



Des histoires de résilience et d'espoir

StoryShifters

Stories of resilience and hope

18 JUIN - 30 SEPTEMBRE 2023

JUNE 18 - SEPTEMBRE 30, 2023

Le Musée de Saint-Boniface Museum a pour mission de préserver et de promouvoir l'histoire de Saint-Boniface et de ses environs. Le musée est situé sur le territoire du Traité 1 et la terre ancestrale des Métis de la Rivière-Rouge.

Le Musée de Saint-Boniface Museum is dedicated to preserving and promoting the history of St. Boniface and its surrounding areas. The museum is located on Treaty 1 territory and the homeland of the Red River Métis.



About the project

Le Musée de Saint-Boniface Museum is pleased to present “StoryShifters”. This exhibition is the culmination of a four-year long project supported by the Canada Council. The project was an exploration and a creation to give voice to the compelling stories and resilience of 6 First Nations and Métis women: Cheryl N Bird, Patricia Caribou, Pauline Hince, Chris Larocque Larsen, Linda Manitowabi, and Victoria McIntosh.

Through this process of storytelling, sharing Indigenous knowledge, and creating art together the actions of the group evokes hope and understanding. In the process of telling these stories to others “StoryShifters” aims to bring meaning and a sense of belonging and connection, not only to the artists’ own lives but to the lives of their families and communities.

This is important right now because it is a time in history when deep healing and reconciliation is being recognized as a valuable contribution to our society as a whole. This project may give new perspectives to communities that may not otherwise have had the opportunities to experience the power of such stories.



VICTORIA MCINTOSH

My English name is Victoria McIntosh and my original name is Papii anook Izatii-ikwe (first snowfall, Poplar Tree, Old Yellow Sky woman of the Cloud People. I come from the Turtle Clan. I have roots at the Sagkeeng First Nation, Manitoba from my mother's side and roots at Fisher Bay, Manitoba on my father's side. I am descendant from Josein Courchene (Métis) and Eliza Mainville (Haudensaunee/Anishinaabe) originally from Southern Ontario. My paternal grandfather was English background from Rocky House, Alberta and my paternal grandmother was of Scottish/Cree ancestry from Berens River, MB. I am also British, Scottish, Swedish, Danish, Norwegian as well as Icelandic ancestry from both sides of my family. I am a direct descendant of Peter Fidler (British Explorer from my maternal grandmother). I am a direct descendant as well from my maternal Grandfather, "Nicol Finlayson" who came from Scotland. He came to Canada and worked for the Hudson's Bay Company. He married a Cree woman with whom he had 14 children. After the passing of his wife, he moved back to Northern Scotland, along with one of his daughters where he spent the remaining years of his life. He came from the Indigenous people of Northern Scotland who were known as "Picts" who were warriors of the land there. There are many stories and information I would like to research for myself and for my children to pass on the legacy and identity of our family heritage.

This project opened my awareness of what I can bring to the table and share the learnings of my own story and skills. Before the age of 4, I spent this time at my grandmother's home in Sagkeeng learning many informal skills living off the land. Because of colonialism, we lived in poverty and had life dictated to us by the government and Indian affairs. My Grandmother was very creative, and she always managed to find our necessities by working with her hands and selling her creations, such as upcycling materials making quilts, clothing, knitting, etc. She was an amazing entrepreneur in her own right, even managing to have her own little storefront till the agents came in and told her she could no longer do this without their permission or report to them any monies made. I learned by watching and made a promise that I would not let anyone treat me in this manner and do it for the good of learning, therefore, it was one of the reasons why I became a teacher. I am currently working on my master's in education at the University of Manitoba.

I am a Mother, Grandmother, and partner, living in Manitoba with my husband Allen, who is of second generation British and Scottish heritage. We both learn from one another about the Truth and Reconciliation with our own understandings. We hope to pass down to our children and grandchildren that education, listening and learning from one another is the key.

I work as a Homeschool teacher, as well as continue on my art skills and learn every moment, thanking Creator for all of my blessings!



Victoria McIntosh

Fisher Bay, Sagkeeng First Nation

Let the Children Play

Acrylic on canvas

This painting honours children who did not make it home. May they find peace and joy in the afterlife and be free to embrace their true nature as children.



Victoria McIntosh

Fisher Bay, Sagkeeng First Nation

Whimsical Moonlight

Acrylic on canvas

As the sun sets and the sky turns dark, calmness fills the air. During this time, new stories begin to brew, ready to be told the next day. Whether it's a tale of adventure or a heartwarming moment, the night brings a sense of anticipation for what's to come. So let us rest and allow our minds to wander, for tomorrow is a new day full of possibilities. -Niiba Kiisis





Victoria McIntosh
Fisher Bay, Sagkeeng First Nation
Wabii goon Ziibii Flowers and River
Acrylic on canvas

The sight of flowers blooming alongside a serene river is truly a sight to behold. Not only is it a feast for the eyes, but it also provides some of the most natural and beautiful medicines that can benefit our health. The fresh air, the soothing sound of flowing water, and the vibrant colours of the flowers can do wonders for our physical and mental well-being. It's truly amazing how nature can provide us with such a powerful source of healing and rejuvenation.



