional food of the Indigenous people throughout the North America, though in many areas is now facing near extinction. The water lily starts to open in the night-time. When our ancestors traveled they carried the seeds as the whole plant can be used and is a major food source. Michi Saagiig Nishinaabe Elder Doug Williams gave her the Michi Saagiig name, akandamoo, the name for the bullhead lily - the really big one. There are stories where the water lily connects us to the sky and her story reminds us that it is a gift to us and that it was put here to remind us of our wisdom, beauty and sacredness.

Elder Marrie Mumford provided the story, *The Woman Who Married a Beaver*⁶, collected by William Jones (Sauk/Fox) in 1904 from Kagige Pinasi (Forever Bird) or John Pinasi, an Anishinaabe living in Fort William. This story is about respect and reciprocity - specifically respect of the water animals, that even though you have to kill them in order to live, you should not hate them, you should love them, for they love you. The presents in the story are the gifts they were given when the people needed to kill them. By receiving a gift,

they really did not die, for this was reciprocity and it showed them that they were loved and were willing to give something back in order to live. The Anishinaabe understand that life is a cycle and without reciprocity and love, the cycle will come to an end.

Makadebinesikwe Tessa M. Reed provided the text for the print *Underwater Panther*. The text is from Michael Angel's book, *Preserving the Sacred: Historical Perspectives on the Ojibwa Midewiwin*⁷. This quote is about giving respect and honour to the many different water creatures and remembering the importance of balance. The water creatures are deeply connected to the water and are not wholly good nor are they wholly bad as in historical depictions, but instead are both – they can be bad as in rising up in the storms, as well as providing knowledge of water medicines. The water is in balance with the “thunderers” and it is this balance and respect we need to remember. Tessa writes that, *this is why it is important to offer asemaa (tobacco) to the Animikiig before a storm and also to Mishibizhii and Missipkinepi before entering the water. I do it out of respect and as a means of protection.*”

Vanessa Dion Fletcher's work, *Writing Landscape* is about mapping space and time. I felt strongly that her work completed the circle for this project – the youngest in the exhibition following tracks to make her own landscape while leaving tracks for the next generation. For *Writing Landscape* she developed a technique of marking copper plates by wearing them on her feet and walking to explore the significance of the body, memory and geography. She walked in three different places that had significance from her history and her present life – Toronto, Ontario; Thamesville, Ontario; and Pangnirtung, Nunavut. Landscape is more than a static geographic place – for Vanessa it is inside us and it is about movement as she makes marks through places of her past and present. These scratches, marks, and scuffs are marked on the surface of the plates from the weight of her body moving across the land. When she inks the plate and runs them through the press, the plate shifts and changes as it presses down on the delicate scratches, documenting the movement of the landscapes that are significant to her.

SONGS

It is an early June morning and we are sitting in an old carriage house on a farm just south of Peterborough. Sound recording equipment is set up in the living room. I am here with Diveena Marcus and while we wait I think about how the idea to include a song in the exhibition began. It was early in the spring when we were collecting red willow and I thought it might be interesting to include some in the exhibition space. When Diveena and I met later to discuss this idea at the Gallery she turned towards the window looking down on zaagigaans and said she felt we should be singing to the water and telling it how much we care for it.

Not too long after a beautiful water song was shared by an Elder when we began to plant one of our gardens. I begin to think about the possibility of Diveena and the Elder singing together and perhaps I could record it for the exhibition. Some time after, a group of us are sitting in a semi-circle outside on a sunny warm afternoon on the grounds behind the Art Gallery of Peterborough. We are on the slope, facing the water and Liz and Elder Shirley Williams begin singing. The group follows, singing a *nibi ngamwin* (water song) with them. We are telling the water how much we care for it. Now, coming back to the carriage house, Liz has arrived, she warms up with Diveena, and they sing together - a beautiful *nibi ngamwin* is being recorded for the exhibition.

