



Ursula Johnson

Mi'kwite'tmn

(Do You Remember)

EDUCATION KIT



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Mi'kwite'tmn (Do You Remember)

OBJECTIVE

The purpose of these documents is to support the delivery of educational programming related to *Mi'kwite'tmn (Do You Remember)*. Discussion questions and activities are based on cultural, historical and contemporary art contexts through which the work may be examined. Discussion questions, prompts and activities facilitate engagement with the content of the exhibition and encourage viewers to make connections between the work and their own experiences.

AUDIENCE & FORMAT

This education kit has been broken into sections allowing educators to choose which materials are best suited for their students or participants. A glossary of specialised terms is included as well to help explain and give context for some new or potentially challenging vocabulary. Activities may be adapted for different age levels and intergenerational audiences.

Please also see the _____ section for videos and supplementary information about the exhibition.

For more information and resources about visual learning methods and strategies, please visit www.vtshome.org.

About the Exhibition

EXHIBITION DETAILS

Ursula Johnson: *Mi'kwite'tmn (Do You Remember)*

Curated by Robin Metcalfe, organised and circulated by Saint Mary's University Art Gallery (Halifax) in collaboration with Unama'ki College.

DESCRIPTION

Mi'kwite'tmn (Do You Remember) – pronounced *Mih-gwih-DAY-duh-min* – examines ideas of ancestry, identity and cultural practice. Johnson deconstructs (see Glossary) and manipulates the function and image of Mi'kmaw basketry, using traditional techniques to build non-functional forms.

Mi'kwite'tmn is comprised of three exhibition components. First, the Museological Grand Hall holds vitrines (plexiglass display cases) etched with silkscreened and sandblasted images of baskets made by Johnson's great-grandmother, Caroline Gould. Specific Mi'kmaw terminology associated with particular techniques is also used to label the diagrams.

The second component is the Performance Space featuring **neo-artifacts** (see Glossary) activated by an endurance performance by the artist. Johnson processes harvested ash wood in a way that resembles traditional techniques, but deliberately reduces the wood to only an accumulation of shavings.

The final space, the Archive Room, is an interactive area housing **O'pltek** forms that have been tagged and catalogued. A workstation allows visitors to scan the information tag of each **O'pltek** and to interact with the objects' digital records.

From the use of the minimalist gallery setting and empty vitrines, to the "hands-on" interaction with the non-functional **O'pltek** forms (see Glossary), *Mi'kwite'tmn* playfully challenges viewers' assumptions. By questioning museums' methods of collecting, categorising and archiving, Johnson explores the impact of colonialism on Indigenous material culture and language. The artist questions how the language, meaning, form and function of material culture are both transformed and transmitted over time. Reflecting on these issues and challenges, *Mi'kwite'tmn* calls for intergenerational dialogue and collaboration to address the loss of Mi'kmaw cultural heritage and artistic practices.

ABOUT THE EXHIBITION

IN THE ARTIST'S OWN WORDS

“Traditional Mi’kmaw Basketry has made an extensive journey from Indian craft to art to collector’s item to artifact and now on its way to becoming an archive, at which point it will only exist as a reference tool for future generations.”

– Ursula Johnson, “First Nations Cultural Preservation Through Art,” YouTube video, 9:45, posted by “TEDxHalifax,” November 23, 2012, <https://www.youtube.com/watch?v=-HHvaZKFgRA>.

“Mi’kwite’tmn...is about memory around language and history and artifacts.”

– Ursula Johnson “Johnson Q&A: Of Craft and Cultural Survival,” interview by Alison Cooley, Canadian Art, June 4, 2014.

ABOUT THE ARTIST

Ursula Johnson

b. 1980, B.F.A. NSCAD University, 2006

Lives and works in Halifax, Nova Scotia

Ursula Johnson is an emerging performance and installation artist of Mi’kmaw First Nation ancestry. She graduated from the Nova Scotia College of Art and Design and has participated in over 30 group shows and 5 solo exhibitions. Her performances are often place-based and employ co-operative didactic intervention. Recent works include various sculptural media that invite her audience to consider aspects of intangible cultural heritage as it pertains to the consumption of traditional knowledge within the context of colonial institutions.