Victoria McIntosh
Fisher Bay, Sagkeeng First Nation
Whimsical Birdies
Acrylic on canvas

The world is a magical place when seen through the eyes of a child's imagination. Everything is possible and anything can happen. The clouds become fluffy marshmallows and the stars are tiny diamonds twinkling in the sky. A simple cardboard box transforms into a spaceship ready to blast off into the unknown depths of space. A walk in the park becomes a grand adventure, with trees turning into towering castles and bushes becoming hiding spots for mystical creatures. The sound of leaves rustling in the wind is the melody of a secret song sung only for those who believe. The world of a child's imagination is a place of wonder and enchantment, where the impossible becomes possible, and the ordinary becomes extraordinary. It is a place where dreams come true and anything is possible. It is a place where we can forget our worries and just enjoy the beauty of the world around us.



Victoria McIntosh
Fisher Bay, Sagkeeng First Nation
Let your imagination go
Acrylic on canvas

As you step out into the world, don't be afraid to let your mind wander. Explore new paths, take unexpected turns, and let your imagination guide you to places you never thought possible. The world is full of surprises and adventure, so embrace the journey and enjoy the ride. Who knows what wonders await you around the next corner?



CHERYL N BIRD



My name is Cheryl Bird (nee Edwards) I am from Sagkeeng First Nation with roots from Lake Manitoba First Nation. I have two wonderful grown sons and a baby girl who is almost 2 years. I am a daughter of two Residential school survivors. I am currently a cultural support provider for the

IRS program in Sagkeeng. My life revolves around culture, ceremony and art. Art has been a vital part of my work in healing. Life wasn't always the sweetest. I had a rough road in finding my path, leaving home early, and seeking identity and purpose.

I'm not going to focus on what damage Residential school has done to my family but focus on what good I have found when finding myself.

I now spend a lot of time-sharing knowledge to help with peoples healing. I have made a commitment to carry traditional knowledge and teachings for future generations. Spirituality and traditional drum singing has helped me learn who I am, helping me learn my Ojibway language. My family has been through colonization, we've had to seek and struggle to gain back our teachings and ceremony and learn a purpose. My work comes in reviving art forms such as Porcupine quilling, beading, fish scale art, painting and singing.

During one of our meetings with our art group, I closed my eyes in prayer asking for guidance and blessings in the work we do. I was blessed with a vision of women from the past, circling us and they were dressed in long dresses, shawls, some even pioneer women and a Métis presence. I was given the message that no matter what we do; our women ancestors are always with us to guide us and we are never alone. I felt emotional when I saw this vision as I saw my grandmother. I was reminded that we carry a legacy, and one must stand strong in what we do and to be proud. We have such a wonderful group of women from all backgrounds and experiences and it's beautiful to see the support and love in our circle. That's what has kept me in this circle of women artists and it's the art that's the power of teaching and love. We have all come a long way in our journeys and have incredible stories to share. Stories of strength and resilience.

CHERYL N BIRD



Boozhoo.. aniin. Cheryl Bird dizhnikkaaz. Akoh Edwards gii-izhi-nih-kaaz. Sagkeeng doonjii. Lake Manitoba akoh gii-izhi-dih-beh-daah-kos.

Neesh kiizensuk wehwehnik gii-ombih gii-yak, gii-gizhi-gii-yak. Pezhik ikwehzens mehguh doh, nisih bibooneh aahwii-aahzhi

naagohzih dikwehzehsim dakoh bezhik kiizens doh, mii aweh behbii-im, zhaagaaswih kiizis daasibibooneh. Apitchi zhaa wendaagohzii-wak.

Aayah neen, nimaamaah dagoh nibaabaah kii-izhaa-wak kitchi kinahmaaday-gaamihgong. Ezhi-nii-zhi-waat ogii-pah-pii-taa-naa-wah. Mii aazhuh gohdozwih aki aahno-kiiyan wiichiiyiaan anishinaabeh-tohwin iimah IRS iimah Sagkeeng Health Centre. Tagoh nii wiichitoh MMIWG2S inahweh-maagaanuk. Mii ezhi piimaatiziiyan, anishinaabeh izhitohwin, takohezi aanaamiiyiaan. Mii imah (wehnjii) wendjii minoh-aahyiaan weh inaanohkiyiaan.

Kaawiin kii-wendaazinon piimaatiziwin kii-zah-nahh-gut chi-mih-kaah-maan wehgonehn wendjii piimaatiziyaan weebah kii-nah-gahdaan niweh-daan aandohnii-ahmun ohnaan niin. Kahniin nihdaazhidaahziin aniin guyzhi wii-sah-gah-pih-ni-nih-go-waang kitchi-kinaah-mah-day-igamug deh-gotch nihdaazhi daataan weh-goh-nehn kaa-ohnih-zhi-zhing ihmah-goh-(ondizaa) ondizeh-maahguk.