The second song comes in a different way. I have heard that Leanne Betasamosake Simpson is in Banff working on a new recording so I send her an email. She writes back telling me that the recording is a spoken word/poetry piece about salmon called *Salmon War Cry* or *Maajaamegos Nidizhinaakaz ...My name is Salmon (literally the trout that leaves)*. She says she is imagining the lift locks are gone and the salmon have been restored to Chi'Niibish (Lake Ontario) and that she is the first salmon making the journey through the Trent River, Rice Lake, Otonabee River, to Kachewanooka, Clear and Stoney Lakes. She says that it will be set to Cree cellist, Cris Derksen's *War Cry Movement II*⁸. Leanne sends me a copy of the recording. I wait and after the water walk I decide that it is the right time to listen to the song. At the end of the water walk when we were walking by yeshmoonwin on the Curve Lake reserve where my great-grandmother is buried I felt she was letting me know that we are keeping our hopes and visions alive with this walk. She knows that some of us are still walking with the spirits and still listen to the land and the sky. Leanne's song connects me to those feelings. It speaks of our memories, our story, our struggle for freedom, our healing, our hope.

**I HEARD YOUR SONGS
AND PRAYERS OF LOVE**

THEY COME FROM THE

HEART OF HEALING

AND THEY ARE HEARD

THROUGHOUT THE

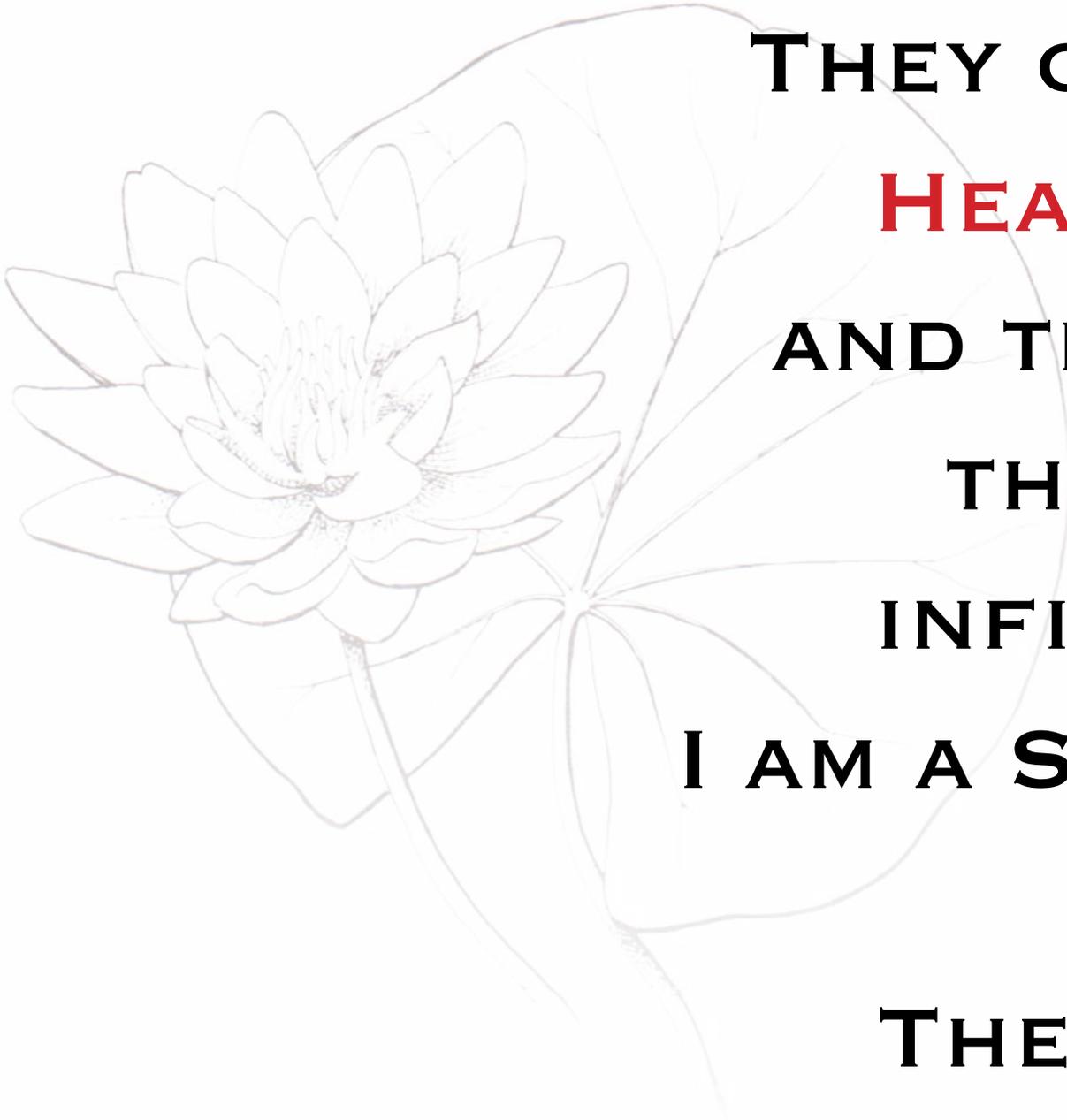
INFINITE UNIVERSE

I AM A STAR AND I AM A

GIFT FOR YOU

THE WATER OF THE

EARTH WHERE I CAN



OPENINGS

It is the evening of the opening for *jiigbiig: at the edge where the water and land meet* and the site-specific performance *gaabinjigabaa'aang* (where we came ashore).⁹ It is also the opening for the fifth Annual Ode' min Giizis Indigenous Interdisciplinary Arts Festival and it is a very warm evening for the end of June. There are around two hundred people gathered on the grounds behind the Art Gallery of Peterborough in the *ayaandagon* garden sitting in a semi-circle, looking over the water. There is fish cooking on the barbeque behind us and homemade bannock and lots of fresh fruit juices for everyone.

The evening begins with Vanessa Dion Fletcher walking along the edge of the water. She has copper plates attached to her feet. She is writing the landscape as she walks along it, the copper plates being scrapped and scuffed, later to be inked and printed as a record of her journey. A part of the Creation Story is being performed. Spirit Woman, performed by Rulan Tangen, comes across the lake in a canoe paddled by two other dancers, Sandra Lamouche and Waawaate Fobister. They land on the shore and step across the edge - and then they come up the slope to the front of the audience. As they came ashore, the Aboriginal women's a cappella group, Unity

