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Bozhoo [Greetings]; Aaniish naa ezhiyaayin? [How are you?] Daniel Payne
n’dizhinikaaz  [my name is Daniel Payne]

The name "Duwamish" is an Anglicization of DkhʷˈDuwˈAbsh. In the Puget Sound Salish language Lushootseed, DkhʷˈDuwˈAbsh means "The People of the Inside". This name refers to Elliott Bay, the Duwamish River, and the other rivers, lakes, and waterways that connect the DkhʷˈDuwˈAbsh ancestral homeland.

Welcome

Translation
All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.  
(Article 1 of the Universal Declaration of Human Rights)

Anishinaabe (singular)
Anishinaabeg (plural)
Anishinaabemowin (Anishinaabe people, culture, and way of living)

Literal translation:
- "Beings Made Out of Nothing", or "Spontaneous Beings“ (Johnston 15).

Foreword: Stories tell the world

- Narrator & narrative

Chapter 1: Audience

- Narrator & audience

Chapter 2: Language

- Connecting grammars

Chapter 3: Storytelling

- Workshops & collections
w’daeb-awae

- Truth as it is “perceived by the speaker”
  - When someone is telling the truth, he says "w'daeb-awae," but the expression is not just a mere confirmation of a speaker's veracity.
  - It is at the same time a philosophical proposition that, in saying, a speaker casts his words and his voice only as far as his vocabulary and his perception will enable him (Johnston 12)

w’kikaendaun

- Knowing as it is “experienced by the speaker”
  (Niigaanwewidam 88)

Three domains of narrative assumptions:

- stories form social relationships
- stories form human perception
- stories form material reality (Garroutte and Westcott)
Stories are offerings with different characteristics:

- **Dibaajimowinan**: current events, news, facts, family histories, etc. are **inanimate**

- **Manidoog**: are **animate**, as they are actually “living beings” presenting foundational stories, through humans, that demonstrate principles necessary for life (Doerfler at al., xviii)
Is this supported by cognitive sciences?

- How does the two-dimensional retinal image become the three-dimensional experience of everyday vision? The retinal information of the eye is coupled in the brain with experiential memory, so that in the act of visual perception we are always combining what we know with what we see … our understanding is correlative to our perception; we must seek to see (Hughes 90, 91)

- It is you alone who controls your image….there is now considerable evidence that we visually encode very little in a visual scene unless we explicitly attend to the items in question, and that we do that only if our attention or gaze is attracted to it (Pylyshyn 159)


Ch. 1. audience

The program

- Indigenous Visual Culture at OCAD U prepares students to engage in complex and evolving global discourses in Indigenous history, art history and contemporary art practice across a range of expressions, material and media.
- Available as Major or Minor Programme.

The students

- The unique curriculum is designed to develop Indigenous and Non-Indigenous students’ critical and aesthetic responses and practical expertise in Indigenous culture and artistic practices.
- Art and design students are introduced to the fundamentals of First Nations, Metis, and Inuit art and design, located within Canadian and international contexts.
Sample Courses

1\textsuperscript{st} YEAR:
- Materials and Methods: Indigenous Art Foundations

2\textsuperscript{nd} YEAR:
- The Story of Us: Indigenous Peoples of the Americas
- Indigenous Media Practice

3\textsuperscript{rd} YEAR:
- Ways of Telling: Indigenous Literature and Narrative Tradition
- Rethinking Abstraction from an Indigenous Perspective
- Designing Across Difference: Indigenous Communities

4\textsuperscript{th} YEAR:
- Reading Images of Indigenous People
- Indigenous Art and Activism
- Issues in Indigenous Curating
- Kanata, The Village: Sustainability & Survivance in Indigenous Design
- Indigenous Visual Culture Interdisciplinary Studies Thesis
Three levels of interpretation:
Basil Johnston notes that Anishinaabe terms have:

- **literal meaning**
  - semiotic “signifier” [object]

- **fundamental meaning**
  - semiotic “sign” (signifier [object] + signified meaning)

- **philosophical meaning**
  - that which provides the foundation for both surface & fundamental interpretation (qtd. In Niigaanwewidam 87)

English is a noun-based language:

- there is no natural link between the word *cat* and an actual *cat*; convention in the English language gives the word its symbolic signification.

Symbolic signs

- inevitably are more restricted in their capacity to convey meaning in that they refer to systems learned by rote (Cartwright and Sturken 32).

Kosuth, Joseph. *One and Three Chairs*. 1965. Wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair", Chair (82 x 37.8 x 53 cm), photographic panel (91.5 x 61.1 cm), text panel (61 x 61.3 cm).


http://www.moma.org/explore/collection/index
Ch.2. Language

Cree words are as complex as English sentences

- Unlike English, which is a noun-based language, Cree is organized around verb-based descriptive phrases.
- Cree places an emphasis on relationships—rather than floating alone as separate units of meaning...

the words for people, animals, and objects are embedded in narratives about how these things interact with each other and the environment... (Besner 39).

