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I N D I G E N A

1 9 9 2 F E S T I V A L O F N A T I V E A R T S

Gerald R. McMaster, Curator of Contemporary Indian Art
Lee-Ann Martin, Native Curator-in-Residence
Canadian Museum of Civilization

June 1990

9371430

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INDIGENA

Note that the terms "Native", "aboriginal" and "First Nations" are used interchangeably to refer to Canadians of Indian, Inuit and Metis ancestry.

PROJECT RATIONALE:

According to a 1989 survey conducted by Cornell University's American Indian Program:

"...1992 is generally seen by Indians as a moment in time when consciousness about the Indian history of the American continent and public recognition of Indian communities' continued existence in the contemporary world could be presented to a substantial audience."

The proposed activities will facilitate an alternative viewpoint to the predominantly non-Native framework for 1992 events which commemorate Columbus' arrival, the encounter of cultures and the subsequent immigration of European communities to this continent. Consequently, little attention has been afforded to the perspectives of the First Nations of North America.

PROJECT DESCRIPTION:

INDIGENA, a Festival of Native Arts, will be initiated within the National Capital Region in 1992. INDIGENA will include an exhibition, publication, and performances to present a variety of Native perspectives on the quincentenary celebrations of Columbus' arrival and subsequent European colonization of the Americas.

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PROJECT COMPONENTS:

(Note that the integrity of the project depends upon the interconnected nature of these components to provide as many art forms and perspectives as possible.)

I. Visual Arts

A major two-part exhibition (A & B) during 1992 will provide a forum for aboriginal perspectives on themes of discovery, colonization, cultural critique and tenacity. Curators Gerald McMaster and Lee-Ann Martin will select 12 - 20 artists whose works fulfill artistic and thematic criteria. Media will include paintings, prints, photographs, mixed media, sculpture, video and installations.

While the two curators are working closely in the initial selection of artists, each curator will be responsible for a group of 6-10 artists. This division of responsibility facilitates a continuity and coherence between each curator and the artists throughout the project, with the possibility that each of the two curator/artist groups would form the basis for the complementary sections of the two-part exhibition. This type of shared responsibility also eliminates duplication of travel and research.

Works included in Part A of the exhibition (to be held at the Canadian Museum of Civilization from February to June) will travel to venues throughout Canada, in New York and Arizona, and in Mexico City, providing the Canadian Museum of Civilization and the artists with broad international coverage. Part B of the exhibition (June - November) will contain primarily site-specific works within the Indian and Inuit Art Gallery and designated outdoor spaces.

II. Publication

The anthology is intended to complement and extend the visual expressions included in the exhibition. Aboriginal writers, academics and curators will provide essays and poetry in response to the themes outlined above.

For further details, please see the attached Prospectus.

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III. Performances

As public performance and the oral tradition have long played a central role in aboriginal cultures, it is important that a forum be provided for this form of expression. Such programming will include:

- * Performances of existing and/or new works of theatre, dance and poetry by such artists as Thomson and Rene Highway, Daniel David Moses, Lenore Keeshig-Tobias, and Margo Kane.
- * Performance art by groups and individuals, such as Neo-Nativists and Rebecca Belmore.
- * Oratory by elders and chiefs from across Canada.

OBJECTIVES:

- * To provide challenging themes surrounding 1992 which First Nations arts and cultural communities can address.
- * To provide a highly visible forum for contemporary artistic expressions, which will include, but not be limited to, the exhibition, publication and public performances.
- * To create an awareness of the issues surrounding 1992 within aboriginal communities.
- * To inform a wide variety of audiences that many aboriginal peoples will commemorate 1992 from the point of view of cultural tenacity.

TARGET AUDIENCE:

The diverse, yet complementary components of INDIGENA will appeal to a very wide local, national and international audience. In addition, the time period from February to October ensures the large tourist component who regularly visit the region during this period. International delegates attending the ICOM meeting in Quebec City in September 1992 will gain first-hand knowledge of the role the CMC plays with respect to the presentation and interpretation of Native cultures. The close cooperation with and support from aboriginal communities and organizations not only reaffirms the CMC's mandate of Native participation, but also encourages an audience from Native peoples across Canada, both on Reserves and in urban areas.

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SELECTION PROCESS AND CRITERIA: VISUAL ARTS

Indigenous (Indian, Inuit and Metis) artists in Canada who can provide strong aesthetic interpretations within the thematic framework established for INDIGENA by the curators will be selected for the exhibition.

