

Nii Ndashokke

Ndamakii

Wakyo'te

I work

Curated by Mary Jane Logan McCallum and Julie Rae Tucker

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new ways about Indian Residential Schools, students who attended them, and the communities and families they came from: Kaia'tanoron Dumoulin Bush, Jessica Rachel Cook, Nancy Deleary, Gig Fisher, Vanessa Dion Fletcher, Judy McCallum, Donna Noah, Mo Thunder, and Meg Tucker.

Unless otherwise noted, photography in this book is by Frank Piccolo, GXZ Design Inc, Windsor ON and Justin Elliott, @jel_media.

Contribute to the "Save the [Mount Elgin] Barn" campaign by Chippewas of the Thames First Nation and support their vision of creating an interpretive centre by visiting www.cottfn.com.

We encourage you to visit the former Mohawk Institute Residential School. Learn more at: www.woodlandculturalcentre.ca

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Introduction

Nii Ndahlohke / I Work brings together existing works and new commissions by First Nations artists. The show explores the forced labour of students at Mount Elgin Industrial School (1851-1946).

Located on the Chippewas of the Thames First Nation near the Thames River, Mount Elgin is the closest residential school to Windsor. Mount Elgin was part of the system of federal education that sought to assimilate First Nations people by removing children from their parents and communities. The day-to-day management of Mount Elgin was the responsibility of the United Church of Canada (initially the Methodist Church). Students spent only half of the day in the classroom and half of the day working to maintain the school either on the school's farm or in the kitchen and laundry. Because of federal underfunding and church mismanagement, Mount Elgin and other residential schools like it were unsafe, relied too heavily on student work, and had cruel practices of enforcing order in these miserable conditions. In a 1942 report, the superintendent of Welfare and Training described Mount Elgin's buildings as "the most dilapidated structures that [they had] ever inspected," prompting the school to close four years later. The last residential school closed as recently as 1996.

By focusing on the theme of work, this exhibition sheds light on an overlooked but important aspect of daily life shared by all residential school students – forced

labour – and reflects on the role it played in furthering inequality and injustices faced by First Nations in Canada. The art presented in this exhibition explores different types of work done by Mount Elgin students and the impacts that it had on their well-being at the school and beyond its walls. This work shaped and continues to shape the lives of students and Survivors, as well as the lives of their families and descendants.

This exhibition is inspired by the stories and life of Grandma Norma (Logan) Richter and a book by the Munsee Delaware Language and History Group called *Nii Ndahlohke: Boys' and Girls' Work at Mount Elgin Industrial School, 1890-1915*. Each piece in the show was created by an artist from communities whose children were sent to the Mount Elgin Industrial School and they bring their historical knowledge to the work they created. In addition, artists were given the same three historical resources about the school: *Nii Ndahlohke*, an archival film by the United Church about the school, and a brief narrative history of Mount Elgin. Crucially, these works tell stories of resilience and strength, producing knowledge about our past that foregrounds the everyday life of First Nations in southwestern Ontario since the mid-nineteenth century.

Participating artists are Kaia'tanoron Dumoulin Bush, Jessica Rachel Cook, Nancy Deleary, Gig Fisher, Vanessa Dion Fletcher, Judy McCallum, Donna Noah, Mo Thunder, and Meg Tucker.

— — Rita Adahlonke / I Work — — —

the art and the artists



Wulaapasihkan

D O N N A N O A H

Around the time I was asked to bead a piece for “Nii Ndahlohke: Boys’ and Girls work at Mount Elgin Industrial School” I had no idea what I was going to create, I was stumped. Then in May of 2021 the remains of 215 Indigenous children were found buried at the former Indian Residential School in Tk’emlups te Secwepemc First Nation in Kamloops, B.C. The news made its way worldwide and Indigenous peoples and Residential School survivors were grieving all across Turtle Island. Due to this sad news, I did not expect it to impact me or my family the way that it did. We felt sadness, depression, anger, and many more emotions. It was a grieving time for us all. It took myself and my family a while to come out of that heavy feeling. I put my all of my beading on hold to process and grieve during this time.

In July of 2021, the Turtle Island Healing Walk took place in London, ON at Victoria Park, where thousands of people showed up to walk in solidarity with Indigenous people. It was a powerful time and during this time we honoured the 215 children who were found and didn’t make it home but also the children who have yet to be found and who are still living and walking with us still. During this walk, is where the inspiration for Wulaapasihkan came. On the walk, I saw an Indigenous mother carrying her infant child in a moss bag/cradle board. To me, her carrying her child in something that has been a part of Indigenous cultures and communities since before contact was so powerful and sent a message especially during this time.

Much like our culture, languages, and ways of life, the cradle board is often judged and ridiculed, and even today faces the same judgements. At a point in our history, the colonists and missionaries had attempted to stop the use

DONNA NOAH

Wulaapasihkan, 2021

size 11 2-cut beads, size 11 Miyuki Delica beads, deer hide, gold cones, gold connector hoops, thread.

Courtesy of the artist

of cradle boards even though they have been used by Indigenous nations and families for thousands of years. The cradle board, much like us, has survived colonization, genocide, and even residential schools, and continues to be used today in our communities. Today, despite everything we have endured, our children are still able to grow in their cradle boards and grow into amazing leaders.

I have heard so many teachings about the cradle board, but for me personally, and also relating to Wulaapasihkan and Nii Ndahlohke, the cradle board is a strong foundation for our children, because while they are in them, not only are they comfortable, protected and safe, but they get to see everything; whether it be gardening, picking berries and medicines, at a powwow, at a social or ceremonies, but most of all they experienced and saw community, heard the languages and saw the culture. Indigenous children and babies in residential schools such as Mount Elgin Industrial School, along with their mothers and families, were denied being able to bring up their children, not only in their cradle board/moss bags, but in community, with the language and culture.

My goal with this piece was to show something that came before Mount Elgin Industrial School and residential schools in general, something that came before our children were forcefully removed from their homes and communities to go to a place/environment that not only used them for child labour, but also taught them that who they are as an Indigenous person or child is evil and not accepted. I wanted to create something that honoured residential school survivors, the 215+ children who didn't make it home, the families and children of residential school survivors, and also the children who are being born and walking and growing with us now.

I named this piece "Wulaapasihkan" which translates to "good medicine" in Lunaapeew which is what I have always referred to our children as. They bring so many good things to the families they become a part of, but also because creating this piece was good medicine for me during a time that was difficult, but healing at the same time. And I hope it brings whoever sees it good medicine as well.



Aahaasuwiimiikwan (aka Donna Noah) is Lunaapeew, bear clan from Munsee Delaware Nation and Eelunaapeewi Lahkeewit Delaware Nation in Ontario, Canada. She is a bead artist and has been beading since the summer of 2011. Her beadwork consists of floral designs, use of porcupine quills and wampum/quahog shell and images of Indigenous people. Her bead work was a part of the “Beaded Nostalgia Exhibit” at the Bill Reid Gallery of Northwest Coast Art in B.C in 2022, also featured in “Nii Ndahlohke: Boys’ and Girls work at Mount Elgin Industrial School” by Mary Jane Logan McCallum in 2022. Outside of her work as a bead artist and crafter, she works with Indigenous university students through the Office of Indigenous Initiatives and the Indigenous Student Center (ISC) at Western University, where she and the ISC team are committed to supporting Indigenous students in reaching their highest potential through a culturally-responsive space, programs and services that honour Indigenous cultures and languages and building a sense of community on campus.



Loss of Innocence

G I G F I S H E R

My name is Gig Fisher from Munsee, Delaware Nation, Ontario. I began doing art when I was in grade four. Then, after that, it progressed just like self taught and teaching myself more or less.

So in my artwork, I show the kids working in the fields and I show the residential schools so they know what it's pretty much about. And I show an image of youth and one side of their hair is cut off, the other is longer. And this side of the picture on the other side which shows a teepee and just kind of represent what their life was before they went to the residential school. They had their culture, they had their feeling of being home and all that, but on this side, it shows the residential school and working in the fields there. And then, on the same image of the youth, it has a picture of their one side of their hair cut off. So on the same side with the residential schools that represents where their life changed and where their big culture stopped, we got the hair cut off and it shows like a darker side of their face, face on that side too. So that's the dark side of their life, and this is the lighter side of their life. That's what that represents in my painting. I think people can see that as I look at that in my artwork about the residential school.

I think with the labour that went on in the school, it's like they didn't get no education, they just had to work. So it was like there was no education involved in it, which is more or less they had made them work out in the fields and grow all the crops that they needed. So it just made it more intense for the kids, I think, who went to that school because the reality, they didn't really enjoy life really, because they had to work every day and had to be more or less just controlled by these people, put them there and there was no way out, almost like, they're just a sad situation where for them being there and what they had to do, it's important for everybody to know this, I think, and hear our stories of what we went through as a people too.

G I G F I S H E R

Loss of Innocence, 2021

oil on canvas

Courtesy of the artist

So it was just like a labour type of a situation where the girls had to learn how to sew and the boys had to go to the fields and work in the fields and grow the crops and stuff like that. It was, I don't know if they were taught anything about it.

They were just put there to do what they had to do. I know the girls; they had to learn how to sew stuff like that, too, once we were inside of the school. But more or less all of them probably had to go up there and work in the fields. It must have been really hard for them to do that every day to get up, knowing that maybe they can go see their parents and nobody could help them, even no matter where they were in the government. There's no teachers or anybody go to so that must have been a helpless feeling. Like, even for the parents knowing that they couldn't do anything.

It was the law. My grandmother used to tell us as kids when we were young, they said, watch out for these little white cars. We didn't know why? The reason for that they told us to go into the house the reason was they were taking kids to Residential schools right up to the '90s. And I didn't really know, even then this was going on at that point in my life. And that's all she told us was, if you see a little car run into the house.

