

# Activities Handbook

Simple to follow guide to art projects for both primary and secondary students



# Dance Fan



## Supplies

Pattern  
Tan Craft Foam  
Foamie Shapes and/or Craft Foam Scraps  
Two Jumbo Craft Sticks  
One Yard #20 Hemp  
Turkey Feathers  
Tacky Glue  
1/8" Hand Hole Punch  
Scissors

## Instructions

Click on Printables and cut two fans from pattern out

of tan craft foam.

Place one on your work surface and arrange feathers to stick out of the top. Glue in place.

Glue second fan piece on top.

Glue a jumbo craft stick to each side to make a handle, lining them up and gluing the bottoms together. Let dry. punch holes along both side of the handle and lace with a piece of hemp.

Decorate fan with foamie shapes or scraps.

# Birch Bark Basket

## "How to Make Immitation Birchbark"



**Title/Technique:** How to make Imitation Birch Bark

This lesson was created to enrich a read aloud story in my school. The homeroom teacher was reading "The Birch Bark House" by Louise Erdrich to his 4th grade class. The story is a culturally accurate portrayal of life on Madeline Island. Madeline Island is located in Lake Superior and is a traditional home for the Ojibwe people. It is not necessary to read the story, I share it with you because it is one of my favorite children's books and I highly recommend reading it!

**Tribe (s):** Ojibwe **Region:** Woodland

**Cross curricular connections:** Lang. Arts, Science

**Grade(s):** 4-5

**Elements/Principles of art:** Visual Texture

**Materials Needed:**

Heavy brown craft paper, white tempera, big brushes, black colored pencil or oil pastel

**Description:**

- Dilute the tempera to create a wash. Using a large brush wash over the brown paper in broad horizontal strokes. It is fine to be uneven or blotchy. Take a look at a real tree and you will see the variations. While the paint is still wet, use the end of your paint brush to scratch horizontal lines into the faux birch bark. When the paint is dry you can also add horizontal lines with a black pencil or oil pastel. Use your finger to smooth and blend the oil pastel for great results!
- When the paper is dry you can cut out variety of items to create a poster showing the uses of Birch Bark.

# "Birch Bark Basket" Lesson Plan



**Tribe (s):** Multi Tribal use      **Region:** Throughout the US

**Cross curricular connections:** Science, Social Studies

**Grade(s):** 4-5

**Elements/Principles of art:** Texture

**Materials Needed:**

See lesson on *How to Make Birch Bark*

Basket template

Sinew, yarn or string

Plastic needles (optional)

