

A R T GALLERY

O F G R E A T E R V I C T O R I A

HONOURING

Teacher Resource Guide / Fall 2022



Welcome to the Art Gallery of Greater Victoria’s Honouring Teacher Resource Guide featuring three inspiring contemporary Indigenous artists and their work. The artworks you’re about to encounter were created to honour culture, self and other, and community. They are meant to inspire us to take action on important issues in our lives, and maybe even to become more involved in our communities!

Why did we create this guide? We want to make sure the interesting, dynamic artists being exhibited at the AGGV can be enjoyed far beyond the gallery’s walls! Creating this free guide is a way to share this powerful artwork with learners near and far and to provide engaging hands-on making activities. We hope these artworks and activities resonate with you and spark new learning, deep curiosity—and interest in community organizing happening all around us!

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LOOK. LEARN. CONNECT.

- + Look at the artwork of three contemporary Indigenous artists, and explore it further with free lesson plans for school-age learners
- + Learn about dynamic contemporary artists making work right now
- + Make connections with the work and themes

USING THE GUIDE: THE BASICS

- + Print out the guide for yourself or view it on your device.
- + Read through the guide carefully—or pick a section that excites you most!
- + For those of you in schools, when you are ready to engage with the guide as a class, project the images of the artworks and explore them together as a group. Use the inquiry questions and activities provided to guide the discussion. (Of course, you can also print it out, but we suggest saving paper whenever possible.) 😊

We honour that everyone is at their own stage of the learning journey—if it's helpful to follow the steps we've suggested for making activities, great! If you'd like to use the artists' work as a point of inspiration and branch out on your own, wonderful! We respectfully ask that you credit the artists and their artwork if you use them in your own presentations or as the basis for your creation.

MAIN GOALS

- + To share the exciting work of three artists who honour their Indigenous culture, resistance, beauty, and history through their artwork.
- + To invite learners (you!) to explore a wide variety of approaches to art making.
- + To inspire curiosity and experimentation! And to connect learning with the wider community.

The AGGV is honoured to exhibit and house artwork by inspiring Indigenous artists from across Canada and around the world. This guide has been created with deep respect for these artists and their work.

This guide is also designed to complement the latest BC Curriculum in order to support teachers and their work with learners in classrooms across this province. Examples of skills that students practise in the activities are observation, interpretation, and inter-cultural sensitivity, as well as critical and creative thinking. The guide uses an inquiry-based, interdisciplinary approach. Our hope is that this offering contributes to schools being truly nourishing places for learning for all, and spaces that embody the Four Rs—**Respect, Relevance, Reciprocity, and Responsibility.**¹

¹ Verna J. Kirkness and Ray Barnhardt. "First Nations and Higher Education: The Four R's—Respect, Relevance, Reciprocity, Responsibility," in *Knowledge Across Cultures: A Contribution to Dialogue Among Civilizations*, ed. R. Hayoe and J. Pan (Hong Kong: Comparative Education Research Centre, University of Hong Kong, 2001). Available online at <https://www.afn.ca/uploads/files/education2/the4rs.pdf>

**We would love to hear your reflections
on what you've learned and created!**

@artgalleryvic / schoolprograms@aggv.ca

RESOURCES

We want to ensure you feel supported as you work through this guide. In each section we've shared artist websites and relevant links. Learning more about Indigenous perspectives and issues of social justice in Canada, specifically those impacting Indigenous communities, is a complex and important journey. The learning team at the AGGV is committed to this ongoing work, as these issues and our knowledge are constantly changing and evolving. Please feel free to contact us to share and discuss resources: schoolprograms@aggv.ca. Let's keep the conversation going! 😊

Underlined words in this guide are defined in the Vocabulary section. This youth-friendly version of the **United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)** could be helpful in your learning journey:

https://un-declaration.narf.org/wp-content/uploads/un-adolescents-guide2013.pdf?fbclid=IwAR0mW0tZPI0fSO1MwC1zXS-MxLTSgnxbE5IBRP_uXEBGKFgb5-5KWxEztFw

The Art Gallery of Greater Victoria is located on the traditional territories of the Lekwungen peoples, today known as the Esquimalt and Songhees Nations. We are truly grateful for the opportunity to live and learn—and make art!—on these lands and along these waters.

Look.



Dana Claxton

Hunkpapa Lakota, b. 1959

Headdress—Connie (2019)

LED firebox with transmounted chromogenic transparency

Dimensions: 60 x 40 inches

Courtesy of the artist



Dana Claxton

Hunkpapa Lakota, b. 1959

Headdress—Dana (2019)

LED firebox with transmounted chromogenic transparency

Dimensions: 60 x 40 inches

Courtesy of the artist



Dana Claxton

Hunkpapa Lakota, b. 1959

Headdress—Dee (2019)

LED firebox with transmounted chromogenic transparency

Dimensions: 60 x 40 inches

Courtesy of the artist



Dana Claxton

Hunkpapa Lakota, b. 1959

Left to right:

Headdress—Dana; Dee; Connie (2019)

LED fireboxes with transmounted

chromogenic transparencies

Dimensions: 60 x 40 inches

Courtesy of the artist

LEARN.