When I started making this artwork, I used a couple of materials ... like different paints. I started using oil painting, drawing out the figures and stuff. And then as I looked at the painting a little more, it looked a little dull looking. So then I got to end up using a little bit of acrylic to it to brighten it up a bit around the edges. Because it just looked a little too low-layered than I wanted to.

So I started using some acrylic over it too. So it's kind of like two mediums into the one. So I kind of combined them both. And that seemed to work better with what I was trying to portray. And so I used acrylic and now oil paint.

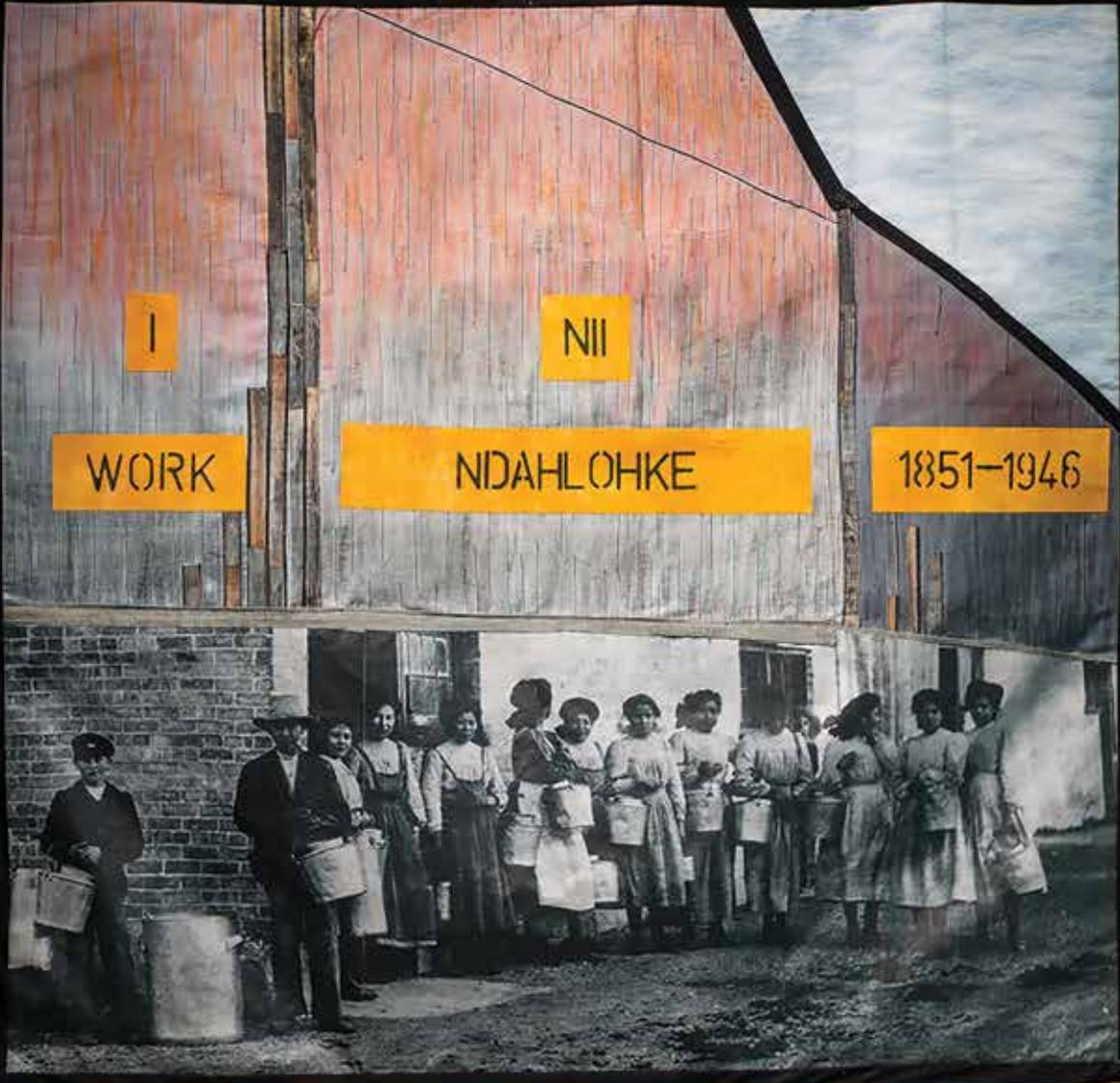
And that also for the modeling and my artwork, I used my nephew as a model because I didn't want to just take it from somebody I didn't really know. So I used him as a model and he sat there, and I took some photographs of him and so he is my nephew who's in that painting that represents the residential school.

So I was very proud of him for doing that and it really made me happy to know that I could just use my own family more or less as a model instead of just trying to think of somebody else to try and put in there. So he's part of my painting too, my nephew.

From Gig Fisher's recorded reflection for the exhibit audio tour



Gig Fisher is part of the bear clan. His spirit name is Rising Smoke Spirit Man, and he is part of the Lenni-Lenape tribe from Munsee-Delaware Nation. Fisher is a self-taught artist, having been making art since the age of 10. He attended the Anishinabek Educational institute (AEI), obtaining his Native Community Worker Diploma in 2011, and his Social Service Worker Diploma in 2009. During this time, he completed his community school hours at Nimkee Nipigwagan healing center, a center for northern youth struggling with addiction. In 2018, he and his partner, Gord Fisher, co-founded Fisher Arts, an organization that holds community events, paint nights, art classes, and school retreats. Fisher Arts continues to operate to this day, serving several nations and local communities.



I

NII

WORK

NDAHLOHKE

1851-1946

Mount Elgin Work Uniforms

JUDY MCCALLUM

I'm not really an artist. I like to quilt, I dabble in paint but I wouldn't say I would show my work. I am indigenous through my mother and my all my grands on her side and great grands went to residential school. My aunt went to residential school so I guess I'm second generation from residential school. So yeah, my mom didn't go to residential school but both her parents did. So I'm immersed in the results of residential schools. I'm very familiar with residential schools. I think at the time it was the thing to do. Looking back on things with the perspective we have now is maybe not the best thing to do, but back then it was what native people did to survive. Some of them were made to go by their parents because life was so hard. Racism was as is now rampant and if you wanted to be immersed in a dominant culture, you had to do that.

Well, I think Mary Jane's book talks about life. The school is called the Mush Hole. The schools were completely opposite to the culture of native people in North America and it was also, I guess, a way of controlling the Indigenous problem as they called it back then, it's just a way of indoctrination. And the kids were experimented on too, health wise. They thought maybe they could get away with less food and maybe we'll just check and see what vitamins are good for them and what vitamins maybe they don't need. So like the TB hospitals, native people also were experimented on. So the government used them their bodies in that way and

JUDY MCCALLUM

Mount Elgin Work Uniforms, 2021

pencil on paper

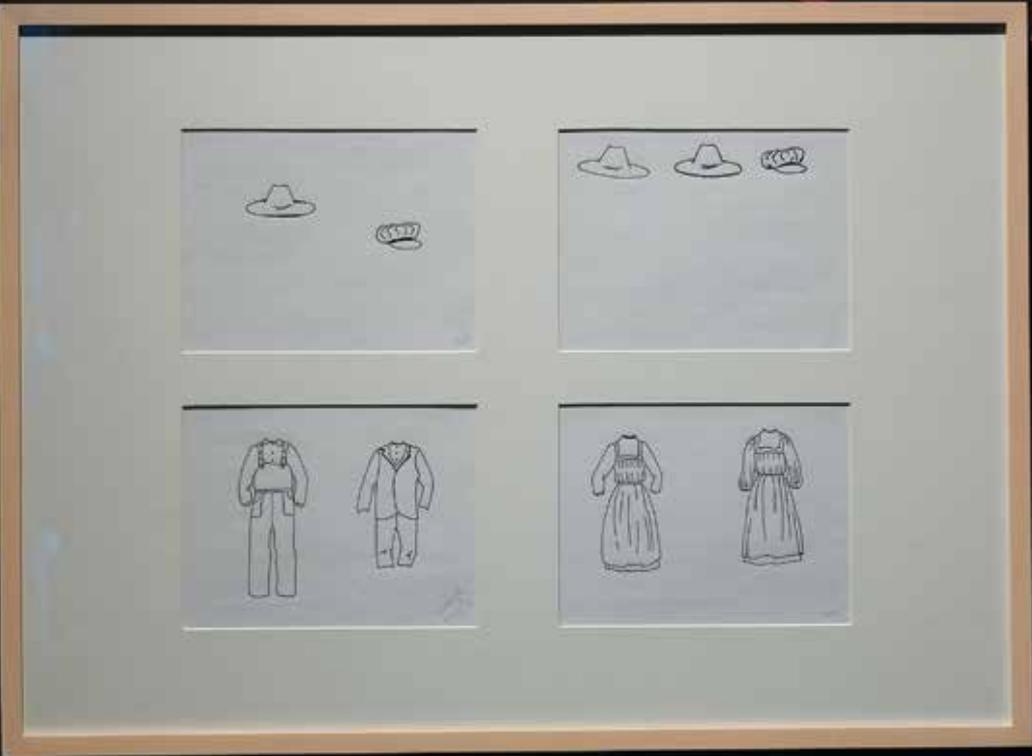
Courtesy of the artist

JUDY MCCALLUM

Nii Ndahlohke, 2023

quilt, mixed media

Courtesy of the artist



the church of course used their minds to indoctrinate them. When I think of my relatives, some managed to deal with it and others didn't. So it's a way of changing the native person into a white person.