Singers perform *Ghost Dancer* and Leanne Betasamosake Simpson performs *Maajaamegos Nidizhinaakaz ...My name is Salmon*.

During the performance the landscape became a place for the unity of people, the environment, the past and the present. Part of the creation story is performed and like our ancestors the community gathers, celebrating and sharing stories on this old portage site. The water, the trees and the wind have been here for a long time.. The songs are played, echoing throughout the art gallery. Nibi ngamin, the water song, tells the water how much we care for it and how much we love it. The Salmon War Song imagines what it would be like to be free, to move as we need to through our natural lands.

As the past and the present are brought together there is a heightened awareness of the site amongst all present. Writing about the performance, Rulan Tangen reflects: "the trees and wind taught us the dances, and indeed the most powerful compliment from audience members was hearing how the dance made them see the land and water and trees and wind more vividly than they had ever felt before."



CONNECTIONS

We have always celebrated the natural cycles and given thanks to all that help us to sustain life during our time on this beautiful land. At the Peterborough petroglyphs and mazinaw rocks, our ancestors gathered as they created images on the surface of the rocks. At Mnjikaning, those who gathered were fed fish from the fish weirs. *Jiigbiig* and *gaabinjigabaa'aang* bring the past and the contemporary together by working with traditional stories and presenting them in a contemporary format. The exhibition and performance emphasizes the importance of clean water and the different relationships that water has with life: movement, respect, caring, freedom, beauty, the land, the sky, the trees and the wind. Rather than a technological way of being in this world, the works celebrate the importance and responsibility of caring--caring for the water, caring for the animals and caring for each other.

¹ Michi Saagiig is the name for Mississauga Anishinaabeg people and means lives at the mouth of rivers

² From Assembly of First Nations *Bulletin*, May, 27, 2010, in response to the United Nations General Assembly Resolution declaring clean water and sanitation to be a human right.

³ Began by Elder Josephine Mandomin in 2003 with a walk around Lake Superior. She carried in a copper pail around the lake's circumference. In subsequent years the water walkers have walked around all the Great Lakes and other smaller lakes within the region. The water walks are held in the spring, the goal being to raise awareness of the pollution in the Great Lakes.