Small hole punch

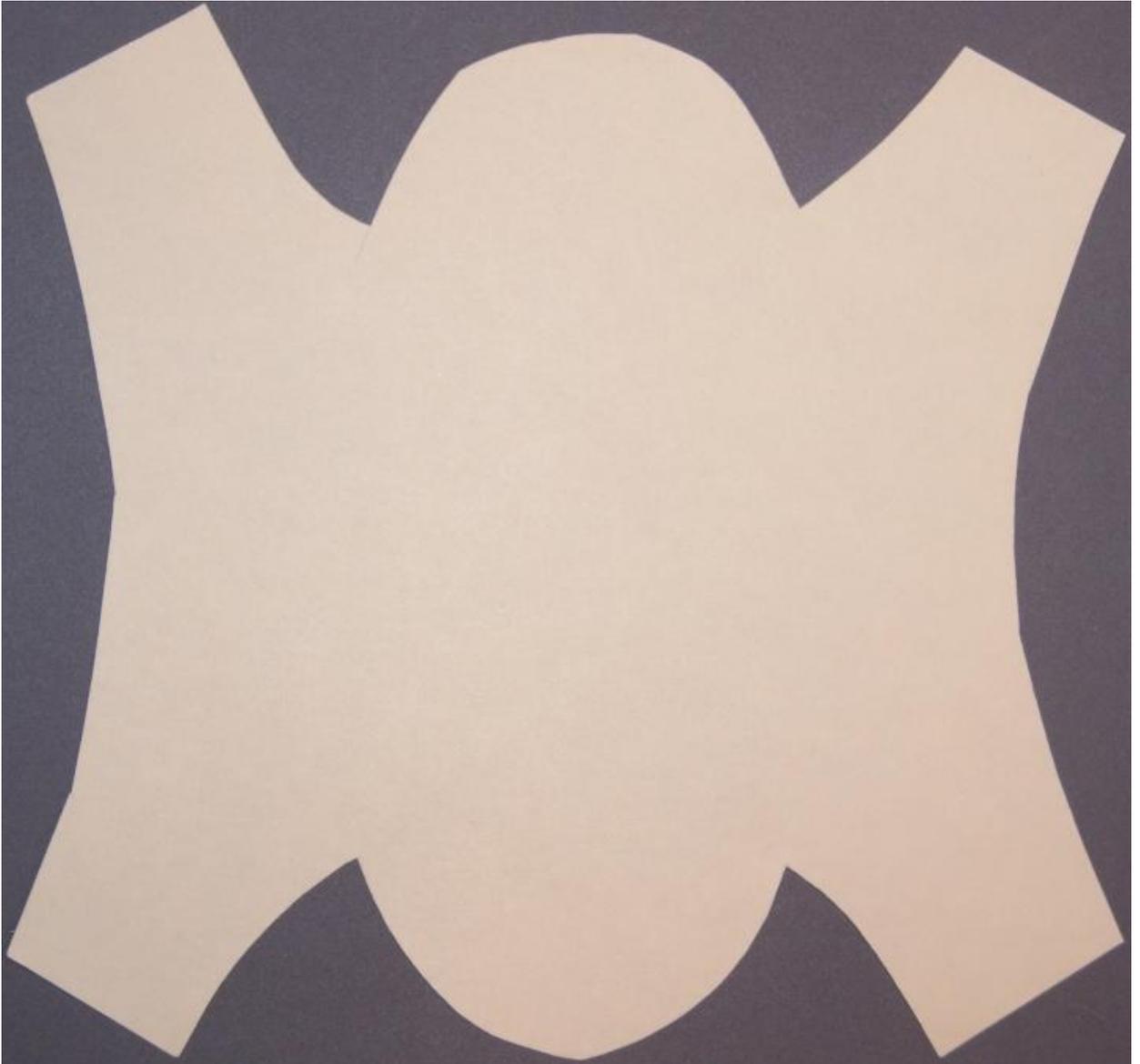
**Lesson Description:**

Information on the White Birch and it's use:

<http://www.bio.umass.edu/biology/conn.river/whiteb.html>

- Refer to the lesson on "How to Make Birch Bark Paper"
- For the Basket, I like to double the weight of the brown craft paper by gluing 2 layers together before painting the faux finish.
- Let it dry overnight
- Once paper is made students can use it for a variety of projects.
- To make the basket I have my students trace the template on the back of their birch bark and cut it out.

- The ends are gently folded to overlap. You can staple it (easiest) or use the hole punch to punch thru all 3 folded layers. You will need 2 holes to stitch. See photos. I like to use artificial sinew to stitch. It does not require a needle and is fairly stiff. You can also use yarn or string and a needle.
- When the ends are secure, use the hole punch and punch holes  $\frac{1}{2}$  inch all the way around the top. Use sinew, yarn or string to whip stitch around the top to give it a finished look.



# Papoose



Supplies:

- Brown grocery bag, Tan construction paper, baby (with sleepy face) ([Pattern](#)), baby (blank face) (pattern), Colored markers or crayons, Black marker, Yarn, two pieces measuring 36" long, Pony Beads, Scissors, Stapler, Hole punch, Tape

**Pre-Class Preparation:** Making brown paper bag look like "leather"

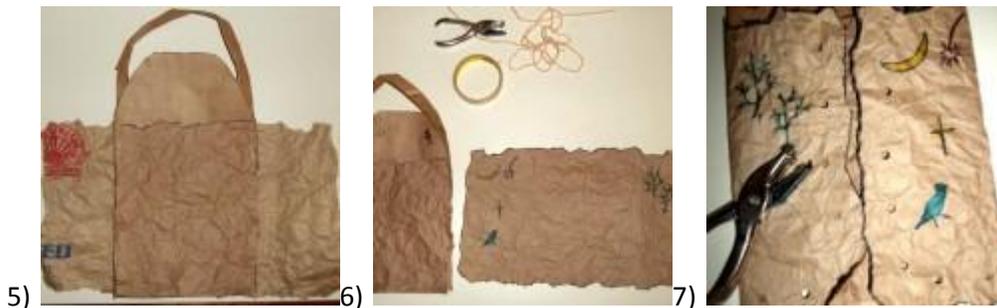
1. Tear off the handles of the brown grocery bag, glue or tape them together and cut to an 18" length. This will be the papoose strap.
2. Cut down the seam of the paper bag and cut the bottom out of the bag. Keep this bottom piece because it becomes the board of the papoose.
3. Dunk the bag paper into a sink of warm water. Scrunch the paper together and squeeze out as much water as you can. Do not try to wring the water out of the paper....the paper will rip. Unfold the paper and lay flat to dry.

**For Each Papoose:**

- From the dry "leather" cut: One piece of "leather" cut at 6 1/2" x 9" and one piece of "leather" cut at 9 1/2" x 16"
- 18" handle (for strap)
- Brown grocery bag bottom
- Yarn, two pieces cut at 36" length
- 8-10 colored pony beads
- Copy of baby

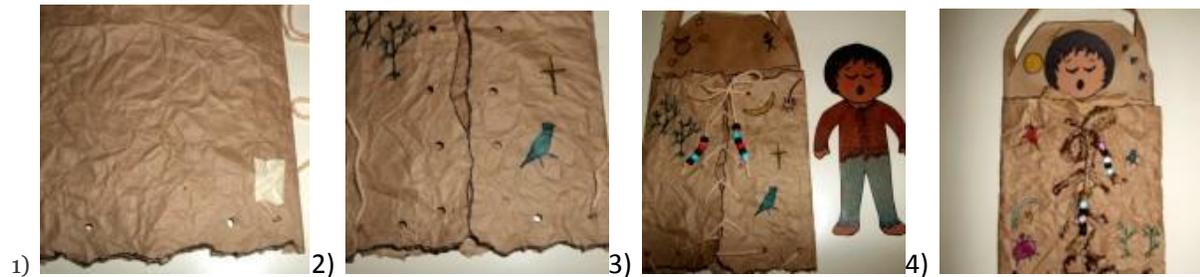
### Making the Papoose:

1. Tear about one inch off a short (6 1/2") side of the 6 1/2" x 9" piece.
2. Using the side of a black marker, run over the torn edge of the "leather" piece. Lay this piece on the bag bottom (board) with the straight bottoms and sides even. Staple the two together at the sides. Make a mark 1 1/2" from the side toward the middle on the top side of the "board," and 2 1/2" down from the top along the sides of the "board." Draw an arc between the two marks and cut to round off the top corners of the board. Using the side of a black marker, run over the top edges of the "board." Staple the "strap" to the back of the board.
3. Tear about one inch off all sides of the 9 1/2"x16" piece of "leather." Center the "board" over the large piece of "leather" with the bottoms even. Fold the sides of the "leather" to the front...they shouldn't quite meet at the center. Slightly crease the sides so you know how much of the "leather" will show on the front. Draw and color Indian symbols on the front of the "leather" and on the top part of the "board." Outline the drawings and run along the torn edges with the side of a black marker.
4. With the "leather" placed around the board, with the bottoms even, and using a paper punch, punch holes along the sides of the "leather" fronts and through all layers along the bottom of the "board."