A preliminary survey across Canada will be undertaken by the curators to discuss the project with prospective artists. A maximum of 20 artists will be chosen who represent various perspectives on the themes, who work in a variety of media, and whose individual experiences and regional histories inform their art.

The following themes are points of departure upon which artists and writers will expand and personally express in order to fully represent the multivocality and regionality that comprises aboriginal cultures today.

1. Aboriginal values and philosophies within their own framework, and without the need for validation from Canadians of European ancestry.
2. Native and non-Native interaction during the past 500 years, i.e. personal and cultural histories of the colonial experience.
3. A critique of North American society from the perspectives of First Nations artists and writers.
4. Recognition of the fact that 1992 is not only an arbitrary date in history, but also a point of departure for the future.

The integrity and strength of the exhibition is dependent upon a close working relationship between each curator and artist group. Once the 20 artists have been identified, the curators will work closely with each person to assure that the works created for the exhibition fulfill the curatorial expectations. It is anticipated that most of the works will be created expressly for the two-part exhibition, individual criteria for which are as follows:

Part A - February - June 1992: Following its showing at the Canadian Museum of Civilization, Part B will travel to several venues in Canada, the United States, and possibly Mexico. Therefore, the works must meet certain travel criteria with regard to size and materials.

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Part B - June - November 1992: Many works for Part B will be site specific, with artists working closely with curators in the selection of sites and works for the exhibition at the Canadian Museum of Civilization.

The two-part exhibition will ensure the continuous exhibition of contemporary works in the Ottawa region during 1992, while providing national and international exposure to the art and issues included in the travelling portion.

SCHEDULE:

- July 15, 1990: Selection of artists and writers.
- January 1, 1991: Essays received for editing.
- February 1, 1991: Essays to publication.
- June 1, 1991: One work by each artist for photography
(publication and promotional material).
- September 1, 1991: Remaining works for Exhibition-Part A.
- February 1, 1992: Exhibition-Part A Opening.
Remaining works for Exhibition-Part B.
Publication completed.

Feb → June

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RATIONALE FOR ORGANIZATIONAL COOPERATION:

It is proposed that this project be a cooperative venture among the Canadian Museum of Civilization, the Department of Indian and Northern Affairs, the Society of Canadian Artists of Native Ancestry and the Canada Council for the following reasons. Each organization's special responsibilities for, and initiatives in, the area of contemporary Native arts it is proposed that be the primary co-sponsors of this project.

1. INDIGENA extends and expands upon each organization's special responsibilities for and initiatives in support of contemporary Native artists.
2. This cooperative venture will more adequately address the needs of artists, avoid duplication of staff effort and expenses, and provide positive, high profile images for all organizations.
3. Such a project responds directly to a recommendation of the Applebaum-Hebert report that "federal policy should give special priority to promoting both traditional and contemporary creative works by artists of Indian and Inuit ancestry".
4. The products of such a project (i.e. film, video, publications) will contribute to the documentary material on aboriginal arts which is critically needed for further study of Canadian Native art history.

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ORGANIZATIONAL BENEFITS AND RESPONSIBILITIES

Canadian Museum of Civilization:

The development of the Indian and Inuit Art Gallery is a significant first step in the Museum's commitment to contemporary Native art. INDIGENA is a logical progression toward the treatment of the arts in a serious and professional manner. In addition, INDIGENA is the main exhibition and public programming project for 1992.

It is proposed that the CMC will assume responsibility for the following aspects of the project:

1. Research
 - Curatorial salary and Travel (Gerald McMaster)
2. Exhibition Development
 - Exhibition Coordinator
 - Artists' exhibition fees
 - Exhibition and graphic design and fabrication
 - Partial audio-visual support (technical crew, photographer, editing, equipment)
 - Coordination of travelling component (preparation, crating, transport)
 - Translation services
3. Public Programming
 - While the extent of the commitment is to be determined, INDIGENA is the main programming event of the summer of 1992.
4. Publication
 - to be determined

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Indian Art Centre, Department of Indian Affairs:

The Indian Art Centre will gain first-hand knowledge of the many artists nationwide who are exploring the themes and issues surrounding 1992. Such an overview can affect Departmental decisions regarding acquisitions and maintaining the contemporaneity of the collection.

Furthermore, it is possible that the new Indian Art Gallery could provide an additional venue for INDIGENA.