⁴ From, Oil Sands Development Contributes Elements Toxic at Low Levels to the Athabasca River and its Tributaries. *Proceedings of the National Academy of Sciences of the United States of America*, Erin N. Kelly, David W. Schindler, Peter V. Hodson, Jeffrey W. Short, Roseanna Radmanovich and Charlene C. Nielson, March, 2010

⁵ Thomas King, *The Truth About Stories: A Native Narrative*, House of Anansi Press, 2003, p. 29

⁶ Reprinted in Thomas W. Overholt and J. Baird Callicott with Ojibwa texts by William Jones, *Clothed-in-Fur and Other Tales: An Introduction to an Ojibwa World View*, University Press of America, 1982, p. 74

[7] Michael Angel, *Preserving the Sacred: Historical Perspectives on the Ojibwa Midewiwin*, University of Manitoba Press, 2002, p. 21 - 23

[8] Cris Derkson, War Cry Movement II, from Album *The Cusp*, released in August 2010

[9] The performance is led by program director Rulan Tangen and organized by the Indigenous Performance Initiative's artistic producer Marrie Mumford. *Gaabinjigabaa'aang ... where we came ashore* connects the performance to the site by referencing an *anishinaabe* creation story that follows the flood at the end of the first world. Rulan Tangen created this new work in collaboration with guest artists, Jerry Longboat, Norma Araiza, also choreographers and performers.



WATER, ENERGY,
AND CLIMATE
DEPENDENCY,
AND THE
WATER-ENERGY-CLIMATE
TRILEmma

LIST OF WORKS

1. Untitled, 2008 (Gorilla Balloons)
Ink and gouache on Lokta paper, 60 (H) x 48 (W) inches
Courtesy of Katharine Mulherin Contemporary Art Projects
2. Dual Citizen, 2009
Ink on paper, 22 x 30 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
3. Secondary Growth, 2009
Ink on paper, 22 x 30 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
4. Gastronomy, 2009
Ink on Paper, 22 x 30 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
5. Untitled, 2009
Ink on paper, 22 x 30 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
6. Navigator, 2009
Ink on paper, 30 x 22 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
7. Silent Predator, 2009
Casein on panel, 24 x 36 inches
Courtesy of Katharine Mulherin Contemporary Art Projects
8. Untitled excerpts, 2005 - 2007 (from: Purgastoria and Eldorado)
36 ink and gouache on paper, 21 x 25 inches each (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
9. Compulsion, 2009
Ink on paper, 25 x 31 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
10. Untitled, 2009
Ink on paper, 25 x 31 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
11. Little God, 2009
Ink on paper, 25 x 31 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
12. Pet, 1994
Oil on canvas, 11 x 6 feet
Courtesy of the artist
13. Organizing Principle, 2008
Ink and gouache on paper, 38 x 50 inches
Courtesy of Katharine Mulherin Contemporary Art Projects
14. Minor Threat, 2008
Ink and gouache on paper, 38 x 50 inches
Courtesy of Katharine Mulherin Contemporary Art Projects
15. Untitled, 2008
Ink on paper, 51.75 x 84 inches
Courtesy of Katharine Mulherin Contemporary Art Projects
16. Untitled, 2005
Ink and gouache on paper, 31 x 37 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
17. Untitled, 2007
Ink and gouache on paper, 25 x 37 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
17. Untitled, 2007
Ink and gouache on paper, 25 x 37 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
18. Untitled, 2005 (from Purgastoria)
Ink and gouache on paper, 25 x 21 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
19. Untitled, 2005 (from Purgastoria)
Ink and gouache on paper, 25 x 21 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
20. Untitled, 2005 (from Purgastoria)
Ink and gouache on paper, 25 x 21 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
21. Untitled, 2005 (from Purgastoria)
Ink and gouache on paper, 25 x 21 inches (frame size)
Courtesy of Katharine Mulherin Contemporary Art Projects
22. Signs of Infinity, 1994
Oil on canvas, 5 x 8 feet
Courtesy of Janette Platana & Bill Sheppard Collection
23. Treasure Trail, 2007
Ink and gouache on Lokta paper, 58 x 116 inches
Courtesy of Katharine Mulherin Contemporary Art Projects
24. Bat, 2009 (from Blunderhood)
Casein on panel, 12 x 12 inches
Courtesy of Katharine Mulherin Contemporary Art Projects
25. Elevated in the Eyes of the Beholder, 2009 (from Blunderhood)
Casein on panel, 12 x 12 inches
Courtesy of Katharine Mulherin Contemporary Art Projects
26. Princess, 2009 (from Blunderhood)
Casein on panel, 12 x 12 inches
Courtesy of Katharine Mulherin Contemporary Art Projects
27. Nightfall, 2007
Oil on panel, 20 x 16 inches
Courtesy of Katharine Mulherin Contemporary Art Projects