Well, I used fabric to begin with. It's been a real learning experience because the fabric is a base. But I also used a crayon to accentuate the barn and the crayon is orange to depict every child matters. And of course the barn board is a dark gray with black undertones representing the barn board, the straight boards. I look at the orange and the black and the time of year it is it's like almost Halloween and I think of the word, the little phrase trick or treat and I think it simply goes back to the residential schools saying trick or treat. Well, you were tricked and the treat you got was indoctrination. So I've used both drawing and color and some fabric. As I said, it's been a learning process from the beginning to what I didn't know where I was going with it to finally making up a decision and then trying to fit fabric into the barn was difficult. So I'm using crayon to depict the orange and the black in the barn. That's about it.

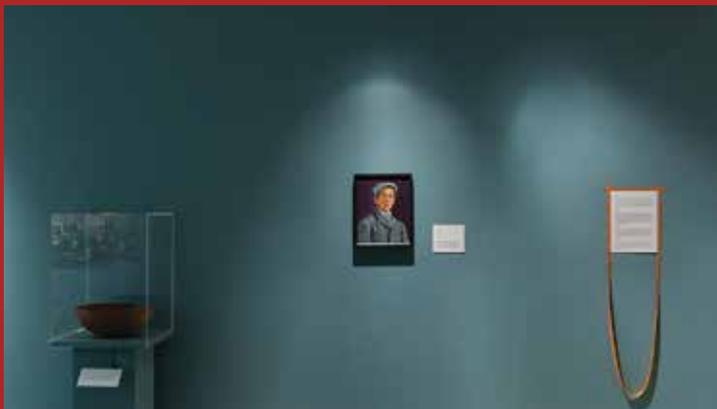
Judy McCallum is a member of the Munsee Delaware First Nation. She holds a Bachelor of Education with a Specialist Certificate in ESL. She has always been interested in family history and learning about First Nations. Having spent many summers with her grandfather, she gathered stories about Grands and Great Grands who attended residential schools. Since retiring, she has been teaching the Lenape language on the reserve. She also enjoys painting and quilting.



Arnold Logan

MEG TUCKER

Meg Tucker painted Arnold Logan in 2016 to honour the 100th anniversary of his death in Ypres, Belgium during the First World War. Arnold is the great-great uncle of this exhibition's curators Julie Tucker and Mary Jane Logan McCallum, and he attended Mount Elgin with his brother, our great grandfather Alonzo Logan.



MEG TUCKER
Arnold Logan, 2019
acrylic on canvas
Private collection

Margaret Tucker (née Richter) (b. 1951 – d. 2021), known as Maggie and later Meg, was raised in the village of Middlemiss, Ontario. Meg was a talented artist and educator. In her forties, she attended college and university. She held a Bachelor of Fine Arts from Fanshawe College, a BFA from the University of Waterloo, and later earned her Master of Education from the University

of Western Ontario. Her work is held in many private collections and in the Museum of the Regiments in Calgary, AB. In 2017, she collaborated with her daughter, Julie Rae Tucker, on an artwork, *On whose land are you on*, that had strong cultural and educational themes, and which was exhibited at Art Windsor-Essex (called the Art Gallery of Windsor at the time).



Aapáachiiw Return Home

VANESSA DION FLETCHER

Aapáachiiw Return Home is in a diptych, meaning two separate works with the overall motif of two half circles. There is lots of movement in the work. These two half circles could be seen as moving together or moving apart. The colors shift from red to orange and yellow, gradually changing hue and saturation. When making this work, I was thinking about all the paths in life. The ones we choose, and the ones we are set on without a choice. The easy roads and the hard roads. I also think about the ones who go before us who make good paths to follow, and the ones before us who we do not want to follow, who we have to move away from. When all sense of the home is lost, when the abuses of residential school and colonization alienate us from ourselves, the home we may need to return to is our own bodies.

I grew up knowing that my great-grandfather had attended residential school. I assume my great-grandmother did as well, but nobody has told me. I knew my grandmother went to school, and it was terrible. As I write this, my mom shares a story: “grandma said the teachers would threaten the students – be grateful you’re not at Moun Elgin.” I recount this information to reflect my experience of silence around my family’s residential school experiences. I didn’t know the school’s name or where it was located until this project. In my family, Mount Elgin residential school was an unspeakable place, but the effects of it were often present. As time passes,



VANESSA DION FLETCHER

Aapáachiiw Return Home, 2021

porcupine quills, thread and natural
dyes on paper

Courtesy of the RBC Art Collection

VANESSA DION FLETCHER

Aapáachiiw Return Home, 2022

photographs, edition 3/3 + 1 AP

Courtesy of the artist

Mount Elgin recedes somewhat into the distance, but I feel those effects move through the generations into me.

Aapáachiiw Return Home. The words could be interpreted as returning from a day's work in the field or the laundry. They can also represent the return home from school in the summer. For me, this work and making this piece was about returning to a place of community and belonging – a place where I knew and celebrated other Lenape people outside my immediate family. It was both my quillwork and my desire to learn Lunaape language that introduced me to the curators of this exhibition who are members of Munsee Delaware History and Language group.

I created this image by thinking about our paths in life, the ones we choose and the ones we don't. For the children who attended Moun Elgin, they had little to no choice over much of their lives. We can see this in the account of the day schedule by the principal:

wake up → get busy → breakfast → worship → industrial work
→ cease work → chore bell → lights out

The colours in the quillwork come from Bloodroot, Hibiscus, and Cochineal, all-natural dyes that I had recently begun working with when I made Aapáachiiw Return Home. The temperament of natural dyes combined with my inexperience creates an element of chance and happenstance. I have written about how making and viewing this work often commands slow observation. I imagine the children at Mount Elgin rarely had time for slow, and comfortable contemplation. *Nii Ndahlohke: Boys and Girls Work at Mount Elgin Industrial School* describes long days filled with laborious and tedious tasks, malnutrition, and desperation.

I have begun working with multiple types of digital manipulation of my quillwork. I am sharing a large photo print of the original quillwork in the exhibition. This piece takes on new meaning and viewing as the small and meticulous quillwork becomes large and fills your view. This photo reproduction provides some additional visual information about how quillwork is made. The thread used to tack down the quills and the holes through the paper become visible in the enlarged photo of the original. The reflectiveness and texture of the individual quills can be seen more radiantly. How does a magnified view change our reality? How does it change our understanding? One of the reasons I like these enlarged views of quillwork is how they change the relationship to one's body. What was a small piece, best held in one's hands, and viewed intimately up close, becomes as large as your body. Standing in front of it, one can imagine walking the path of the quillwork. This enlargement confronts you differently. I hope this image helps people learn and find and make their own understanding in its abstraction.



Vanessa Dion Fletcher is a Lenape and Potawatomi neurodiverse artist. Her family is from Elnapawee Elkahee (displaced from Lenapehoking) and European settlers. She uses porcupine quills, wampum belts, and menstrual blood to reveal the complexities of what defines a body physically and culturally. Reflecting on an Indigenous and gendered body with a neurodiverse mind, Dion Fletcher primarily works in performance, textiles, and video. She graduated from the School of the Art Institute of Chicago (SAIC) in 2016 with an Master of Fine Arts in performance and a Bachelor of Fine Arts from York University in 2009. She has exhibited across Canada and the US at Art Mur Montreal, Eastern Edge Gallery Newfoundland, the Queer Arts Festival Vancouver, and the Satellite Art show in Miami. Her work is part of the collection of the Indigenous Art Centre, the Joan Flasch Artist Book Collection, Vtape, Seneca College, Global Affairs Canada, and the Archives of American Art.



For Uncle Art

NANCY DELEARY

My name is Nancy Deleary and I am from the Chippewas of the Thames First Nation. I've been making art all my life, ever since I was a little girl. I was greatly inspired by the artists in my family. I have artwork in many places within my First Nation, as well in other First Nations and local organizations. I've painted murals, created sculptures and held community art classes where I taught drawing and painting. Right now, as the Culture Coordinator for the Chippewas of the Thames First Nation, I work to give the skills that our people had used to live on the land for thousands of years back to the people. Residential schools and institutions were mandated to take those skills away from us. I think the highest award that I've ever received was an eagle feather that my community gave in 2012 for the work that I do in my community.

In all residential schools, the children were not treated right. They were abused and they were neglected and they were deliberately starved. The church and the government officially and unofficially chose to enact such inhumanity on the children. The result was that children starved and children got sick from not being strong enough to fight the diseases and the infections that were rampant in their environment. It was as if the matrons, the teachers and the principals knew that this was a tactic to try and get rid of the native problem that they saw we were.

What I'm addressing in my artwork is how the children were deliberately starved, as well as highlighting the fact that they were forced to perform the labor to run the institutions while malnourished.

NANCY DELEARY

For Uncle Art, 2023

mixed media, diptych painting, child's desk

Courtesy of the artist



In the Mount Elgin Model Farm, the children had to look after the animals. They had to work the fields to plant and harvest the crops. And they did this with virtually no food, or nutritious food. They were only given field cow corn, crushed in a meal that they called porridge, or mush. And that's what they ate every day. So how can a child be forced to work when they were starving? That is what I'm addressing in my work.

I come from a family of artists that painted and drew images that depicted the beauty of our people. They shed light on the issues that we face, such as how nature is being polluted which makes it so we can't eat the foods anymore. Art is a great medium to use to communicate and that is what I do. The story that I'm telling in my work is based on a story of one of my uncles who went to the Mohawk Residential School. I had many aunts and uncles who were sent there and this story is one that was recently shared in my family

about my Uncle Arthur Shilling. He grew up to be a well-known painter who painted many portraits of our people, including me. When he was a little boy he was in residential school where they starved the kids. He was so hungry that they say he used to sit and draw pictures of sandwiches. Try to imagine what it must have been like for him to have to come to that place where he's trying to deal with his hunger by reliving the memory of the meals his mother used to make for him. That is what I highlight in this artwork.