Dana Claxton created the series of photographs entitled *Headdress* to reflect the theme of Indigenous cultural abundance. Each image features a person adorned in their personal collections of beadwork. Look closely at the image: can you see the vibrant, detailed beadwork covering each person? Can you imagine how much work went into making each piece of beadwork by hand, or how heavy it must be to wear them all at once? The name of the person in the image is included in the title: Dana, Dee, and Connie, from left to right. Connie, on the right, "matriarch of beadwork," wears pieces she made herself, where the other two wear pieces from the same inter-tribal collection made by beaders from the four directions. In these portraits, the beadworks cover the entire face and torso of each figure. Becoming more than objects, the beadworks are cultural belongings, and these womxn are cultural carriers.

The far left image is a self-portrait of the artist. At first it might be hard to tell that these are images of people, or portraits, since we can't see their faces or individual characteristics. What do you think the artist is trying to convey by making portraits in this way?

Biography: Dana Claxton works in film, video, photography, and performance art. When she makes her art, she likes to look at themes like Indigenous beauty, the body, the socio-political, and the spiritual. Her work has been shown and collected by public and private institutions both nationally and internationally. In 2020 she received the Governor General's Award for Visual and Media Arts and the Scotiabank Photography Award. Her new series of work premiered at the inaugural edition of the Toronto Biennial of Art, Toronto, ON. She is head of the Department of Art History, Visual Art and Theory at the University of British Columbia and is also a professor in the department. She is a member of Wood Mountain Lakota First Nations located in SW Saskatchewan and she resides in Vancouver, BC.

<https://www.danaclaxton.com/artwork/headdress>

CONNECT.

MAKING CLAY BEADS

Inquiry Questions

When you look closely at these photographs by Dana Claxton, what do you see? How do you think it would feel to run your hands along allllllllll of those colourful beads? Does this make you curious to learn more about these people? Do you wonder how it would feel to be covered in this way and photographed?

We love to make and to look at beading... your friends or family members might have jewellery like beaded earrings or bracelets, or you may have noticed beading added onto fancy clothing. Perhaps you've seen intricate beaded artworks in galleries and museums. In the past, these weren't considered valuable artworks by the art world, but this is changing. The AGGV recognizes the beauty and value of beading, and we are interested in learning about ancestral skills and important cultural practices. Beading practices can be found in many cultures around the world, including many Indigenous communities across Canada. This activity invites you to create your own beads out of clay that you can paint with your own designs and use, or gift, in all kinds of ways.

What you'll need:

- Work surface
- Clay (natural clay or paper clay are good alternatives to polymer)
- Skewers or toothpicks
- Paint
- Paintbrushes

We recommend using a natural, non-PVC clay for this. Polymer clay is popular but is a plastic product that's tricky to recycle. When you use actual clay, it can go back to the earth when you're done with it. The AGGV Learning team likes to explore art projects that care for and respect the lands and waters. 😊

MAKING THE BEADS

Estimated time: What would be a sufficient amount of time for YOU to explore these ideas and materials? We hope there's wonder and joy in the process, and you follow your muse along the way.

Suggestion: Approximately one hour including set-up and creating the beads. One or two days for drying, painting, and stringing the beads.

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1. **Protect your work surface.** Clay can leave interesting marks/stains wherever you're working with it. This can look cool and interesting, but it is also difficult to clean off some types of surfaces. Consider using a baking tray or newspaper, or an upcycled T-shirt, etc., to work on that will protect your working area.
 2. **Cut off however much clay you need and wrap the rest of the clay back up.** This will help ensure the rest of the clay doesn't dry out.
 3. **Cut the clay into cubes or roll it into a long cylinder or roll it into small balls (like when you make cookies).** The size and shape of the beads you create is totally up to you! Experiment with various ways of doing this and see what happens. Is it important that the beads be the same shape and size or can they be different? For your first try you could make the clay cubes the size of a ripe cherry. Larger beads may take a long time to dry.

Idea: If your clay is hard to work with, dip your fingers in just a little bit of water and smooth them over the clay. This will help soften it.

4. **Poke holes in the beads with a wooden skewer or a toothpick.** If you're going to string them on a thick piece of yarn, cord, etc., make sure the hole is big enough.

Idea: If you made disc-shaped beads, poke the hole through the narrow edge part. This way, when you string the beads, they will look like circles.