QUICK TO SEE THIS AS A FORM OF **DUALISM**²⁷
SITUATION IS NOT QUITE SO SIMPLE. FOR
THERE WAS, FOR SOME TIME, NO DIRECT
TO THE **CHRISTIAN** DICHOTOMY BETWEEN
SATAN. WHILE THE THUNDERERS WERE
CONSIDERED TO BE GOOD, AND THE UNDERWATER
PANTHERS WERE GENERALLY CONSIDERED
THIS WAS NOT ALWAYS THE CASE. THE THUNDERERS
COULD, AND OFTEN DID, EXHIBIT THEIR DARK
TENDENCIES, WHILE THE UNDERWATER
PROVIDED **KNOWLEDGE** OF MEDICINAL
THEREBY FUNCTIONED AS THE EARLIEST
OF THE MIDEWIWIN SOCIETY. IN THE AMERICAN
COSMOLOGY, THE THUNDERERS AND THE UNDERWATER
PANTHERS REPRESENTED THE TWO SIDES

BIOGRAPHIES

Shirley Ida Williams

is member of Wikwemikong Unceded Indian Reserve, Manitoulin Island. She has been teaching language and culture at Trent University for 18 years and still has continued teaching on part time basis after her retirement. She is an elder in the PhD Program at Trent and also in the Indigenous Department. She has taught courses on Ojibway/Odawa from Introduction, Intermediate and a 4th year course including Identity, Land and Environment, Understanding Residential School and Immersion. Shirley has taught for 18 summers at Lakehead University for the Native Language Instructors Program on Orthography, Methods including Child Development and Ojibway Literature. She has translated stories for acclaimed child author Robert Munsch, comic strip author Chad Solomon, Loon Story Scholastic Education Centre, Self-Government documents for Curve Lake First Nation, Union of Ontario Indians on the Declaration for Human Rights, Law Commission of Canada on residential school abuse and Toronto Zoo for endangered species of Ontario. She is a self publisher and has published Hockey CD Rom called *Zhooshkwaadekamogad* 2003, *Gdi-nweninaa*, *Our Sound, Our Voice* 2002, *Introduction to Ojibway and Odawa*, 2004, *Aandeg Two* 2008 Ojibway Crossword Puzzles.

Marrie Mumford

(Métis-Chippewa/Cree) is currently the Canada Research Chair in Aboriginal Arts and Literature at Trent University, Peterborough Ontario, as well as the artistic producer of Indigenous Performance Initiatives and the artistic director of NOZHEM: First Peoples Performance Space, the first theatre in Canada dedicated to Indigenous performance praxis at an educational institution. She was the first artistic director of the Aboriginal Arts Program at the Banff Centre (1995 to 2003).

Her career has spanned over 30 years in professional theatre in Canada and the United States. Marrie has been recognized for her wide-ranging knowledge of Indigenous arts concerns through invitations to sit on such bodies as the Aboriginal Arts Advisory Committee for the Department of Canadian Heritage, the Second Aboriginal Advisory Committee for the Canada Council for the Arts and the Canadian Aboriginal Music Awards Advisory Committee. In 1996, she was honoured with the first James Buller Award for the Advancement of Aboriginal Theatre by the Centre for Indigenous Theatre.

Liz Osawamick

is from Wikwemikong Unceded Reserve located on Manitoulin Island and has been involved in many cultural and arts in the Peterborough area for many years. She currently resides with her family in Hastings, Ontario. She teaches Ojibwe Language for the Kawartha Pine Ridge District School Board and in the Indigenous Studies Department at Trent University. She is a current board member for Anishnaabemowin-Teg Inc. and facilitates various language Immersion programs and cultural teachings within First Nation communities.