Nii-ba-wah gaa-gweh-chii-yeh chii-dih-bahji-mowaan anishinaabek weh-go-nehn kih-keh-daa-maan keh-wii-noh chi-mihnwah-aah-ya-wat kii-aashoh-dwaan. Chi-bih-mii-ii-dowaan Anishinaabe izhotohwin wehdi-niigaan, keh-wii-noh chi-kih-ken-daah-moh-waat. Apitchi ni-mih-neh-daan taa-shee-kah-man anishinaabeh mash-ki-ki-wun, baah-baah anoh-kii-yan Manidoo oh-gih-di-kaan-ing. Gih-kaa-nah-moh-waak ikwensensuk chi naagah-mo-wat ihma taah-way-a-gaaning. Ayii izhih-nih-kaa-zowat "Kaa-gee-gay lkweh-wuk" Mii-aazha nii-mih-daanaa daa-sok-ih ishi-goh-doh-swih naa-gaa-moh-wan aa-baa-jii-ug dah-way-gunens, kema kitchi dah-way-gun, tago wiicheeyan iimah nah-kwey-gii-yan inih-nih-wak nahgohmo-wat kitchi dah-way-guning. Mii eemah. Wendjii kikehdizo-wan, nagahmowan, anishinaabeh-ih-toh-win ishih-chi-gay-yan tagoh aniin chii izhi anishinaabemowan. Dih-neh-maagaanuk tagoh niin gii-gaa-gweh zhahbootahmin moon-ii-ah gah-kee-gah-gweh andjii-gowung, ambeh dush kii saa-naa-gut chi-kaa-gweh aah-doh-nii-aamaang niyab anishinaabeh izhi-chi-gaywin tagoh kin-aah-mah-day-gun-un, neeyap chi kii kend-aah-mung weh-goh-nen keh-nii-nah-wint wendjii piimaatis-ii-ong. Ih-mah-daa-noh-kii-ih-ning, ayii daazhee-kohk-weh-zhi-chigun gak gaawayek, manidoo-minehsuk, weh-zhi-chigun gii-goo wanagek, zhi-zhoo-bii-gan-un, tagoh naa-gah-moh-wii-yan.

Translated to Ojibway by: Maureen Edwards

CHERYL N BIRD

Mah-moo-bii-yang aabih-ding nih-dah-noh-kii-waah-gun-uck, meh goo-izhi bah-zah-goh-bee-yan, anah-mii-yiaan, meh gaa-gweh dayun chi-wii-jii-koh-iz-ii-iaang ihmaa kaa-noh-kii-yiang. Kii-waa-bah-day-goo may-zha ondji ikwe-uk, aa-goh-nee-wat, ki-gah-koh-daa-say-wat, nih-taam ikwe-huk gah-gii-dah-gosh-ih-no-wut aa-gaamaa-keeng ondji tagoh wee-sah-koh-day ikweh-uk. Kii-waa-bah-day-goo-wiz aneen igoh wih-doo-dah-mung, kaa-nee-kah kih-bezhikoh-sii-min ahneesh kih-nee-goo-nah-nuk, Kookoo-im-inahnuck kaa-gee-gay gih-bih-ondji-gih-noh-bih-migoh-in-aanik kah-nee-kah kinish-kay-iz-ii-see-min.

Kii-moonshtoon noo-deh maa-wii-yan wahbaa-daamin-gii-wah-ba-mah Nih-Kookoo-im. Kii-mah-mih-koh-migoo Pih-mii-doo-wang anishinaabeh kaa-kii-mini-gow-iz-it tagoh chi-mishko-ka-bow-ii-yiang weh-goh-nen ka-ozhito-wii-yang takoh chikih-chii-inend-daa-ming.

Apitchih maman-kaa-dend-dah koh-zii-wok ongih ikweh-wuk kaa-maa-mah-wee-noh-wung Mii-zii-weh ishih-deh-beh-dah-koh-zii-wok, Peh-pah-kaan keegoo inah-no-kii-wat. Apitchih onih-zhi-shin chi-moonsh-to-wun ih-yeh witchee-dih-win tago zah-gii-dih-win.

Mii-ee-yeh pizhi-shick wendjih nee-yap pii-ii-zhyan oom-ah izhi ikweh-wuk tagoh mii-nendamaan kah-izhi-cheh-geh-wat. Mii-ee-yeh kah-mah-mah-daa izi-weh-maa-gun ka-kih-nah-mah-day-geng dagoh zaa-gii-dih-win.

Kaa-ki-nah wahsah gii-bii-izhah-min. Weh nih-mii-kah-na-naan. Tagoh mah-mah-ka-dend-ah-go-zii-wan oon-wenh di-baaj-ih-mow-wih-ih-nan. Di-baaj-ih-mow-wih-ih-nan kapitchih zoongih-izii-wat epitchih zha-zhii-pend-dah-moh-wat. Kah-nii-kah kih-nizh-kay-izhi-sii. Kah-kih-nah kih-dih-neh-maa-gaa-nuk pizhi-shik kih-bih-mih wii-jii-ig-ook.

Meegwetch.

Translated to Ojibway by: Maureen Edwards



Cheryl N Bird

Sagkeeng First Nation, Lake Manitoba First Nation

Kokum's Love

Acrylic on canvas

One of my visions, while singing an honor song for our ancestors is that I saw us being surrounded by grandmothers. They were letting me know that they are still here with us, they have never left.

In our spiritual world they still watch over us and they don't miss anything. Their love for us is so strong; from different eras and generations; we are all connected to our ancestors.

I took photos of my grandmother and her mother and her sisters and also my great grandmother and traced their photos to make the silhouettes. It was very strong emotionally and I felt tears coming down my cheeks to see them put together on one piece. It feels like such a powerful presence. I feel them here as I paint this.