Nancy Deleary is the Culture Coordinator for the Chippewas of the Thames First Nation Anishinaabe'aadziwin Department. She earned her Bachelor of Arts in Studio Arts at the Institute of American Indian Arts in Santa Fe and her Master of Fine Arts from the Vermont College of Fine Arts. She is a painter, muralist, and maker. Research interests include Indigenous research methodologies, histories, and genealogies, revitalization of Anishinaabemowin, repatriation, and supporting the development of art skills and art making in First Nations communities.



Under the blanket

JESSICA RACHEL COOK

This body of work, titled *Under the Blanket*, is in response to Mary Jane Logan McCallum's prompt in her book, *Nil NDAHLOHKE: Boys' and Girls' work at Mount Elgin Industrial School 1890-1915*, asking readers "to think about the work done by the students because it was such a large part of their day and so fundamental to the running of the school and the farm associated with it."

I understood Mary Jane Logan McCallum's question very profoundly as it reminded me of listening to stories from family members who were victims of residential schools and the '60s scoop. As a means to reclaim and learn about my Indigenous heritage, I find comfort and guidance in ancient knowledge that can be understood across nations across the world, such as the four cardinal directions and all the different inspirational knowledge and guidance they possess, reminding us that we all go through stages throughout our life, and it's important to try and live in a good way through all the good and bad. To focus our energy on gratitude, healing, spirituality and intellectual growth.

Four wooden 4ft x 2ft shadow boxes made from old church pews, each positioned in one of the four cardinal directions, and each contains what can be seen as either a gift from the creator, Mother Earth, a natural resource, or a commodity.

The North direction represents the winter, the wind, wisdom, and elders. The quatrefoil engraved in the original arm piece of the pew is at the top of the box and filled with white melted crayon. White to represent the North direction and filled with melted crayons to symbolize stolen childhoods. In the center of the box is a quill pen. The peacock feather was taken out of its wood stylos and replaced with an eagle feather.

JESSICA RACHEL COOK

Under the blanket, 2023

repurposed church pews, atracite coal, durum wheat, beeswax,
antique tools, and mixed media

Courtesy of the artist

The eagle quill in this work represents the ongoing work being done to this day by First Nations, businesses, provincial and federal educational, health, and law enforcement organizations, and the judicial system that addresses the inadequacies, inequalities, and injustices throughout Canadian history and in the Indian Act, as listed in the Truth and Reconciliation Commission and its calls to action.

The East Direction represents the spring, fire, energy, and rebirth. The quatrefoil is filled with yellow crayon to represent the east. A wood beehive frame with chicken wire honeycombs covered in beeswax is mounted in the center. The large hexagon wire shapes of the chicken wire covered in layers of beeswax was used to magnify the exploitative nature of not only the children's work but also the bees.

The South represents the summer, the earth, growth, and childhood, and has a red quatrefoil; inside the box are long golden durum wheat stems with wild raspberry-dyed tips anchored in crimson, brown dirt. Wheat has been a staple crop since the beginning of history, and the symbolism associated with planting dead wheat seeds to produce new life was a symbol of rebirth and resurrection. The wheat reminds us to think about threshing wheat with a sickle and scythe to harvest and cut wheat. This replaced in-class Ontario curriculum education. The children were overworked, malnourished, and in poor health, and forced to work long hours, symbolizing the resistance to forced labour by the children as found in their stories of sabotage and arson.

The West represents the fall, water, reflection, and adulthood, and has a black wax crayon-filled quatrefoil; the shadow box contains ten pounds of coal. I chose coal to remind us "to think about the work done by the students. The children's work included blacksmithing and keeping the furnaces running during cold weather that was very hot, laborious and dangerous."

Mounted under the East side are domestic household tools such as a dry goods scoop, whisk, dough cutter, and washboard. The girls used to do domestic work, which included cooking, cleaning and laundry. Mounted under the West side are agricultural tools associated with farm labour or boys' work and include a scythe, sickle, garden hoe, and pitchfork. Centred in the middle of the four boxes is a cast iron wheel. These tools are here to remind us of the work being done by children, and to this day. Standing strong like these tools are the survivors and the family members.



Jessica Rachel Cook is an Oji-cree from the wolf clan whose family is from Constance Lake First Nation and Bkejwanong First Nation. She is a formerly trained fine artist who works with traditional and contemporary mediums, photography, and multimedia to create works of art. She also is an educator who enjoys outreach initiatives with local communities and group art projects.



PLAN OF SURVEY
OF
Mc EGIN INDUSTRIAL SCHOOL LOT
AND
MODEL FARM
Survey by Adams to on Feb

Handwritten notes in cursive script, partially obscured by the map overlay.



Figure 2. Map of Mount Egin residents' First Nations Home Communities and Transportation Routes, 1890-1915.

Where Your Friends Are From

KAIA'TANORON DUMOULIN BUSH

Inspired by AT THE LAUNDRY and the Unknown Girl who was discharged and died of syphilis in 1907, *Where Your Friends Are From* depicts the forms of unnamed women who attended “Mount Elgin Industrial School,” stained and washed with layers of maps and plans made for them without their consent. The maps show the layout of the “school” lot and the locations from which these women came. These plans are written across their bodies; the forms align to create ghostly shapes and markings within the folds of their dresses, and rivers and railroads splay out across the forms like veins just under the skin. While I feel it is impossible to truly speak about the excruciating manual and physical labour these girls suffered, this work attempts to come to terms with the vast physical distances from which these girls came, shedding light on the layers of damage done across Turtle Island by the residential school system, and giving faces to facts.

As I was painting and getting to know the maps, places jumped out at me: Munsee-Delaware Nation, Mississaugas of the Credit First Nation, Six Nations of the Grand River First Nation, Chippewas of Rama First Nation, Orangeville, Parry Sound, Penetanguishene, Orillia, Hiawatha First Nation. I hear the voices of my friends declaring their Nationhood, and I imagine their beautiful faces. Our grandparents, parents, and siblings found ways to give us a life of freedom, but at a different time, would we all be at Mt. Elgin? I thought about the journey we have taken to meet each other, and I wondered how their intergenerational traumas shaped them. While some questions can never be answered, I know that the residential school system and the church irrevocably destroyed people in my family and profoundly affected my life.

KAIA'TANORON DUMOULIN BUSH

Where Your Friends Are From, 2023

acrylic on canvas, antique fringe

Courtesy of the artist

Initially, I intended to only render dress forms. However, due to time constraints, using canvas instead of a specially cut substrate was necessary. This turned out to be for the better, as it gave more space for the work and allowed it to be imbued with deeper meaning. This is a departure from the “dress form” concept I have used in past work. (To summarize briefly, inspired by Joseph Sanchez’s (The Indian Group of Seven) work Ghost Shirt, in which he explored the significance of wearing regalia. I understood his work to mean that we step into the spirit of those who came before us when we wear our ribbon shirts, and while it is an honour and privilege to do so, it also means that we are burdened with carrying their traumas as well.) In the past, I have rendered dresses as a shield that can be assumed and stepped into when needed, like a paper doll. While this work is similar in that there is a reverence and strength implied within the form, there is a difference. Now, these dresses are inhabited. These are real women who lived, and they were from these places in “southern Ontario.” At this point, I feel it is important to acknowledge that while I have used dresses as symbols of empowerment in the past, the clothes these women were forced to make and wear were symbols of oppression and may be read as such. As there are layers of maps depicted in the painting, there are also layers of meaning within the symbol of the dress. The fringe at the bottom is meant to reference traditional regalia, and this piece of fringe, in particular, is special. Sherry Farrell Racette picked this fringe out for me in 2021. The seller told her it was forty years old. It is very precious to me. I felt it was an appropriate occasion to use it. Throughout the process of making this work, it became very important to me to attempt to paint the faces of these women. I want people to see their faces. Often, the public is expected to understand the impact of genocide by looking at numbers and facts. Facts without faces. It is important that the general populace understands that this isn’t just information. These are people. They could be me and my best friend. They could be you and your best friend. They were forced by the government to suffer unspeakable horror, and we don’t even know their fates. They were treated like nameless property. It is often taught in schools that there was no slavery in Canada and that this country is somehow better than the American country, but the reality of the situation is that this was an industry of slavery and child labour. It is an industry that came in and extracted Indigenous bodies and exploited them to serve its own ends. The sad truth of that matter is that it is still happening today. This work is important because Indigenous people are still being tortured and thrown away. We are still begging for our humanity. It shouldn’t be that we have to protest to search a landfill.



Kaia'tanoron Dumoulin Bush is an Onkwehonwe/French-Canadian illustrator and visual artist from Oshahrhè:'on* (Chateauguay), Quebec. She completed her Bachelor of Fine Arts in Indigenous Visual Culture at The Ontario College of Art and Design University in December 2018 and has previously obtained diplôme d'études collégiales (DECs) in Fine Arts and Illustration and Design from Montreal's Dawson College.



heart | work with aknulha

MO THUNDER AND MONICA BEDARD

My name is Mo. I'm Oneida from Oneida Nation of the Thames, French Canadian and Anishinaabe Chippewa from Aamjiwnaang First Nation First Nation. I'm non-binary, neurodivergent, Indigiqueer, interdisciplinary artist. I started making art when I was a kid, created comic books, designed clothing and characters. My mom says I was born with a paintbrush in my hand. I made art as a way to express myself and created little worlds to escape to. Art helped me heal and it still does. I love working with my hands. I make murals, sew, bead, draw, art journal, write poetry, and work with various textiles.

