

Calgary



WOLFE AND THE SPARROWS

BY BRANDON VICKERD

EDUCATION GUIDE

WOLFE AND THE SPARROWS
BRANDON VICKERD
2019



COVER PHOTO OF WOLFE AND THE SPARROWS
BY DAN BORSLEIN

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MOHKINSTSIS. WHERE THE BOW RIVER
MEETS THE ELBOW RIVER.
PHOTO BY STEVE GIN.

The Calgary area, where the Bow and Elbow rivers meet, is a place of confluence where the sharing of ideas and opportunities naturally come together. Indigenous peoples have their own names for this area that have been in use long before Scottish settlers named this place Calgary. The Métis call the Calgary area Otot-kwunee. In the Blackfoot language, they call this place, Moh-kins-tsis. The Stoney Nakoda Nation refer to the Calgary area as Wíchísipa Oyade and the people of the Tsuut'ina nation call this area Guts-ists-i.

We would like to acknowledge that this project will be located on the traditional territories of the people of the Treaty 7 region in Southern Alberta. This includes: the Siksika, Piikani, and Kainai collectively known as the Blackfoot Confederacy; the Îethka Nakoda Wícastabi First Nations, comprised of the Chiniki, Bearspaw, and Wesley First Nations; and the Tsuut'ina First Nation. The city of Calgary is also homeland to the historic Northwest Métis and to Métis Nation of Alberta, Region 3. We acknowledge all Indigenous urban Calgarians, First Nations, Inuit, and Métis, who have made Calgary their home.



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DESIGN: SARAH LAMOUREUX

WELCOME

FROM THE CITY OF CALGARY'S PUBLIC ART PROGRAM

Thank you for your interest in exploring *Wolfe and the Sparrows* by Brandon Vickerd. One of our favourite things about public art is its ability to spark conversation and intrigue, and its power to connect community members. *Wolfe and the Sparrows* does just that. It encourages citizens to consider and reflect on bronze statuary monuments that celebrate figures from our past, while at the same time offering a new perspective on the ways that monuments reflect and celebrate moments from our history.

Cast in bronze, the sculpture was inspired by an existing statue of General James Wolfe sculpted by John Massey Rhind in 1898. The original sculpture was gifted to The City of Calgary by Glenbow Museum founder Eric Harvie, and now stands in a park in the community of Mount Royal. General Wolfe was a British army general who led the British army to victory over the French during the Battle of the Plains of Abraham in 1759.

Wolfe and the Sparrows may first appear to be a traditional bronze monument, raised on a pedestal. But as you move closer, a flock of sparrows—a bird species native to England, Wolfe's place of birth—explodes from the figure, distorting Wolfe's head and shoulders. The sculpture doesn't celebrate a historical figure; rather, it is transformative. *Wolfe and the Sparrows* challenges citizens to explore how our ideas of nationhood evolve as we expand our understanding of the past.

The concept for *Wolfe and the Sparrows* is the result of numerous conversations and exchanges with the citizens from surrounding communities, a process that was essential to the development of the artwork. "From the get-go, the opportunity to work with the community to make a piece of public art that came from conversations with the people who were going to see it every day is what really drew me to this project," says artist Brandon Vickerd.

This artwork will be enjoyed and discussed by Calgarians and visitors alike for generations to come. We hope you've had a chance to visit *Wolfe and the Sparrows*, located at the SW corner of the 12th Street Bridge in Inglewood.

ABOUT THIS GUIDE

CURRICULUM CONNECTIONS

PLEASE NOTE *Because some articles in this guide by necessity contain mature content, we recommend it be reviewed by teachers before sharing with students.*

Grade 5 Social Studies - The Land, Histories and Stories

- 5.1.3 – Analysis of how people in Canada interact with the environment
- 5.2.1 – Appreciation of the complexity of identity in the Canadian context
- 5.2.2 – Critical examination of the ways of life of Aboriginal people in Canada

Grade 6 Social Studies - Democracy: Action and Participation

- 6.S.1 – Develop skills of critical and creative thinking
- 6.S.2 – Develop skills of historical thinking
- 6.S.3 – Develop skills of geographic thinking

Grade 7 Social Studies – Canada: Origins, Histories and Movements of Peoples

- 7.1 – Towards Confederation
- 7.2 – Following Confederation
- 7.5.1 – Dimensions of Thinking
- 7.5.8 – Communications
- 7.5.9 - Media Literacy

Grade 9 – Canada: Opportunities and Challenges

- 9.S.5 – Demonstrate Skills of cooperation, conflict resolution and consensus building
- 9.S.9 – Demonstrate skills of oral, written and visual literacy
- 9.S.9 – Develop skills of media literacy



If you're like me, your first brush with public art came from a small-town cenotaph, commemorating military war losses.

My community couldn't afford much more than a concrete pillar with a plaque though, and I grew up envious of the giant moose sculpture down the road in Moose Jaw, Saskatchewan. But still, our cenotaph served as a reminder of values held by the community, and a public gathering place every November 11th.

Fast forward to 2019. I'm at the unveiling of Brandon Vickerd's *Wolfe and the Sparrows*, a work of immense artistry, imagination, provocation and skill. Animated conversation around us skips between Indigenous self-determination, results of the recent provincial election, a long-buried plan from the 1960s to transform this very spot into a ramp freeway, and polite arguments over city bylaws. Cyclists stop and look – many dismount to ask a stranger just who this strange bronze interloper is. Drawn together by art, citizens are engaging in the act of observation, reflection and conversation.

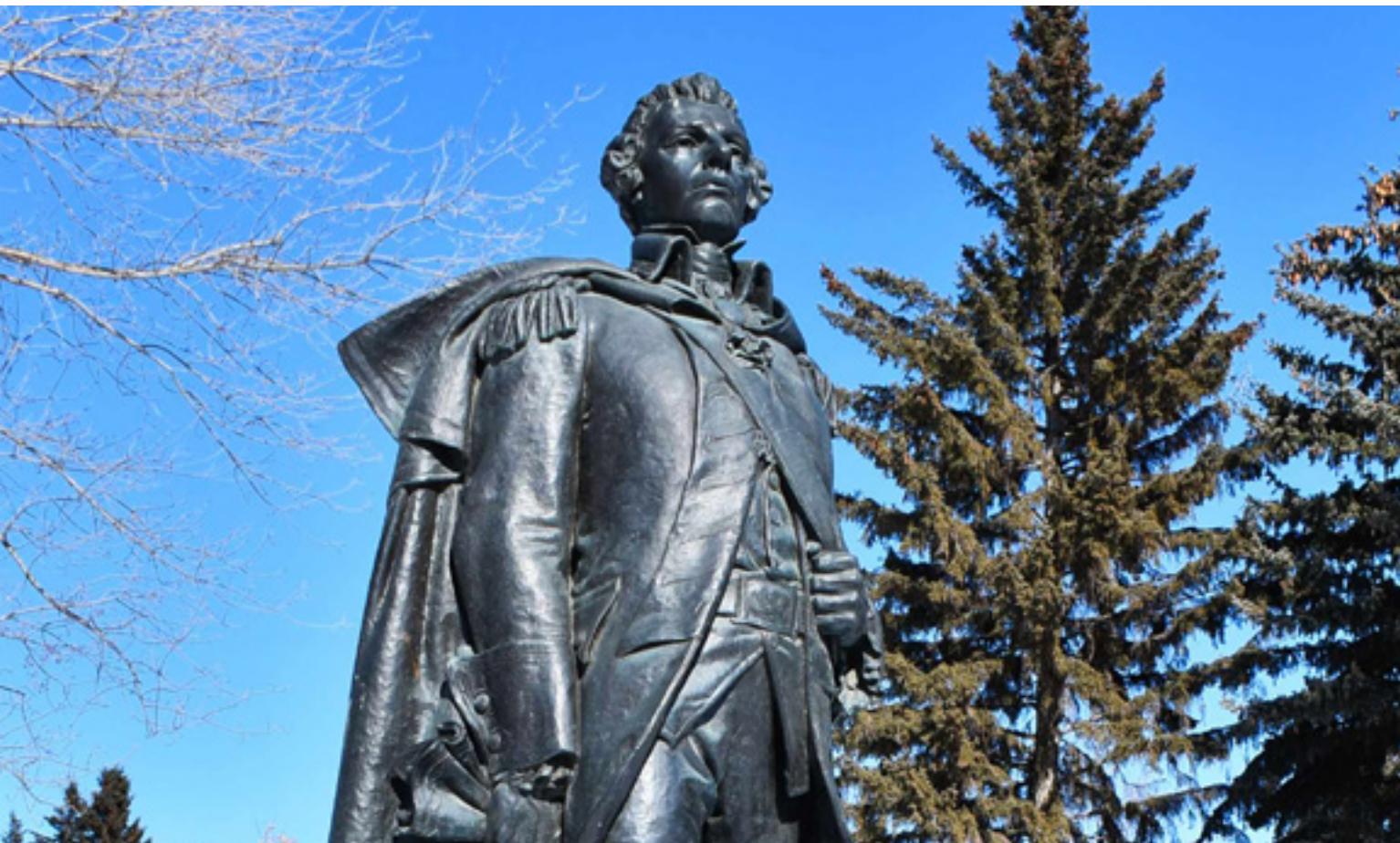
This tells me *Wolfe and the Sparrows* is doing its job – to nurture community, and to invite possibility.