It is proposed that the Indian Art Centre will assume the following responsibilities:

1. Research
 - One-half contribution to curatorial salary (Lee-Ann Martin), as an extension to the past year's curatorial residency (with the Canada Council).
 - Contributions to artists' and curator's travel
2. Exhibition Development
 - Office space for curator
 - Facilitate liaison with artists through use of telephone etc.
3. Public Programming
 - to be determined
4. Publication
 - to be determined

In addition, there is the possibility that Lee-Ann Martin can provide some assistance to both Viviane Gray and the members of SCANA.

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The Society of Canadian Artists of Native Ancestry

SCANA's support for the INDIGENA project would not only provide the organization with the opportunity to be directly involved with a 1992 project, but also may allow for some administrative assistance to the organization through Lee-Ann Martin's presence in the IAC office. Furthermore, such a project will enhance SCANA's interactions with individuals involved in related art disciplines, such as writers, dancers and actors.

SCANA's role in the project is described as follows:

1. To sanction or endorse the project in the support of the curatorial position (Lee-Ann Martin) for a 2 1/2 year period. Such endorsement allows for a mechanism by which grant applications and corporate sponsorship may be pursued.
2. To ensure that two Native curators are working closely with many artists across the country.
3. To act as advisors and consultants at various stages of the project as needed, while allowing for independent curatorial control of the project.

*** It should be stressed that SCANA would not provide direct funding to the project, but rather provide the infrastructure for fundraising.

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The Canada Council

In conjunction with their mandate to provide grants and services to artists, arts professionals and organizations, the Canada Council has initiated certain efforts to more adequately respond to the issues and needs of the Native artistic community. This project expands upon these initiatives and directly responds to Native artistic mandates.

It is proposed that the Canada Council support the project as follows:

1. One-half contribution to curatorial salary (Lee-Ann Martin) as an extension of the past year's curatorial residency (with Department of Indian Affairs).
2. Special project funding for research and publication (grant application to be made by July 31, 1990).

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PROSPECTUS

Publication to Accompany INDIGENA

submitted by

Gerald R. McMaster, Curator of Contemporary Indian Art

Lee-Ann Martin, Native Curator-in-Residence

Canadian Museum of Civilization

June 1990

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Publication - Indigena '92

Note that the format of this publication is an anthology in which 6 - 8 writers will be invited to share their perspectives on the four themes in the format of their choice. In addition, photographs of artworks, and artists' statements will be included within the appropriate thematic section.

Foreword - Georges Erasmus and George MacDonald (?)

I. General Introduction to Issues and Themes - Gerald McMaster and Lee-Ann Martin

Nineteen ninety-two marks the 500th anniversary of the arrival of Christopher Columbus in North America. On both sides of the Atlantic Ocean, themes such as discovery, exploration and encounter demand that indigenous peoples position themselves within this history of the meeting of cultures. Artists, writers, academics, and curators of Native ancestry will communicate contemporary experiences which speak directly to their shared and individual, past and present realities.

Artists and writers will provide their perspectives on the four themes of discovery, colonization, cultural critique, and beyond 1992. Thus, the publication will become an important artistic, historical and cultural document.

II. "Discovery"

This subject focuses on Native values and philosophies within its own framework, and without the need for validation from Euro-Canadians.

III. Colonization

This theme focuses on Native and non-Native interaction over the past 500 years in areas such as politics, culture, economics, history etc.

IV. Cultural Critique

This subject area encompasses critiques of Euro-North American society and the concepts of celebration from the Native perspective.

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V. Beyond 1992

Drawing upon their history and a vision for the future, writers will provide commentary on the issues to be faced if Native peoples wish to effectively participate in national and world events which so profoundly affect their lives and the course toward self-determination.

VI. Bibliography

Suggested writers:

Lenore Keeshig-Tobias (poet, editor)
Daniel David Moses (poet, playwright)
Richard Hill (writer, curator, artist)
Basil Johnston (fiction, poetry)
George Sioui (historian)
Gloria Cranmer Webster (historian, curator)
Alfred Young Man (anthropologist, artist)
Maria Campbell (fiction, poetry)
Rita Joe (poet)
Robert Houle (artist, curator)
Jeanette Armstrong (poet, writer)
Alootook Ipellie (artist, writer)

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ELIZABETH HOLLINGS-STOPS
 84-49 168th Street - Apt. 3N
 Jamaica, New York 11432