Glossary

This glossary provides explanations of some vocabulary related to *Mi'kwite'tmn*. The exhibition challenges conventional understandings of these words, so while the glossary provides basic definitions, it also explains new meanings or interpretations of these words in the context of the exhibition.

ARCHIVE "A collection of historical documents or records providing information about a place, institution or group of people."¹

In *Mi'kwite'tmn*, Johnson challenges the conventional understanding of the archive, by questioning who gets to determine what is included in an archive. Johnson plays with the idea of artifacts and archives by creating an archive for the *O'pltek* forms, mimicking an archival storage facility for artifacts. The visitor gets to play the role of 'archivist' and to handle and research the various objects on display.

ARTIFACT "An object made by a human being, typically one of cultural or historic interest."²

Mi'kwite'tmn puts into question the concept of an artifact by asking when, how and why an object may be considered an artifact. The presentation and performance of *neo-artifacts* prompts the visitor to consider new interpretations of what an artifact could be, including the shavings left on the ground or the tools used in the performance. The *O'pltek* forms are meant to challenge the idea of 'artifact' because, while they are items that have been made recently, they are presented in a way that echoes conventional storage of historical artifacts, thus subverting colonial representations of Indigenous art and material culture.

AUTHENTICITY The quality of being perceived as genuine or true; the idea that something holds, or is defined by, an inherent or indisputable essence.

The *O'pltek* forms confront notions of authenticity by creating new interpretations of Mi'kmaw basketry. Johnson challenges assumptions about authenticity, artifacts and the archive in several ways: by creating the *O'pltek* objects through public consultation, by reducing an ash log to shavings, and by the absence of objects in the vitrines in the Museological Grand Hall. These works prompt the viewer to question their understanding of what makes something 'authentic', and in particular what makes something 'authentically' Indigenous, as well as how the works 'speak back' to histories of collecting Indigenous art and material culture.

COLONIALISM "The policy or practice of a wealthy or powerful nation maintaining or extending its control over other countries, especially in establishing settlements or exploiting resources."³

The effects of colonialism in Canada and North America continue to exist today, affecting Indigenous populations through government policy, institutions (museums, schools) and representations of Indigenous cultures and identities in the media. Some examples are government or corporate exploitation of Indigenous land and territories, the Indian Residential School system, and the alarming numbers of missing and murdered Indigenous women and children. In particular, *Mi'kwite'tmn* calls attention to colonial histories of acquisition, collection, display and valuation of Indigenous material culture. It identifies the impact of these colonial legacies in the loss of language and in art and craft making techniques such as Mi'kmaw basketry.

CRAFT "An activity involving skill in making things by hand."⁴

Historically, there have been long-held divisions between various artistic disciplines, *Mi'kwite'tmn* brings together fine art, craft and performance, breaking down distinctions between different forms of art making. For example, Johnson's use of multiple artistic media challenges this segregation by creating an exhibition using basketry, silkscreening and performance.

CONTEMPORARY Belonging to or occurring in the present.

In English or non-Indigenous contexts, 'contemporary' usually refers to the present in the context of linear notions of time. Many Indigenous world-views, however, conceive of time as non-linear and consider the contemporary to be very much connected to past or historical periods or to experiences rooted in adaptation and change. In contemporary art, for example, Johnson mixes long-standing basket-making practices (such as those of her great-grandmother Caroline Gould) with her own formal art training, creating new and innovative ideas of what Mi'kmaw basketry can look like.