Rulan Tangen

Rulan Tangen is an internationally renowned dance artist and choreographer from Santa Fe New Mexico, and the Founding Artistic Director and Choreographer of DANCING EARTH, an award winning Indigenous contemporary dance ensemble. Her dance credits include work with ballet and modern dance companies in New York (Michael Mao Dance and Peridance), Vancouver (Karen Jamieson Dance), Santa Fe (Moving People, Dancing One Soul) and California (Marin Ballet), and appearances with the One Railroad Circus, as well as extensive yoga training and pow wow trail experiences as a Northern Plains traditional women's dancer. She was the assistant to the directors of BONES: Aboriginal Dance Opera. As a performer, she has been featured in lead roles with most of the major Native American productions including Raoul Trujillo's TRIBE, Santee Smith's Kaha:wi, Daystar's No Home but the Heart, and Minigooweziwin, produced by the Aboriginal Arts Program at the Banff Centre. Her choreography has been commissioned by venues including the Heard Museum, Santa Fe Art Institute, Society for Dance Historians, Hemispheric Institute of Performance and Politics, Teatro Nunes in Brasil, Centro Cultural de Recoleta Argentino, Aqua Caliente Cultural Museum, the Native Roots and Rhythms Festival, the Santa Fe Dance Festival, Idyllwild Arts Program, Kaha:wi's Living Rituals World Indigenous Dance Festival at York University, Toronto Harbourfront's Roots Remix Festival, and the Earth in Motion's International Aboriginal Choreographers Workshop in Toronto.

Leanne Betasamosake Simpson

is a writer, activist, and scholar of Michi Saagiik Nishnaabeg ancestry, a band member of Alderville First Nation. She is an oral story-teller and language-learner and a member of O’Kaadenigan Wiingashk artist collective. She has performed at the last two Ode’min Giizis festivals in addition to Nishnaabemowin Saswaansing’s Solstice Storytelling event. She holds a Ph.D. from the University of Manitoba, is an Adjunct Professor in Indigenous Studies at Trent University and an instructor at the Centre for World Indigenous Knowledge, Athabasca University. She has lectured at Ryerson, and the Universities of Victoria, Manitoba, and Winnipeg. Leanne has worked with Indigenous communities and organizations across Canada and internationally over the past 15 years on environmental, governance and political issues. She has published three edited volumes including *Lighting the Eighth Fire: The Liberation, Resurgence and Protection of Indigenous Nations* (2008, Arbeiter Ring), and *This is An Honour Song: Twenty Years Since the Barricades* (with Kiera Ladner, 2010, Arbeiter Ring). Leanne has published over thirty scholarly articles and raised over one million dollars for community-based research projects. She has written fiction and non-fiction pieces for *Now Magazine*, *Spirit Magazine*, the *Globe and Mail*, *Anishinabek News*, the *Link*, and *Canadian Art Magazine*. Her third book, *Dancing on Our Turtle’s Back: Stories of Nishnaabeg Re-Creation, Resurgence and New Emergence* was published in May 2011 based on Nishnaabeg theory and philosophy.

Makadebinesikwe Tessa M Reed

is Anishinaabe, Binesi dodem (Thunder clan), member of the Bawating Chippewa and raised in her ancestors’ homeland next to Onamaniitigweyaaziibiing (The crooked river place of flowing red ochre) and an Odawa descendent from Waganakising (The place of the crooked tree).

Diveena Marcus:

Tom Butter has been exhibiting sculpture, drawings and prints in NYC and internationally since 1980. His work is included in several museum collections in the United States, and has been reviewed in many art publications. Recipient of 3 NEA Grants and 2 New York Foundation for the Arts Grants, Butter has taught in many east coast fine art programs, including those at RISD, Tyler, Yale University, Harvard, University of the Arts, School of the Museum of Fine Arts, MICA. A member of the faculty at Parsons the New School for Design in the Fine Arts Department since 1986, he was recently Director of the MFA Program '06-'07. Currently adjunct faculty at Parsons and Brooklyn College (CUNY), staff writer *Whitehot Magazine*, website:www.tombutter.com

Christine Sy:

Tom Butter has been exhibiting sculpture, drawings and prints in NYC and internationally since 1980. His work is included in several museum collections in the United States, and has been reviewed in many art publications. Recipient of 3 NEA Grants and 2 New York Foundation for the Arts Grants, Butter has taught in many east coast fine art programs, including those at RISD, Tyler, Yale University, Harvard, University of the Arts, School of

Vanessa Dion Fletcher

Vanessa Dion Fletcher is an emerging artist working in Toronto. She graduated from York University with a Bachelor of Fine Arts and a Certificate in Indigenous Studies. Dion Fletcher is a multidisciplinary artist who often focuses on printmaking and performance. In her most recent work she explores themes of communication, Identity and the Body. Her explorations into concepts of language and identity have led to the notion of the “failure to communicate”. Being a unilingual English speaker with Potawatomi and Lenape ancestry has caused her to consider ideas of fluency and understanding. Having no direct access to her ancestral Aboriginal language has caused her to explore the notion of communication without words. How does one’s identity affect how they speak, listen and are heard? Why does communication fail and what are the consequences when it does? These are questions that she has explored. Dion Fletcher has participated in several residency programs including Don Blanch 2010 in Shelburne Ontario and *Towards Language* at the Banff Centre Alberta. In addition to her own art Vanessa works with the T.D.S.B Aboriginal Artist collective on community arts projects and curated the exhibition *Ancestral Teachings: Contemporary Perspectives*.

“TO SEE, TO LOOK, TO APPRECIATE THE BEAUTY OF THINGS IS A PRAYER,” HE SAID. THEN I FELT GOOD.

I FELT GLADNESS. I FELT JOY. I FELT GOOD. I FELT WHOLE.

BEAUTY! LIFE SO PRECIOUS IT'S A GIFT FROM THE MASTER, I THOUGHT.

“IN THE MORNING ALWAYS FACE THE SUN, FOR THE SUN GIVES HEAT AND LIGHT. BE SURE TO SAY ALWAYS ‘THANK YOU!’”

MY FATHER USED TO SAY, “USE EVERYTHING YOU HAVE AND ALWAYS GIVE THANKS FOR WHAT YOU SEE, FOR SOME DAY YOU MAY NOT SEE.”

“WHEN NIGHT COMES WAIT FOR THE MOON. SHE PROVIDES NIGHT LIGHT FOR US TO SEE SO WE WON'T GET LOST.”

“SHIR-O-LEE, MY DAUGHTER, LET US STOP TO FISH FOR WE ARE NEAR THE ROCKS.” “LOOK INTO THE WATER UNTIL YOU SEE THREE LARGE ROCKS FOR THAT'S OUR FISHING MARK.”

“SHH – HEAR THE ROCKS SPEAK FOR THEY HAVE A SPIRIT, TOO. WHENEVER YOU ARE IN TROUBLE SPEAK TO A ROCK FOR YOU HAVE A SPECIAL STONE, TOO.”

“THE STONE WE HAVE IS THE FOUNDATION OF US. WE HAVE TO HAVE A STONE TO STAND ON FOR WHEN WE'RE WEAK.”

“LIFE IS LIKE SHARP ROCKS FULL OF MOUNTAINS TO CLIMB. SO CLIMB HARD, MY DAUGHTER, AND YOU WILL BE STRONG.”



ANIMIKIIG MISHIBIZHII KO'DAABII'
AAJIWON PEOPLE NIBINIBINIBINIB
INIBI ZIISAABAANKWAD NIBI, AANIK
OBIJIGANAG KINA GCHI ANISHINA
ABEG-OGAMING NIBI GII ZHA GE GO
GII MIIGWETCH A WE NE ME GO GII
ZHA WE NE ME GO **JIIGBIIG: AT THE
EDGE WHERE THE WATER AND LAND
MEET** ANIMIKIIG MISHIBIZHII KO'DA
ABII'AAJIWON PEOPLE NIBINIBINIB
INIBINIBI ZIISAABAANKWAD NIBI, AA
NIKOBIJIGANAG KINA GCHI ANISHI-
OGAMING NIBI GII ZHA GE
IIGWETCH A WE NE ME GO
ME NE ME GO ANIMIKIIG M