References:
Ch. 2. Language

Cree: tēhtapiwin
- tēhta : “on top”
- apimin : “where you sit”
Literal meaning
- It’s one thing to be the possessor of a nose; it’s quite another to have a *mikot* – a short form of “I will take in.”

Philosophical meaning
- The word reminds the speaker that one *is literally* the air one breathes (Besner 38, 39)

Connections?

- can we reconcile an abstracted noun-based framework with one that focuses on the function of objects and their relationships to people and the natural world?

Ch. 2. Language

Information literacy as telling the story of the library

- Stories form social relationships in the library
- Stories form human perception in the library
- Stories form material reality in the library

  - Diego Franzoni. 2005. site intervention; Memorial to Robert Holmes. 2008. installation
ad·verb (ˈadˌvərb/)  
- a word or phrase that modifies or qualifies an adjective, verb, or other adverb or a word group, **expressing a relation of place, time, circumstance, manner, cause, degree, etc.**
- So, generally speaking, adjectives answer the following questions:  
  - **Which?** **What kind of?** **How many?**

ad·jec·tive (ˈajəktiv/)  
- a word or phrase naming an attribute, added to or grammatically related to a noun to modify or describe it.
- In general, adverbs answer the following questions:  
  - **How?** **When?** **Where?** **Why?**
Can information literacy animate library research?

**Deductive reasoning** from a general theory (hypothesis) **down** to particular examples

**WHY**

philosophical

fundamental

literal

**HOW**

philosophical

fundamental

**WHAT**

**Inductive reasoning** moves from particular examples **up** to general theory (hypothesis)
Ch.3. storytelling

- WHY
  - encyclopedias
- HOW
  - books
- WHAT
  - journal articles
Ch. 3. storytelling

Ch. 3. Storytelling

Tsimshian culture: a light through the ages / Jay Miller.
by Miller, Jay, 1947-


Subjects:
- Tsimshian Indians.
- Tsimshian (Indiens) -- Colombie-Britannique.

ISBN:
- 080323192X (hc.)
- 0803282664 (pbk)

Description:
- xvi, 202 p. : ill., map ; 24 cm.

Notes:
- Includes bibliographical references (p. [183]-196) and index.

Number of Holds: 0

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Inductive / Literal

WHAT
Ch.3. storytelling

One mask representing a man stands on the right-hand side...that of the women on the left-hand side. As soon as the name of the mask is mentioned in ... song, the faces of both change. The man’s mask becomes a woman’s mask, and the woman’s mask a man’s mask. This is repeated four times; and while this change in the mask goes on, the people of the chief’s tribe change their faces also. Men have women’s faces, and women have men’s faces, during the singing (Miller 91, 92).

What the Tsimshian collectively overcame was death, which they negated through culture, the only context within which human life is possible (Miller 93).

Ch.3. storytelling

Deductive / Philosophical

Indigena: contemporary native perspectives / edited by Gerald McMaster.

Subjects:
- Indian art -- Canada -- Exhibitions.
- Inuit art -- Canada -- Exhibitions.
- Native peoples -- Canada.

ISBN:
- 155054022X (pbk.):
- 155054036X (bound):

Description:
- 199 p. : ill. (some col.) ; 29 cm.

Content Notes:
- Co-published by the Canadian Museum of Civilization.

Additional Author:
- McMaster, Gerald R., 1953-:
- Martin, Lee-Ann.
- Canadian Museum of Civilization.
- National Museums of Canada.

Notes:
- Includes bibliographical references.

Number of Holds: 0

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For Indigenous people those systems that function to silence us have been the church, the state and the education system, with their legacy of cultural genocide and assimilation. In the service of the state has also been anthropology, to which can now be added the dialogue around art, cultural production and meaning. As a result, the discussion around Native theories of representation, about our “art,” of “diverse aesthetic values,” continues to be reinterpreted according to dominant values, whether mainstream or on the peripheries (Todd 78).

cultural genocide and assimilation occurs when
art, cultural production and meaning are
reinterpreted according to dominant values

search tip
- removing your KEYWORDS from the context of the text helps identify:
  - correlations between ideas
  - hierarchical relations between ideas

search tip
- identify your “primary access point”
- can you percolate your working thesis to one concept? i.e. My paper is about...
To avoid cultural genocide or assimilation, Indigenous objects must be displayed in a space that is free from dominant cultural values concerning art.
Ch.3. storytelling

philosophical encyclopedias

WHY
According to some, art is all but a universal feature of human society, inhibited only by the extreme exigencies of life. According to others, art is a rare feature of society, confined perhaps to post-medieval Western culture so that, for instance, when artefacts of other societies are displayed in Western museums this generally involves imposing inappropriate categories and values on the material (Wollheim).