Cheryl N Bird

Sagkeeng First Nation, Lake Manitoba First Nation

1. Porcupine quill star on birchbark.
2. Fish scale art with sweetgrass stems on hide.
3. Blue hide with caribou hair tufting.
4. Fish scale art with porcupine quill stems.
5. Porcupine quill wrapped hairpiece on deer hide, with sinew and eagle plumes.
6. Fish scale art with sweetgrass stems on birchbark.



PATRICIA CARIBOU



Patricia Wilhelmina Caribou nee
Harper, nee Palson
Born March 29, 1961

“When the flower first bloomed
woman from the white bear clan”

Daughter of Phylis Palson (nee Collins) and George Palson. Proud of belonging to Icelandic, Inninu, Anishnaabe and Scot Nations. First Nation to Kinonjeoshtegon through Grandmother Jane Collins (Vincent). Also, granddaughter to Adam Collins, Vilhelmina Sigurbjorg Palson (nee Thorarinson), Ebenezer Palson. Wife to Ovide Robert Caribou. Mother to Jasmine, Jade, Tricia, George, and Keewatin. Grandmother to Tristan, Amellie, Diamond, Daisy Benji and Travis Jr. Sister to Mae Lockie (Jamie) and Daniel Palson (Maureen) Sundance ceremony responsibility at Thunder grounds on Churchill River since 2009. Social worker in clinical practice since 1999. Writer and facilitator of “Lifetime Healing Journey” since 2002. Honoured to be part of other peoples healing journey. Loves to arrange furniture and gather beautiful things. Has been known to bluff her way into and out of her life’s many awkward moments. Lives to cultivate joy, attain self love and self forgiveness so she can love more.

Biography

On October 1, 2017, I joined a group of Indigenous women who were invited to attend a gathering and share their art and experiences. We had all met, or had known one another previous, at an art and reconciliation workshop.

The group is aptly named StoryShifters. The project was at once a practicum however quickly flourished to become so much more. The lead person, Chris Larsen had a mission to accomplish her art therapy course. This endeavour helped shape the group and gave it focus. The rest was made of the group’s pure trust and vulnerability. We shared secrets and expressed pain, joy, delight, and struggles.

My art that had been nothing but scribbles, started to feel like something, to me at least. I experienced shape and colour as an expression of myself somehow. My heart was in it. We created a love fest of admiring each others work, songs and stories. As Indigenous women, appreciating the varied backgrounds of each other.

As the end of Chris’s course loomed, our voices captured by video, there came a conflict. Some wanted to share the video broadly and some wanted to serve its purpose as part of an art course, period. So that’s where it gets juicy, how will these women solve this conflict? Stay tuned for “as the bannock burns.” I am not afraid to solve and resolve and work together. It doesn’t have to be pretty, and it will take what it takes and how long it takes. Now that’s what you call shifting a story. Thanks for all the learning, sisters.

StoryShifters



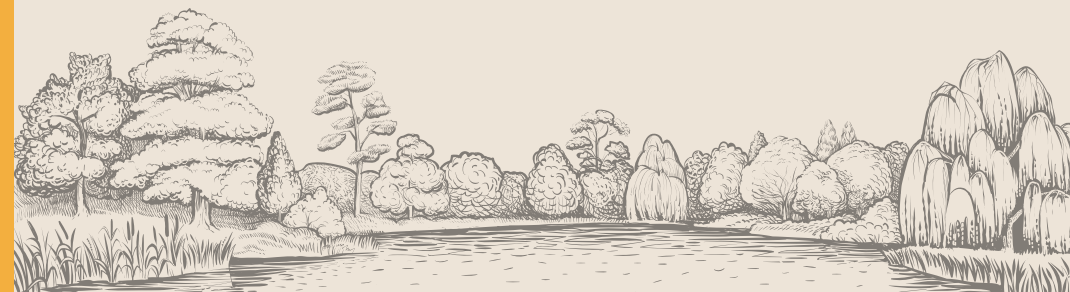
Patricia Caribou
Inninu, Anishinaabe
Warrior Dance
Acrylic on recycled paper

Searching for the art form that is represented in the feminine: water, cycle of life and sexuality. The story has always been there, uncovering it has been the fearless journey to shifting it.



Patricia Caribou
Inninu, Anishinaabe
Unconditional Love
Photography

Searching for the art form that is represented in the feminine: water, cycle of life and sexuality. The story has always been there, uncovering it has been the fearless journey to shifting it.



LINDA MANITOWABI



Linda Manitowabi is an Anishnaabe-kwe from Wikwemikong First Nation who combines Art Therapy with traditional teachings and ceremonies of the Ojibwe Midewiwin Society, connecting Indigenous people to their healing journey.

She is currently preparing to become Second Degree Midewiwin. Since retiring as an elementary school teacher, Linda is an instructor at the WHEAT Institute (Winnipeg Holistic Expressive Arts Therapy Institute) and a member of the Grandmother's Advisory Council. This provides counsel on the formulation and workings of WHEAT's Indigenized Expressive Arts / Art Therapy programs. Linda's passion for travelling has led her all around the world, learning from many Indigenous nations and people of the world.

StoryShifters is about the strength of our Indigenous women through the telling of their personal stories. For me it was reaching back, remembering, and connecting to my ancestral lineage through the stories of the women in my family and then connecting them to my own story. I learned about their struggles, their joys, their strengths and where that came from. It was the stories of their childhood, youth, and adult lives that connected me back to my ancestors – the women in our family. It made me realize that my lessons, my growing up, my strengths, my direction came from the stories of the women in my family.