Education

Queens College 1990
 City College of
 New York 1971-1990
 BA - Anthropology - Major
 Art - Minor

Tribal Affiliation

Mashpee Wampanoag
 Tribal Roll #H-2-51

Employment

1990 Classroom Teacher, Anthropology 204 replacing Dr. Roger Owen.
 1989-1990 Returned to college to complete degree.
 1988-1989 Intake Counselor in Continuing Education Program, York College.
 1987-1989 Administrator of family's estate. Acted as Power of Attorney over estate and court matters.
 1986-1987 Attended schools for further training in areas of the health field. Health Maintenance Institute, Meadow Sweet School of Herbology. Graduated with certificate from both schools.
 1984-1986 Schiffer Aesthetics - gallery/sales assistant.
 1983-1984 Recruitment and Training Program - vocational instructor/counselor for youth - 12-18 years old
 1982-1983 Museum of the American Indian - Assistant to the Curator.
 1981-1982 Museum of Natural History - Education Department/Internship Program.
 1979-1981 Assistant Manager for Music Factory Record Company.
 1977-1978 Englewood Library - Assistant Director of Art Department. Director of Program for city's disadvantaged youth (LEAP)
 1976-1977 Common Ground Gallery - gallery/sales assistant.
 1974-1975 American Indian Community House Incorporated - Teaching Instructor of Corrective Studies, Title IV Indian Education Program.
 1973-1974 City College Evening Student Union - Office Manager/Editor/evening student newspaper.
 1972-1974 Hunter College Concert Series - Internship Program.
 1972-1973 Museum of American Indian - Receptionist/Sales person in book store.
 1970-1971 Parcel Post Shipping Company - Clerk/Timekeeper.

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1969-1970 Completed and graduated High School - major in Art, minor in Physical Education.

Areas of Experience

Business

Wholesale and retail sales experience in a variety of businesses, including handcrafted items, records and tapes, fine arts, clothing, jewelry, books, and objects d'art.

Accounting and recording keeping.

Manager of office, bookstore, record store, art gallery's.

Worked for AT&T in their legal library division.

Administration

Developed ethnological survey of Englewood, New Jersey for the purposes of establishing an employment and cultural program for disadvantaged youth.

Co-ordination of on site filming for purposes of advertising, acting as public relations liaison, and was responsible for all inventory and supplies during process.

Acted as legal entity for real estate matters.

Editor of school newspaper.

Arts and Culture

Research, design and installation of showcase display's, and book selection for the Native American Library collection.

Lecturer on Native American history and culture at museum.

Sold and purchased art and crafts at various galleries and stores.

Assisted curator with research in regards to exhibits at museum.

Education

Instructed and counseled in various programs including Native American Education, Remedial Skills, disadvantaged minority youth programs, health related areas.

Taught summer education program at P.S. 140 in Queens.

Taught class at Queens College - Native American Film.

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References

John E. Echohawk, Esq.
Director - Native American Rights Fund
1506 Broadway
Boulder, Colorado 80301

Office Phone: (303) 447-8760

Dr. Gloria Levitas
Assistant Chairman of Anthropology Department
Queens College, CUNY
65-30 Kissena Boulevard
Flushing, New York 11367

Office Phone: (718) 997-5526
Home Phone: (212) 595-3924

Lawrence F. Murray
Assistant Commissioner for Community Based Services
Department of Juvenile Justice
365 Broadway
New York, New York 10013

Office Phone: 212) 925-7779, ext. 275, 276

Dr. Roger C. Owen
Professor of Anthropology
Queens College, CUNY
65-30 Kissena Boulevard
Flushing, New York 11367

Office Phones: (718) 997-5525
(718) 997-5958

David Risling
Chairman of Native American Studies Department
University of California at Davis
Davis, California 95616

Office Phone: (916) 752-2105
Home Phone: (916) 756-7085

James Small
Manager of City College Student Services and
Professor of Afro-American Studies
City College of New York
N.A.C. Building, Room 1-210
138th Street & Convent Avenue
New York, New York 10031

Office Phone: (212) 650-5005
Home Phone: (212) 281-7967

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The Institute for Contemporary Art

46-01 21st Street
Long Island City, NY
11101-5324

718 784-2084
212 233-1440

Alanna Heiss,
President and Executive
Director

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

To: Fraser Mooney
PS 1

Hello. I managed to find, and enjoy, your gallery on Sunday afternoon. Lots of activity - lots to enjoy.