When planning this field guide, we first envisioned it as a tool for teachers to investigate public art with their students, and to discuss the themes embedded in Brandon's work. But learning is a life-long process. We've expanded our scope to include articles we hope will provoke interest across many ages and backgrounds about who we are, individually and collectively. Where we've come from, and where we're going.

We also hope this is a departure point for you to explore Calgary's public art first-hand. Take a friend with you. Take the time to observe it, to listen to it, and to interpret it. Speculate. Discuss. Debate. When you take the time to ask these works a question, you might be surprised to hear them answering.

- STEVE GIN

Writer/editor for Wolfe and the Sparrows: A Field Guide



MONUMENT TO WOLFE BY JOHN MASSEY RHIND (1898). PHOTO BY STEVE GIN

A PATH FORWARD IN PUBLIC ART: IN CONVERSATION WITH BRANDON VICKERD

[Brandon Vickerd](#) is a Hamilton-based artist and Professor of Sculpture at York University, where he also serves as Chair of the Department of Visual Arts and Art History. He received his BFA from the Nova Scotia College of Art and Design (1999) and his MFA from the University of Victoria (2001).

Purposely diverse, his studio work straddles the line between high and low culture, acting as a catalyst for critical thought and addressing the failed promise of a modernist future predicated on boundless scientific advancement. Whether through craftsmanship, the creation of spectacle, or humour, the goal of

his work is to provoke the viewer into questioning the dominate myth of progress ingrained in Western world views.

In advance of the installation of Wolfe and the Sparrows, Calgary arts educator/actor Steve Gin spoke with Brandon by phone.



BRANDON VICKERD.

STEVE: *How did you come to find John Massey Rhind's Monument to Wolfe, and approach it as the inspiration for a piece of public art?*

BRANDON: The initial idea came out of conversations with the Inglewood community. This project was a unique opportunity because the selection committee chose me as the artist, not based on a proposed finished work, but based on my ability to work with the community to develop themes or concepts that they would like to see reflected in the artwork. A certain portion of the population wanted to see something that was historic in nature, something figurative in bronze that reflected the historical architectural quality of community. Another component of the Inglewood population really wanted to see something that was critical, challenging and funny. Yet another core theme that emerged from all the consultations was the desire to delve deeper than Calgary's recent past, exploring the relationship between settlers and Indigenous peoples, as well as exploring land rights issues and looking at how we view a sense of history in terms of community.

Dealing with these three ideas, I started to look towards making a work of public art that aesthetically referenced traditional monuments, but also incorporated ideas that were critical about our relationship to monuments. In doing the research, I took a look at what other monuments existed in Calgary. And that's when we came across John Massey Rhind's Monument to Wolfe in Mount Royal. That's when it came to mind this could be the basis for the piece I was planning.

STEVE: *So where did it hit you personally, as an artist, that you really wanted to pursue this?*

BRANDON: From the get-go, the opportunity to work with the community, to make a piece of public art that came from conversations with the people who were going to see it every day and whose lives were going to be affected by it – that's what really drew me to this project. When you're making public art, so often the process happens behind closed doors with city planners and city officials. It's not really visible to the general public. This can lead to problems where after a year and a half you install something, and the community feels unsure about their relationship to the work.

STEVE: *Do you ever feel there's a tradeoff in terms of being able to express your voice while also needing to express the community voice?*

BRANDON: Certainly, there is always that back and forth that takes place. There's always an editing process of what I would want to make, and what is appropriate for the location. As an artist I have a public art practice, but I also have a studio practice. So that's how I tend to navigate that issue, recognizing that some ideas are not always appropriate for public art. Those go into my studio practice where I produce works for exhibition. With public art I'm constantly aware of that balance and am reflecting who the end recipient is going to be.

STEVE: *So what would you say your responsibilities are as a public artist?*

BRANDON: Mainly it involved being conscious of the location, and not just making plop art. Not just making something that gets parachuted into a community without considering the socio-political, economic and cultural institutions already in play in that community. As an artist, I see my role as engaging people in a conversation, introducing new ideas and concepts. My intent is that the artwork will articulate concerns that already exist in the community, therefore creating a sense of ownership of the piece, but also humanizing the cityscape so that people feel like their community is their community. While it's important that the artwork reflects community concerns and beliefs, it can also present an opportunity to expand them.

STEVE: *So what were the concerns you heard coming out of this specific piece?*

BRANDON: It's an interesting time to be making public art in Canada, and specifically in Calgary with all the concerns around the state of the public art programs and the use of public spaces. With this particular project I was keenly aware that the work had to reflect community involvement, with an objective of expanding the conversations around what gets made and how it gets made. There's also the aspect of who has the authority to install a work of public art to consider. Who has the responsibility for consulting the community, and then ultimately placing this object that's going to inhabit the space for decades. This requires an awareness of the authority that's involved when a government decides to commission a work of art, including decisions made about monuments. When you look at any Canadian city, there is a power dynamic that's inherent to these conversations. ►



SPUTNIK RETURNED BY BRANDON VICKERD (2013). SCULPTURE BY THE SEA, ARRHUS, DENMARK.

Most citizens think these (historic) bronze monuments were commissioned by the government, that they went through some kind of vetting process and that there was a conversation about what was being produced. That is generally not the case for most bronze monuments in Canada, especially those that serve colonial ideology, like Rhind's sculpture of General Wolfe. It was never officially commissioned by any government, nor was it intended for the location that it's currently installed at. The original location was in New York City and it

was only after multiple moves that it was donated to the City of Calgary by businessman (and Glenbow Museum founder) Eric Harvey, nearly a hundred years after its creation.

When we examine similar colonial monuments in Canada, it becomes clear that they are usually built and installed not by public officials but by special interest groups, specifically people who are invested in the narrative the monument represents. When you look at these colonial monuments, the narrative is one of

European dominance and white male heroism. I think it's the responsibility of any artist working in a monumental genre today to question those ideologies, and in a way, subvert them.

STEVE: *I was kind of amazed to read last night that the John Massey Rhind sculpture was installed in Mount Royal exactly 250 years to the day after the battle of the Plains of Abraham. And that someone here was upset that Quebec City had decided not to approve a historical reenactment of the Battle of the Plains of Abraham.*

BRANDON: You know John Massey Rhind is also the artist who made the monument to Cornwallis in Halifax that was removed last year. Recognizing that he was operating in a different time period, Rhind made a career out of building these monuments all over North America that reinforced colonial mythologies about British conquest. Seeing Monument to Wolfe in Mount Royal is an interesting thing because you can walk by it, and it almost blends into the landscape. You almost forget you're seeing it. But it does have this underlying reinforcing mentality of conquest and heroism. It becomes a device for constructing the way we see Canadian history from a colonial perspective.

STEVE: *On your website, you reference "empathy for a tarnished idealism" being part of what you want to accomplish, and that's such a great phrase. What do you mean by that?*

BRANDON: Growing up in the eighties, I was subjected to this myth that the future was going to be great. We'd all have flying cars and robots, technology was going to solve all our problems. Modernism and scientific advancement was going to make the world a better place. This myth was alluring because we all want to believe that things are going to get better. But at the same time, in our current political situation, we're confronted with the reality that technology hasn't been everything it's cracked up to be, and it's caused some huge problems in terms of the environment, and disparity between the rich and the poor. I think we have to confront that idealism and how it's led us to our current situation. At the same time, I think it is really important to believe in a better future and work towards it, even if we are conscious that the steps we're taking may not get us to where we want to end up.