In the same way, the women who gathered together for the project StoryShifters, and told their stories, they became the ancestral connection to all our stories of resilience. The stories of their struggles and their good life, Mino Bimaadziwin, was connecting me to all women and to ancestral strengths. We are all connected to that ancestral knowledge. How the women in Storytellers travelled through their challenges and found Mino Bimaadziwin by connecting to our traditional teachings and ceremony, was an empowering tool for me. The StoryShifters needs to be shared with all women... to empower them to strengthen their lives, and the lives of the next seven generations.

I want my art to show the strength of the women who helped me to be who I am by connecting to the ceremony that they walked, and therefore, to help empower other women.



Linda Maniwabi

Anishnaabe-kwe, Wikwemikong First Nation

Three Sisters, Three Bears, and Three Grandmother Water Drums

Acrylic and photo transfer on birch board

This is my story. The three women in this story have inspired me to be who I am. I heard about their struggles, their joys, their strengths and where they came from. It was their stories of their childhood, youth and adult lives that connected me back to my ancestors - the women in my family. They picked up the stories of the Midewiwin and Anishnaabe people so that our children, grandchildren, and great-grandchildren will have something to carry into the future... the Truth of who we are.

Linda Maniwabi

Anishnaabe-kwe, Wikwemikong First Nation

N'swe awemaak, n'swe makwak, miinwaa N'swe Noko Biiwe'teweganan

A'mii maanda n'dibaadjimowin. N'swe kwe'ok maampii dibaadjimoning a'ngii o'menokagiikemgok a'da aawiiyaa eyaawayaa. N'gii nondam odaa memegopagesowan, odaa mojegezowaan, odaa mashkowendaagwazowaan miinwaa aanipii a'gaa bi jibaa'aat. A'mii yiw odaanzokaanawaan a'gii obinojiiwewaat, shkinwe miinwaa nintaagewaat a'gaa zhi enaawaandomogen kachi inaawemganak/ninketezemenaabaniink- a'gaa o'kwewaat n'di nodewisiwin. A'gii daapanaanaa'aan Midewiwinan aansokaanang miinwaa Anishinaabek a'yii dash a'gada binojiiminaanik, miiwaa gichi anekoopejeganak a'da yaamowaat gego a'waa a'ni mawiiwdowaat niigaan enaakanya...a'we debowewin e'yaawiing.

Translated to Ojibwe by: Stewart Roy, M'chigeeng First Nation



CHRIS LARSEN



I am a Métis artist and art therapist from the Red River Valley who, like many others, grew up disconnected from my culture. I am a mother, grandmother and great grandmother. I live along the Boyne River where Métis ancestors had settled and then

were removed from their land by the Canadian government and white settlers. In the past 4 years I have discovered many things about myself, two of them being, that I belong to the Bird Clan and that my spirit name is Red Hawk. I am a descendant of Charles Larocque (called Le Roc) who was a member of Louis Riel's council.

I initiated the StoryShifters project wanting to acknowledge the power and resilience of a group of women that I was honoured to have met during a workshop on Decolonization and Reconciliation through Art Therapy. With consensus of the group to gather every 6 weeks, we are now going on four years together. In that time, I came to understand that the gatherings are a form of research, that the storytelling and art making is ceremony. The gatherings are held at my studio where I feast the artists who come. I also open my home to the women by providing accommodations to those that have to travel far and stay overnight. As I continue to create art, record, write, make video, and participate in the gatherings, it has become clear to me that this unique project of telling the stories and making art has shifted from being a personal project to a collaborative project. It has shifted from stories of victims to stories of resilience-Stories of Women Warriors.

CHRIS LARSEN



Je suis une artiste et une art-thérapeute métisse de la vallée de la rivière Rouge qui, comme beaucoup d'autres, a grandi déconnectée de ma culture. Je suis une mère, grand-mère et arrière-grand-mère. Je vis le long de la rivière Boyne où les ancêtres Métis se sont installés avant

d'être chassés de leurs terres par le gouvernement canadien et les colons blancs.

Au cours des 4 dernières années, j'ai découvert beaucoup de choses sur moi-même, notamment que j'appartiens au clan de l'oiseau et que mon nom d'esprit est Red Hawk. Je suis descendante de Charles Larocque (appelé Le Roc) qui était membre du Conseil de Louis Riel.

J'ai lancé le projet StoryShifters afin de reconnaître le pouvoir et la résilience d'un groupe de femmes que j'ai eu l'honneur de rencontrer lors d'un atelier sur la décolonisation et réconciliation par l'art-thérapie. Le groupe s'étant mis d'accord pour se réunir toutes les six semaines, cela fait maintenant quatre ans que nous sommes ensemble. Pendant cette période, j'ai compris que les rencontres sont une forme de recherche et que les récits et la création artistique sont des cérémonies. Les rencontres ont lieu dans mon studio, où je régale les artistes qui viennent. J'héberge également les StoryShifters qui viennent de loin et veulent passer la nuit chez moi.

Alors que je continue à créer des œuvres d'art, à enregistrer, à écrire, à faire des vidéos et à participer aux rassemblements, il m'est apparu clairement que ce projet unique de raconter les histoires et de faire de l'art est passé d'un projet personnel à un projet de collaboration. Il a été changé d'histoires de victimes à des histoires de résilience - Histoires de femmes guerrières.