### **Lacing the Papoose:**

Place a small piece of tape at one end of each piece of yarn. Roll to make a needle-like end with the tape. Start by inserting the yarn/needle through the back, side bottom hole. Pull the yarn through to the front, but leave a couple of inches on the back side. Tape the end on the back side down. Repeat with the second piece of yarn on the other side of the “board” bottom. Then lace the yarn through the bottom and then up the middle of the “leather” piece. Tie a bow and then knot the bow. Thread pony beads on the yarn, make a knot in the yarn and cut off the excess. Draw clothes on the Indian baby and carefully cut him/her out. Slide the baby into the papoose, between the “board” and the back “leather” piece.



patterns:

**sleepy face:**

<http://www.lbrummer68739.net/wp-content/uploads/2012/08/american-indian-baby-for-papoose.pdf>

**blank face:** <http://www.lbrummer68739.net/wp-content/uploads/2012/08/american-indian-baby-for-papoose-blank-to-draw-face.pdf>



### Lesson 2 Procedure

1. Review paint manners. No tapping on water bucket. To clean, swish, rub, dry, twirl on paper towel. CLEAN before each new color.
2. Choose 3 colors. Paint some shapes each color. Think about painting a shape on either end and in the middle a same color. When your eye sees a color repeated in a path, the painting is more pleasing to look at. Don't paint the border design. Be careful not to touch a wet shape.

### Lesson 3 Procedure

- Go back into the designs and outline the painted designs with black marker.
- Outline the shapes you did not get a chance to paint.
- Do your border design in black marker.
- If you have extra time, create some new designs by just drawing them with marker in areas that are empty.

# Carving



## *The Idea*

Barbara Hepworth was a key figure in the British abstract art movement in the 20th century. She often created sculptures which were inspired by nature. She loved to work with wood and stone and, later on, in bronze. Her sculptures seem to grow and look very natural.

## *The Plan*

You are going to create a simple and natural sculpture using a bar of white soap. You do not have to finish your sculpture in one go. Take your time and really enjoy what you are doing.

## *You Need*

- Some cheap bars of white soap.
- Scrapers and peelers – Use lolly sticks, teaspoons, potato peelers and similar objects.

## *Do it!*

- Think about the way you would like your sculpture to look then sketch a simple shape onto wide side of your bar of soap.
- "Mirror" your design on the other side.
- Carefully use your scrapers and peelers to carve your design. Scrape away at the edges and twist onto the surface to make holes.
- Keep turning your soap over and over in your hands as you work. Then your finished sculpture will be rounded rather than flat.

## *Top Tips*

- When you are thinking about how you would like your sculpture to look, think about how it will feel to hold as well. Touch is very important in sculpture.
- Remember you cannot put something back when you have carved it off! Plan your sculpture carefully.
- Think about what you are doing. You may not be using knives but you can still hurt yourself if you are not careful.

More Information on carving including a beginner video can be found here:

## Printmaking (primary ages)



**Materials:** jar lids, elastic bands, paper, paint OR wood blocks, yarn, paper, paint

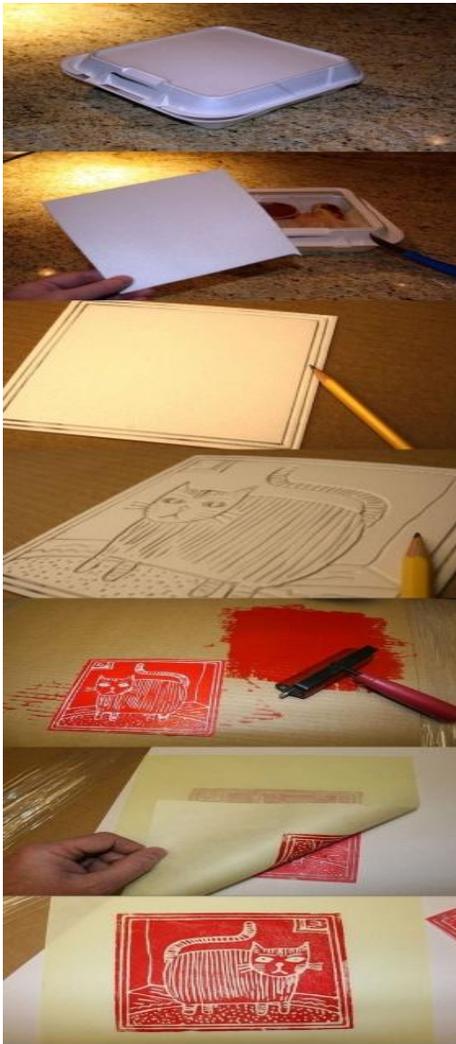
**What to do:**

- 1) Simply stretch elastics over lids, or wrap yarn around blocks
- 2) Dip in paint
- 3) Stamp on paper
- 4) Get creative with different color combos and patterns! Create animals or draw back into it after the paint dries!