STEVE: *So as a public artist, what are the best ways you find to engage the public with that idea of hope in an accessible way?*

BRANDON: I think it comes down to symbols and images we're familiar with. Using an aesthetic language or convention where we arrive at a historic understanding. With Wolfe and the Sparrows I am exploiting the convention of monumental bronze sculpture. You can initially look at it, and everyone understands the language of bronze figurative monuments. Whether or not we can articulate it or not is another matter, but we understand what a monument is, that it's supposed to reinforce some kind of cultural narrative or tell a story about an important person. With other public work I've done, say the crashed satellite works like Sputnik Returned, the pieces only work if someone looks at it and can understand that they are seeing a satellite. The design of the satellites I use need to be accessible, and this becomes the foundation for someone to engage in the work, and hopefully begin to build to build a deeper understanding as they then begin to question the piece. With Wolfe and the Sparrows, the monumental motif is the hook that then leads to questions: "Why is the top half of General Wolfe evolving into a flock of birds? What could that mean?"

Also, elements of humour are really important. Not everyone wants to be confronted with serious ideas. We're inundated with media telling us all the problems of the world, and sometimes it's really important to have an element of humour as an entry point. It draws someone into the work, and it can lead to a deeper understanding, as opposed to the viewer being told what to think.

STEVE: *And humour, of course, is a very Indigenous way of learning and teaching. And being in the world.*

BRANDON: Definitely. And I think that's something we don't necessarily value in our culture as much as we should.

STEVE: *It's difficult to have perspective on what's being created in the here and now, especially when it has political overtones. What sort of parameters do you personally draw for the evaluation and continuation of any public art piece?*

BRANDON: That's a very complicated thing, and something I struggle with in terms of my own practice, especially as we're seeing these colonial western monuments being taken down - whether it's the Cornwallis piece in Halifax, or all the conversations about John A. Macdonald's legacy, as exemplified in the monument being removed in Victoria. It's important not to ignore these controversies and say "These things have always been here and been part of our history, therefore they need to be sustained." At the same time I don't think the answer is to quietly tuck these questionable monuments into dark basements because the individuals and history they depict offend modern sensibilities. At a certain point, a monument or a piece of public art stops being a work of art, and becomes a document of a different way of thinking from a previous time. I think we have a responsibility to be aware, and to remember the context in which these monuments were made. Maybe they should be taken down - maybe efforts should be made to re-contextualize these monuments. Maybe they should be turned into something else by artist and community members. A re-working of these monuments would necessarily involve understanding of the history of the work of art: Who made it? Why was it made? Who commissioned it? Who had the authority to install it? A re-working of these monuments could be an opportunity to confront the injustices of our history, while building an understanding that helps our culture heal and move forward.

In terms of non-monumental public art that was never intended to enforce some kind of cultural mythology, these works should also be periodically re-evaluated. If we look at the history of ►

site-specific work that emerged in the sixties and seventies, the majority of these pieces were intended for specific locations to engage with a socio-political reality of that environment. They were made for specific sites and derived their meaning from these sites, but sites change over time. Conditions change; people who use the site change, and the way the community values that site changes. I think it's important to re-evaluate whether a work of public art that was created thirty years ago is still performing the function it was intended to perform.

STEVE: *What impact do you see your piece bringing to perceptions around John Massey Rhind's work?*

BRANDON: Wolfe and the Sparrows is not specifically about the existing

how monuments exist in our current context, and how we need to be critical of the narrative that is presented by political authority. Especially when our values as society have changed, and we're aware of the negative impacts someone like General Wolfe would have had on the Indigenous population at that time, the French population, and facilitating the colonialization of Canada.

STEVE: *One last question. In my notes from our last conversation, I found references I can't read anymore, where you made connections between Rodin's sculpture The Burghers of Calais, and Star Trek. I'm dying to remember what that was.*

under siege by the British, and said "We're going to sacrifice ourselves to you in the understanding you will not sack our city." Similarly, Michelangelo's David is about a young man standing in opposition to an invading army, it encapsulates the willingness toward self-sacrifice. It's the idea that the needs of the many outweigh the needs of the few.

That kind of mythology not only goes back in history and religion, but it exists in Pop culture as well. The narratives presented in Sci Fi, comic books or Star Trek repeat this mythology of the hero. I'm thinking about when Spock sacrifices himself and dies of radiation poisoning but he saves the crew of the Enterprise during the second Star Trek movie. He puts the needs of the crew over his own. You see that in modern day blockbuster movies, like The Avengers, this idea of the hero that sacrifices himself. When we talk about monuments, I think it's really important to recognize we still need that narrative in our culture.

What we need to recognize when we're looking at monuments to leaders like Wolfe or Edward Cornwallis or John A. Macdonald is that they were part of that heroic narrative. But from our perspective now, we are aware that the common good that they sought to preserve didn't include everybody. In fact, their common good was at the expense of a huge segment of our population. As a society we have an obligation to rectify these injustices. ●

"WHAT I'M REALLY HOPING MY PIECE DOES IS TO ENGAGE PEOPLE IN THINKING ABOUT HOW MONUMENTS EXIST IN OUR CURRENT CONTEXT, AND HOW WE NEED TO BE CRITICAL OF THE NARRATIVE THAT IS PRESENTED BY POLITICAL AUTHORITY."

- BRANDON VICKERD

monument. Rhind's Monument to Wolfe was the basis for the formal components, but it's not specifically about that work or intended to criticize it. I am more interested in creating a conversation about monuments in general and the dominant narrative they are engaged in perpetuating. By having Rhind's Monument to Wolfe sitting in a public space, without presenting any dissenting narrative or context next to it, it becomes the dominant narrative. I mean, we don't make monuments to people who fail. We don't make monuments to the people who lost on the Plains of Abraham per se.

What I'm really hoping my piece does is to engage people in thinking about

BRANDON: I think it's important to realize that when we look at monuments from a hundred years ago, they're always presenting a specific narrative. And that's the narrative of the hero – a narrative of self-sacrifice. General Wolfe is seen as a hero because he defeated the French on the Plains of Abraham, but he also died in that battle. He's seen as giving up his life for the greater good of our nation and the British Empire. This idea has been monumentalized in bronze because it reinforces the idea of the greater good. This is part of the tradition of monuments - we can look at that piece by Rodin, The Burghers of Calais. It's about these five city council men, the Burghers, who left the city of Calais that was

WILDLIFE BY BRANDON VICKERD (2015). COMMISSIONED BY THE EDMONTON ARTS COUNCIL.



DIORAMAS FOR THE CLASSROOM

Students can use mixed media to create three-dimensional dioramas of public art installations, responding directly to the location's history, geography, ecology, residents and intended visitors. Imagination is key – encourage students to be free and unconstrained in their explorations.

SUPPLIES

- 3.75 inch square kraft paper boxes with lids (available from packaging stores)
- Photographs of various urban locations, cut to 3.5 inches square
- White glue / tacky glue (small paper cups and popsicle sticks for tacky glue), glue guns
- Pencil crayons
- Paper towels
- Various collaging materials such as (but not limited to):
 - beads, buttons, plastic toys, model car parts
 - foam stickers, craft flowers,
 - pom poms
 - bamboo skewers, coloured toothpicks, twigs
 - coloured wool, fabric scraps, yarn, thread
 - potpourri petals, feathers, moss, straw
 - small polished pebbles & river rocks, gravel
 - plasticine
 - acrylic paint and small paintbrushes
 - pipe cleaners, wire
 - Lego blocks, jigsaw puzzle pieces
 - small wooden dowels and blocks, metal parts (washers, screws, paper clips)
 - tinfoil, cellophane, bubble wrap, various papers (crepe paper, patterned papers)

CURRICULUM CONNECTIONS

Numerous Alberta Education curriculum connections are possible for this activity, including:

Grades 3 & 4 Art:

- Component 1 A-E
- Component 2 A-F
- Component 4 A-F
- Component 5 A, C, D
- Component 8 A-D
- Component 10, ii, iii

Grades 5 & 6 Art:

- Component 1 A-F
- Component 3A
- Component 10 i, ii, iii

The activity begins with students being given a paper box, along with a 3.5 inch square photograph of an urban environment and a description of the location, briefly describing its history, geography and ecology. If time allows, teachers may assign students the task of selecting their own site and providing a photograph.