One word, truth. The more these truths are unearthed and known, the more folks will come together and stand with us. My poem helps people understand what this journey means for me.

I weaved this basket with my mom. My mom's great-grandma Louise Williams, which is my great-great-grandmother, was a well-known basket maker. We wanted to use our hands to create a basket to keep her legacy going. It's the first one we've made and we're the first generations of the family to practice basket weaving. It's made out of black ash splints, oak, handle, poly cotton webbing, metal sliders, buckle, and grommets. Raw materials and raw labor. Weaving takes work and patience. This basket is a labor of love. Just as we carry the legacy of weaving with our hands, we also carry the pain of our family members who have survived residential school. My great-grandparents Sacelia Iva Williams and John McKay Antone attended Mount Elgin. Even the splitting wood weaved slightly too tightly in some spots shows this tension. The basket isn't that big but can carry quite a bit of weight.

MO THUNDER AND MONICA BEDARD

heart | work with aknulha, 2023

black ash wood splints, poly-cotton webbing, metal slider, pin
buckle and grommets, cedar sprigs, oak wood handle

Courtesy of the artist



heart | work with aknulha (my mom)

weaving is medicine
we gather only what we need, when we need it
we soak black ash splints in water so it's ready for our hands to start weaving

over under, over under
over under, over under
rough side in, smooth side out
over under, over under

it goes on for a while and takes time, lots of time
no spirals, only circles
push down, but not too tight
definitely not too tight, there needs to be space
remember not to rush, don't force it, take breaks and there are tools to support us

we laugh and share untold stories that our vessels hold, sometimes a little too tightly
we soak the splints some more and begin to weave again

with crackling splinters and severed strips, we ask grandma Louise for some help along the way
she's so proud of our heart | hard work
we carry so much on our backs but let go of what we no longer need and everything starts to
flow

i feel held as if i was curled up inside like a newborn baby fresh from skyworld
these are the cycles of nature that help us live in balance
ancestral love is alive and here with us
as we look forward to gardening together and our first harvest next year

we made it
and we made it together



Mo Thunder (they/them) is a nonbinary/fluid, neurodivergent multidisciplinary artist and facilitator who grew up in a small town along the St. Clair River. They currently live in T'karonto (Toronto), which has been their home for over a decade. They are Haudenosaunee (Oneida Nation of the Thames), French-Canadian and Anishinaabe (Aamjiwnaang First Nation). Through their multidisciplinary art practice (painting, murals, mixed media, beading, journaling, poetry and textiles), they create visual stories about their lived experiences in connection to their personal healing. Mo is also inspired by intergenerational connections and healing, family and memories, personal and collective empowerment, and all of creation, especially skyworld.



Wooden bowl for home use (1915) of American
It was the author's first to be made in the museum.
Museum of the American Indian, Smithsonian Institution

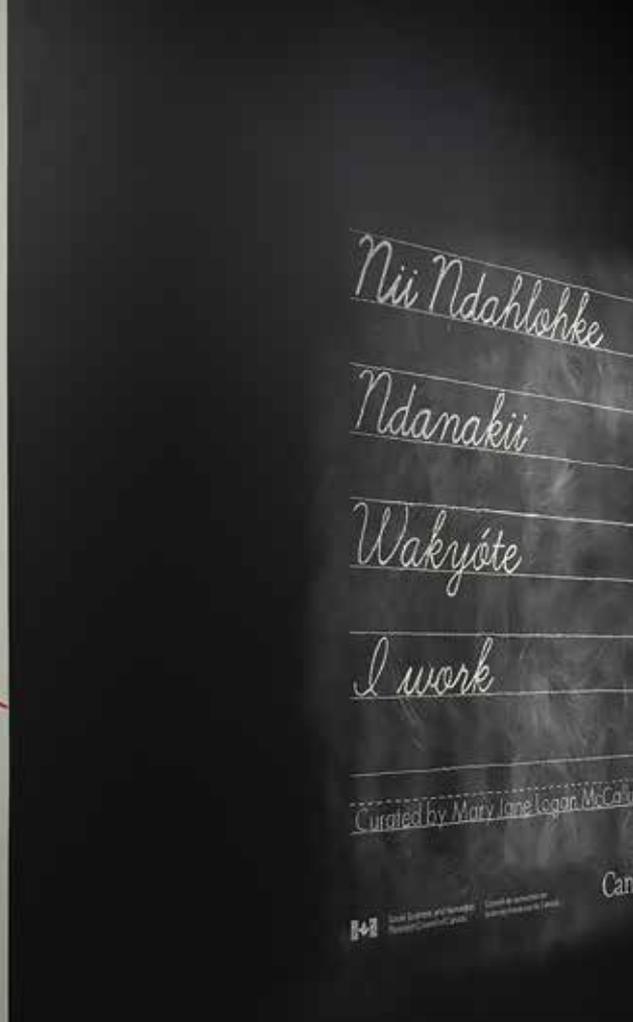
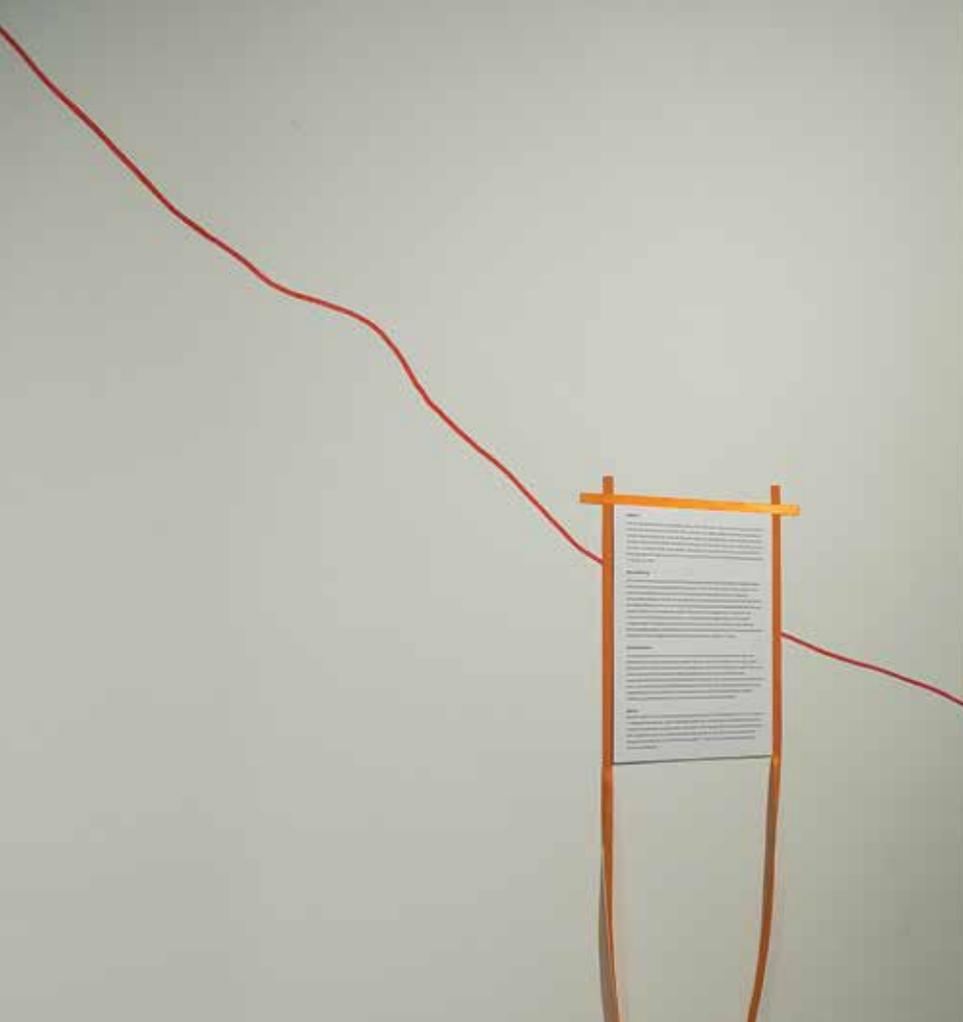
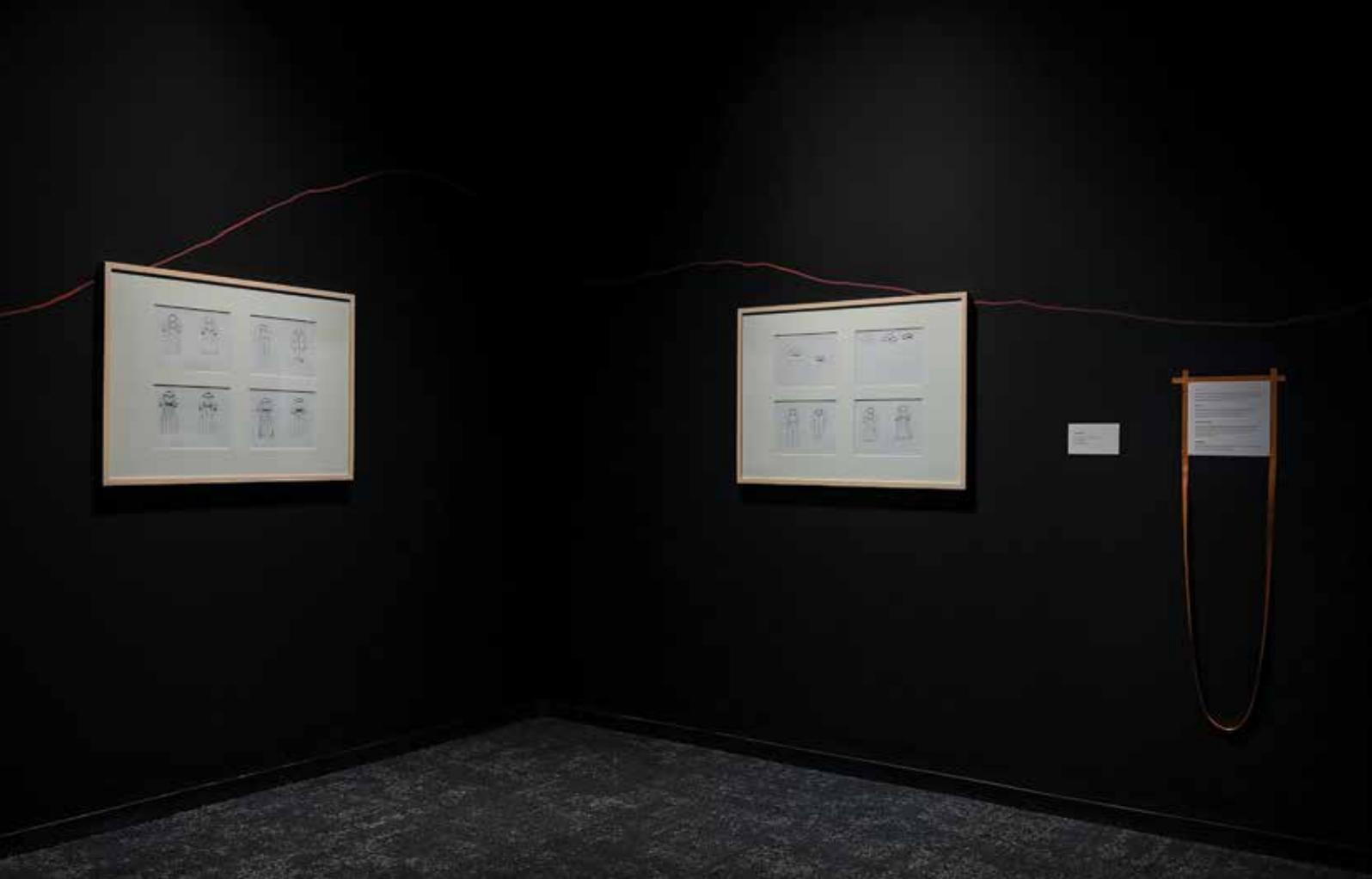