GLOSSARY

DECONSTRUCTION Deconstruction is a double movement of simultaneous affirmation and undoing.⁵

In *Mi'kwite'tmn*, Johnson is deconstructing museological practices by simultaneously replicating and critiquing how some institutions collect, display and archive objects, and Indigenous material culture more specifically. This generates a nuanced analysis that explores the effects that these practices have on communities. However, because the exhibition is set in an art gallery Johnson is also suggesting the possibility of such institutions being able to participate in addressing issues such as loss of language and cultural practices.

ENDURANCE PERFORMANCE Contemporary art performance that occurs over a long period of time. The performance may include extended periods of stillness, exertion or repetitive action, during which the artist/performer may experience pain, exhaustion or isolation.

INDIGENOUS "Belonging to a particular place rather than coming to it from somewhere else."⁶

In the context of *Mi'kwite'tmn*, the term 'Indigenous' is generally used instead of First Nations, Aboriginal or Native American (or other possible terms) to refer to people who are of Indigenous descent. This is an intentional choice. The term 'Indigenous' connects with global discussions of Indigenous peoples' struggles and resistance, and avoids using terms that are state-generated or Canadian-specific.

MATERIAL CULTURE The physical evidence of a culture in the objects and architecture the members of that culture make, or have made – all material evidence that can be attributed to culture, past or present.

MI'KMAQ A First Nation, indigenous to the land called Mi'kma'ki (the area of the Atlantic Provinces and Gaspé Peninsula of Quebec).

The collective noun form (Mi'kmaq) is used to refer to the Mi'kmaw people as a whole. It means, literally, 'the family'. In the Mi'kmaw language, the Mi'kmaq refer to themselves as 'L'nu', which means 'the people'.

MI'KMAW The language of the Mi'kmaq.

The singular and adjectival form of the word, used before a noun, as in such terms as 'a Mi'kmaw person'.

MI'KWITE'TMN Mi'kmaw term pronounced Mih-gwih-DAY-duh-min. In English, 'do you remember', and also, 'you do remember'.

MUSEOLOGICAL Pertaining to the science or practice of organising, arranging and managing museums.

In *Mi'kwite'tmn*, Johnson critiques the idea of museological practices, collections and archiving. This is visible in the Archive Room where the visitor gets to play researcher; in the Museological Grand Hall with its empty vitrines; and in the Performance Space where the artist sacrifices a log to create 'neo-artifacts'.

NEO-ARTIFACT New or revived object identified by the artist as culturally or historically significant.

Johnson participates in the creation and naming of artifacts, producing neo-artifacts through the process of sacrificing a log in the Performance Space. By calling the wood shavings that result 'neo-artifacts' she calls into question what is determined to be an artifact with value, and by whom.

GLOSSARY

NETUKULIMK A complex cultural concept that encompasses Mi'kmaq sovereign law ways and that guides individual and collective beliefs and behaviours in resource protection, procurement and management. Netukulimk ensures and honours sustainability and prosperity for ancestor, present and future generations.⁷

O'PLTEK Non-functional forms that the artist makes using traditional Mi'kmaw basket techniques. O'pltek (in English, 'it's not right') objects deconstruct and manipulate the function and image of the Mi'kmaw basket.

VITRINE Glass or plexiglass case used to display objects of value in a museum or gallery setting.

A vitrine is usually used to display and protect an object but Johnson's vitrines are empty, raising questions about what objects are given museological value, and how.

NOTES

1 "Archive." *Oxford Dictionaries*. <<http://www.oxforddictionaries.com/definition/english/archive>>

2 "Artifact." *Oxford Dictionaries*. <<http://www.oxforddictionaries.com/definition/english/artefact>>

3 "Colonialism." *Oxford Dictionaries*. <<http://www.thefreedictionary.com/colonialism>>

4 "Craft." *Oxford Dictionaries*. <<http://www.oxforddictionaries.com/definition/english/craft>>

5 Holland, Nancy. "Deconstruction." *Internet Encyclopedia of Philosophy*. <<http://www.iep.utm.edu/deconst>>.

6 Manser, Martin. "Indigenous." *1001 Words You Need To Know and Use: An A-Z of Effective Vocabulary*. Oxford University Press, 2010.