STEP 1

Students will work in groups of 5 – 6 to share glue, scissors and other supplies. After 5 to 10 minutes of discussion about their ideas, students will create a sketch of what their diorama may look like. After creating a very basic sketch, they may come to the supply table to find materials to build their creations. Allow them to come up one group at a time, and to only take as many supplies as will fit in their box to begin.

STEP 2

Students will glue the photo into the bottom of the base of their box, and then glue the base into the lid in an “L” shape to create the framework of their diorama.

STEP 3

Students will create their sculptures throughout the remainder of the class. As much as possible, allow time for the students to share their work at the end of the class with each other. Exhibit the dioramas, along with written descriptions of each piece.



INTERPRETING THROUGH DRAMA

Art and sculpture can easily be investigated in the classroom by creating human statues or **tableaux**. It's a simple way to explore perspective, and an effective vehicle to inspire other creative projects.

EXERCISE ONE: IN & OUT GAME

To get participants used to creating energetic, focused stage pictures, the In & Out game is a great introduction for learners aged ten and up.

A minimum of ten participants is needed, with one additional person coaching the process (usually the teacher). Make sure the players are wearing loose, comfortable clothing that allows them to move freely and without inhibition.

Gather the players into a large circle looking inwards, with the middle space being left open. Ask for a volunteer to step into the middle of the circle. Without words, the player will create the tableau of a person frozen in the middle of a physical action. Consider this person Participant #1.

Coaching Notes

For this and all further tableaux, coach the students to create a frozen picture that is focused, energetic and specific. Eye contact matters!

Once Participant #1 has taken their position in the middle of the circle, ask for a volunteer from the circle to join in as Participant #2, and to create a two-person tableaux that reflects a relationship and an action shared between the two players. Throughout the exercise, invite other participants to offer their interpretation of what is happening in the story.

Coaching Notes:

Though the tableau involves holding a still position, remind the participants to **KEEP BREATHING!** Explore different levels in the statues, and create asymmetry. Make bold choices, but adopt poses that can be held safely and comfortably.

Once the tableau has been established and interpreted, ask Participant #1 to leave and rejoin the circle. Participant #2, however, will remain in their original pose. Call for a new player, Participant #3, to create a new tableau with

Participant #2, but this time adopting a different pose, thus creating an overall stage image that is completely different. A whole narrative emerges! Repeat, with Participant #2 leaving the tableaux, and a new player coming in to interact with Participant #3. The game can continue as long as you wish.

Coaching Notes:

Participants may initially be hesitant to join in. Encourage them not to overthink the exercise, and to trust their instincts. The best ideas often come just as they are walking into the circle. As the group gets more used to the exercise, play it for speed so participants are less likely to censor their creative choices. When the game is successful, the tone of tableaux will shift quickly, from broadly comic to more dramatic and introspective.

Though largely a preparatory exercise for whole group improvisation, the In & Out game can help to explore other concepts. Discussion throughout the exercise can reveal vastly different interpretations of the very same tableau. Explore why these different perceptions exist: are these differences due to different physical vantage points, or do participants hold different personal perspectives?

Photographing the tableaux and reviewing them afterwards can be useful. Ask the group what elements make a particular tableau effective, and what adjustments could make the meaning clearer. Which changes have shifted a tableau's meaning from reconciliation to conflict, or from conflict to reconciliation?

EXERCISE TWO: WHOLE GROUP IMPROVISATION

Inspiration for this exercise begins with iconic photographs of historic events or artworks that capture people in conflict. The leader may decide to research these photos and provide them to the group, or may ask participants to find the images themselves.

Examples:

[Birmingham Race Riots – Atlanta Black Star / Time Magazine](#)
[Seeds of Change - University of Mississippi Archives](#)
[The Death of General Wolfe – Benjamin West](#)
[Raft of the Medusa - Théodore Géricault](#)
[With Our Bodies We Protect the Land – Kent Monkman](#)



Work with one image at a time. Ask participants to create their own stories for what they think is happening in the picture, and to choose one person in the image that they would like to represent in their tableau. The actual content story of what is happening in the story matters less than the participants' interpretations.

As with the In & Out game, assemble participants into a large open circle. The space in the middle must be large, as every participant will eventually occupy it.

Ask for one participant to volunteer to come to the middle of the circle and assume the pose of the character they have chosen. It does not have to be an exact mirror of the character in the image, but it should embody the same character and intention.

A second participant then enters the circle and strikes the pose of their character, but with a slight adjustment that places them in a relationship with the first person who is in the circle. Again, it need not be an exact mirror of the character in the image.

Add the third participant, but this time, no one leaves the tableau until every single participant in the circle has entered, one at a time.

Once the group tableau is complete, the facilitator can make slight adjustments to participants' poses to make them clearer. The facilitator will then photograph the whole group tableau to share with the group later.

The group can then relax and return to form a circle. The exercise repeats – but this time, the very last participant who joined in will be the first to enter the circle, and will take centre stage. Participants will then join in exact reverse order from the first time the game was played. Remembering the rules of the In & Out game, encourage participants to react genuinely and organically to whatever they see as they enter the circle. The resulting group tableau will – and should – be very different.

When the last participant has entered, the leader can make slight adjustments to the group tableau for clarity, and photograph it.

In a group, share the two images side by side, and discuss what has happened. What names would you

assign to the two photographs? How has the overall story changed by shifting the focus on the first character? How has your own story changed by being placed in relationship to other characters? What are the different stories that can be written from the various stage pictures? Depending on the facilitator's own skill sets, they may wish to follow up with further improvisation work, or to assign writing exercises based on the various tableaux.

CURRICULUM CONNECTIONS

Numerous Alberta Education curriculum connections are possible for this activity, including:

Grades 3 & 4 Drama

- Basic Drama Skills
- Dramatic Movement
- Group Drama

Grades 5 & 6 Drama

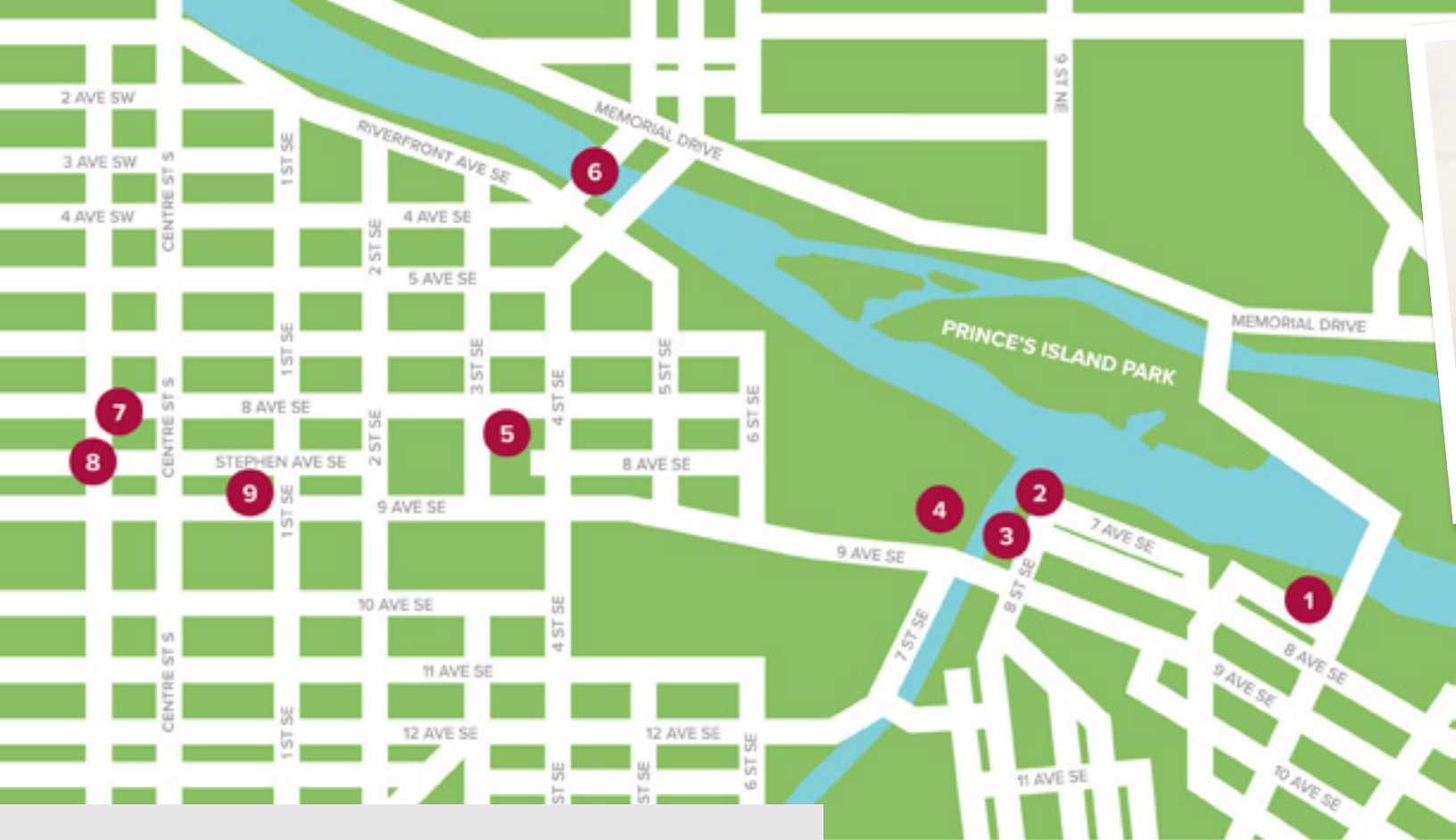
- Basic Drama Skills
- Dramatic Movement
- Group Drama
- Playmaking