The inspiration for the project came from listening to my grandma, Norma Logan Richter, tell stories of all the different jobs she had at the school and throughout her later life. In 1942, she was fifteen years old. In a report of the same year, R.A. Hoey, the superintendent of welfare and training from Indian Affairs, wrote that Mount Elgin Industrial School was one of the most dilapidated structures he had ever visited and that “the odors in the wash-room and indeed, throughout the building were so offensive that I could scarcely endure them. Certain parts of this building are literally alive with cockroaches – this applies particularly to the kitchen.” As a result, the school was shut down four years later, in 1946.”

- From Julie Tucker's Afterword for *Nii Ndahlohke: Boys' and Girls' Work at Mount Elgin Industrial School, 1890-1915* by Mary Jane Logan McCallum (FriesenPress, 2022)

- *Pia Adahlonke / I Work* - - -

exhibition
threads



Nii Ndashlohke

Ndamakii

Wakryóte

I work

Curated by Mary Jane Logan McCall

RED LINE

This line represents the many escapes the children made from school. They would travel to be with relations near and far. On two occasions, Grandma Norma (Richter, née Logan) along with her friends, attempted to travel to Kettle Point Reserve, nearly 80 kilometers away. Their disappearances were reported to the Royal Canadian Mounted Police (RCMP) detachment at Muncey, and they were taken back to the school. On April 29, 1943, 12 children left the school together. They were never located, but believed to have returned to family members or found employment. The school recommended officially discharging the missing students on January 13, 1944.

SHAAXKEEKHAASUW

Yu shaaxkeehaat eeloohumaasiit xweeli pooluweet amiimunzak alumahatikhleewak shkooliikanung. Neekaawa msooxweewak waak witaapoomewak. Niishun, noohum Norma (Richter, nee Logan) naxpii wchoosal kwichi eenda ptukasunalung. Royal Canadian Mounted Police (RCMP) Nalahiinung, kchihaleewak eenda neekaawa wchihleewak waak neekaawa kwaxkiiwak shkooluw. Wuskiihaaskwal waak waapsuwihleewi niipaahum, tax-wiinaxke waak nooli, gwut towsun nooli txaapoxku waak neewiinaxke waak nxah, niishaanika amiimunzak alumahatikhleewak wunj-shkooluw. Mah wiixka mokawewak shukw eet aapaachiiwak waak mawalohkeewak. Niishaanika amiimunzak sekhaaleewak pasihleewi mihtukw niipaahum, nxaanika gwut towsun, nooli txaapoxku waak neewiinaxke waak neewa.

MSKOMAABIISING

Mii maanda maabiising gechwaanaa niibna nchiing gaa-gjibwewaad binoojiinyag gk-inoomaagegamigong. Wii-bbaa-zhaawag ji-wijjiwaawaad ndinawemaaganan miziwe. Niizhing, nookmis Norma (Richter, na'aa Logan) wijjiwaad wijkiwenyan, gii-kweji-bbaa-zhaawaad Aazhwaakwaa shkoniganing, gegaa go nshwaasmidna dbaganan temigak. Pii ngonaagziwaad, wiindmawaawaad Royal Canadian Mounted (RCMP) dkonwegamigong oodi Muncey, miinwaa ge zhiwnigaaza-waad oodi gkinoomaagegamigong. Nme-giizis gaa-goojing, niizhtana-shi-zhaangswi dsa-gnagzid, mdaaswaak-shi-zhaangswaak-shi-niimdana-shi-nswi, mdaaswi-shi-niizh binoojiinyag maamwi gii-ni-maajaawag gk-inoomaagegamigong. Gaa wiikaa gii-mki-gaazasiiwag. Gii-ni-giiewewag shwii go giienh namaa go naa gii-webi-nakiiwag. Enigaanzijig oodi gkinoomaagegamigong gii-zhibiwaanaawaan wii-kon'gaazanid niw binoojiinyan, Mnidoo-giizis gaa-goojing, mdaaswi-shi-nswi dsa-gnagzid, mdaaswaak-shi-zhaangswaak-shi-niimdana-shi-niiwin.

RED LINE

Ne Kaik^ Kayeluni tsi'niku utlaste, wahatin-yak^ne latiskashuha tsi' tyutahlahunyahnitha. Tho k^s nyusaha^ne tsi' thatinakle laoti-wahtsi'le. Tekni wa'twatlaste aksotha Norma Richter khale kut^loshuha wakutinyak^ne. Kuteny^tha Kettle Point neyusakunehwe. Teklu niwash^ kms. Sakuwahtiyatatstale ne' aoli-wa shakotiyenas yah' huwatiloli tho nen^ tsi' tyutahlahunyahnitha yusakuwanatk^lat. April 29, 1943, tekni yaw^le nihati latiskashuha wa'hatinyak^ne yahn^w^tu teshuwatiyatol^: u nok'tsi tat na laotiwahtsi'le uskane tatuni tsha'ok nu wa'hotiyot^.

PUNISHMENT

The Truth and Reconciliation Commission found that there were no limits on what students could be hit with, where, for how long, or the degree of injury that could be inflicted.

BSHANZHE'WAAD

Niw Truth and Reconciliation Commission gii-nda-gkendaanaawaa egkinoomaagaazanjin epiichi-bshanzhe'gaazawaad, ezhi-bshanzhe'gaaza-waad, epiichi-gbe'iing ge, miinwaa epiichi-wiisgishinawaad.

KIISHAKUMIIMAAT

Wulaamweewaakan waak teekwihlahtiit aachumohkahiit moxkaweewak mahta lukihkwi kweek amiimunzak aa pakameewak eenda tha sahu waak keeshihteetaat.

WAHUWATINASKUNI

The Truth and Reconciliation Commission wa'hutloli tsi'nahte latiyatene tsi'nahe ae'huwatinunyake.

UNIFORMS

In the 1940s, the uniform for girls was made of denim and accented with red piping. Of all the kinds of work she did at boarding school, Grandma Norma thought the job of making this red piping was the most interesting, and she loved the colour red.

GWIIWNAN

Mdaaswaak-shi-zhaangswaak-shi-niimdana iw bboong, gwiiwnan gaa-biiskamowaad kwezen-sag denim zhichgaadeg miinwaa ge msko-piping giji'iing. Emaamoo-midaagwendang iw msko-piping. Mii gii-zaagtood iw mskwaandeg.

SHKOOOLUW EHAKWIING

Gwut towsun nooli txaapoxku waak neewiinaxke, oxkweesusak wtehakwiingumaawal oolihkshapakwiiwan waak maxkwshayee. Naxpii weemu eelohkeet shkooliikanung, noohum Norma punaweelundang wunjihtaakw maxkwshayee waak neeka wtahwaalaawal maxkule-exiin.

ATSLUNYAKHWA

1940's kutiksashuha akweku ne'tshakat wa'ku-watisluni tsi' nahteshu wa'akoyot^ aksotha Norma ne'thik^ onikwatala piping wa'akau-weskwa.

FOOD

Mount Elgin students were always thinking about food. Student Enos Montour wrote that Mount Elgin was a "food-rationed, hungry school... Each child had been allotted the bare minimum necessary to carry on."

MIIJIM

Mount Elgin egkinoomgaazajig gii-nendaa-naawaa miijim pane. Egkinoomaagaazad, Enos Montour zhinkaaza, gii-zhibii'aan Mount Elgin "giishenh go temigad miijim, bakadewaad oodi...bebezhig binoojiinh giishenh go eta gii-miijgaaza ge-zhi-bmaadzid."