5. **Paint the beads.** You could use acrylic paint. Or perhaps there's someone in your community who knows how to create paint with natural pigments! Did you know you can paint with things like mushrooms, berries, cabbage, and beets?

Idea: To help your painting process, put the beads back onto the skewer, balancing it between two level objects. Then you can paint the beads from all sides. You can paint the beads a solid color first, let the paint dry, then add your designs—or paint your designs and leave the background clay coloured. Will you create swirls? Dots? Stripes?

Reflection Questions

Now that you've created these unique, handmade beads, will you make a necklace and gift it to a friend as a way to *honour* them? Will you create a game with the beads, where they are the pieces that are rolled on a game board? Will you string them on a single string, tie them to a tree branch, admire them as they sway in the wind . . . and make a wish?

Look.



David Neel

Kwakiutl First Nation, b. 1960

Trial of Tears (1991)

Silkscreen serigraph, edition of 159

Dimensions: 29 x 22 inches

Gift of the artist/Collection of the AGGV

LEARN.

David Neel created the piece *Trial of Tears* in 1991 to tell a story. This true story begins in 1984 when activists from Gitxsan and Wet'suwet'en First Nations filed a claim for land title and the right to self-government of their traditional territories, hoping to protect their homelands from logging and to receive compensation for land lost to logging companies. A ruling was made in 1991 that dismissed most of these requests. The photograph in *Trial of Tears* is of Elder Mary Johnson hearing the court's decision. The artist has framed this photo with multiple symbolic images to provide creative context to this important piece of history. According to the artist, the trees of life to the left and right represent the land, and the copper shapes at the top and bottom are a traditional symbol of wealth. The whole coppers represent the abundance of the lands, while the broken ones reflect the dispute over land. The white ravens at each corner are tricksters representing the Canadian legal system that tricked the Gitxsan and Wet'suwet'en peoples out of their lands. The two First Nations communities rejected this ruling, and six years later the Supreme Court of Canada heard their appeal, ruled in their favour, and granted them the freedom to use and live on their ancestral land. Fast forward to today, Indigenous land defenders are now protesting the proposed pipeline that would run through this same land.

The image is a serigraph. This is another word for a screenprint, which is the same technique used to print images on clothing. Ellen Neel, the artist's grandmother, was the first to use the screenprinting technique for Northwest coast art. She was also the first woman (that we know of) to carve totem poles!

Biography: David Neel is a fifth-generation traditional artist from the Kwakiutl tribe who has worked for over 30 years as a carver, photographer, painter, printmaker, and jeweller. Working in so many different styles is relatively unusual for an artist, as is combining different techniques together in the same work of art. Neel not only uses many different types of material and techniques but also combines traditional methods with modern topics in his work. He descends from a family of Kwakiutl artists, including Dave Neel Sr., Ellen Neel, Mungo Martin, and Charlie James. He worked as a professional photographer in the United States before returning to Vancouver to apprentice as a carver with Wayne Alfred and Beau Dick. David's artwork is represented in major public collections; he has had solo exhibitions in a number of public venues, including the Smithsonian Institution and the Venice Biennale; and he has published three books on Native culture.

https://davidneelstudio.com/dns_single.php?ID=323

<http://www.wetsuweten.com/territory/>

CONNECT.

MAKING A FEELINGS VESSEL
AND/OR TEXTILE COLLAGE

The following are two different making activities inspired by Trial of Tears: a feelings vessel and a textile collage. We invite you to follow your inspiration and make one or both!

Inquiry Questions

When you have strong emotions, like sorrow or anger, where do you put them? Do you close your eyes and breathe? Dance or move your body? Hug family or friends? Make some art?

1. FEELINGS VESSEL

This making activity invites you to create a vessel to honour your strong feelings or emotions. David Neel created *Trial of Tears* to honour Elder Mary Johnson and to reflect on the sometimes overwhelming feelings that can arise when faced with injustice. By telling her story, he honours the legacy, which carries on to this day, of land protectors fighting to preserve old-growth trees and ecosystems. He also honours all the emotions that can occur with the work of resistance. How does learning this history and seeing this image make you feel?

In 1997, Canadian courts finally recognized the rights and titles Wet'suwet'en Chiefs hold over their ancestral lands. After years of advocacy for their land rights, activists like Mary Johnson saw positive outcomes for all their work.

The picture of Mary Johnson is powerful and full of emotion. You can tell how important the protection of land and Indigenous sovereignty were to her, and how devastating the court's decision was. Speaking up for what you know to be right and fair is an important and meaningful thing to do, but it can also be hard when others don't seem to care as much as you do.

It is important to care for ourselves as much as we care for issues in the world. Your feelings vessel can be a gentle reminder of this.