# Printmaking (secondary ages)

Materials: Styrofoam, DULL pencil or something without a blunt end (end of a paintbrush, end of a hair comb etc., ruler, paint, paper, paint roller



- 1) With your piece of Styrofoam in front of you take your ruler and create a border using your DULL pencil to carve a groove in your Styrofoam.
- 2) Next draw your picture lightly in pencil first in case you make mistakes. When you are finished your drawing once again take your pencil to create a groove on all your lines. Be careful not to work too fast and rip holes in your Styrofoam.
- 3) Now you will take the foam roller, dip it in whatever color of paint you want, make sure there is not too much paint on your roller or it will sink into the grooves and you will have to wash your board and try again.
- 4) Once it is inked up in paint you can stamp it on your paper. You can attempt this two ways, picking up the Styrofoam board and laying it down carefully on the paper, making sure not to move it once it's down. Or you can simply lay the paper on top of the inked board and lift off again. Voila! Sign your picture after the paint is dry.

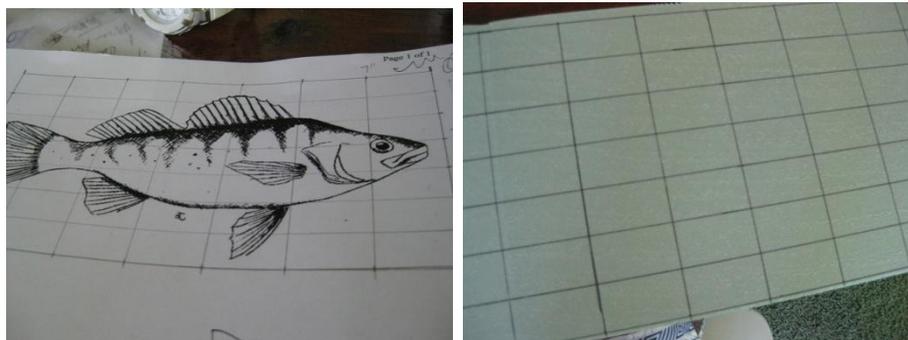
# Printmaking(secondary/highschool)



## Materials:

Insulation board, sharpie, exacto knife or cutting tool ( can be found in the printmaking section of art stores), paint, sponge roller/brayer roller, paper, pencil, ruler

1)First, decide on what you want to create. For beginners, use something with simple lines. You will also want to work from an image that is in black and white so it is easier to define what needs to be cut out or left.



2) Next you will make a grid over top of your chosen picture using a ruler and pencil.

3) Next buy insulation board. A huge sheet costs approx \$10 at a hardware store. This will allow for many printmaking projects.

I cut out a small piece from the entire board. I created a grid on my printout and drew the same grid proportional to the size of my board. For example, there are 7 columns on the printout, so I measure to create 7 equal columns on my board as well. This is to make it easier to draw your image.

4) After the image is drawn onto the insulation board go over the pencil with a sharpie. Next you will use the exact knife to cut everything BUT the sharpie lines. This could take a long time depending on how intricate your drawing is. You are removing what you don't want paint to go on during the transfer.

5) After removing everything that you don't want printed comes the last step. You will take a sponge roller or a brayer roller and cover your image in paint. You will continue to roll your image with paint and like a giant stamp you will press the image onto the paper. Get creative. Try stamping with different colors and different directions.



Tips: You can also use different supports such as linocut pads found at art supply stores, erasers, or try printing on cloth like in the above sample.

# Drum Making



Drums have always been an important part of native culture. Drums are played during ceremonies and accompany singing and dancing. The beat of the drum symbolizes the beating of the heart.

## *Materials*

- two balloons
- a round plastic container
- two elastic bands
- art supplies to decorate the drum (optional)
- piece of material for stuffing
- stick or tree branch measuring about  $\frac{1}{2}$  inch in diameter, and 12 inches long
- string or wool (optional)

## *Instructions*



[Source](#)  
Materials needed for hand drum and beater



[Source](#)  
Step 1. Cut the bottom off a round balloon (before it's blown up).



[Source](#)

Step 2. Stretch the balloon over the plastic container. Secure the balloon with a rubber band.



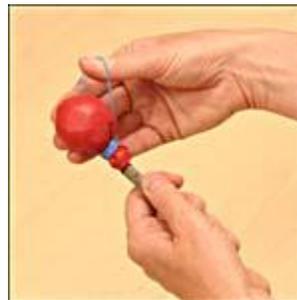
[Source](#)

Step 3. Decorate your hand drum if you wish.



[Source](#)

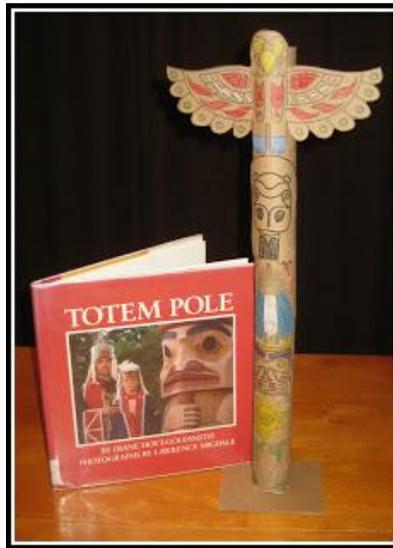
Step 4. Cut the bottom off another round balloon. Stuff scraps of fabric into the end of the balloon to make a small ball.