Grades 7 – 9 Drama

- Movement, Levels I – III
- Improvisation Levels I – III

Grade 7 Social Studies

- 7.1 – Towards Confederation
- 7.2 – Following Confederation
- 7.5.1 – Dimensions of Thinking
- 7.5.8 – Communications
- 7.5.9 - Media Literacy



WHERE WE HAVE WALKED: INDIGENOUS FOOTPRINTS IN THE CALGARY CORE

If you equate Indigenous representation with buckskin and beads, First Nations presence in Calgary might at first glance seem no bigger than the annual Stampede Parade. But when we adopt an Indigenous way of seeing - understanding land as a living, breathing entity – Calgary's rivers, flood plains and urban landmarks teem with history and stories. Not all hold happy memories, but they are testimony to the survival of First Nations, and the emergence of the Métis nation.

A walk along the Bow River pathway, through East Village and into the downtown core reveals some compelling stories about the original people of this area:



1. WOLFE AND THE SPARROWS

*directly north of Rouge restaurant,
Inglewood, 1240 8 Ave SE*

Brandon Vickard's bronze sculpture, installed in May 2019, emerged from consultations with the community of Inglewood. A critical examination of history, a nod to traditional art practice and an injection of humour emerged as priorities for a public art work. During his visits to Calgary, Vickard learned of a monumental bronze statue of General James Wolfe - the military leader whose 1759 victory at the Plains of Abraham claimed Canada for Britain – standing in South Mount Royal Park. Intrigued with public monuments and their role in enforcing a historic narrative, Vickard decided to create an exact replica of John Massey Rhind's 1898 sculpture, but with a twist. At Wolfe's shoulders, the sculpture transforms into a flock of English Sparrows, colonial invaders themselves that have spread out across the world and displaced native bird species.

Though they address serious topics, Vickard's works also reflect a sense of play. "Not everyone wants to be confronted with serious ideas," says Vickard. "We're inundated with media telling us all the problems of the world, and sometimes it's really important to have an element of humour as an entry point. It draws someone into the work, and it can lead to a deeper

understanding, as opposed to the viewer being told what to think."

For an interview with Brandon Vickard, or to learn more about the English Sparrow, be sure to read other articles we've provided in this guide.

2. MOHKINSTSIS

*confluence of Bow and Elbow Rivers,
near 7 Ave and 8 St SE*

In Blackfoot, "Moh-kin-stsis" is the traditional word for "elbow," the sharp bend where the Bow and Elbow Rivers meet. It has also become a name for Calgary itself, alongside "Wichispa Oyade (Stoney Nakoda), Otos-kwunee (Cree) and Kootsisáw (T'suu T'ina).

For a better understanding of this important landmark, we spoke with Lorna Crowshoe (Piikani), Issues Strategist for the City of Calgary, and an advocate for helping Calgarians understand our roles and responsibilities as Treaty people:

"Mohkinstsis for me is the name related to Calgary, but the name is also in reference to a city within our Blackfoot territory. Our Blackfoot territory is full of place names, and Mohkinstsis is one.

When Mohkinstsis became Calgary, it was in reference to colonization. The North West Police came into the territory, built Fort Calgary, and it was a transition of the way of life for Blackfoot people. We know Mohkinstsis as a wintering ground for many of our Nation members, and they would come and winter here because of the buffalo, and because there was such lush grass. It's also a place that was at the crossroads of our trading routes.

We sacrificed our way of life and we were forced to enter into a treaty with the government. We gave up a lot as people of the traditional territory. We were relocated to reserves and

that's when everything changed for us, and we have not recovered from that little bit of history that happened about 150 years ago. We lived in this area approximately 9,000 years, so there are many sites in and around Calgary that are evidenced through archaeology that we had quite a lifestyle here prior to colonization.

So Mohkinstsis means a lot of things. I first heard the word from my parents and my grandparents when they traveled to Mohkinstsis for the odd event, like the Calgary Stampede. That was huge. They'd go to the event to gather with other Nations.

When I look at it now as an adult, there's so much hidden history. We want to savor that history; we want to learn from that history. Calgary, in comparison to Mohkinstsis, is just a short time frame for people to arrive here and make it their home. It feels like the original people of the territory have sacrificed so much for forced colonization to happen. At the same time nobody really understands it from that particular lens.



Our ancestors left a lot of information for us, and I know from one of our traditional knowledge keepers back home if they speak about the place, they would say the land has a lot to share. ►

When I talk to Calgarians, and if they're really on this journey with us in truth and reconciliation, I would tell them this is your home too. This is your history. You need to explore your own history. There's a history in your own back yard, and that's what I find exciting.

Our people regulated Blackfoot territory through the anatomy. And so we have anatomy place names all over the territory. Some are in the United States, like Belly Butte, Heart Butte. So those place names would be here. It's 'Elbow' and 'Nose' for Nose Hill. That's how they regulated the territory on a map. I learned that from one of our Blackfoot archaeologists. It's part of a larger mental mind map that the Blackfoot used.

Because we are integrated with the landscape, the landscape becomes our teacher. It teaches us many things: our language, our spirituality, our value systems. I'll even go as far as to say it's our constitution."

3. HUNT HOUSE & MÉTIS CABIN

– directly north of Deane House, 806 9 Ave SE

The oldest standing buildings in Calgary aren't monumental sandstone structures, but rather, a pair of modest log cabins recently reunited at their original location.

The Hunt House – named after a Royal Air Force engineer who occupied the cabin from 1947 to 1974 – stands alongside another log cabin in Inglewood, the two structures recently restored by Fort Calgary. Both were part of a small cluster of cabins built by Métis between 1875 and 1882 near a Hudson's Bay Company store on the east side of the Elbow River. The original builder of Hunt House is thought to be Louis Roselle, an HBC worker and buffalo hunter.

The Métis nation emerged from the unions of French, Scottish and English fur traders with Indigenous women. Métis sons of the upper class often went on to work as clerks in the companies, while daughters might marry other middle management workers in the company. The first major Métis communities formed around the Red River of Manitoba, but eventually expanded westward into present-day Saskatchewan and Alberta.



The Métis were also present in Rouleauville, the Francophone community that preceded what is now known as Calgary's Mission district, from 1899 to 1906. Métis worked there as freighters, and for Oblate fathers at Notre Dame de la Paix.