What you'll need:

- Pattern A (page 20)
- Pattern B (page 20)
Feel free to scale up these templates if you'd like a larger vessel!
- Scissors
- Sewing/attaching materials (yarn and a large darning needle will also work if sharp needles are a concern)
- Spare fabric, felt, notions, buttons, trim, ribbon, etc.

MAKING THE VESSEL

This vessel will hold space for all the strong emotions, positive and/or negative, that you feel for the topics you care about and advocate for. It can serve as a special holder to honour feelings, special possessions, and/or talismans. It will exist as a dynamic container that can gather new things and let go of the old.

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- 1. Attach Pattern A to Pattern B.** Lay piece A (with the slit cut with scissors) on top of B so that the edges line up.
 - 2. Sew the two pieces together.** Using a needle and thread (long enough to go around the perimeter of the shape twice), sew a running stitch that loops around the edge of the two pieces of fabric. See the diagram on page 20 for an example of the laced running stitch.
 - 3. Finish it off.** Once you have stitched the two pieces of fabric all the way around, fasten the thread with a knot and cut the excess.

FILLING THE VESSEL

In *Trial of Tears*, David Neel uses meaningful symbols to honour the emotions and the story behind the artwork. Fill your vessel with symbols that are meaningful to you.

1. **Make and/or gather** things to fill your vessel. One way to do this is to cut soft textile shapes or symbols to live in the vessel. If it feels best to “fill” your vessel with empty space to honour your feelings, you’re very welcome to do that.
2. **Cut textile shapes and symbols**, write a note, include an image . . . there are no rules!

PROMPTS TO FILL YOUR VESSEL

- › Think about the symbols in *Trial of Tears*: Trees of Life, white ravens, copper. What symbols tell the story you want to fill your vessel with? These could be from nature (for example, if you love the ocean, what symbolizes how you honour the ocean?).
- › A symbol doesn’t need to look like something. It can be an abstract shape or scrap that you connect with or find meaning in.
- › A symbol doesn’t need to be something other people recognize. It can have meaning that only you know.
- › Is there a meaningful word you want to include? This could connect with how you feel, your aspirations, the name of someone you admire, or your own name. It doesn’t have to be in your own words; it could be a meaningful quote or saying.

2. TEXTILE COLLAGE

Inquiry Question

Who are Elders or mentors you are inspired by? This could be someone in your family, your school, your community, or out in the world! This activity celebrates and honours the inspirations or Elders in your life, similar to how Mary Johnson is honoured by David Neel.

What you'll need:

- Felt/textile base (this can be a standard letter-size piece of felt or you can decide on a base that is a unique shape and size)
- Needle and thread
- Fabric scraps
- Buttons, notions, embroidery thread, plush stuffing, etc.

MAKING THE COLLAGE

1. **Reflect on David Neel's *Trial of Tears*.** On your own or in a group, begin your reflection with the context of the piece, the history of land pleas from Gitxsan and Wet'suwet'en land protectors, and the meaning of the symbols incorporated into the artwork's narrative. Reflect on meaningful Elders or role models you look up to, and choose symbols, patterns, or colours that resonate for you.
2. **Start with your base layer.** This can be any shape, size, material, or colour but should be a relatively sturdy material like felt.

3. **Begin to add layers of textile or material to the base.** You can use any method of hand-sewing, embroidery, beading, buttoning, or tying to add layers. We encourage you to think outside the box in terms of what material you use and how it is affixed to the base; it could become three dimensional, you can blend different textures, or elements can be collaged on, like notes on paper.
4. **Continue adding until you are happy with what you've made.** Optionally, the finished collages can be displayed in embroidery hoops.

You can adapt this activity to be a collaborative project for a group. Create a single base layer, and then group members can layer materials or add embellishments on top of each other's work.