I have left behind this small package of info for you, re. INDIGENA. We'll soon be sending more detailed info about what the artists are creating now for the project, some examples (photos) of representative works, etc.

And on to planning for 1992.

Cheers.

Jaime Bridges
(Canadian Museum of Civilization)

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MUSÉE CANADIEN DES CIVILISATIONS
CANADIAN MUSEUM OF CIVILIZATION

INDIGENA

Plans are proceeding to present INDIGENA, a Festival of Native Arts, at the Canadian Museum of Civilization during 1992. INDIGENA will include an exhibition, publication and performances to present a variety of Indian, Inuit and Métis perspectives on the quincentenary celebrations of Columbus' arrival and subsequent European colonization of the Americas.

Gerald McMaster and Lee-Ann Martin will curate the project's components. The exhibition will include twelve to fifteen artists who will respond to themes of discovery, colonization, cultural critique and cultural tenacity. Following its display at the Canadian Museum of Civilization March 12 to October 18, 1992, the exhibition will travel to other venues in Canada and the United States. The publication and performances will complement and extend the visual expressions included in the exhibition.

This project is being developed as a collaboration among the Canadian Museum of Civilization, the Department of Indian and Northern Affairs and the Society of Canadian Artists of Native Ancestry, with support from the Canada Council.



National Museums of Canada / Musée national du Canada
Canadian Museum of Civilization / Musée canadien des civilisations

Diane Bridges

Exhibition Coordinator
Exhibitions Director

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HULL, QUEBEC

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Canada

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MUSÉE CANADIEN DES CIVILISATIONS
CANADIAN MUSEUM OF CIVILIZATION

INDIGENA

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Project Update October 1990

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PROJECT DESCRIPTION

INDIGENA will be initiated within the National Capital Region in 1992 and will include an exhibition, publication and performances. This format allows for a variety of Native perspectives on the quincentenary celebrations of the arrival of Columbus, and the subsequent European colonization of the Americas.

The INDIGENA project is being developed by the Canadian Museum of Civilization in collaboration with the Department of Indian and Northern Affairs and the Society of Canadian Artists of Native Ancestry, with support from the Canada Council.

THEMES

1. Aboriginal values and philosophies within their own framework, and without the need for validation from Canadians of European ancestry.

2. Native and non-Native interaction during the past 500 years, i.e. personal and cultural histories of the realities of colonization.

3. A critique of North American societal values and practices from the perspectives of First Nations artists and writers.

4. Recognition of the fact that 1992 is not only an arbitrary date in history, but also a point of departure for the future.

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PROJECT COMPONENTS

I. Exhibition

A major exhibition during 1992 will provide a forum for aboriginal perspectives on themes of discovery, colonization, cultural critique and tenacity. Curators Lee-Ann Martin and Gerald McMaster will select 12-15 artists who represent various perspectives on the themes, who work in a variety of media, and whose individual experiences and regional histories inform their art. Media will include paintings, prints, photographs, mixed media, sculpture, video and installations. The majority of the works will be created exclusively for INDIGENA, although selection of some existing works is possible.

The exhibition will be held in the Indian and Inuit Art Gallery at the Canadian Museum of Civilization from April to October 1992. Plans are currently underway to travel the exhibition to other venues in Canada and in the United States.

II. Publication

The critical anthology is intended to complement and extend the visual expressions included in the exhibition. Approximately eight aboriginal writers, academics and curators will further explore the curatorial premises related to 1992. Photographs of artworks from the exhibition and artistic statements will be included within the appropriate thematic section. Thus, the publication will become an important artistic, historical and cultural document.

The proposed publication is an integral and vital component of the project, not only as a document of record, but also in allowing writers from the Native arts community an opportunity to express themselves within the parameters of the proposed themes. A well-written and edited book, with the highest quality design and printing, is crucial to the project objectives.

III. Performances

As public performance and the oral tradition have long played a central role in aboriginal cultures, it is important that a forum be provided for this form of expression. Such programming will include performances of existing and new works of theatre, dance and poetry, performance pieces by groups and individuals, and oratory by elders.

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INDIGENA PROJECT OUTLINE

CURATORIAL OBJECTIVES

To provide challenging themes surrounding 1992 which First Nations arts and cultural communities can address.

To provide a highly visible forum for contemporary artistic expressions, which will include, but not be limited to, the exhibition, publication and public performances.

To create an awareness of the issues surrounding 1992 within aboriginal communities.