MIICHUWAAKAN

Mount Elgin amiimunak ngumee pun-aweelundamaan miichuwaakan. Na shkahunzhoosh Enos Montour wtuleekhamun "chpunum miichuwaakan changi maamchiish, katoopwiit shkooluw...changi maamchiish miileewak amiimunzak."

KWAHOK

Mount Elgin lutayathakwe tyotkut kakh-washu lunutunyuhakwe. Enos

Montour wa'hayatu tsi' Mount Elgin lotini:u "thutukalyaks yutahlihunyanitha". Skaksataksu ka'ok nikuthuwanawihe ahutekhuni.

LABOUR

The students at Mount Elgin were legally compelled to stay at the school and spent at least half of their days working, under the threat of punishment. The League of Nations legally defined these conditions as Slavery; the International Labour Organization defined these conditions as "Forced Labour." The students shouldered more

responsibilities than they ever should have. This truth did not escape the students, their parents, or their First Nation communities.

NAKIIWIN

Aabdek egkinoomaagaazajig oodi Mount Elgin gii-daawag oodi gkinoomaagegaming. Aabdek ge gii-gchi-nakii aabta-giizhgak maage gii-bshanzhe'igod. Giw League of Nations gii-gchi-zhibii'aanaawaa gaa-nkamigak Gdagnakiwin; iw International Labour Organization gii-zhinkaadaanaawaa gaa-zhiwebziwaad "Forced Labour." Zaam niibna gegoo gaa-zhichgewaad giw binoojiinyag. Gaa wiikaa gii-wnendziinaawaa binoojiinyag, gitziiman, miinwaa kina Anishinaabeg.

EELOHKEET

Na amiimunzak Mount Elgin shkooliikanung ayaskii shiingapuweewak waak ahwalohkeewak pasii-kiishkwihk naxpii ahwacheet. League of nations na "shihkwihtaasiit eelohkeet." Na amiimunzak ayaski haluwii eelohkeet waak mah xaa wtulunumunak. Amiimunzak, kih-keesumak, wtulunaapeewak weewihtoowak wulaamweewaakan

LOTIYOTE

Tsi' kay^ tho latitlutakwe latiskashuha yatewahnislatteni wa'huwatiyot^ste. "The League of Nations legally defined these conditions as Slavery; the International Labour Organization defined these conditions as "Forced Labour." E:so wa'hut^luni kwah'nok ahotiyot^le. Yahn^w^tu thu sahotinikulha latiskashuha khale laotiwahtsi'le. Tsi' nahotiyataw^ luwahtiyokuha.



THE FILM

“The Church in Action in an Indian Residential School” (1943-44) was a silent 16mm film produced by the United Church of Canada. The purpose of the film was to showcase and raise money for mission work. The film continued to be shown for many years after the school was condemned and closed in 1946. It includes footage of students, the school and farm, school staff, and different kinds of boys’ and girls’ work.

MZINAATESEG

“Iw Namegamig ji-zhichgeng biindig Anishinaabe residential gkinoomaagegamig” (Mdaaswaak-shi-zhaangswaak-shi-niimdana-shi-nswi naazh go shi-niimdana-shi-niwin) gii-bzaani-mzinaateseg gaa-zhitoodwaad Maamwi Namegamig Canada’ing. Mii iw enaabdak mezinaateseg ji-debnamowaad zhoonyaa ge-bbaa-name-nakiwaad. Gii-mzinaatesejigem niibna bboonan gii-shkwaa-gbaakw’igaadeg iw pii Mdaaswaak-shi-zhaangswaak-shi-niimdana-shi-ngodwaaswi beboongak. Mzinaazawaad binoojiinyag, gkinoomaagegamig, gtigaan, enakijig, miinwaa nooj gegoo gaa-zhichgewaad gwiiwzengag miinwaa kwezensag.

PIKCULAK KWACHWCHUKWEEWAK

“Kunduween eelalohkeet alaamii Lu-naapeewak shkooluw (1943-44) kahkanaapamukwsiit waak chihtamwusiit 16mm pikchulak kwakwchukweewak wunjiiheew United Church of Canada. Wan pikchulak kwakwchukweewak kshiilawehtaakw waak peenhang kunduween eelohkeet. Wan pikchulak kwakwchukweewak loohumaweek xweeli katun ahch shkooluw kpaapehlaak 1946. Pikchulak kwakwchukweewak loohu-

maweewak amiimunzak, shkooluw, faamuliit, shkooluw alohkaakanak waak shkahunzuwak waak oxkweesusak eelohkeet.

WAHUTASATUNI

“The Church in Action in on Indian Residential School” (1944) wa’tasatalha wa’hutasatalatste tsi’niyole wa’hatinhotu yutahlhunyanitha akweku wahuwatiyuni wahotiyot^ ati tsi’ sheku k^nih^nasa.

Produced using 16mm Kodachrome, this silent film was made by Reverend Anson Moorhouse for the Committee on Missionary Education of the United Church of Canada. At the time, it was not uncommon for films to be used to promote Christian missions in Canada, as well as for training missionaries. As such, these films were pivotal for the church to expand its dominance, and thus showed only those aspects of missionary work that would help their cause, and reflect positively on the United Church of Canada.

Even still, there are aspects of this film that show the violence that the residential school system enacted at Mount Elgin, including the substandard environment of the school, the replacement of the children’s families and parents by church officials, and the centrality of heavy manual labour to the daily routine at the “school.”

For this reason, we were hesitant to share the film at all. However, after vetting it at a workshop with our Munsee Delaware Language and History group, we were advised by group members to show it because they felt it documented people, places, and times of interest in our community. Visitors had the option to omit this part of the exhibit if they chose.



- *Pitt Adahlohke / I Work* - - -

activities

Art Windsor-Essex programming staff has prepared important educational materials to assist learning about the history of Mount Elgin and especially student labour.

Nii Ndahlohke / I Work



Jessica Cook

Jessica Rachel Cook is an Oji-cree whose family is from Constance Lake First Nation and Bkejwanong First Nation and is from the wolf clan. Jessica is a formerly trained fine artist who works with traditional and contemporary mediums, photography and multimedia to create original works of art. She also is an educator who enjoys outreach initiatives with local communities and group art projects.

Under the Blanket by Jessica Cook responds to a question about the work students did at Mount Elgin Industrial School. The artwork has four wooden boxes made of old church benches. They each represent the **four directions**: north, east, south, and west.

- In the **north**, we see a white quatrefoil and an eagle feather. This represents Winter, wisdom and Elders. The eagle feather represents the ongoing work that is left to do.
- In the **east**, there's a yellow quatrefoil with a beehive with beeswax-covered honeycombs. This represents Spring, energy and new life.
- In the **south**, we see a red quatrefoil and wheat stems with raspberry-dyed tips. This represents Summer, growth and childhood and how the children were overworked.
- In the **west**, there's a black quatrefoil and ten pounds of coal, symbolizing Fall, water, reflection, and hard work.

This artwork shows us the challenges that the children faced while at Mount Elgin and the work they did to maintain the school. The tools on the **right side** represent the girl's work and the tools on the **left side** represent the boy's work.



A **quatrefoil** is a floral shape. It looks like a clover!



The colours of the **Medicine Wheel** are white, black, yellow and red.



How many **objects** do you recognize? Can you name them?

Jessica Cook encourages us to focus our energy on gratitude, healing, spirituality and intellectual growth.

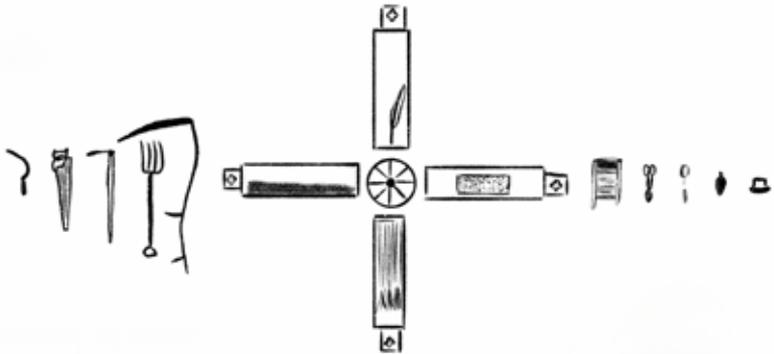
Reflection Questions:

- 1 What kind of tools do you use at school? Are they similar or different than the ones shown here? How so?
- 2 What do the different elements and symbols in the four cardinal directions represent in the art installation?
- 3 Jessica finds comfort and guidance in learning about cultural knowledge and stories of her family. How do you find comfort?

Boys and Girls Work

How many of these objects do you recognize?

Inspired by Jessica Cook's work, match the words to the correct images.



Sickle	Scythe	Tin Snips	Whisk	Saw
Wash Board	Adze	Garden Fork	Pastry Knife	

 <input type="text"/>	 <input type="text"/>	 <input type="text"/>
 <input type="text"/>	 <input type="text"/>	 <input type="text"/>
 <input type="text"/>	 <input type="text"/>	 <input type="text"/>

Nii Ndahlohke / I Work



Nancy Deleary

Nancy Deleary is an artist from the Chippewas of the Thames First Nation. She is inspired by the artists in her family. Nancy currently works as the Culture Coordinator for the Chippewas of the Thames First Nation, where she shares her skills and knowledge with her community. In 2012, Nancy received an eagle feather, a special honour, to recognize the important work that she is doing.

Nancy was inspired to draw a **sandwich** for this exhibition after hearing stories from her uncle who went to the **Mohawk Residential School**. His name was Arthur Shilling, who became a successful artist. AWE even has some of his work in our permanent collection!