[Source](#)

Step 5. Poke the stick into the stuffed balloon. Gather the opening of the balloon around the stick and fasten with a rubber band. If you like, you can cover the rubber band with string or wool.

# Totem Pole



## Materials:

Hot glue gun

Cardboard

Scissors

Markers/ crayons

Paper towel tubes (long) or two short tubes

Glue stick

## Lesson:

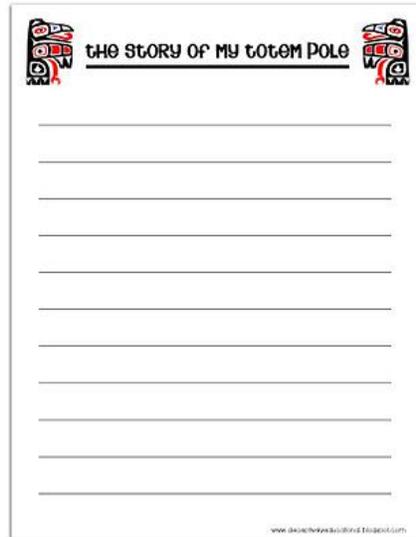
Look at a picture of a totem pole and discuss the meaning of the figures carved.

Next either give the students [sets of totem pole figures](#) printed from ScissorCraft.com onto brown craft paper (I cut postal mailing paper into 8 ½- by 11-inch rectangles and fed it through our printer to replicate the look of wood). Or if your students are a bit older get them to draw their own figures and color them.

Now ask students to look at the picture of the totem pole to see how the figures stack on top of each other to help them decide how theirs will stack well. Next cut several ½-inch vertical slits in the bottom of a paper towel tube and placed this end of the tube inside another tube, so they would look

like one long pole( you may have to do this depending on the age of your students) Next, get students to apply glue to the back of each figure and place them on the pole.

You can look at pictures of actual pole and discuss how they will raise theirs. To secure in its upright position, I applied a bead of hot glue to the bottom of the pole and set it on a small piece of corrugated cardboard.



THE STORY OF MY TOTEM POLE

www.deceptivelyeducational.com

Lastly, ask students to write and tell the story of their pole.

### Additional Information:

PDF file for the “The Story of my Totem Pole” can be found here:

<http://deceptivelyeducational.blogspot.ca/2011/11/making-miniature-totem-pole.html>

### Great additions:

Diane Hoyt-Goldsmith’s book *Totem Pole*

# Pattern making with stickers



## Materials:

Sticker dots

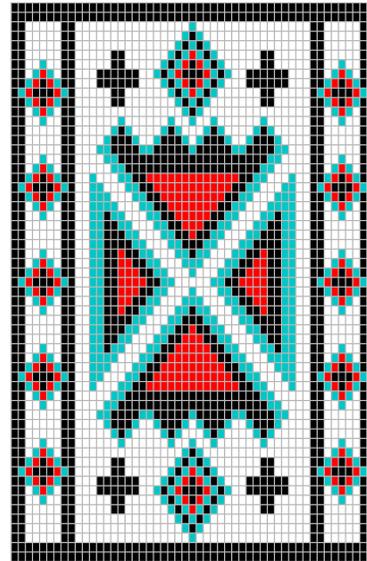
Paper( freehand initial drawing)

Patterned paper ( younger students)

## Lesson: *Hints and tips:*

- You might like to show your children some [examples of indigenous dot paintings](#) for inspiration.
- Take a cue from Aboriginal artists by creating aerial maps with the dots: you could do the sea blue, the coast yellow, rainforests green and the red centre red.
- For older students you may want to introduce Moccasin patterns and get students to follow patterns , or possibly create their own designs (floral or geometric)

# Pattern Making with Beads



www.free-beading-patterns.com 4 Directions

## Materials

Magnetic Buttons, Pony beads, Wooden craft sticks, Craft Glue, Construction Paper – brown, Scissors, Pencil, Template

Template can be found here;

[www.craftprojectideas.com/index.php/how-to/seasonal-projects/thanksgiving-a-fall/491-indian-corn-magnet](http://www.craftprojectideas.com/index.php/how-to/seasonal-projects/thanksgiving-a-fall/491-indian-corn-magnet)

\*this activity can be altered to include different patterns. Simply make a grid template for your students and have them glue it to a piece of cardboard or Styrofoam to stiffen your support. Have a few beadwork patterns available and students can follow the pattern and glue their beads into the appropriate squares.



## Step 1

Lay down (7) Craft Sticks vertically creating the arrow shape as shown.



## Step 2

Glue (2) Mini Craft Sticks horizontally on the sticks to secure the shape. This will be the base of your Indian Corn Magnet.



## Step 3

You will need (2) brown husk shapes. We have included a traceable PDF template on our website for this project. At the top of the screen, under the project image, you will find a "template" button where you can download this template. Cut out the shapes provided then trace onto brown construction paper.



## Step 4

Glue brown husk shapes on your Indian Corn Magnet base in a “v” shape as shown.



## Step 5

Glue different colored Pony Beads onto the Craft Sticks.



## Step 6

Once dry, flip over project and glue (2) Magnet Buttons to the back.  
Hang on your fridge or magnetic surface and decorated for the autumn season!

# Dreamcatcher



## Materials:

- A thin & snack size paper plate, Yarn (about 3 feet long), Paint/ crayons or markers, Beads, Feathers, Tape, Hole puncher, Scissors

## How-to:

First, cut the middle portion of the plate and decorate with paints or whatever medium you favor.