To inform a wide variety of audiences that many aboriginal peoples will commemorate 1992 from the point of view of cultural tenacity.

According to a 1988 survey conducted by the American Indian Program of Cornell University:

"... 1992 is generally seen by Indians as a moment in time when consciousness about the Indian history of the American continent and public recognition of Indian communities will exist in the contemporary world could be presented in a substantial manner."

The proposed activities will facilitate an alternative viewpoint to the predominantly non-Indigenous framework for 1992 events which commemorates Columbus' arrival, the genocide of Indians and the subsequent immigration of European immigrants to this continent. Little attention has been afforded the perspectives of the First Nations of North America. Native artists demand a critique of the history of colonization and its contemporary manifestations that employ a language of resistance and conquest.

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INDIGENA PROJECT OUTLINE

Note that the terms "Native", "aboriginal", "First Nations" and "indigenous" are used interchangeably to refer to Canadians of Indian, Inuit and Métis ancestry.

PROJECT RATIONALE:

Nineteen ninety-two marks the 500th anniversary of the arrival of Christopher Columbus in North America. On both sides of the Atlantic Ocean, themes such as discovery, exploration and encounter demand that indigenous peoples position themselves within this history of the meeting of cultures. Indigenous peoples of the Americas are addressing issues of historicism, cultural conquest and critique, and sovereignty.

According to a 1989 survey conducted by the American Indian Program of Cornell University:

"...1992 is generally seen by Indians as a moment in time when consciousness about the Indian history of the American continent and public recognition of Indian communities continued existence in the contemporary world could be presented to a substantial audience.

The proposed activities will facilitate an alternative viewpoint to the predominantly non-Native framework for 1992 events which commemorate Columbus' arrival, the encounter of cultures and the subsequent immigration of European communities to this continent. Little attention has been afforded the perspectives of the First Nations of North America. Native artists demand a critique of the history of colonization and its contemporary manifestations that embody a language of dominance and conquest.

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INDIGENA PUBLICATION - OUTLINE

This publication will be an anthology in which the participating writers provide their perspectives on the four project themes discussed in the INDIGENA project outline. Photographs of works of art and artists' statements will be included within the appropriate thematic section. With its challenging content and its illustrative quality, the publication will become an important artistic, historical and cultural document.

Foreward. Georges Erasmus and Dr. George F. MacDonald.

Essays.

1. General Introduction to Issues and Themes - Gerald McMaster and Lee-Ann Martin.

Nineteen ninety-two marks the 500th anniversary of the arrival of Christopher Columbus in North America. On both sides of the Atlantic Ocean, themes such as discovery, exploration and encounter demand that indigenous peoples position themselves within this history of the meeting of cultures.

2. Contact/"Discovery" - George Sioui

Native values, practices and philosophies were, and continue to be, valid cultural expressions outside the European and Euro-Canadian framework. Specifically, indigenous systems for recording history - for example, pictographs, wampum and winter counts - have not received serious treatment by most historians to date. Vitally important to aboriginal cultures, these forms of encoding our own histories will be explored by a Native historian.

3. Colonization/"Encounter" - Gloria Cranmer Webster and Alooktook Ipellie

Indigenous and European interaction over the past 500 years is a complex theme involving politics, culture and economics. It is impossible to adequately record the multiple stories of this 500-year history across the country. However, there are contemporary circumstances illustrative of the process of colonization. Alooktook Ipellie will address the very recent colonization of indigenous peoples of the north. Gloria Cranmer Webster will investigate the imposition of political borders in North America and the dynamics of cross border cultures from a Native perspective.

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4. Cultural Critique - Loretta Todd and Alfred Young Man

Offering contemporary counterpoints to the historical essays, two Native artists critique the theoretical discourses of the dominant society. Their essays address issues of appropriation of Native cultural values and imagery in popular culture, as well as the place of Native art history within the disciplines of anthropology and art history.

5. Beyond 1992 - Lenore Keeshig-Tobias

This final essay will engage readers in a vision for the future of indigenous peoples within the larger Canadian society. Using the character of the trickster traditionally found in many Native cultures, the writer will explore a futuristic scenario which reflects the energy and vitality of aboriginal cultures.

Artists' and Writers' Biographies

Bibliography

Index

Exhibitors

George Smeal (Wolfe) is from Sorel Village, Quebec. He is working on his Doctorate of Philosophy dissertation in history at Laval University, Quebec City. His Master's thesis was published in French and an English translation will be released this year. He Smeal has written articles about issues of historiography and the history of indigenous peoples which have appeared in a variety of magazines and periodicals.

