

# BLACK ELK

“A human being who has a vision is not able to use the power of it until after they have performed this vision on earth for people to see...”

~ Black Elk, Oglala Sioux



# NAADMAAGEWIN...

## THE ART OF WORKING TOGETHER IN OUR COMMUNITIES

*Naadmaagewin...* articulated a vision of integrating research, performance and teaching by engaging the participation of Indigenous elders, language and performance specialists, artists, cultural workers, students, youth and their families from this region: recognizing Indigenous performance as a medium for the process of restoring Indigenous cultures and languages, “deconstructing the house of colonization through the process of creating art that returns to the site of cultural origin...” (Monique Mojica, Chocolate Woman’s Collective Notes, 2010).

# NOZHEM

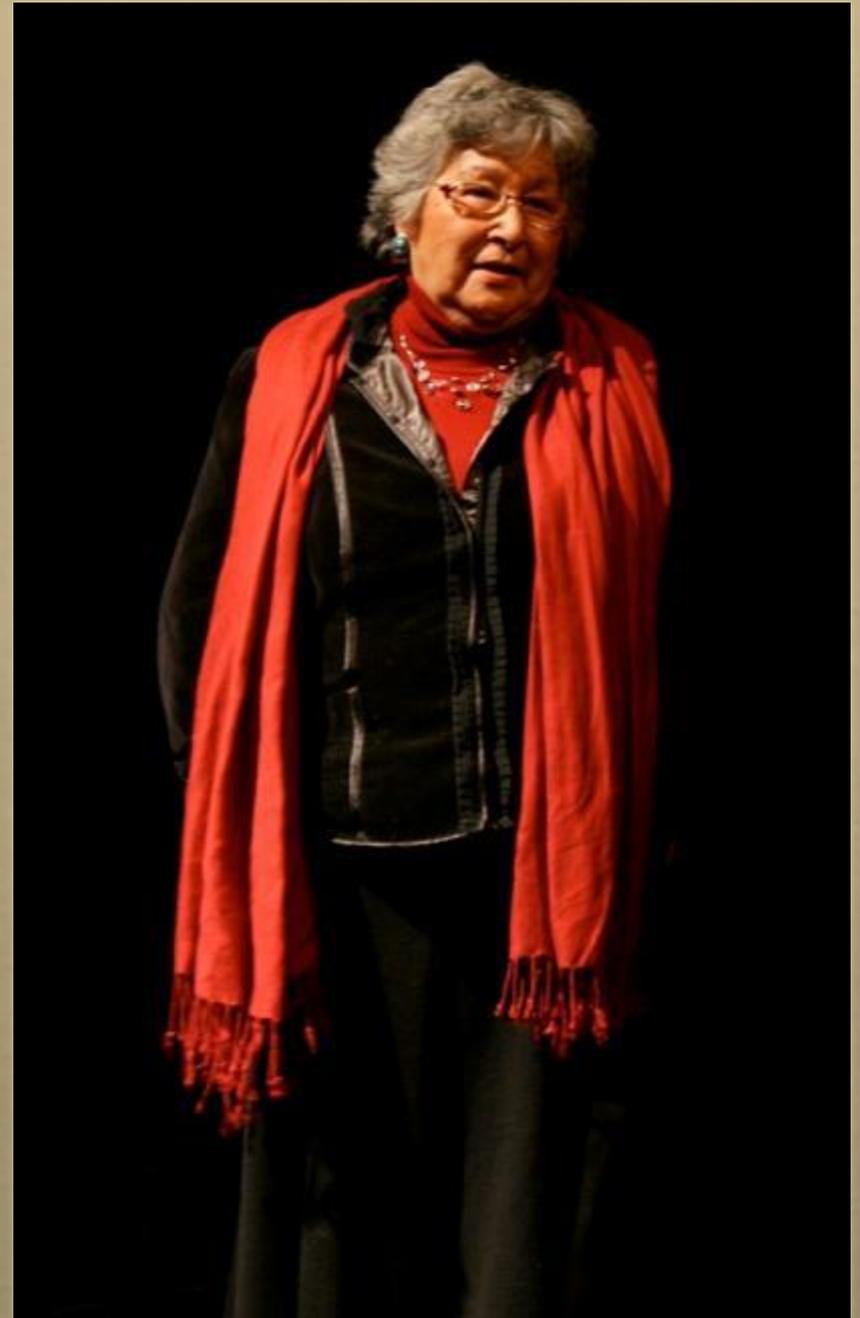
FIRST PEOPLES PERFORMANCE SPACE

## Edna Manitowabi

sharing her vision of Nozhem  
with the audience at the opening of

*Anishinaabe Maanjiidwin X:  
Naabin Waabinong (Look to the East)...  
when the night meets the day*

March 24, 2012



NIBI  
EMOSA AWDAMA JIG  
THOSE THAT WALK FOR THE WATER

Shirley Williams

&

Liz Osawamick

collecting water at  
Pamaadashkodeyang

(the traditional name for Rice Lake,  
which translates to

*Lake of the Burning Plains*)

for the 2013 Water Walk



# Reflections...

## Walking at the Edge of Water



Wiky Bay from Mary's Tipi by Christi Belcourt

...at the centre of the most relevant issue of our time,  
in her multifaceted diversity, is Water, guiding us towards  
learning about our planet, our spirit, ourselves...