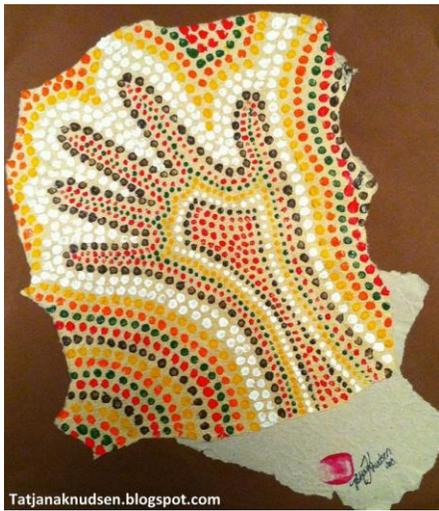
Once your paint is dry, punch some holes around the plate. Wrap some tape around one end of the yarn and feed through the holes in the plate. Leave about 4-5 inches of the yarn at each end.

Then thread some beads onto both ends of the yarn. Finally tie or tape some feathers onto the ends.

**Tips:** Dreamcatchers can be a lot of fun to create for any age group. If working with older students, think about designing using different materials such as willow (maybe you would get students to gather their own willow pieces), perhaps you want to try a different approach and use wire instead of threads. Get creative!

Wire Dreamcatcher how to: <http://www.instructables.com/id/Wire-Dreamcatcher/>

# Painting with Dots



## Materials:

Paint palette( Styrofoam trays/ ice cream lids/ paper plates), wooden dowels, one per student, Paint, Paper

How to video: <http://www.youtube.com/watch?v=xIRSRzmfVnw&feature=share>

**Tips:** Older Students: may want to try this same process on different supports such as a rock and use smaller tools such as toothpicks and small paintbrushes, end of an unsharpened pencil, etc.

# Storytelling:Mask Making



**Grade Level:**Elementary (with assistance) through High School

**Materials:**

Craft Plaster Gauze Strips, cut into strips of varying lengths and widths( available at Michaels craft store)

Posterboard( if making these using plastic wrap)

Scissors

Pencil

Bowl, water (warm water is best, but cold works, too)

Paper towels

vaseline or plastic wrap(see note below)

Newspaper

Acrylic paint, brushes

Lesson: Introduce masks that were used by different tribes and their reasons for mask making. Get students to design or discuss their own mask ideas and the reasons behind wanting to make that type of mask.

**Procedure:**

1. Prepare plaster gauze strips and water in an area covered by newspaper.

3. Cover the student's face with large amounts of vaseline, leaving the areas around the eyes and nostrils open.

4. Position student comfortably on the floor or a table with newspaper underneath their head. Student must be able to stay completely still in order for the mask to set well and for the facial features to be accurate.

5. Once this is in place, begin applying plaster gauze strips.

6. Wet strips in water, use fingers to remove excess moisture, and apply to face. Start by forming an **X** right inbetween the eyes and over the top of the bridge of the nose. Make an **X** at least 3 times during the process for extra support in the mask.

7. Continue to apply strips of appropriate sizes until entire face is covered with two-3 layers of gauze strips.

9. Use tiny strips of gauze on area between nostrils. Be sure to smooth gauze as much as possible to avoid a rough textured surface.

10. Once the layers of strips have been applied to face, allow the cast to harden for approximately 5-10 minutes. Do not leave student alone during this time, and encourage him or her to relax and stay still. (Warm water speeds the hardening process and the new gauze we're using hardens much more quickly than the gauze we used to use.)

11. When mask has hardened (it will be warm to the touch), carefully remove it from the student's face and discard the plastic wrap.

12. After the mask has been removed, have the student use left over plaster gauze strips to cover any weak areas in the mask.

13. When mask is completely dry (the next day), have student paint their mask.

This project took about three days for most of my students, one day for the casting and two days for the painting. Older students may take longer if they choose to add more details to their masks.

**Notes:**

When I first did this project, I had students use Vaseline on their faces. I've since researched that plastic wrap works MUCH better than Vaseline and paper towels. It's far less messy, it protects their hair from getting wet if large pieces of plastic wrap are used, and it speeds up the casting process due to less prep and clean up time! We do a lot of different types of masks and plastic wrap is definitely the way to go!



## Group Projects/ School Projects



### Materials:

Black paper, black paint to draw outline or glue that dries clear, soft pastels (blend well)

### Process:

Teachers can draw the initial design using glue or paint and students fill in the different areas/shapes by blending colors or creating patterns within each section

# Woven Mural



## Materials:

long strips of colored paper (streamers), white paper, exacto knife, meter rulers, double sided tape (easily removable off walls) or sticky tack

## Process:

Teachers would make vertical slits in sheets of long white paper using a ruler and exacto knife( approx 2 inches in width) Next, tack large white paper to wall all around the sides.Using streamers get students to weave in and out, making sure to alternate to get the woven effect.

## Inspirational Quote



### Process:

Brainstorm inspirational quotes with students and vote on which one to use, keeping in mind the number of letters if allowing each student design a letter for the quote. If you are short some letters, allow other students to create their own canvas with designs or symbols that can be added at either end of the quote.

### Suggestions:

This project can be created using any medium.