Reflection Questions

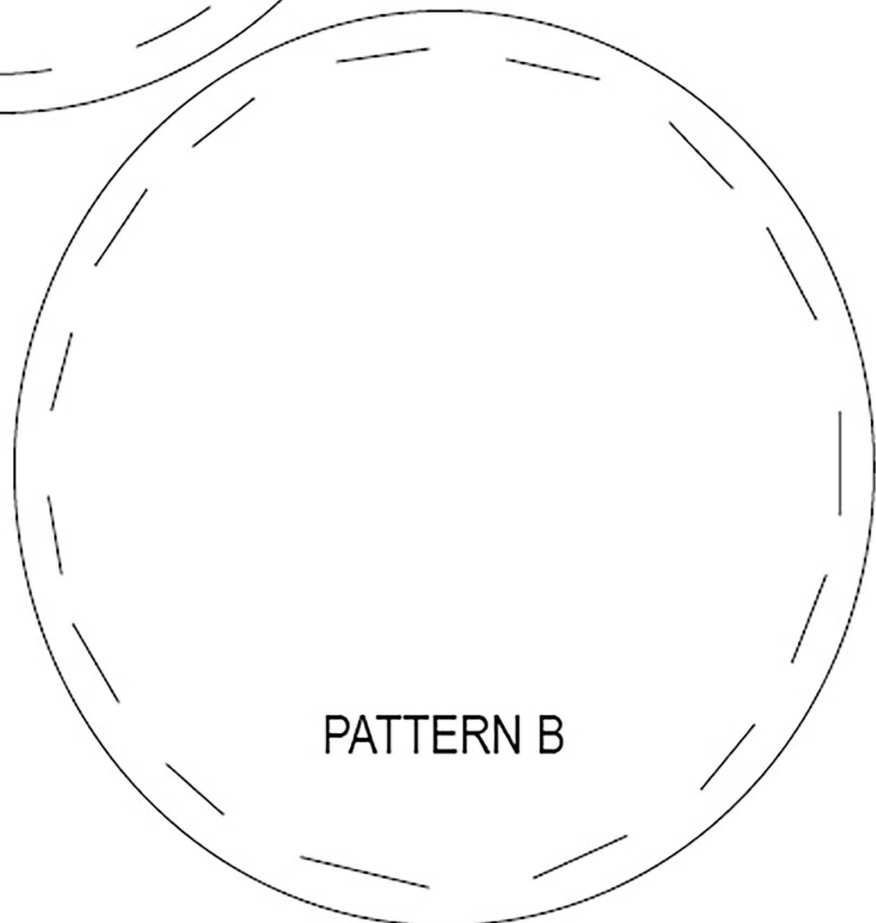
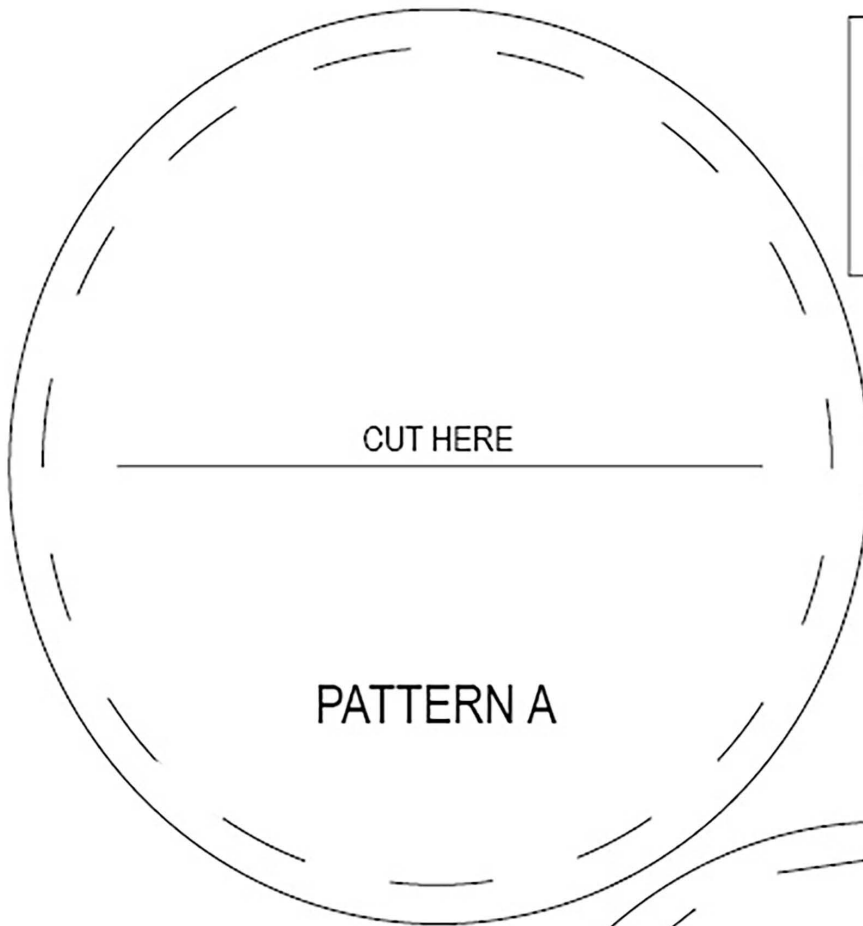
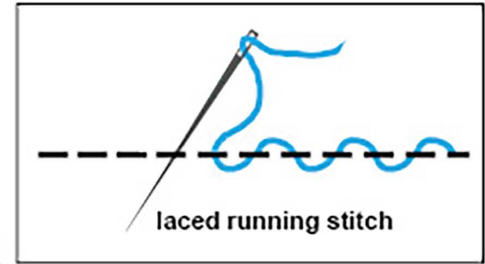
Vessel reflection

How does it feel to have a special place to store your feelings, thoughts, and special objects? Do you think Mary Johnson would have wanted to have one of these close by at the moment the photograph was taken?