7 Prosper, K., L. J. McMillan, A. Davis, and M. Moffitt. "Returning to Netukulimk: Mi'kmaq Cultural and Spiritual Connections with Resource Stewardship and Self-governance." *The International Indigenous Policy Journal* 2:4 (2011).

Exhibition Tour

INTRODUCTION

Familiarise yourself with the exhibition in the 'About the Exhibition' section.

Introduce the exhibition and key questions:

- What are museums for? What kinds of objects are usually found in museums?
- Who determines whether an artifact is culturally or historically important? The maker? The owner? The viewer? The historian? The archivist?
- For additional visual thinking resources and strategies visit www.vtshome.org.

ACTIVITY OUTLINE

Give participants an opportunity to explore the exhibition on their own (keeping the key questions in mind).

- Call attention to an object – take a moment to look in silence before you invite participants to speak.
- Ask the question, **What's going on here?** or **What does this look like to you?**
- Whenever a comment is made that involves an interpretation (a comment that goes beyond identification and literal description), respond first by paraphrasing, and then ask, **What do you see that makes you say that?**
- In order to keep visitors searching for further observations, frequently ask **What else can you find?**
- Listen carefully, making sure that you hear all of what they say and that you understand it accurately. **Point to the area mentioned.** Be precise, even when it is a comment that has been repeated. Use encouraging body language and facial expressions to nurture participation.
- **Paraphrase** each comment, especially with younger children. Change the wording, but not the meaning of what is said.
- **Accept each comment neutrally.** Articulating their thoughts leads to growth even when they make mistakes. **Link answers that relate.**

CONCLUSION

Thank participants. Share ideas you particularly enjoyed. **Avoid summaries** – thinking throughout is enough to show how conversations about art develop.

Activity

Objects Tell Stories

OBJECTIVE

Visitors will use everyday objects to explore the historical and cultural value of artifacts, and the stories the objects in our environment reflect about culture and their creators or interpreters. This activity may be performed in the classroom, at home or in the gallery following a tour or visit to the exhibition (60-70 min).

RELATED WORKS

Neo-artifacts (Performance Space)

- To explore the history of how an object is made or comes to be
- How an object's purpose may change over time
- How challenging our assumptions can lead to new understandings of an object

O'p'itek objects (Archive Room)

- How pieces of material culture can be connected to communities and are not simply inanimate objects
- Examples of how language can show how an object might be (mis)understood
- To challenge conventional understandings of which objects do or do not have cultural, economic, personal or aesthetic value

Vitrines (Museological Grand Hall)

- Example of meaning-making through language and basket-making
- What happens when items of cultural or spiritual value are taken out of communities and put on display in museums or galleries?
- Who gets to determine the non-material (e.g. cultural, ancestral, artistic) importance of objects in museums?

ACTIVITY: OBJECTS TELL STORIES

INTRODUCTION

- This activity uses found objects from the built environment
- Reflect on some key themes and works in the exhibition
- Students will practice 'reading' objects for cultural and historical significance
- Define 'artifact' (words from the Glossary may be of use)

ACTIVITY OUTLINE

1. *Identifying the object (10 min)*

- Show examples of artifacts. This could be any object from the built environment.
- Objects (including works of art) reflect our social and cultural environment. What does (the sample object) tell us? For example, a set of keys could suggest that we value security or privacy. Also, key rings can be aesthetic objects, meant to beautify our environment or express individuality.
- Artifacts (human-made objects) become part of the historical record—social scientists and historians study them. What else would this object communicate to a future historian or archivist? How might these same scholars make incorrect interpretations about these objects?

2. *Investigation of an object (20 min)*

- Individually or in small groups, find an object in the immediate environment that communicates something about our history, society or culture.
- Discuss the following questions (or respond in a journal entry): Does your object have a name? Describe the object (size, shape, materials). What is its purpose or function? What does the object say about the society for which it was made?