While there are classic studies in art history that converge with the interests of anthropology, for example Erwin Panofsky….or Ernst Gombrich’s *Art and Illusion* (1960), anthropological studies of art provide useful antidotes to a number of tendencies in art-historical analysis. They challenge ... the tendency to map artistic culture areas without reference to the social functions of art; and the focus on artists or schools of artists in isolation from their place in a wider community (Layton).

[Museums], increasingly, live with the logical contradictions that arise from Canada’s self-identification as both a single nation and a multicultural entity. The dynamic mixture that results is a volatile and threatening as well as fertile and productive, not only on the political but also on the cultural-institutional level.

It has pushed the Canadian museum community to develop new practices adequate to the ways in which the peoples who live in Canada want and need to represent themselves to each other. In museums….the negotiation of new relationships with...Indigenous peoples provides models for the accommodation of pluralism more broadly (Phillips 22)
Ch.3. storytelling

WHAT

literal

journal articles

art AND museum

AND indian*
Ch. 3. Storytelling

Zimmerman, Larry J.

"‘WHITE PEOPLE WILL BELIEVE ANYTHING!’ Worrying about Authenticity, Museum Audiences, and Working in Native-Focused Museums.”

The best Indian museums can be built; the best exhibitions can be assembled; the best programs can be organized; and the best staff members can be trained only if we abandon colonial views and associated stereotypes about Indians, dump notions of authenticity centered on the idea that you can’t really know about Indians unless you are one, and really embrace the principle that cultural realities are complicated, multithreaded, and multivocal...

It isn’t about us talking and you listening: it’s about an engagement that moves our collective understanding forward (Zimmerman 35).
Ch. 3. Storytelling

art AND museum* AND native
Figurative repatriation, by placing both historic and contemporary material culture within public spaces, is bringing messages of First Nations inalienable ownership to non-native audiences. **Contemporary First Nations identity is strengthened in this exchange between native and non-native people, via objects that focus the dialogue or serve as flashpoints of argument and reaction** (Kramer 180).

The late Mohawk curator Deborah Doxtator spoke on issues related to repatriation and the social agency of objects...:

I’ve been thinking a lot about the verb ‘to own’. It boils down to a notion of owning as property, but that’s not really all the word means. It’s certainly not what I mean. **I’m talking about owning who we are.**

When people talk about repatriation, they seem to talk about it in terms of native people backing up the trucks, taking everything out of the museums and putting it all behind a little fence with a sign that says: ‘This is mine. You can’t look at it. You can’t see it’. That’s what some museums have done to them, I guess.

I don’t mean ownership in that way – not as property you keep from other people, in that way of owning, because you can own things that way and still own nothing (qtd. in Kramer 162).
Ch. 3. Storytelling

art AND museum* AND "first nations" AND mask*
Ch. 3. Storytelling


“[Galleries] provide an entry point into a discussion of the construction of art historical narratives and permit a rethinking of the distinctions between ‘art’ and ‘artefact’” (Whitelaw 212)
To avoid cultural genocide or assimilation, Indigenous objects must be displayed in a space that is free from dominant cultural values concerning art.

..for the Tsimshian, “culture” was “the only context within which human life is possible” (Miller 93).

masks were used to express harmony across gender and kinship networks, unifying people through culture (Miller 91, 92).

It isn’t about us talking and you listening: it’s about an engagement that moves our collective understanding forward (Zimmerman 35).
Ch.3. storytelling

When people talk about repatriation, they seem to talk about it in terms of …This is mine. You can’t look at it. You can’t see it’. That’s what some museums have done to them, I guess… I don’t mean ownership in that way – not as property you keep from other people, in that way of owning, because you can own things that way and still own nothing (Doxtator 56).

Figurative repatriation, by placing both historic and contemporary material culture within public spaces, is bringing messages of First Nations inalienable ownership to non-native audiences.

Contemporary First Nations identity is strengthened in this exchange between native and non-native people, via objects that focus the dialogue or serve as flashpoints of argument and reaction (Kramer 180).
Ch. 3. Storytelling

**CONCEPT 3: WHY do we present culture?**

In museums, the negotiation of new relationships with Indigenous peoples provides models for the accommodation of pluralism more broadly (Phillips 22).

Museums provide “an entry point into a discussion of the construction of art historical narratives and permit a rethinking of the distinctions between ‘art’ and ‘artefact’” (Whitelaw 212).

Only through consultation with community *artists or schools of artists* will the *cultural production and meaning* of an object be understood; the mask can speak to viewers about cultural plurality: “the only context within which human life is possible.”
Ch.3. storytelling

Information literacy as telling the story of the library

- Stories form social relationships in the library
- Stories form human perception in the library
- Stories form material reality in the library

Miigwech giibinbwaachiweyin [Thank you for visiting]
Wiingezin [Take it easy!]