Collage reflection

Were you surprised at how the piece evolved as you continued to add on to it? Did any material surprise you in the way it could be attached to your base?

What do you think the Elder or mentor you had in mind would think about the finished product?



Look.



NARP – Native Alliance for Red Power

Archived by Gerry Ambers

Series of paper newsletters produced in the 1960s and 1970s

Dimensions: 8.5 x 11 inches

Newsletter covers depicted here: top left (June/July 1969), and bottom (February/March 1970)

"All of you young people, please listen to me. It's up to you to change the way things are . . . Together we can become strong and powerful and fight for equality . . . it's up to us."

— Reader comment from the September/October 1968 newsletter

LEARN.

N.A.R.P. stands for Native Alliance for Red Power. The members of NARP were a group of Indigenous activists in Vancouver in 1967 who decided to create a publication to distribute information and knowledge across Turtle Island. The first issue appeared in 1968. These publications contained everything from news to poetry to comics to lists of book recommendations; they even had a section for letters that were sent in by people who read the newsletter, whether they were complimenting the publication or criticizing it!

Red Power was a Civil Rights movement in the 1960s and 70s that worked to raise awareness of, and protest against, discrimination that First Nations, Métis, and Inuit people continue to face.

RED POWER IS THE SPIRIT TO RESIST
RED POWER IS PRIDE IN WHAT WE ARE
RED POWER IS LOVE FOR OUR PEOPLE
RED POWER IS OUR COMING TOGETHER TO FIGHT FOR LIBERATION
RED POWER IS NOW!

From the February/March 1970 newsletter

The Indigenous Corporate Training website outlines helpful information about ongoing injustices faced by Indigenous people in Canada: <https://www.ictinc.ca/blog/8-key-issues-for-indigenous-peoples-in-canada>

Biography: Gerry Ambers is an Elder, artist, activist, and community member in Victoria, BC. She is 'Namgis from Alert Bay and has been active in Indigenous resistance on the West Coast since the 1960s. Gerry is the Elder in Residence at Open Space Arts and is part of their exhibition *Tide Lines*, beginning August 2022. For this exhibition, Gerry is hosting a group of Elder/activists active between 1967 and 1977 to document and showcase their political and artistic work from that era for current and future generations to learn from. She was also an important leader in the Art Gallery of Greater Victoria's 2021 Indigenous Intergenerational Exchange for the exhibition *Holding Ground*. She is a member of SELWÁN SKÁL (Elders' Voices) for the University of Victoria.

Gerry Ambers says: "I am happy to share the NARP newsletter with students. It gives the students an awareness of the climate of the 60s and 70s along with the Black Panther Party, the Vietnam War protests, the rise of Women's Liberation, and the Civil Rights movement. It was a dangerous and exciting time. I think it also shows that Indigenous people have been resisting actively for a very long time."

CONNECT.

MAKING A
NARP-INSPIRED ZINE**What is a zine?**

Zines are mini books, often made out of a single page of printer paper folded up to make an eight-page booklet, though they can also be made using other techniques like binding and pamphlets, and can be other sizes. They became a popular way of printing information because they weren't expensive or hard to produce when people didn't have the skills or money to print newspapers or books. Or when the information they contained was too controversial for commercial printers. Zines have been used to share political information on feminism, BIPOC civil rights, LGBTQ+ activism, and other social issues.

NARP used its publication as a way to connect and share information with Indigenous people, even those who lived far away, in a time where social media and the Internet didn't exist. Can you imagine back when newspapers and newsletters were the main way that people got news about the world around them? NARP used its publication to share members' experiences of issues that affected Indigenous people every day and to pass along resources to help people understand and take action.

What you'll need:

- *Template or blank paper*
- *Basically, whatever will help you express your zine idea!*
- *Drawing and collage materials, etc.*

MAKING THE ZINE

To make a zine you only need one sheet of paper, drawing supplies, and a topic that you care a lot about. Activists or community organizers make zines about issues that are important to them and that they think more people should think about; they also use zines to connect with others who care about the same issues.

1. Look to page 25 for a diagram showing you how to fold the zine, page 26 for a printable zine template that you can scale up or down for different sizes of paper, and page 27 for a series of prompts to guide a socially conscious zine activity.