3. *Meaning making (20 min)*

- Join with others in a group.
- Share the stories of your objects with each other.
- Are there common themes in the stories your objects tell?
- Arrange/rearrange artifacts in a way that tells this story.
- Give this arrangement (installation) a title that helps communicate the story.

4. *Show and tell (10-20 min)*

- Spend a few minutes examining the collections of artifacts each group has arranged.
- Take turns communicating the narrative of the artifacts and the installation to the whole group.
- Option: can you think of alternate titles for the works in *Mi'kwite'tmn*?

Material for Reflections, Questions and Discussion

Option 1

This document offers prompts and questions that can initiate discussion of *Mi'kwite'tmn*. The content here is similar to *Material for Reflection, Questions and Discussion – Option 2*. However, it is framed through a different series of questions.

EXHIBITION THEMES

- Critiques museological practices of collecting, categorising and archiving Indigenous cultural objects
- Addresses the relationship between language and material culture
- Explores how the meaning and function of objects or material culture can shift throughout history
- Encourages visitors to question the authority of museums and institutions
- Discusses the effects of colonialism on intergenerational knowledge and stewardship of the environment

KEY WORDS AND IDEAS

netukulimk, collections, protecting, display, value, cultural practice

DISCUSSION QUESTIONS AND PROMPTS

Investigating Institutions (Museological Grand Hall)

Why are vitrines used in museums? Why do museums protect things that they think are important?

Vitrines are used to protect, and show objects that museums think are valuable. Museums try to protect such items because somebody (the museum employees, board of directors, patrons or donors) have decided that the objects hold some kind of social, economic, historical or artistic value to the institution or society.

Johnson points out how it is difficult to protect things that are not objects, such as language. How do you protect something in your life that is important to you?

(participants responses)

Why did Johnson put etchings on the vitrines? Why are the vitrines empty?

Johnson uses these etchings as visual representations of how Mi'kmaw baskets are held in the collections of many museums, yet the cultural practice of basketry is not continued by younger generations. This is also connected to a loss of language related to the processes and methods of Mi'kmaw basketry. Johnson is highlighting the connection between language and cultural practices.

Do you think there are other ways that art can bring together language and objects? What role might a museum/cultural institution have to play? Can you think of any examples where you have seen this?

(participants responses)

MATERIAL FOR REFLECTIONS, QUESTIONS AND DISCUSSION OPTION 1

Processing Incorrectly (Performative Space)

"I wanted to activate the space, and these are all tools that were passed down to me in my family that my family had used for preparing materials for Mi'kmaw basketry"

– Ursula Johnson

What do you think this artwork is about?

Johnson wants to start the conversation of the intergenerational loss of knowledge and stewardship of natural resources, which she does by purposefully making mistakes in the basket-making process during the performance. As Caroline Gould said, "I don't think it's [Mi'kmaw basketry] going to survive, because the language is dying, so as soon as the art dies the language dies with it [...K]ids these days, they don't know how to make this, let alone how to process the materials. They can't even go into the forest and tell you the difference between a red maple and a striped maple, a white ash and a black ash. Let alone what time of year to harvest it, how to properly harvest it, how to process it." Johnson is drawing attention to this loss of knowledge by making errors on purpose.

Have you ever had to learn something and made mistakes in the process? Do you ever make mistakes on purpose? What do you think Johnson learned through 'sacrificing' the ash log?

(participants responses)

Have you heard of the concept of Netukulimk? Do you know what Netukulimk means?

Similar to the concept of environmental stewardship, Netukulimk is the Mi'kmaw concept that encompasses Mi'kmaq sovereign laws and that guides individual and collective beliefs and behaviours in the protection, procurement and management of the environment. Netukulimk ensures and honours sustainability and prosperity for ancestral, present and future generations.

How is Johnson using her art to illustrate the stewardship of objects/earth?