:heavier paper using markers or acrylic paper and acrylic paint or watercolor paper and watercolor paints (using pen or sharpie to work back into them after they dry)

# Emerging Aboriginal Artists

**Long before Idle No More, a new generation of Aboriginal artists began embracing its heritage and power in society. Working in different mediums that allow them to communicate their visions and inspire young and old, these artists have embraced their sense of self and reflected that in their art. Here is a profile of only six of the many emerging aboriginal artists working in Canada today.**

## **JB The First Lady (Vancouver, B.C.)**



HandoutJB the First Lady

Born and raised in Bella Coola, B. C., Jerilynn Webster (JB The First Lady) is a Canadian hip-hop artist, performer and member of the Nuxalk and Cayuga Nations. Discouraged by urban racism when she was 14 and new to Vancouver, her mother encouraged her to visit Vancouver’s Friendship Centre. There, Webster soon discovered hip-hop singers like Kinni Starr who performed rhymes about native pride. Webster began documenting personal challenges, like her experience with residential schools and poverty, finally jumping at the opportunity to record her music at KAYA, a free recording studio for aboriginal youth, where she is now an executive producer.

Webster says hip-hop allows her to communicate her culture. “Hip-hop has common features of First Nations culture,” she says. “It has dance, singing, art and oral history which are already built in me.

Her soulful voice and empowering lyrics aim to capture social and political issues from a young woman’s perspective. “Hip hop is male-dominated, but this means we’re missing the other half of the story. As a young female artist, I want to represent that,” Webster says. “In Canada, young aboriginal women are falling through the cracks into the shadows, so I want to bring that story forward in a positive way and encourage women.”

In addition to being a single mom, Webster is deeply involved in the community. Many hip-hop artists are being asked to lead chants for Idle No More, and she is one of them. She is a motivational speaker at Idle No More events, Assembly General Meetings and the Indian Residential School Survivor Society. She performs in plays and conducts beading and creative writing workshops with elders and youth. The City of Vancouver recently asked her to perform spoken word about reconciliation for the city's Year of Reconciliation ceremony on June 20.

Since releasing her debut album *Indigenous Love* in 2008, Webster has become a fan favourite, earning three Aboriginal Peoples Choice Award nominations that include Best New Hip Hop Album and Female Entertainer of the Year in 2011 and Best New Album in 2012. She is currently finishing her third album expected to be released in late August.

## Jesse Gouchey (Calgary, Alberta)



HandoutJesse Gouchey

Gouchey is a Cree artist from Red Deer, Alberta, focusing on painting, drawing, animation, film and photography. He also created a graphic novel about Blackfoot in Blackfoot language. His preferred medium is spray paint, which he normally uses to create public murals commissioned by the communities of Alberta.

But Gouchey is perhaps best known for his films that feature stop animation, which are based on his murals. His first film, *Spirit of the Bluebird*, was created with his friend Xstine Cook. The film, which was officially selected for the Toronto International Film Festival in 2011, explores the murder of Gloria Plume, an aboriginal woman and mother of six who was stomped to death in an alleyway in 1999 by two men who avoided conviction. It was screened at more than 70 film festivals and led to Gouchey's participation in imagineNATIVE's Stolen Sisters Digital Initiative in 2012. The mural he painted for *Spirit of the Bluebird* is located in the same alleyway where Plume's body was found.

Gouchey studied at workshops in the Aboriginal Youth Animation Program. "My Cree heritage became part of my life again through doing artwork. Being around the culture again, I remembered things from my childhood that I was taught," he says.

Graffiti appealed to him because of the music he listened to as a youth — hip-hop and punk. Since then, he's been able to create awareness about the discrimination of Aboriginal people through films about murdered and missing women, leading to an apprenticeship with the National Film Board of Canada at Hothouse 8 films. "I've been very fortunate to help families of missing loved ones," he says. With a grant from the Canada Council for the Arts, he is currently working on another mural animation this summer for a short film about the role of the inner warrior in today's society. It's based on a poem Cook wrote about an Aboriginal man who ends up in jail, leaving behind a young son.

## Caroline Monnet (Outaouais, Quebec)



Kevin Lee Burton

Monnet is a contemporary artist working in film and video, while exploring other mediums such as installation, printmaking and painting. She experiments with ideas not defined by the medium. “Ideas determine the medium in which they are to be expressed,” she says. “My work resides in strong experimental exploration, using vulnerability as a starting point.”

Much of her art explores her Algonquin (Quebec) and French (France) duality. “Identity is often linked to territory, but I’m interested in what happens when this attachment is divided between two cultures, two continents,” she says. She began using art to reclaim her aboriginal identity, something that she said had been suppressed in her family. In 2009, she won a Woman’s Mosaic project grant by the Winnipeg Film Group that helped her make her first independent film *Ikwé* — a film that weaves the narrative of a woman’s intimate thoughts with the teachings of her grandmother, the Moon. Since then she has been featured at numerous galleries and film festivals.

In 2010, using a grant from the Canada Council for the Arts, she wrote a trilogy of experimental documentary films that explore youth who leave their Northern homes to access urban education. One film, *Warchild*, premiered at TIFF. Her multimedia installation *Amik(waa)* exhibited at the OBORO Gallery in Montreal. In 2012, her film *Gephyrophobia* premiered at Cannes Film Festival.

“I believe indigenous artists of my generation have the responsibility to break away from the cycles of victimization and create a positive change for our communities,” she says. “I respect the ways of my ancestors without approaching it with nostalgia.” Her most recent projects include *Tras Atlantique*, a video installation filmed while she was on a trip across the Atlantic Ocean by cargo boat, and *De Nort*, an interactive website produced by the National Film Board of Canada.