~ Rulan Tangen

# NO HOME BUT THE HEART...

Daystar Rosalie Jones

&

Rulan Tangen

*It was a truly serendipitous confluence...  
I found myself in the home region of  
the women who walk the Great Lakes  
to bring awareness to us all of the sacredness  
of the water. I give thanks to Josephine  
Mandamin who initiated the first Women's  
Water Walk around the Great Lakes and asks  
us all to 'look after the water for the next  
generation—for the unborn.'*

~ Rulan Tangen



# ANISHINAABE MAANJIIDWIN STUDENT PRODUCTION

Every human body is a landscape,  
a silhouette of overlapping ancestral  
shadows, an imprint of paths taken,  
a map of past and future dreamings.  
~ Rulan Tangen, *Human Landscapes*, 2011

“Water Carriers... caring for the unborn”;  
performed by Sandra Lamouche, Lianna  
Tootoosis, Anna Tennent-Riddell (standing  
behind Lianna Tootoosis, not seen) &  
Jane Atkinson being born



# SKY WOMAN

Descending on Great Turtle Island (1981), by Arnold Jacobs



# Zhishodewe is Being at the Water's Edge

*Walking at the Edge of Water* became *Zhishodewe... Being at the Water's Edge*, the overall title for the performances presented by Indigenous Performance Initiatives in the summer of 2012. *Zhishodewe* consisted of four components – two performances, a visual art exhibition and an intergenerational community workshop series.

The linked performances, *gaabinjigabaa'aang* and *Zhishodewe*, both drew on local Anishinaabeg stories of water, as well as dance inspired by stories from the Narragansett people and the people of the Southwest. The performance at Nozhem also included two choreographies: *Odenaabe Sibi... the River that beats like a Heart* and *Niimit'win Amik-gamig... The Dance of the Beaver Lodge* that emerged from the community workshop series.



## GHOST DANCER BY UNITY SINGERS

I'm a ghost in this land / Dancing high above the earth  
I am calling to you / I am calling

I'm a ghost in this land / I am dancing all around you  
I am calling to you / Don't forget me

We are ghosts in this land / We are dancing all around you  
We are calling to you / We are your history



The performances included: *gaabinjigabaa'aang... where we came ashore,*  
a site-specific dance performance...



...which took place in the space of ayaandaagon, an anishinaabe garden...



...an installation at the Art Gallery of Peterborough...

*...and Zhishodewe... Being at the Water's Edge*  
that took place in Nozhem First People's Performance Space.



**...to the Grandmother Water Walkers for asking us, “And what are you going to do about it?” (Rulan Tangen, Director’s Notes, June 27, 2012)**

# COMMUNITY

The theme for IPI's programming in 2012-2013, *Babaamikawe... to go about making tracks*, takes on the responsibility of taking our turn to leave our own tracks, "signs for the next generations so they can see, feel, hear, and understand how it is that the Indigenous peoples of this generation sought to understand this world and to transform it through their art forms." (William Kingfisher)

This theme was carried forward through an inter-generational community workshop series for families from the collectives of *Wii-Kendiming Nishinaabemowin Saswaansing... the Art of Learning Language in the Little Nest* (coordinated by Leanne Simpson and Christine Sy) and *Baagaataa'awe... Passing the ball back and forth... Lacrosse* (coordinated by Hilary Wear).

NIIMD'WIN AMIK-GAMIG  
THE DANCE OF THE BEAVER LODGE

with Hilary Wear, Cynthia Osawamick,  
Quinn Bayers, Kerry Bebee, Liliana  
Osawamick, Waawaate Fobister and  
Javier Fresquez (not seen).



# SALMON WAR CRY

Maajaamegos Nidizhinaakaz ... My name is Salmon



bozhoo odenaabe



My name is Salmon, “that imagines what it would be like to be free, to move as we need to through our natural levels.”



I wrote a spoken word piece around salmon in which I imagined myself as being the first salmon back into Lake Ontario and coming back to our territory. The lift-locks were gone. And I learned the route that the salmon would have gone in our language. And so that was one of the ways I was trying to connect my community back to that story and back to that river system, through this performance.

~ Leanne Simpson, *Dancing the World into Being: A Conversation with Idle No More's Leanne Simpson* by Naomi Klein

# ZHISHODEWE

*Zhishodewe* activated a goal to intensify engagement with regional issues and increase community involvement. *Zhishodewe* created a collaborative space where traditional knowledge and contemporary artistic practices came together to further expand our understanding of our human relationship with the natural world. The intention of the residency this year was to “plant seeds”; gathering stories in relation to water, plants and the land and translating these stories into movement.

# Performances of *Walking at the Edge of Water* in Santa Fe, 2012 & 2013

“Creation stories will twist into issues of uranium drilling and hydro-fracking on reserves, translating into primal and futuristic expressions that parallel ancestral healing rituals.”

~ Rulan Tangen on *Walking at the Edge of Water*, “Destruction”





*Walking at the Edge of Water* with Erika Archer & Sandra Lamouche

My grandmother... She had so much love in her voice when she told me about growing up... She told me about the water, murky and muddy... We don't drink from it and rarely do we fish from it. She talked about it being crystal clear when she was young. You could see it to the bottom. And she had such love for the water.

~ *Walking at the Edge of Water* soundtrack

*Walking at the Edge of Water*  
in New York City, 2013



“In Nishnaabeg thought, resurgence is dancing on our turtle’s back; it is visioning and dancing new realities and worlds into existence.”

~ Dr. Leanne Simpson