4. THE MIGHTY AND ONCE MANY

Fort Calgary, 750 9 Ave SE

Lethbridge-based sculptor Don Toney has focused on images of the west in his work: ranchers, cowboys, oil workers and wildlife. Influenced by Carl Rungius, Renoir and

Michelangelo, Toney studied Fine Arts at the University of Lethbridge, and subsequently apprenticed under Leon Levesque of Pincher Creek to learn the fundamentals of bronze. Toney's life-sized bronze **The Mighty and the Once Many**, the winner of a 2000 competition sponsored by The Nature Conservancy of Canada, captures the scale and detail of a bison bull standing at Mohkinstsis.

North American Bison once numbered between 30 to 70 million across the plains of North America. By 1890, however, just over one thousand remained, representing the largest and quickest slaughter of any animal species in human history.

In 1541, explorer Francisco de Coronado traveled 900 miles from Mexico to Texas, writing "I saw so many cattle (bison) that it would be impossible to estimate their numbers, for there was not a single day until my return that I lost sight of them."

Bison are the largest land mammal in North America, with males standing at a height of 2 meters, and weighing in excess of one ton. The average lifespan of bison is 20 years.





GLENBOW MUSEUM AND ARCHIVES. NA-1722-7

3

Plains Bison were a staple of early Plains Aboriginal people. Aside from food, over 87 uses have been documented for other parts of the animal.

No single factor brought about the demise of the bison. Rather, it was a combination of many factors, including habitat loss, naturally occurring disease cycles, over-hunting made possible by the arrival of the railway, the introduction of the horse and gun, and deliberate policies aimed at moving Indigenous people onto reservations.

The relationship between Indigenous people and the bison is one of several stories told at Fort Calgary, which is currently preparing for a complete renovation of its Visitor Centre exhibitions.

5. INDIGENOUS PLACEMAKING PROJECT

Central Library, 800 3 St SE

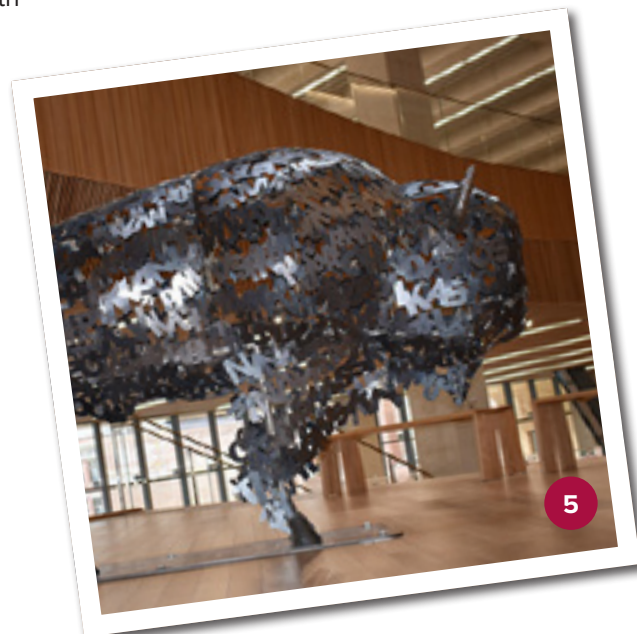
Incorporating art had been a priority

for Calgary's new central library from the beginning. Given its location in the heart of Mohkinstsis, incorporating Indigenous art was critical.

When the library opened in November 2018, visitors encountered bold contemporary works commissioned from six Indigenous artists, all with family or geographic ties to Treaty Seven. At the entrance, a Welcome Wall mural painted by Keegan Starlight (T'suu T'ina), Kalum Teke Dan (Kainai), and Roland Rollinmud (Nakoda) reflects traditional practices, the passing down of knowledge between generations, and the reclamation of traditional knowledge among contemporary Indigenous and Métis people.

Continuing up the stairs to the concourse, Lionel Peyachew (Cree, Red Pheasant First Nation) has sculpted his bison

as a universal symbol for all native people in **Education is the New Buffalo**. Crafted from metal letters and numbers that reflect language texts from eight local Indigenous groups, Peyachew's sculpture advocates education as the vehicle for native people to flourish. ►



5



PHOTO BY KRISTINA BEDWARD

6

Just as the Plains Bison faced down extinction and rebounded, native people are re-emerging too, through learning and innovation.

A fourth-floor meeting room for elders houses poignant works by two Indigenous women. Echoing the displacement she felt when her T'suu T'ina grandmother's land was expropriated for the south-west Ring Road, Glenna Cardinal (Saddle Lake Cree) has combined multiple materials – antler, feathers, wood, stone, wax, moose hide and Pendleton blanket – to create a series of furnishings that quietly resurrect the geography of her grandmother's youth. Brittney Bear Hat (Siksika / Blueberry First Nation Cree) embraces photography to a similar end, capturing the landscape near Carburn Park where she spent time with her father as a child. “He was passing on a skill that I didn’t understand in the moment but now I hold with great care,” she writes.

“I learned how to swim in the Bow River and that’s such a great gift that I hold close to my heart, thanks to my father.”

6. RECONCILIATION BRIDGE *intersection of Riverfront Ave & 4 Ave SE*

From its completion in 1910 through to 2017, this steel structure spanning the Bow River bore the name of Hector-Louis Langevin, a cabinet minister in the federal government of Sir John A. Macdonald. As Minister of Public Works, Langevin was a key player in the conception and advancement of the Canadian residential school system, recommending the first schools for Battleford, Qu'Appelle and High River.

In 1883, the first of approximately 139 Canadian residential schools opened near Battleford. A year later, an amendment to the Indian Act ordered the compulsory attendance

and removal from families of native children between 7 and 16 years old.

The attack on culture was brutal and unforgiving. Speaking one's Indigenous language was strictly forbidden, with beatings, humiliation and withholding of food being common punishments. Schools confiscated objects that held cultural meaning: clothing, traditional objects, family belongings, or long hair and braids. Schools stripped students' birth names from them, substituting European names. One out of five residential school survivors have reported being sexually abused.

In 1996, the Royal Commission on Aboriginal Peoples recommended a report into the effects of the schools, with the long-awaited Truth and Reconciliation Commission of Canada (TRC) being authorized in 2008 to document the stories of survivors and their descendants. ►





The TRC delivered its report in June 2015, after extensive and sometimes controversial hearings held across Canada, with 94 specific calls to action surrounding Aboriginal child welfare, education, language, culture, health and justice.

As an acknowledgement of the findings of the TRC, Calgary City Council voted 14-1 on January 23, 2017 in favour of removing Langevin's name from the structure, and renaming it Reconciliation Bridge.

7. DECO RELIEFS, BANK OF NOVA SCOTIA 125 8 Ave SW

Art Deco emerged as an architectural and artistic style in the 1920s and 30s in Europe and North America. Characterized by sleek lines, geometry and simple shapes, Art Deco reflected wealth and opulence. Where previous art and architecture looked to classical references, Deco looked to simplified and often stereotyped depictions of Egyptian, Chinese, Latin American and North American Indigenous culture.

The Bank of Nova Scotia, completed in 1930, is a prime example. Though beautifully crafted, these intricately

hand carved reliefs reflect a highly romanticized narrative of the West, complete with an Indigenous man in headdress, arrows, bison, horses, Mounties, wheat and oilfield machinery. The depiction of the native man could just as easily have been lifted from the clichéd cigar store Indian, or a raft of a sports jerseys that would follow.

8. T.C. POWER & BROTHERS BLOCK 131 8 Ave SW

Irony is rampant in this Victorian wooden structure dating back to 1885, making it the oldest surviving building in the downtown core.

A mercantile firm based out of Fort Benton, Montana, T.C. Power and Brothers were a major supplier to the North West Mounted Police at Fort Calgary. Ironically, they also played a major hand in the reason for their creation. Along with I.G. Baker of Fort Benton, Power & Brothers supplied a burgeoning whiskey trade in western Canada, which flourished in the late 1860s and early 1870s. Indigenous peoples were the target of the trade, which peddled a low-grade rotgut whiskey enhanced with red ink, chewing tobacco, gunpowder and strychnine.

The violence in the trade reached its zenith at the Cypress Hills Massacre of 1873 near what is now Fort Walsh National Historic Park in south-west Saskatchewan. American wolf hunters lodged at Power and Baker trading posts attacked a camp of nearby Assiniboine, murdering at least 23 men, women and children in cold blood.

