

16th Annual New Sun Conference
on Aboriginal Arts:

AN ENERGY WORTHY OF HEALING

Saturday, March 4, 2017

9:00 am - 4:30 pm

Room 5050, 5th Floor

Minto Centre

Carleton University



AN ENERGY WORTHY OF HEALING

Kwey, tansi, she:kon, tunngasugitsi, bonjour, and welcome to the 16th Annual New Sun Conference on Aboriginal Arts: *An Energy Worthy of Healing*. As in the past, we acknowledge with gratitude the hospitality of the Algonquin people on whose traditional unceded territory we gather today.

The theme of this year's conference is taken from a reflection on last year's 15th Annual New Sun Conference on Aboriginal Arts: *Above the Noise*, by Anishinaabe artist and presenter, Robert Houle, who said the conference had "an energy worthy of healing."

And so it did, but such energy is a distinctive hallmark of the New Sun Conference and the broader New Sun community gathered here today. It is a potent mix of excitement, anticipation, hope, empathy, solidarity and support, coupled with a desire to be enlightened, inspired, entertained and possibly surprised.

It is an energy manifested in a collective desire to actively engage in change and healing. In light of the Calls to Action from the Truth and Reconciliation Commission, it offers an opportunity for each of us to assess (or re-assess) our own particular gifts -- and we *all* have gifts -- to see what role we might play in the healing process.

Healing through the arts has been an integral theme of the New Sun Conference since its inception in 2002, foregrounding the practices of artist-activists and cultural workers committed to healing relationships among individuals, families and communities. In this, their artwork acts as a catalyst or touchstone, serving to initiate important cultural and cross-cultural conversations on issues that might otherwise be difficult to articulate. And this healing tradition continues here today.

It is not surprising to find a strong connection between cultural and cross-cultural healing and education. As it celebrates its 75th anniversary, Carleton University is committed to an increased Indigenous presence on campus and increased incorporation of Indigenous ways of knowing and learning in the university curriculum. Support for the New Sun Conference on Aboriginal Arts is but one sign of Carleton's commitment. It is also no surprise to find that all of today's presenters are actively involved in education as instructors, mentors, scholars, public speakers and most definitely as role models.

Today, their voices, co-mingled with yours, will no doubt create an energy worthy of healing. Watch for this to happen, and enjoy!

All my relations,

Allan J. Ryan



PROGRAM - 2017

- 8:30 - 9:15 Registration, Coffee/juice/muffins
- 9:15 - 9:30 Welcome, **Allan J. Ryan**,
New Sun Chair in Aboriginal Art and Culture
- Opening prayer, Elder **Thomas Loutit**
- Welcoming remarks, **Roseann O'Reilly Runte**,
President, Carleton University
- 9:30 - 10:20 **Shane Belcourt**, film maker
- 10:20 - 10:35 Nutrition Break
- 10:35 - 11:25 **Mathew Nuqingaq**, silversmith / drum dancer
- 11:30 - 12:20 **Alex Janvier**, painter, in conversation with **Jonathan Dewar**
- 12:30 - 1:30 Buffet luncheon of Native cuisine,
Fenn Lounge, Residence Commons

PROGRAM - 2017

Luncheon Menu:

- Warm bannock bread with field berry compote and maple butter.*
- Bitter lettuce salad topped with slivered smoked salmon, oven roasted seeds, Saskatoon berries and Quebec goat cheese, with a raspberry vinaigrette.
- Salad with green beans, rapini, roasted sweet peppers, and deep forest wild mushrooms tossed in a rosemary herb vinaigrette.
- Duo of pickerel and lake trout on a bed of grilled Yukon gold potato and fried leeks drizzled with lobster cream sauce.
- Lakota venison stew (with wild turnip, onion and wild mushroom).
- Sweet potato and wild rice cakes.
- Maple root vegetables.
- Pumpkin cake with maple caramel sauce.*
- Assorted gluten-free fruit pies.

* contains gluten

1:30 - 2:00

Candy Palmater in performance

2:20 - 3:10

Ruth Phillips, Canada Research Chair in Modern Culture / Carleton Professor of Art History, and **Wahsontiio Cross** and **Alexandra Kahsenni:io Nahwegahbow**, students in GRASAC (the Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures).