## **Jordan Bennett – Stephenville, Newfoundland**

Bennett is a visual artist of Mi'kmaq descent whose art has been shown across Canada and abroad in such places as The Power Plant in Toronto, The Vancouver Art Gallery, and The Museum of Art and Design in New York. He was recently honoured with a Hnatyshyn Foundations Charles Pacter Prize for Emerging Artists and the Newfoundland and Labrador Arts Councils Emerging Artist of the year. He uses many mediums such as painting, installation and video "I'm putting myself out there, doing these endurance performances that last multiple hours, sculptural works that take years to create, and new media pieces that document my learning processes into who I am as a Mi'kmaq man," he says. "I just want people to take a moment to reflect, not just on my history but on their own." He says his art challenges stereotypes of what is and isn't aboriginal work by creating pieces that appear to be old but have contemporary subject matter attached to them. One piece called "Turning Tables" is a functional DJ turntable made from walnut and oak that reads records created out of the sidecuts of spruce trees. One side translates the grooves and scratches into audio, while the other side plays audio of him learning the Mi'kmaq language.

Bennett communicates with his aboriginal heritage through art. "My vision is to bring current and past issues regarding indigenous peoples to light," he says. "I think that's why I'm interested in interactive pieces. I want people to get in there and feel like they are becoming a part of the piece."

Currently, Bennett is moving from a residency at the University of Alberta as Inaugural Indigenous Artists in Residence back to the West Coast of Newfoundland. He will soon be producing a short film with imagineNative and The Newfoundland Independent Filmmakers Co-operative.

## **Banchi Hanuse (Bella Coola, British Columbia)**



Hanuse is an emerging filmmaker whose breakout film *Cry Rock* premiered at the National Geographic's All Roads Film Festival and earned several awards including a Canada Council for the Arts grant and Best Documentary Short at both the 2011 Yorkton Film Festival's Golden Sheaf Awards and the 2011 Vancouver Women in Film Festival. *Cry Rock* documents her grandmother, one of the last remaining speakers of the Nuxalk language. At the beginning of the trailer, Hanuse narrates: "I want to ask her if I can film her telling stories. For some reason, I can't bring myself to do it." Hanuse says she felt this way because recording her grandmother's stories would take away from the need to learn the language and tell stories that one day will be gone, only known from memory.

There are only 15 Nuxalk speakers left, and Hanuse is already working on helping to remedy this problem by creating a radio station, tentatively called Nuxalk Radio, to be aired in the Bella Coola Valley, that teaches the language using English to Nuxalk word repetition and storytelling. British Columbia has already contributed financially, but Hanuse is looking to obtain more funds "Film or radio cannot replace oral story telling but can act as an aid," she says. "I really focus on the power of the connection to land and stories."

She will be directing and writing a short film called *Scwpanilh* (deer), based on the story of a hunter who encounters a supernatural being in the middle of winter. See the trailer for *Cry Rock* here:

[http://www.youtube.com/watch?v=uHzEpGP\\_ww0](http://www.youtube.com/watch?v=uHzEpGP_ww0)

## Amanda Strong (Toronto, Ontario)



HandoutAmanda STRong

After growing up in Mississauga, she moved around — Toronto and Montreal — to focus on her passion: lens based media, including photography, animation and illustration. “My work combines the photographic and illustrative nature into my live action and stop motion nature,” she says. As an aboriginal person she also feels the notions of community are critical elements in her life and art. She is Metis, Cree, French, Scottish and Irish. “Connecting with my indigenous routes has allowed me to explore these personal themes in my work as well as my involvement with native and at risk youth,” she says. This work includes the development of the Indigenous Routes Collective, which is a sustainable cross-cultural training program for Aboriginal youth, Media Creatorz Collective and Curatorial works of Indigenous artists and youth. She has also been awarded numerous grants from the Ontario Arts Council and the Canada Council for the Arts. Most recently she was the recipient of the 2012 K M Hunter Video and Media arts award, and her works have been exhibited worldwide. Strong seeks to create meaningful bridges between her own politics and that of a wider audience via the creation of highly imaginary worlds, crossing traditional film genres. One of her first films, *Riley* debuted at the 2008 imaginNATIVE Film Festival. It is about a girl named Alice Eaton who finds herself caught in a mysterious and revealing underworld.

She is currently working on two film projects, *Honey for Sale* and *Indigo*. *Honey for Sale* is a feature length film, using bees as a metaphor to explore and contextualize our current situation as humans on this earth. This project will blend animation, film and music to create a poetic world from which we can witness ourselves mirrored in the recent and rapid decline of the bees. *Indigo* is a short stop animation that encompasses the imaginative world and sensitivities of Indigo children.

## Some Great Sources for Art and Culture Projects

- **PINTEREST** (a great website to search for any activity)

**Here's an example:**

<http://www.pinterest.com/annalochiatto/aboriginal-art-lessons/>

- Emerging artists:

<http://arts.nationalpost.com/2013/06/21/six-emerging-aboriginal-artists-in-canada-who-are-inspiring-change/>

- <http://crafting.squidoo.com/native-american-indian-crafts>
- <http://www.our-story.ca/> ( national contest for secondary students for both writing and art)
- <http://art-educ4kids.weebly.com/aboriginal-art-and-patterning.html>
- <http://www.kinderart.com/multic/>
- <http://thecraftyclassroom.com/ThemeIndianCrafts.html>
- <http://www.incredibleart.org/lessons/high/highlessons.html>