The attack hastened the formation of the North West Mounted Police, albeit more out of fears of American annexation than over protecting native people.

The T.C. Power post in the Cypress Hills burned to the ground after the massacre, while their store in downtown Calgary was the sole survivor of an 1886 fire that destroyed every other wooden structure in the vicinity.

9. GLENBOW MUSEUM 130 9 Avenue SE

Calgary's Glenbow Museum, established in 1966 by philanthropist Eric Lafferty Harvie, houses thousands of Indigenous artifacts and art works, a fraction of which can be exhibited at any time.

Niitsitapiisinni: Our Way of Life is a permanent gallery, developed through consultation with elders, to tell the story of the Blackfoot Nation from pre-contact to present day. The **New Sun Gallery of Aboriginal Art and Culture** focuses on artistic practices of First Peoples, ranging from Plains quillwork and Inuit sculptures to Northwest Coast design.

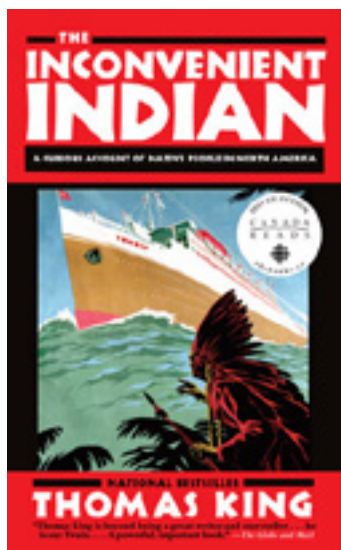
Two large scale installations highlight stories and traditions of local First People, but with a contemporary twist. Calgary sculptor Jeff de Boer chose barbed wire as the material to sculpt **Cyclone** for the Glenbow's Mavericks gallery. Described as a demon horse that couldn't be tamed, Cyclone had thrown 130 riders in the early days of the Calgary Stampede – until a Kainai rider named Tom Threepersons did just that, capturing the Stampede's 1912 Saddle Bronc championship.

In **The Rise and Fall of Civilization**, internationally renowned Cree artist Kent Monkman draws upon his characteristic wit to create his own version of a buffalo jump, the method used by First Nations of the plains to hunt vast numbers of the animal during their migrations. Standing at the precipice is a taxidermied bison, Monkman's Two Spirit alter ego Miss Chief Testickle, and a Pablo Picasso-inspired bull, symbolizing the Spanish artist's appropriation of other cultures' icons. Where one would normally find deposits of bison bones at the bottom of a jump, we encounter mounds of smashed bone china, historically made from the huge mounds of bison bones that accumulated on the prairie when the vast herds were hunted by Europeans to near-extinction. ●



FURTHER READING

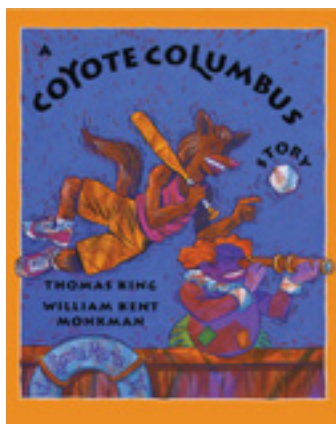
FROM THE CALGARY PUBLIC LIBRARY



THE INCONVENIENT INDIAN: A CURIOUS ACCOUNT OF NATIVE PEOPLE IN NORTH AMERICA

By Thomas King

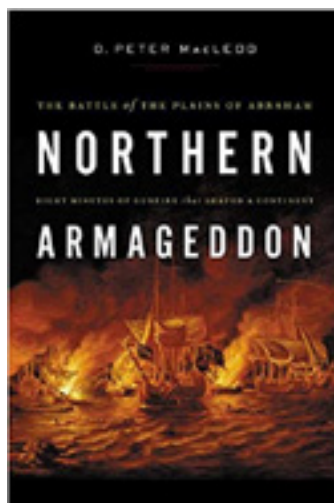
Thomas King's unconventional and, at times subversive, history of the relationships between Indigenous and non-Indigenous people from the time of first contact to the present based on King's own meditations on what it means to be "Indian." Darkly humorous and at times painful, this is the book that opened many people's eyes to the First Nations perspective on our shared history.



THE COYOTE COLUMBUS STORY

By Thomas King

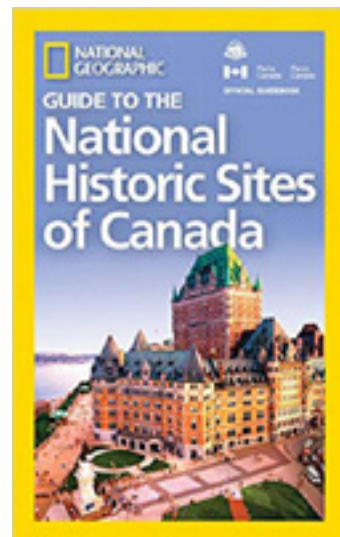
Like *The Inconvenient Indian* but for children, this book relates the story of Columbus through the eyes of the Indigenous people he encountered. Coyote, the Trickster, thought she had it all in hand until an unknown visitor reached her shores. Using the crazy antics of Coyote, the story invites children to laugh at her while shattering stereotypes and teaching the lesson that there is more than one point of view in any story.



NORTHERN ARMAGEDDON: THE BATTLE OF THE PLAINS OF ABRAHAM

By Peter D. MacLeod

The Battle of the Plains of Abraham is seen as one of the pivotal events in world history. Wolfe and Montcalm duking it out in what would be the decisive battle in the Seven Years War which led to the creation of Canada and the United States. By telling the story of the battle through various narrators, Macleod shifts the lens from the heroic image of Wolfe dying on the battlefield to the long reaching effects on the Indigenous peoples of Canada and the world in general.



GUIDE TO THE NATIONAL HISTORIC SITES OF CANADA

By The National Geographic Society

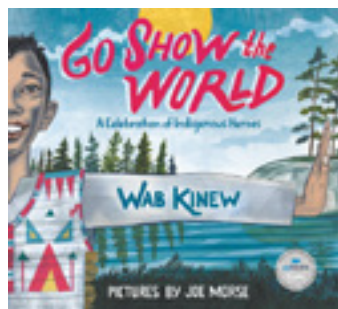
This reference guide was created in collaboration between National Geographic and Parks Canada. Using both fact-heavy text and copious visuals, it explains both the historical and contextual importance of the National Historic Sites in the development of Canada. In addition, it is designed as a sort of guidebook, presenting "must-sees" at each site and assisting readers in exploring the geography of built sites in Canada.



NAPI: A COLORING EXPERIENCE

By Jason EagleSpeaker

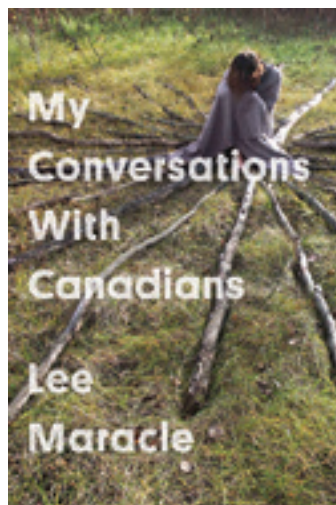
Based upon his best-selling graphic novel NAPI The Trickster, EagleSpeaker relates stories about Napi the trickster. Part self-help, part Indigenous storytelling, and part colouring book, this genre-bending title is accessible to readers (and colour-ers) of all ages and assists them in learning through humour and discussion.



GO SHOW THE WORLD: A CELEBRATION OF INDIGENOUS HEROES

By Wab Kinew

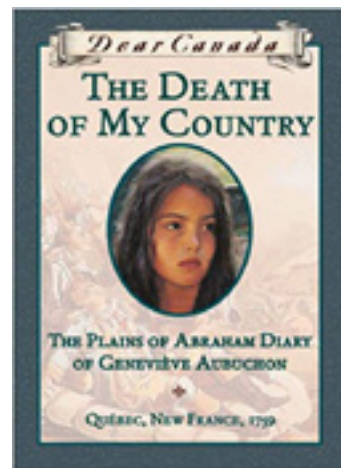
Kinew wrote a rap song celebrating Indigenous peoples and used the lyrics to create this picture book recommended for ages 5 to 12. In powerful illustrations and short lines of verse which entice the reader to learn more from other resources. Indigenous people who have made a difference, both historic and modern-day from all walks of life, nations, and cultures across Turtle Island are represented.