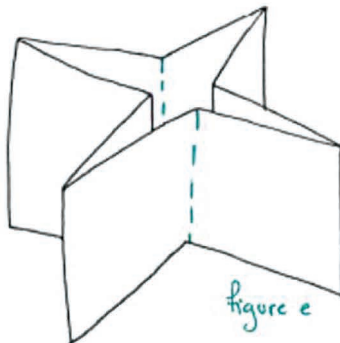
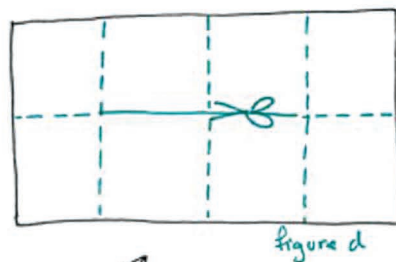
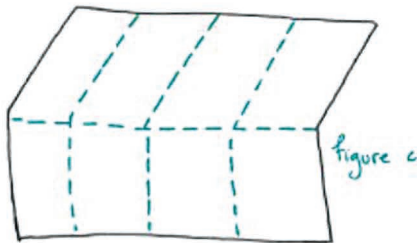
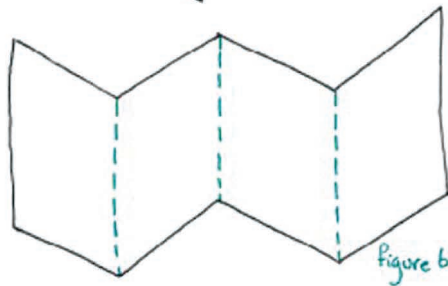
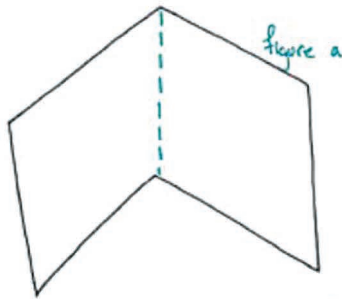
Note: A zine created with regular 8-1/2 x 11 paper will have relatively small pages. If you need more room for art or writing or . . . you can certainly choose larger paper, like 11 x 17 or even a huge piece of paper! Feel free to experiment.

2. When choosing a topic, there are no wrong answers! It could be something you learned in school, something you talk about with your friends or family, or something you know about from anywhere else. Some topics that might be engaging could be environmental issues (climate change, logging/old growth, wildlife conservation, etc.), social issues (race, gender, culture, class, housing), or organizations such as food banks, animal shelters, free libraries, anti-bullying campaigns, etc.

Reflection Questions

Where do you plan on leaving your zine/s? NARP often left its publications in locations where many Indigenous people would see them and be able to enjoy them. Where would be an effective location to get your message across? Now that you know how to fold a simple zine, do you have any other ideas that you want to put in a zine to raise awareness and spread the word?

Single Page Book Folding Instructions



1. This method works on any size or proportion but we recommend you begin with 11"x17" for a start or A4 if you want something smaller

2. Fold paper in half vertically
Fig A

3. Fold each half in half
Fig B

4. Unfold your paper and fold the whole page in half horizontally
Fig C

5. Cut the section indicated in Fig D. Make sure to not go past the middle

6. Fold horizontally again and press the new cut section apart to create the star in Fig E

7. Fold sections down flat into a book shape.

Trim any uneven edges.

to trim: unfold the entire sheet, trim + refold

Front Cover

Back Cover

Page 6

Page 5



Page 1

Page 2

Page 3

Page 4

NARP-inspired prompts to guide a socially conscious zine activity

This corresponds with the handy template on the previous page

FRONT COVER

- › Look at examples of NARP covers on page 21. Will you use a combination of image and words like they did? A solid colour? Feel free to hint at your zine content with your cover, or not! Feel free to get creative . . .

PAGE 1 | Honouring the Land

- › Do you know whose traditional lands you live on or that your school is on?
- › What are you grateful for on this land? What is special about it?
- › What can you do to honour the Indigenous people whose traditional territory this is?

PAGE 2 | Topic introduction

- › What is the topic you are going to advocate for?
- › Give a short description of the problem, and perhaps an example

PAGE 3 | Creative

- › NARP often featured poems, pictures, comics, etc., that were submitted by readers (see example on page 22)
- › Your zine doesn't need to contain only written information. Your creative response is as valuable for a reader to see. Will you include a drawing? a poem? a series of prints?

PAGE 4 | Background information

- › Not everyone will know as much about your cause as you do. Explain and share what you know.
- › What can you tell people about your topic that will invite them to care and want to advocate alongside you?

PAGE 5 | Personal experience

- › Do you have a personal connection to this cause, or any experience you want to include in this zine?

PAGE 6 | Creative

- This page is another opportunity to share drawings, poetry, feedback/notes from your friends, etc.!