3:15 - 4:05

Candy Palmater, comedian and broadcaster

4:10 – 4:30

Concluding remarks, gift basket draw, closing prayer



Shane Belcourt

Shane Belcourt is an award-winning and CSA-nominated Métis filmmaker with a deep respect for the traditions and knowledge of Aboriginal people. The majority of his work explores and celebrates Aboriginal issues and culture. He grew up in Ottawa, the son of a prominent Aboriginal rights leader (Tony Belcourt) in a home of artistic siblings (Christi and Suzanne

Belcourt). His debut feature film, *Tkaronto*, was chosen as the Closing Night film at the 2007 imagineNATIVE Film and Media Festival. Belcourt has been a TIFF Talent Lab participant, an IFC Mentorship Award Winner, and in 2010, Filmmaker in Residence at the Winnipeg Film Group. His short films include dramas, *A Common Experience* and *Apikiwiyak*, and documentaries for broadcast projects such as *Kaha:wi - The Cycle of Life* and the 13-part tv series *Urban Native Girl*. He has produced commercials such as the 2014 imagineNATIVE *Native To* campaign, and was chosen to direct two *Historica Canada Heritage Minutes* on the topics of Treaty and Residential Schools. His films and documentaries have played at imagineNATIVE, Telefilm Canada's Perspectives Program at Cannes, Whistler Film Festival, the 2010 Vancouver Olympics, the Museum of the American Indian in Washington, D.C., the TIFF Bell Lightbox Indigenous Cinema Retrospective, and on Air Canada, CBC, APTN, and The Comedy Network.

Belcourt teaches filmmaking workshops throughout the year with Aboriginal youth and youth at risk through various Aboriginal outreach programs. Currently, Shane is working on the adaptation of a Jeff Lemire graphic novel, *Roughneck*, along with preparing to shoot his second feature film, *Sunken Treasure*, this summer.

Mathew Nuqingaq

Mathew Nuqingaq is an artist, jewellery maker, drum dancer, photographer, educator and the founder of the aptly named Aayuraa Studio in Iqaluit. Aayuraa means “snow goggles” in Inuktitut. The purpose of snow goggles is to protect one’s vision, which was exactly his intent for this unique, inspiring and collaborative studio space. In the early 1990’s, the Nunavut Arctic



College began offering a jewellery and metalwork program. Nuqingaq fell in love with the beautiful pieces being created and decided to enroll. “Our ancestors used to make small pieces, because they had little material and couldn’t travel with heavy pieces. I like working in metal – you can take it with you – you don’t have to have so much space.”

Nuqingaq’s work has attracted an international following. People around the world clamor to wear his jewellery. His creativity and craftsmanship are exquisite, and most often, amusing. There is a sense of play in almost everything he creates. “When we do snow sculpture, we put on our snowsuits and go play – we play with snow. When we do jewellery, we get our small tools and we play. We make something that is not real, and we make something out of nothing; and we can also make a living, which is satisfying.”

Nuqingaq is also an accomplished drum dancer and regularly receives invitations to perform at international festivals and celebrations. As a leader in the arctic arts community he is co-founder and past chair of the Nunavut Arts and Crafts Association, and serves on the Board of Directors of the Inuit Art Foundation. He is one of the six artists who created the splendid mace for the Nunavut legislature.

This past December, it was announced that Mathew Nuqingaq will be invested as a Member of the Order of Canada for his contributions as a jewellery designer and drum dancer.



Alex Janvier

Born in 1935 of Dene Suline and Saulteaux descent, Alex Janvier was raised in the nurturing care of his family until the age of eight. The young Janvier was then uprooted from his home and sent to the Blue Quills Indian Residential School near St. Paul, Alberta. Although he speaks of having a creative instinct from as far back as he can remember, it was at the residential school that

he was provided with the tools to create his first paintings. Janvier received formal art training at the Alberta College of Art in Calgary and graduated with honours in 1960. Immediately after graduation, Janvier was appointed to a position as an art instructor at the University of Alberta.

His style is unique. Many of his masterpieces involve an eloquent blend of both abstract and representational images with bright, often symbolic colours. He proudly credits the beadwork and birch bark basketry of his mother and other relatives as influencing his art. Although he has completed several large murals nationally, Janvier speaks of the 418 square meter masterpiece entitled “Morning Star” in the dome of the Canadian Museum of History, as a major highlight in his career. He is the recipient of numerous awards including three honorary doctorates, and is a Member of the Order of Canada. A major retrospective of his work is currently on exhibit at the National Gallery of Canada until April 17.

In Conversation with Jonathan Dewar

Jonathan Dewar is of mixed heritage, descended from Huron-Wendat, Scottish, and French Canadian grandparents, and a PhD candidate in the School of Indigenous and Canadian Studies at Carleton University. He has served as Director of the Shingwauk Residential Schools Centre and Director of Research at the Aboriginal Healing Foundation. In each of these roles he has had the privilege of engaging with Indigenous artists, curators, and Elders in conversations about the role of art and artist in reconciliation.