Johnson sacrifices the log to illustrate the concept and importance of Netukulimk to visitors. If Netukulimk is not practiced, the art and language associated with Mi'kmaw basketry will also be lost. Johnson is highlighting that language and material cultural practices cannot be continued without also considering how they connect back to the land.

Do you see any similarities or differences between your understanding of Netukulimk and how museums often collect and display objects (think back to the idea of putting an object in a vitrine and storing it in an archive)?

(participants responses)

MATERIAL FOR REFLECTIONS, QUESTIONS AND DISCUSSION OPTION 1

Challenging Archives & Collecting (The Archive Room)

How did you interact with the O'pltek forms? Did you like exploring the O'pltek forms and the database? Did being able to touch the O'pltek forms change your experience and understanding of them?

(participants responses)

Do you have a collection? Do you sort or organize your collections? And if so, how?

(participants responses)

Why might a museum collect objects? What are some challenges of displaying objects in a museum?

A museum might collect and display objects to 'protect' them (as we discussed earlier) but also so that people can gain some access to those objects when they visit the museum. However, when it comes to objects from living cultures (such as Indigenous communities), sometimes accessing the objects through the museum is not enough, and communities would prefer the objects be taken out of the museum and returned to their originating community. Johnson is questioning museum practices of collecting and displaying Indigenous material culture and museums role in the loss of language and cultural practices (i.e. Mi'kmaw basketry).

Is there anything of yours that you would want to display in a museum, and if so, why? Is there anything you would not want displayed in a museum, and if so, why?

(participants responses)

Material for Reflections, Questions and Discussion

Option 2

This document offers prompts and questions that can initiate discussion of *Mi'kwite'tmn*. The content here is similar to *Material for Reflection, Questions and Discussion – Option 1*. However, it is framed through a different series of questions.

EXHIBITION THEMES

- Critiques museological practices of collecting, categorising and archiving Indigenous cultural objects
- Addresses the relationship between language and material culture
- Explores how the meaning and function of objects or material culture can shift throughout history
- Encourages visitors to question the authority of museums and institutions
- Discusses the effects of colonialism on intergenerational knowledge and stewardship of the environment

KEY WORDS AND IDEAS

craft, form and function, Indigenous identity, cultural practice, museum studies

DISCUSSION QUESTIONS AND PROMPTS

Challenging Archives & Collecting (The Archive Room)

The *O'pltek* forms in the Archive Room were named at 'Cataloguing Parties' held by the artist in Indigenous communities, at art galleries and in other community spaces. Based on this information, would you consider the titles and descriptions to be reflective of the objects?

What is the purpose of museums and archives? Who determines whether an artifact is culturally or historically important and belongs in a museum? The maker? The owner? The viewer? The historian? The archivist? Does putting something in an archive or museum change its meaning?

- *Museums and archives typically store and display objects deemed to be of cultural, social or artistic value. In this context, the museum employees, board of directors and patrons or donors determine what is historically important and why. Johnson is questioning museums' authority to make judgments about what objects have value and why.*
- *Johnson creates opportunities for public consultation and creation of 'artifacts' to generate dialogue about how an object's meaning and value is determined. She also challenges viewers to explore the removal of objects from the museum and to consider them instead in relation to their origins and different cultural contexts.*
-

A basket is traditionally a type of vessel to hold or contain things. The *O'pltek* forms are not functional in this conventional sense. In what ways could these *O'pltek* forms be considered baskets? In what ways could they be considered traditional Mi'kmaw basketry?

Johnson invites viewers to question their assumptions about baskets as objects; what constitutes Mi'kmaw basketry; and their understanding of Indigenous art.

MATERIAL FOR REFLECTIONS, QUESTIONS AND DISCUSSION OPTION 2

Investigating Institutions (Museological Grand Hall)

Usually vitrines contain, protect and display something of museological value. What does it mean that there is no physical artifact inside these vitrines? What is being preserved or presented here as having historical or cultural value?