CHRIS LARSEN



Shu enne archisse pi enne tirepeute di z'arre Méchisse d'la valli d'la rivyerre Rouj, ke lava grandji, kom bein d'ôt, dikânekti d'ma kulchurre. Shu enne mэрre, enne memэрre pi enne aryerre-memэрre. J'vi sul barre d'la rivyerre Boyne, divou kli z'ansèt Méchisse y sta eininstalli. Apra,

l'gournman kanadjeyin pi li kâlon blan li z'onva shassi d'leu terre.

Pandan li 4 darnyerre z'anni, j'appri bein di z'aferre su mwé-mêm, parhanp, ke j'apparchyein ô Klan d'l'Wèzo pi k'l'non d'mon espri li Red Hawk. Shu enne disandante di Charles Larocque (on l'appla Le Roc), ki lita manb dju Konsèye d'Louis Riel.

Ja komansi l'prâja StoryShifter pour ferre konnèt l'pouvwerre pi la risilians d'ein groupe di famme ke shta kontante d'rankontri a ein atelyé su la dikâlonizasyon pi la rikonsilyason par la tirapi di z'arre. L'groupe lava disidi d's'rankontri shak sisse smenne pi, sa fa katran asteur kon li ansanb. Pandan stan-lâ, ja konpri kli rankont yita kom enne sorte di r'sharsh pi kli z'istwerre pi la kriyasyon archistik lita di sirimâni. Li rankont y s'paște dan mon studjyô, divou ke j'danne d'la bonne grobbe ô archisse ke vyenne. Ma mizon li ouvarte pour koushi li famme ke wéyaje di lwein pi ki pâsse la nwitte shinou.

Pandan ke sh'konchune a ferre di kriyason d'arre, a anrjistri, a ikrir, a ferre di vidiyo, pi a parchisipi a di rankont, ja vu klerreman ke s'prâja unik d'rankonti li z'istwerre pi d'ferre d'l'arre li pâssi d'ein prâja parsonnel a ein prâja divou ksa travaye ansanb. Sa lâ passi d'êt di z'istwerre di vikchimme a di z'istwerre di risilians. Istwerre di Famme Géryerre.



Chris Larsen

Red River Métis

The River Runs Through It

Acrylic and pen on canvas and recycled paper

Honouring the history of our Métis ancestors who settled along the Boyne River previously named Rivière aux Îlets-de-Bois (River with Islands of Woods). They were removed from their land by White settlers with the permission of the Canadian government.

Chris Larsen

Métis de la Rivière Rouge

La Rivière passe à travers

Acrylique et stylo sur toile et papier recyclé

Honorant l'histoire de nos ancêtres Métis qui se sont installés le long de la rivière Boyne, anciennement nommée Rivière aux Îlets-de-Bois. Ils ont été chassés de leurs terres par des colons Blancs avec la permission du gouvernement Canadien.

Traduction en français : Lina Le Gal

Chris Larsen

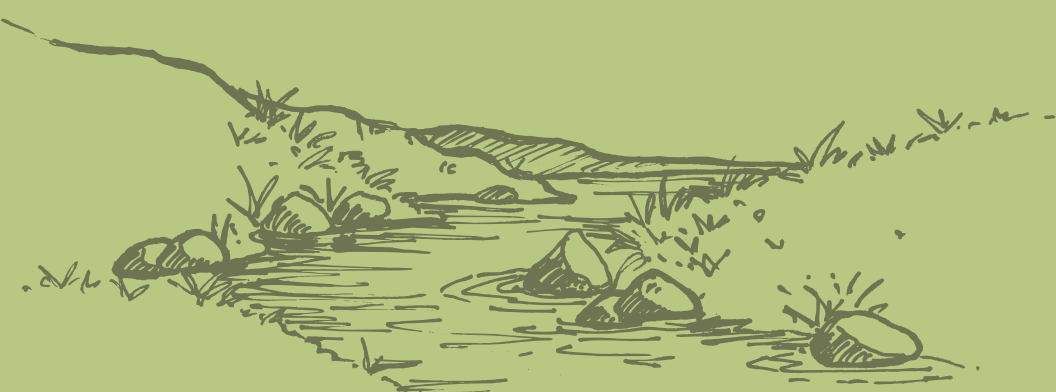
Méchisse d'la rivyerre Rouj

La Rivyerre Pâsse a Traverre

Peinchurre a l'ô pi enne pleume su d'la twêle pi dju papyé kyâ djâ sarvi

Pour ânori l'istwerre d'nô zansêt Méchif, ki sta installi sul barre dla rivyerre Boyne, ki lita appli avan Rivière aux Îlets-de-Bois. Y lon iti shassi d'leu terre par di kâlon blan avek la parmision dju gournman Kanadjyein.

Tradjuksyon an méchif : Lina Le Gal





Chris Larsen

Red River Métis

Resistance and Resilience

Needle felting on Hudson Bay Blankets, Bridge board

Portraits of the StoryShifters done by needle felting on Hudson Bay blankets, hung on an ancient bridge board that had been part of a bridge that laid across the Boyne River, where the Métis had settled and were later removed by the Canadian government and White settlers.