MY CONVERSATIONS WITH CANADIANS

By Lee Maracle

This is a hard-hitting book, both blunt and truthful, by famous storyteller/novelist/ First Nations leader Lee Maracle reflecting on the tough questions that she has been asked over her many years of conversations with Canadian audiences. Her conversational-style responses to the questions raised may be controversial, but it is a critique and discussion worth having.

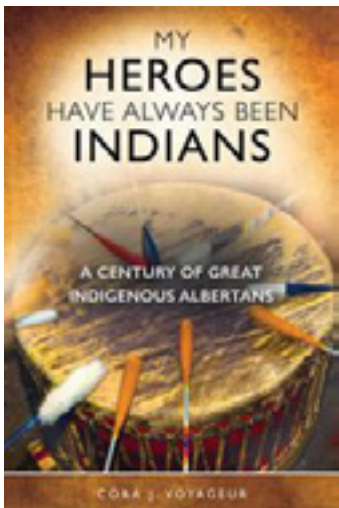


THE DEATH OF MY COUNTRY: THE PLAINS OF ABRAHAM DIARY OF GENEVIÈVE AUBUCHON (QUEBEC, NEW FRANCE, 1759)

By Maxine Trottier

The “Dear Canada” series expands its diversity with its first title with a First Nations protagonist. Written by an author with Métis ancestry as a series of diary entries, this juvenile fiction book explores the intersections between First Nations and French life in New France during the Seven Years’ War and the difficult choices a young girl must make to maintain her culture, a peaceful life, and a happy family amongst the turmoil of war and disaster.

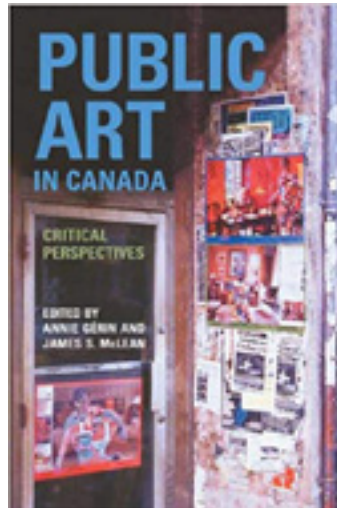
FURTHER READING



MY HEROES HAVE ALWAYS BEEN INDIANS: A CENTURY OF GREAT INDIGENOUS ALBERTANS

By Cora Jane Voyageur

Dr. Voyageur, a residential school survivor and a member of the Athabasca Chipewyan First Nation, wrote this book in response to not seeing many Indigenous peoples represented in pop culture or history growing up. Profiles of 100 Indigenous Albertans, whether well-known or less-so, demonstrate why they deserve to be seen as heroes and known for their excellence and passion that made an impact.



PUBLIC ART IN CANADA: CRITICAL PERSPECTIVES

By Annie Gérin and MacLean, James S. (eds.)

An anthology of academic essays examining our understandings of the practice of public art and its contextual social and aesthetic formation, this book includes critical case studies as well as original works of art. Organized by themes such as creating the nation-state, how meaning is contested, activist practices, and contemporary perspectives, the multifaceted nature of public art is both displayed and questioned.



ART FOR ALL: PUBLIC ART?

By Laura Hensley

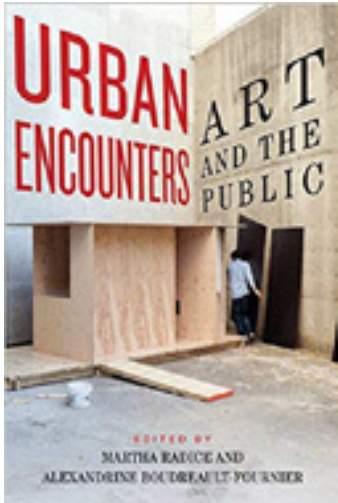
Designed for younger readers (Gr. 5-8) with activities and an easy to read layout, this is nonetheless a great start in understanding public art for all ages, as Hensley introduces readers to the forms, types, and roles of public art. With many examples from around the world in a variety of styles, this quick read covers all the important points.



A SECOND LOOK AT CALGARY'S PUBLIC ART

By Barbara Kwasny

Best used as an aide on self-guided walking tours of Calgary, this book examines the city's public art amongst the desire to remain "a place for people." The answers to any questions the reader might have about Calgary's public art and artists up to 1992 – this book could use an updated edition – will be found here.



URBAN ENCOUNTERS: ART AND THE PUBLIC

By Martha Radice and
Alexandrine Boudreault-
Fournier (eds.)

An academic anthology, this text explores the interactions between public art, people, and place in Canadian cities through theory-based approaches. Examining how public art affects the way that people relate to cities as well as creating opportunities for the cities to change themselves, interdisciplinary academics and artists discuss public art as a possible agent of socio-cultural evolution in an urban context.

FOR ADULTS

ARCHAEOLOGIES OF PLACEMAKING: MONUMENTS, MEMORIES AND ENGAGEMENT IN NATIVE NORTH AMERICA

Patricia E. Rubertone, editor.

THE FOUR CONTINENTS

By Kent Monkman

HISTORIC WALKS OF CALGARY: TEN WALKS TO POINTS OF HISTORICAL ARCHITECTURAL INTEREST

By Harry Sanders

HOPE MATTERS

By Lee Maracle, Columpa Bobb and Tania Carter.

THE IMAGINARY INDIAN: THE IMAGE OF THE INDIAN IN CANADIAN CULTURE

By Daniel Francis

THE LIFE AND TIMES OF BUFFALO BOY

By Adrian Stimson, David Garneau, editor.

OUR STORY: ABORIGINAL VOICES ON CANADA'S PAST Tantoo Cardinal, Tomson Highway, Basil Johnston, Thomas King, Brian Maracle, Lee Maracle, Jovette Marchessault, Rachel A. Qitsaulik and Drew Hayden Taylor.

PATHWAYS TO SELF DETERMINATION: CANADIAN INDIANS AND THE CANADIAN STATE

By Leroy Little Bear, Menno Bolt and J. Anthony
Long

REMEMBERED IN BRONZE AND STONE: CANADA'S GREAT WAR MEMORIAL STATUTORY

By Alan Livingstone MacLeod

FOR CHILDREN & YOUTH

THIS LAND IS MY LAND

by George Littlechild

ONLINE RESOURCES & ARTICLES

ABORIGINAL PEOPLE IN THE CANADIAN MILITARY

CREWS REMOVE CONTENTIOUS CORNWALLIS STATUE FROM HALIFAX

DEATH THREATS AND BURNING EFFIGIES: SIR JOHN A. MACDONALD CONTROVERSY GETS EXTREME

EDUCATION IS OUR BUFFALO: A TEACHER'S RESOURCE FOR FIRST NATIONS, MÉTIS AND INUIT EDUCATION IN ALBERTA

I AM THE ARTIST AMONGST MY PEOPLE

INDIGENOUS PLACEMAKING

JOHN A. MACDONALD STATUE REMOVED FROM VICTORIA CITY HALL

KING EDWARD VII EQUESTRIAN STATUE FLOATING DOWN THE DON RIVER

NATIONWIDE PUBLIC ART PROJECT TO FEATURE 50 INDIGENOUS WOMEN

NOT WRITTEN IN STONE: PROPOSITIONS AND PROVOCATIONS FROM STRONGER THAN STONE, (RE) INVENTING THE INDIGENOUS MONUMENT

ON THE PLAINS OF ABRAHAM: A NOVELIST RECREATES ONE OF CANADA'S GREATEST BATTLES

STRONGER THAN STONE

WALKING WITH OUR SISTERS. A COMMEMORATIVE ART INSTALLATION HONOURING MISSING AND MURDERED INDIGENOUS WOMEN

'WE'VE OPENED THE DOOR.' RECONCILIATION BRIDGE CEREMONY BRINGS INDIGENOUS AND SETTLER COMMUNITIES TOGETHER

WOLFE MUST NOT DIE LIKE A COMMON SOLDIER

WOLFE STATUE'S MOVE TO PARK MARKED WITH CEREMONY

(The Warrior)

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(he is home now)

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