- *The Mi'kmaw language and practice of making baskets are being highlighted as equal in importance to the baskets themselves.*
- *This work can be seen as commenting on the loss of language, of materials (if the environment is not treated with respect) and of cultural practices, all of which may lead to a loss of the baskets as objects. However, it can also be seen as a call to action for Mi'kmaw youth and their communities to speak Mi'kmaw and uphold netukulimk.*

The text in the etched diagrams is written in Mi'kmaw. These terms refer to the techniques used to manipulate the materials in basketry. If the cultural practice of basketry is not continued by younger generations what might happen to the language AND to the objects?

- *Johnson's vitrines with the etched diagrams and labelling in Mi'kmaw demonstrate that a basket is not only its material and shape but also the process and the corresponding names for each technique. If the practice of basket-making stops, the language will cease as well. If the language dies, the basketry will not be able to exist in the same way either.*
- *Mi'kwite'tmn questions museum practices of collecting, archiving and displaying Indigenous material culture while rarely providing support for the preservation and education of the languages, materials and practices that generate the objects themselves.*
- *Do you think museums have a role to play in supporting Indigenous language education and art preservation?*
- *Do you know any museums that are currently collaborating with or supporting communities from which objects in their collections come?*

MATERIAL FOR REFLECTIONS, QUESTIONS AND DISCUSSION OPTION 2

Processing Incorrectly (Performative Space)

During the performance the artist goes through the steps of processing an ash log for use in Mi'kmaw basketry. Instead of processing the log into splints, however, the artist whittles the wood into unusable shavings. Johnson describes this process as "sacrificing the log." For what purpose is this tree sacrificed?

- *'Sacrificing the log' can be seen as a political action to call attention to the lack of respectful stewardship of the land and forests, or as a metaphorical gesture in reference to colonialism's violence against Indigenous cultures and artistic practices.*
- *Johnson is also making references to how, although some elements of basket-making are adaptable and can take on new interpretations or applications in a contemporary context, they are still deeply connected to traditional materials, cultural history and language, which need to be treated with respect if the practices are to continue.*

There is evidence of labour in the performative space: tools, work bench, wood shavings, jeans and work boots. What is the product of Johnson's labour (if any)?

Supplementary Info

ABOUT URSULA JOHNSON

<https://ursulajohnson.wordpress.com>

<http://nscad.ca/en/home/abouttheuniversity/news/ursula-070212.aspx>

<http://spacing.ca/atlantic/2010/12/16/the-urban-aboriginal-ursula-johnson-on-art-politics-and-identity/>

<http://nomorepotlucks.org/site/nujitateket-one-who-does-it-an-interview-with-ursula-johnson-m-e-luka/>

video: <https://www.youtube.com/watch?v=Dbv9qWxFmO0> (HRM Residency)

video: <https://www.youtube.com/watch?v=3o1x9zbXokw> (APTN)

MI'KWITE'TMN

<http://canadianart.ca/features/ursula-johnson/>

<http://thechronicleherald.ca/artslife/1212297-weaving-mi'kmaq-history>

NETUKULIMK

video: <https://www.youtube.com/watch?v=-HHvaZKFgRA>

OTHER WORK

Elmiet

<http://www.thecoast.ca/halifax/ursula-johnson-elmiet/Content?oid=1928051#readerComments>

video: <https://www.youtube.com/watch?v=ypr77MdpPKs>

L'nuweltik

<https://ursulajohnson.wordpress.com/lnuweltik-we-are-indian/>

<https://ursulajohnson.wordpress.com/2013/09/26/lnuweltik-at-aboriginal-voice/>

The Urban Aboriginal Guide to Halifax

<http://www.thecoast.ca/halifax/call-and-response/Content?oid=962503>

CAROLINE GOULD

<http://nsbg.chebucto.org/CarolineGouldRetrospective.pdf>

video: <https://vimeo.com/87241768>