Chris Larsen

Métis de la Rivière Rouge

Résistance et Résilience

Feutrage à l'aiguille, couvertures de la Baie d'Hudson, planche faisant partie d'un pont

Portraits des StoryShifters, fait au feutrage à l'aiguille sur des couvertures de la Baie d'Hudson, accrochés à une ancienne planche faisant partie d'un pont qui traversait la rivière Boyne, où les Métis se sont installés et ont ensuite été chassés par le gouvernement Canadien et les colons Blancs.

Traduction en français: Lina Le Gal

Chris Larsen

Méchisse d'la rivyerre Rouj

Risitans pi rizilians

Feute pi ein égwéye, kouvarchurre d'la Baie d'Hudson, planshe ki fèza parchi d'ein pon

Di portra di StoryShifters, fette avek dju feute pi ein égwéye, su di kouvarchurre d'la Baie d'Hudson. Sta akroshi su enne planshe ki fèza parchi d'ein pon ki traversa la rivyerre Boyne, divou kli Méchif y sta eininstalli pi ki lon iti shassi par l'gournman Kanadjyein pi li kâlon blan.

Tradjuksyon an méchif : Lina Le Gal



PAULINE HINCE



My spirit name is Mino KisKan (Fine Day). I am Ojibway - Saulteaux, descendant of Marie S. born in the Northwest Territories (Ojibwa/Chippewa) in 1797. She married Antoine Lambert born in Québec City, Québec in 1783 on May 9, 1832, and they settled in the Red River Colony.

I have been on a journey of reconciliation, healing and learning about my Métis ancestry, culture, and traditional knowledge since my fifties. Most of my professional life has been dedicated to community development and collaborating with persons living on the margins. Currently, I work with a non-profit charity helping inmates and parolees in their reintegration journeys into community belonging. Although my 5 brothers and 4 sisters would attest to my storytelling penchant from an early age, and past experiences as organizer of community-based art exhibitions, this is my first experience in creating an art object and participating in an art exhibition.

Un aîné m'a donné mon nom d'esprit, Mino KisKan (Belle journée). J'appartiens au clan de la tortue, avec l'énergie animale et le totem de l'oiseau des neiges. Je suis Ojibwe-Saulteaux, descendante de Marie S. née dans les Territoires du Nord-Ouest (Ojibwa/Chippewa) en 1797. Elle a épousé Antoine Lambert à Québec le 9 mai 1783, et en 1832 ils se sont installés dans la colonie de la Rivière Rouge.

Depuis la cinquantaine, j'ai entrepris un voyage de réconciliation, de guérison et d'apprentissage de mon ascendance, de ma culture et de mes connaissances métisses. La majeure partie de ma vie professionnelle a été consacrée au développement communautaire et au travail avec des personnes vivant en marge de la société. Bien que mes cinq frères et quatre sœurs puissent témoigner de mon penchant pour raconter dès mon plus jeune âge, en plus de mes expériences passées en tant qu'organisatrice d'événements artistiques communautaires, c'est la première fois que je crée un objet d'art et que je participe à une exposition d'œuvres d'art.

Traduction en Français: Lina Le Gal

Ein Éni mâ danni mon non d'espri, Mino KisKan (Bel Jorni). J'apparchyein ô Klan d'la Torchu, avek l'inarji animal pi l'totem d'l'outarde di néj. Shu Ojibwé-Sôteu, enne disandante d'Marie S., ni dan Territwerre dju NorreWess (Ojibwa/Chippewa) an 1797. A lâ maryé Antoine Lambert a Québec l'neuf mai, 1783 pi, an 1832, y s'sta eininstalli dan la kâlani d'la rivyerre Rouj.

Depwi ke jâ eu cinquantan, ja fette ein parkour di rikonsiliasyon, d'girizon pi d'apprend su mi z'ansêt, ma kultchure pi mi konnèssans Méchif. Ja fette dju divlappman komunôterre pandan kizman toultan ke sh'travaya, pi ja édi li parsonne kyon sâ roff dan sôsyiti. Mêm si mi 5 frêrre pi mi 4 seurs y djize koman j'fèza dju rakontaj kan shta pchitte, pi kavan, ja eu di z'ixpirians kom organizatriss d'akchiviti archistik, si la premyerre fwè ke sh'fa ein morso d'arre pi ke sh'parchisippe a enne ixpôsisyon di kriasyon d'arre.

Tradjuksyon an Méchif: Lina Le Gal

PAULINE HINCE

In 2017, at Windy Hill, I participated in a retreat called Deepening Our Understanding of Reconciliation. Emanating from this retreat and the connections I made with women I met in this context was the project STORYSHIFTERS: THE VOICES OF FIRST NATIONS AND MÉTIS WOMEN. This project has been life changing for me on many levels. The project's original intent was one of telling our stories, sharing our personal journeys of how we had shifted our stories into becoming warrior women who, in turn, were helping our communities. The focus of the project evolved to one of deepening our understanding of resilience and healing and how this helped shift our stories to help others do the same in our communities. Zoning in on what I understand resilience to be, has brought new awareness of my past and current abilities to adapt in demanding situations, dealing with adversity or trauma while functioning both physically and psychologically. This wonderful gift of reflection and awareness has given me a deeper love and respect of self, a new appreciation of just how creative I have been in bouncing back and developing coping and healing strategies. One good thing about aging is I've come to understand that building resilience is not event-driven but an ongoing life process.