Ruth Phillips

Ruth Phillips is Professor of Art History at Carleton and holds the Canada Research Chair in Modern Culture. She began her research on First Nations arts when she began teaching at Carleton in the late 1970s and has since focused on the arts of the Great Lakes region. For several years she served as director of the UBC Museum of Anthropology where she initiated a renewal of the museum's physical and virtual



infrastructure. Her appointment to a Canada Research Chair brought her back to Carleton in 2002 and gave her the opportunity to apply the general concept she and her staff had developed at UBC to research in Great Lakes historical heritage. The result was the formation of the Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures (GRASAC) and the development of the GRASAC Knowledge Sharing database.

She has served as president of CIHA, the International Committee on the History of Art, and is a fellow of the Royal Society of Canada.

GRASAC Student Research Assistants

Wahsontiiio Cross is an artist and independent curator from Kahnawà:ke Kanien'kehá:ka Territory. She is currently a PhD Candidate in the Cultural Mediations program at Carleton and her research focuses on Haudenosaunee material culture.

Alexandra Kahsenni:io Nahwegahbow is Anishinaabe and Kanien'keha:ka, and a member of Whitefish River First Nation with roots in Kahnawake. She is a PhD student in the Cultural Mediations program at Carleton's Institute for Comparative Studies in Literature, Art and Culture, where her research focuses on Indigenous visual and material culture and stories and oral history from the Great Lakes region.



Candy Palmater

Candy Palmater is a broadcaster, comedian, feminist, writer, film producer, activist, actor, and recovered lawyer. She can currently be seen as host of APTN's *The Candy Show*, and this past summer hosted CBC Radio's weekday afternoon interview program *The Candy Palmater Show*. She's a regular contributor to CBC Radio's *The Next Chapter*, and has guest-hosted *Definitely Not the*

Opera and Q. Candy has written and hosted many broadcasts including *Ab Day Live*, the *Indspire Awards*, and the *imagineNATIVE Film Festival Awards Show*.

She was the first Aboriginal law student in Canada to be valedictorian of her graduating class at Dalhousie University Law School and went on to practice Labour and Aboriginal law at a large corporate firm until being drawn into show business. Before pursuing an entertainment career full time, Candy directed First Nations education for the Nova Scotia Department of Education for a decade. She is currently working on a Masters of Education degree at St. Francis Xavier University and has taught in the Transition Year program at Dalhousie. She served as executive producer on the film *Building Legends: The Mi'kmaq Canoe Project*, and two other films on Mi'kmaq culture.

Candy is a regular performer on the comedy club circuit and a frequent host of entertainment galas and events. With an irreverent and comedic approach to social issues, she is a speaker in great demand. Candy travels the globe speaking to audiences, large and small, about the power of love, kindness and self-acceptance. Candy believes we are more alike than different and that you can never have too much Candy.

New Sun Conference on Aboriginal Arts: Backgrounder

Since its beginning in 2002, the New Sun Conference on Aboriginal Arts has brought together in a public forum individuals from various First Nations, Metis and Inuit communities, as well as from the non-Indigenous community. Presenters have included those with expertise in photography, painting, sculpture, film making, acting, dance, musical performance, curating, arts education, architecture, literature and the culinary arts. Themes such as “healing through the arts” and “transforming traditions” have been explored in a collegial and communal atmosphere that encourages dialogue on important cultural and artistic issues. The conference honours, and seeks to raise public awareness of individuals whose work affirms contemporary Aboriginal experience and contributes to increased cross-cultural understanding. All conference presentations have been videotaped and archived on DVD in Carleton’s MacOdrum Library.

New Sun: Continuing the legacy of her father, Eric Harvie, who was given the honorary name of “Old Sun” in 1962 by the Blackfoot Nation in Alberta, Joy Maclaren was given the name “New Sun” in 1995 by Elders from the Blackfoot, Mohawk and Ojibwa nations at a special naming ceremony at Carleton University to recognize her support of Aboriginal culture and education. Her distinctive blue shawl, with its New Sun design in gold and copper sequins, was presented to her at that time. In 2011 she was given an honorary doctorate by Carleton University and made a Member of the Order of Canada in recognition of her philanthropy and support of post-secondary education. In 2013 the New Sun Joy Maclaren Adaptive Technology Centre opened in Carleton’s newly renovated MacOdrum Library. At the time of her death in 2014 at the age of 92 Joy had attended seven of the previous nine New Sun Conferences.

Allan J. Ryan was appointed as the New Sun Chair in Aboriginal Art and Culture in 2001. The first of its kind in Canada, the Chair is situated in the School of Indigenous and Canadian Studies at Carleton. In 2015 he received the inaugural Alumni of Influence Award for Distinguished Educator from the Ontario College of Art and Design University, his first alma mater. In 2016 he was the recipient of the Distinguished Alumni Award for Career Achievement from Brandon University, his second alma mater.

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For photos and feedback from previous conferences visit the New Sun Conference Archive @ www.trickstershift.com



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National Gallery Musée des beaux-arts
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