BACK COVER

- NARP gave reading recommendations in their newsletters, because the information in those books was important but was more than they could fit in the zine.
- You can include a list of extra resources or recommendations here. For example, where did you learn about this issue? List videos, influential people, books, websites, etc., that you read, watched, or listened to when you wanted to find out more.



VOCABULARY

Abundance – Prosperity; plentiful supply or a large amount.

Adorned – Someone or something that has been enhanced by adding ornaments, decoration, etc.

Ancestral skills – Knowledge, skills, and practices that are passed down from generation to generation. Ancestral skills are important to Indigenous people as they are ways of passing down culture.

BIPOC – Stands for Black, Indigenous, and People of Colour.

Black Panther Party – An activist group in the 1960s and 70s that worked to unite and empower Black people in America. They fought against racism and police brutality and offered education programs for adults, school breakfast programs for children, medical services, and housing programs.¹

Civil Rights movement – Civil rights protect people from being treated unfairly for the way they look, their abilities, their religion, etc. In the 1960s and 70s there was a movement encompassing many activist groups that fought for everyone to have their rights recognized, regardless of race, gender, ability, or class. Two well-known people who fought for civil rights were Martin Luther King Jr. and Malcolm X.

Gitxsan – An Indigenous nation residing in the northwestern mainland region of what is colonially known as British Columbia.

Interdisciplinary – A word used when people are engaged with many different things. This could be interdisciplinary knowledge, where they learn many different topics to understand one thing, or interdisciplinary makers, who use many different skills to make their artwork.

Inter-tribal – “Indigenous” is a broad term for many different groups (or tribes) of people who descend from the original peoples of a land. While they may all be Indigenous, different groups may have completely different cultures and customs. The relationship that exists between people of different Indigenous cultures is called “inter-tribal.”

Kwakiutl – An Indigenous nation residing on the northern section of what is colonially known as Vancouver Island and in the northern coastal regions of the mainland.

Land defenders – Activists who work to protect ecosystems, water, wildlife, old growth, and the people who depend on these things.

LGBTQ+ – Stands for lesbian, gay, bisexual, transgender, queer, and more (“+” because someone might identify with a label not represented in the letters of this acronym, but still be included in the community at large).

Matriarch – A woman who is a leader of a family, community, or group of people.

Publication – A book or journal that is produced for distribution to the general public. NARP was a journal publication, so there were new versions published every couple of months that were mailed to people who had subscribed to receive a copy.

¹ Britannica Kids Online, s.v. “Black Panther Party,”
<https://kids.britannica.com/kids/article/Black-Panther-Party/632762>

Red Power – A movement in the 1960s and 70s that protested colonial discrimination against Indigenous people, such as Residential Schools, land exploitation (mining, logging, oil extraction), and targeted racism. It fought for civil rights, self-determination, and community for Indigenous people everywhere.

Self-government – Similar to sovereignty, self-government is the right of a group to decide its own leadership and law.

Self-portrait – Artworks that artists make depicting themselves. In a lot of famous artwork, artists depict themselves to showcase their skill and accuracy, but not all are necessarily exact likenesses.

Serigraph (also called screenprinting) – A type of printmaking that presses ink through a stretched screen onto paper or fabric. This technique can be repeated using the same screen, creating many copies of the same print, and is the process used to print designs on clothing.

Socio-political – Having to do with social and political factors.

Sovereignty – The power of a group to make decisions about its own laws and practices. Many Indigenous groups wish to have sovereignty so they can use their own systems of leadership and laws, independent of Canada.

Talisman – Typically portable objects that hold meaning or significance to a person, culture, or religion.

Turtle Island – For some Indigenous peoples, Turtle Island refers to the continent of North America. The name comes from various Indigenous oral histories that tell stories of a turtle that holds the world on its back.²

Vietnam War protests – In the late 1960s and 70s America was engaged in a war in Vietnam. A lot of people, American and non-American, disagreed with the American government's actions and protested for it to stop the war and bring the soldiers who had been drafted home.

Wet'suwet'en – An Indigenous nation residing in the northwestern interior region of what is colonially known as British Columbia.

Womxn – A term used by some feminists as a different spelling of "woman" that removes the word "man" and replaces it with a more ambiguous X. This term is used both by people who want to identify with words that weren't created in a patriarchal system and to be inclusive of queer and trans people who identify with the term.

Women's Liberation – A feminist movement from the 1960s to 80s that fought for women to have equal opportunity in workplaces, healthcare, and marriage; was involved with other social movements at the time; and recognized the struggles of women of colour and women in countries across the world.

² Canadian Encyclopedia, s.v. "Turtle Island,"
<https://www.thecanadianencyclopedia.ca/en/article/turtle-island>

It takes many creative, generous people to create a Teacher Resource Guide. Thank you to everyone who contributed to this project, and to YOU, the reader/maker, for making these ideas come alive.

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