This journey has shed light on my own unique ways, which have addressed mostly inside rather than outside shifts. I realize that I've created my very own "Pauline toolbox" containing many resources to continue to build resilience on my life journey. It is about continually paving pathways into new beginnings.

This project has also brought the presence of the spiritual in my life: a sense of accompaniment and compassion. My own physical wellness and family caregiver challenges prevented my presence and participation in many of the art projects and gatherings. My story shifter sisters held the space for me: inviting me to all gatherings and art sessions, keeping me in the info loop, sharing their ongoing experiences and photos of their art creations and sending messages of loving support. My personal circumstances having changed, they invited me again to participate in the video and be a part of this exhibition project. Their grounding and loving presence, their "holding space" whether I be physically present or not, has given me the most art-full gift of all – the deeply honouring, nurturing, and healing connection of sisterhood! – a source of lifeforce vitality.



Pauline Hince (mother's family name, Gosselin)

Red River Métis, Ojibway-Saulteaux

The Travois – Carrying Story

Mixed Media

The travois is a metaphor for transporting history. It is made of felled poplars from a piece of land in Stuartburn, near the community of Saint-Malo where my mother was born. This property is co-owned by my great-uncle and aunt's children, Gabriel and Emma (Perreault) Gosselin. The trees and branches come from the woodland of their daughter and my cousin, Dolorès Gosselin, and her husband, Albert Lepage. Albert helped Chris Larsen, our project coordinator, and me select and cut the trees and branches, and prepare the notches for the travois. My brother Marc Hince helped me transport and tie the travois pieces with moose laces at the Museum. Our first travois – a collaborative, fun, learning experience for all!

The items are laid on deerskin and tied together with moose laces, a collaboration between me, my sister-in-law Eveline (Durand) Hince and my husband Roland Marcoux. The items represent an intergenerational sharing of gifts and learning. Each item has its own story, adding a unique richness and meaning to the tapestry of my life, from early childhood to adulthood.

Pauline Hince (le nom de famille à sa mère, Gosselin)

Métis de la Rivière Rouge, Ojibway-Saulteaux

Le Travois – Porter l’histoire

Médias mixtes

Le travois est une métaphore pour transporter l'histoire. Le travois est fait de peupliers abattus provenant d'un terrain situé à Stuartburn, près de la communauté de Saint-Malo où ma mère est née. Cette propriété est la copropriété des enfants de mon grand-oncle et de ma tante, Gabriel et Emma (Perreault) Gosselin. Les arbres et les branches proviennent du boisé de leur fille et de ma cousine, Dolorès Gosselin, et de son mari, Albert Lepage. Albert nous a aidés, Chris Larsen, notre coordonnatrice de projet et moi-même, à choisir, couper les arbres et les branches et préparer les encoches pour le travois. Mon frère Marc Hince m'a aidé à transporter et à attacher les pièces du travois avec des lacets d'original au Musée. Notre premier travois - une expérience de collaboration, de plaisir et d'apprentissage pour tous !

Les articles sont posés sur de la peau de chevreuil et attachés ensemble avec des lacets d'original, collaboration entre moi, ma belle-sœur Eveline (Durand) Hince et mon mari Roland Marcoux. Les articles représentent un partage de cadeaux et d'apprentissages intergénérationnels. Chaque article a sa propre histoire, ce qui ajoute une richesse et une signification unique dans la tapisserie de ma vie, de ma jeune enfance à l'âge adulte.

Traduction en français : Lina Le Gal



Pauline Hince (Gosselin, non d'famé d'sa merre)

Méchisse d'la rivyerre Rouj, Ojibwe-Saulteaux

L'travwè – Shâryé d'istwerre

D'l'arre fette avek dju matiriel djifran

L'travwè li kom ein sharyeu d'istwerre. L'travwè li fette di pepliyé ke lonva iti koupi su ein terrein a Stuartburn, prosh d'la komunôti d'Saint-Malo divou k'ma merre li ni. Ste terrein l'apparchyein ô z'anfan d'mi gran-mononk Gabriel pi gran-matante Emma (Perreault) Gosselin. Li z'arb pi li bransh sa vyein dju bwâ d'ma kouzinne Dolorès Gosselin, leu féye pi d'Albert Lepage, son mari. Albert y nouzâ édi, mwé pi Chris Larsen, la sel an sharj dju prâja, a shwèzir, koupi li z'arb pi li bransh, pi ferre li kosh pour l'travwè. Ô Musée, mon frerre Marc Hince mâ édi a sharyé pi attashi li morsô dju travwè avek di kordon d'ârignal. Notte premyé travwè, sta enne belle ixpirians pour toutte nouzôt di travayi ansanb, d'awerre dju fonne pi d'apprend an mêm tan. Li morsô lita mi su la pô d'shevreuye pi mwé, Eveline (Durand) Hince, ma bel-sœur pi Roland Marcoux, mon mari kyita lâ pour édi, lava attashi ansanb avek di kordon d'ârignal. Li morsô sa veu djirre ein partaj di kadô pi d'kousé sa konna, ant li vyeu pi li jenne. Shak morsô lâ son istwerre a lwi, pi sâ, sa y danne enne rishesse pi sa veu djirre kechose ke tchu wè pâ nulpâr d'ôt, dan shak itap d'ma vi, a parchir di kan sh'ta jenne a kan sh'ta grande.

Tradjuksyon an Méchif : Lina Le Gal