Lenore Keeshig-Tobias (Chieft) is from the author's people and she lives in Ottawa, Ontario. She has written extensively about the world's indigenous cultures and their relationship with various western ideologies and the local broadcasting corporation. She has read her poetry at public events across Canada.

Alfred Young Man (Shanish) is from Alert Bay, British Columbia. For the past fifteen years she was instrumental in developing the Native Cultural Society which is now nationally renowned. She has published her own poetry and is considered to be "Chiefly First" at the National House of Chiefs, New York City.

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BIOGRAPHIES OF PARTICIPATING WRITERS

Co-Curators, Content Editors and Essayists

Gerald McMaster (Plains Cree) is currently Curator of Contemporary Indian Art at the Canadian Museum of Civilization. He is a painter, and holds academic degrees from the Institute of American Indian Arts and the Minnesota College of Art and Design. McMaster developed the Native Art Program at the University of Regina, Saskatchewan. Most recently, he co-curated "In the Shadow of the Sun: Contemporary Canadian Indian and Inuit Art", the exhibition which opened the new Indian and Inuit Art Gallery at the Canadian Museum of Civilization.

Lee-Ann Martin (Mohawk) was curator-in-residence for the Indian Art Collection at the Canadian Museum of Civilization. She received her Masters degree in Museum Studies from the University of Toronto and completed an internship in fine arts at The Heard Museum in Phoenix, Arizona. Ms. Martin was a Native arts researcher at the McMichael Canadian Art Collection in Kleinburg, Ontario and curated the exhibition "Canadian Artists of Native Ancestry: Contemporary Expressions" at that institution. She wrote the essay on Indian art for the permanent collection catalogue of the McMichael.

Essayists

George Sioui (Wedake) is from Huron Village, Quebec. He is working on his Doctorate of Philosophy dissertation in history at Laval University, Quebec City. His Masters thesis was published in French and an English translation will be released this year. Mr. Sioui has written articles about issues of historiography and the history of indigenous peoples which have appeared in a variety of magazines and periodicals.

Alooktook Ipellie (Inuit) is from the eastern Arctic and now lives in Ottawa, Ontario. He has written extensively about the Inuit condition while employed with various northern newspapers and the Inuit Broadcasting Corporation. He has read his poetry at public events across Canada.

Gloria Cranmer-Webster (Kwakiutl) is from Alert Bay, British Columbia. For the past fifteen years she was instrumental in developing the Umista Cultural Society which is internationally reknowned. She has published widely. Most recently she contributed to "A Chiefly Feast" at the American Museum of Natural History, New York City.

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Alfred Young Man (Plains Cree) is from Rocky Boy, Montana. He is now Professor of Native art at the University of Lethbridge in Alberta and is writing his Doctorate of Philosophy dissertation in anthropology and art for Rutgers University.

Loretta Todd (Metis) is from Alberta. She is a film-maker, teaching at Camosun College in Vancouver. Her writing has been published in art magazines and she has curated exhibitions of Native art.

Lenore Keeshig-Tobias (Ojibwa) is from the Cape Croker Reserve, Ontario. Her stories and poetry have been published extensively. She was editor for a number of Native magazines and is now editor for "The Society for the Preservation of Trickster".

Writer/researcher of artists' biographies and statements

Lance Belanger (Maliseet) is from New Brunswick. He is an artist who is participating in the INDIGENA exhibition. He is president of the Omniak Native Arts Group which hosted an international Native art conference in Ottawa, Ontario in 1990.

Note: At present (January 1991) we are negotiating with a writer who may contribute an essay about Native Canadian Theatre. This writer is an accomplished playwright and director who has had his plays performed and his books published in North America.

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Proposed organization of the publication

180 pages total
130 pages text
25 colour plates, full page
100 black and white photographs
size, at least 8.5 x 11 inches

Content:

foreword	2 pages
eight essays of up to 5000 words each (500 words per page including documentary photographs, illustrations)	80 pages
artists' statements	25 pages
photographs of works of art	25 pages
biographies (artists and writers)	14 pages
documentary photographs pertaining to artists	25 pages
bibliography	3 pages
index	2 pages
total:	176 pages

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"INDIGENA: SHAMAN NEVER DIE", BY JANE ASH POTRAS