Children at the Mohawk Residential School were starved and malnourished. Their meals consisted of corn, crushed into a powder called porridge, or **mush**. They were forced to work in the fields or in the kitchen on empty stomachs. Their tired and hungry bodies were not strong enough to fight diseases and infections. Young Arthur was so hungry that they said he used to dream and **draw pictures** of the delicious and hearty **sandwiches** his mother used to make for him back home.

Nancy hosted a sandwich-making workshop for **Elders** in her community to find out what the sandwiches her uncle ate might have looked like. The Elders made a list of fillings—vegetables (mostly beans), meat (both canned and fresh), ranging from baloney to rabbit (**waabooz**), muskrat, and quails. They gathered around to make sandwiches and share stories about their childhood.



Nancy and the Elders are gathered.



They are preparing the fillings.



The boogit, or sandwich.

Nancy shared that the bean sandwiches were called **boogit** which means bad smell, or to pass gas... The children often called the bean sandwiches **fart sandwiches**. Many Indigenous artists use humor in their work to talk about difficult topics or experiences.

Reflection Questions:

- 1 Imagine what it must have been like for Nancy's uncle. How do you think he **felt**?
- 2 How is humour used as a form of **resilience** or **resistance**?
- 3 Food is often tied to **memories**, good or bad – what food reminds you of an important memory and why?

Dream Sandwich

If you could build your *dream* sandwich, what ingredients would you add?

Inspired by Nancy Deleary's bean sandwich, use a variety of art-making materials to build your dream sandwich! Do your ingredients remind you of any memories?



My sandwich is called...

The ingredients are...

I chose these ingredients because...

I Work / Cryptogram

Can you find unscramble this message?

Use the letter key below to solve the hidden message. Use the pronunciation key to practice the short sentences.

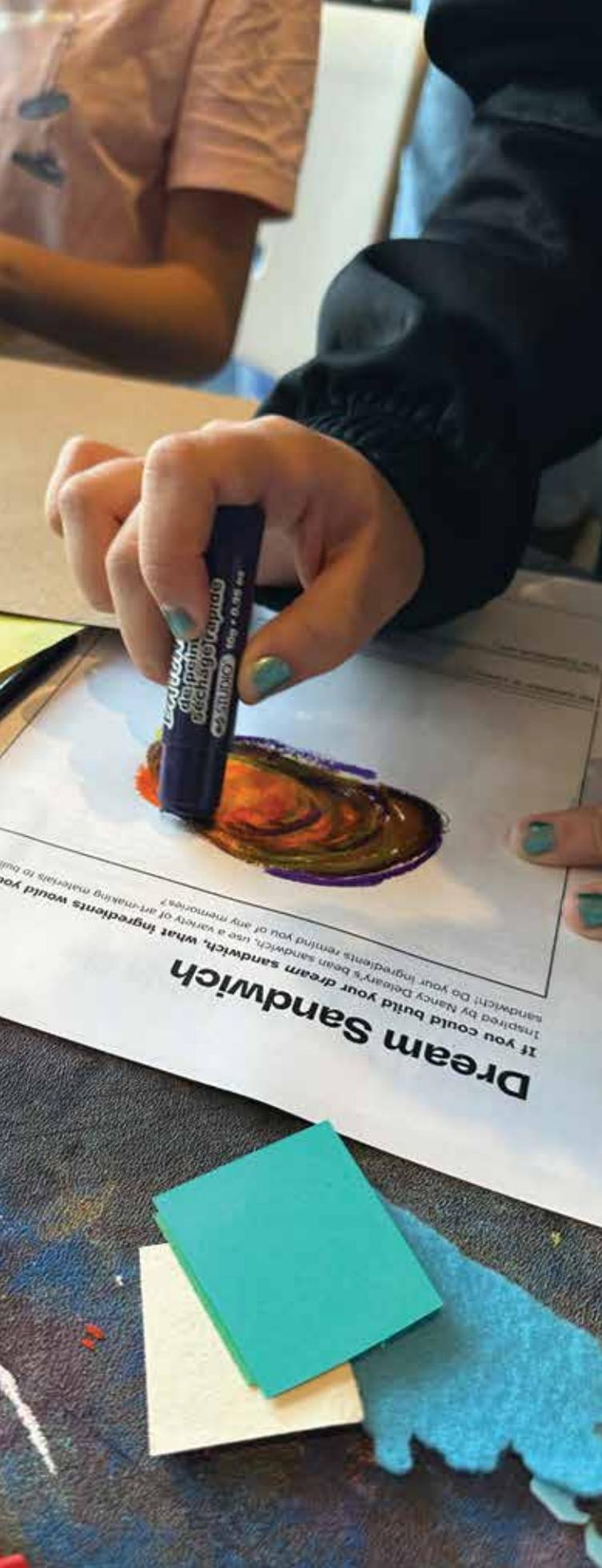
25	13	13		25	12	18	4	17	24	4	19	26		
25	18	11	5	13	13		25	18	11	19	21	4	18	17
13		8	24	14	19		8	13	22	4				
2	3		4	18	25	12	21							

Letter Key

A 18	N 25
B 16	O 24
C 20	P 5
D 12	Q 1
E 26	R 14
F 23	S 21
G 15	T 22
H 4	U 6
I 13	V 9
J 7	W 8
K 19	X 11
L 17	Y 3
M 2	Z 10

	SHORT					LONG			
	i	o	a	e	u	ii	oo	aa	ee
	kit	stone	pa <u>u</u> se	set	pu <u>t</u>	tr <u>ee</u>	bone	od <u>d</u>	bed
P	pi	po	pa	pe	pu	pil	poo	paa	pee
T	ti	to	ta	te	tu	tii	too	taa	tee
K	ki	ko	ka	ke	ku	kil	koo	kaa	kee
B	bi	bo	ba	be	bu	bil	boo	baa	bee
D	di	do	da	de	du	dil	doo	daa	dee
J	ji	jo	ja	je	ju	jil	joo	jaa	jee
S	si	so	sa	se	su	sil	soo	saa	see
M	mi	mo	ma	me	mu	mil	moo	maa	mee
N	ni	no	na	ne	nu	nii	noo	naa	nee
W	wi	wo	wa	we	wu	wil	woo	waa	wee
Y	yi	yo	ya	ye	yu	yil	yoo	yaa	yee
L	li	lo	la	le	lu	lil	loo	laa	lee
H	hi	ho	ha	he	hu	hil	hoo	haa	hee
Z	zi	zo	za	ze	zu	zil	zoo	zaa	zee
G	gi	go	ga	ge	gu	gil	goo	gaa	gee
Ch	chi	cho	cha	che	chu	chil	choo	chaa	chee
Sh	shi	sho	sha	she	shu	shil	shoo	shaa	shee
Zh	zhi	zho	zha	zhe	zhu	zhil	zhoo	zhaa	zhee
*X	xi	xo	xa	xe	xu	xil	xoo	xaa	xee

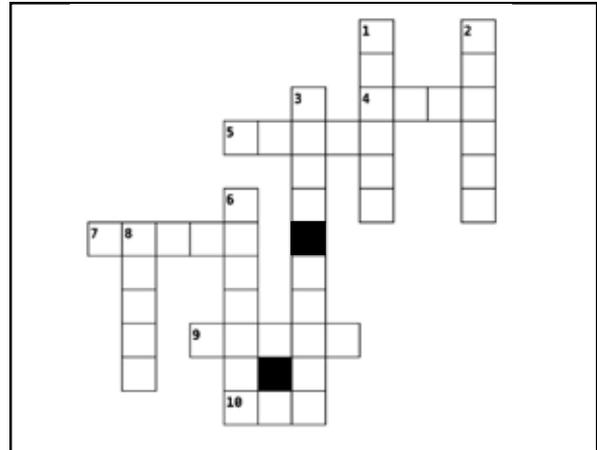
* Guttural sound that must be pronounced with a "catch in the throat".



Boys and Girls Work

The work that the children did at Mount Elgin maintained the functioning of the school.

The boys worked in the fields tending to crops and cattle. The girls worked in the kitchen and in the laundry. The honey and wheat they harvested were sold for profit.



Across

4. A black rock that can be burned for energy.
5. The color of the night sky.
7. The color of snow and clouds.
9. A grain used to make bread and pasta.
10. The color of ripe strawberries.

Down

1. A curved blade used for cutting grass and crops.
2. The color of the sun on a bright day.
3. Before technology, people used this to clean laundry.
6. From an eagle, a symbol of respect.
8. A sweet and sticky substance made by bees.

I Work / Word Search

Can you find all of the hidden words?

Use the word list to find the hidden words. Scan the QR code to watch "Vowels" and practice the Lunaape vowels. Can you pronounce any of the words listed below?



- | | |
|--------------------|------------------------|
| 1. wáskwiim (corn) | 6. maaláxksiit (bean) |
| 2. apwáan (bread) | 7. mbúy (water) |
| 3. wáhwál (egg) | 8. nehnatúpwiss (cook) |
| 4. mŭlúk (milk) | 9. shkóoluw (school) |
| 5. wŭyóos (meat) | 10. mítsuw (eat) |



Scan to watch
"Vowels" with
Karen Mosko

Visitor's Guide



Not sure where to start?

Here's a guide on how to look (and understand art)



Take a deep breath and calm your body. Looking closely at the artwork. Make a list of all the things you can see.



Asking questions helps us think more deeply about what we are seeing. What is happening in this scene? Where is this taking place?



How does the artwork make you feel? Happy, sad, excited, curious? Talking about emotions can help us connect to the work more deeply.



What can we learn about the artist who made this work? Why do you think the artist made this? What are they trying to say?



Share your thoughts about the work. There are no right or wrong answers! Do you like this work? Why or why not?

Tag us online at



@artwindsoressex



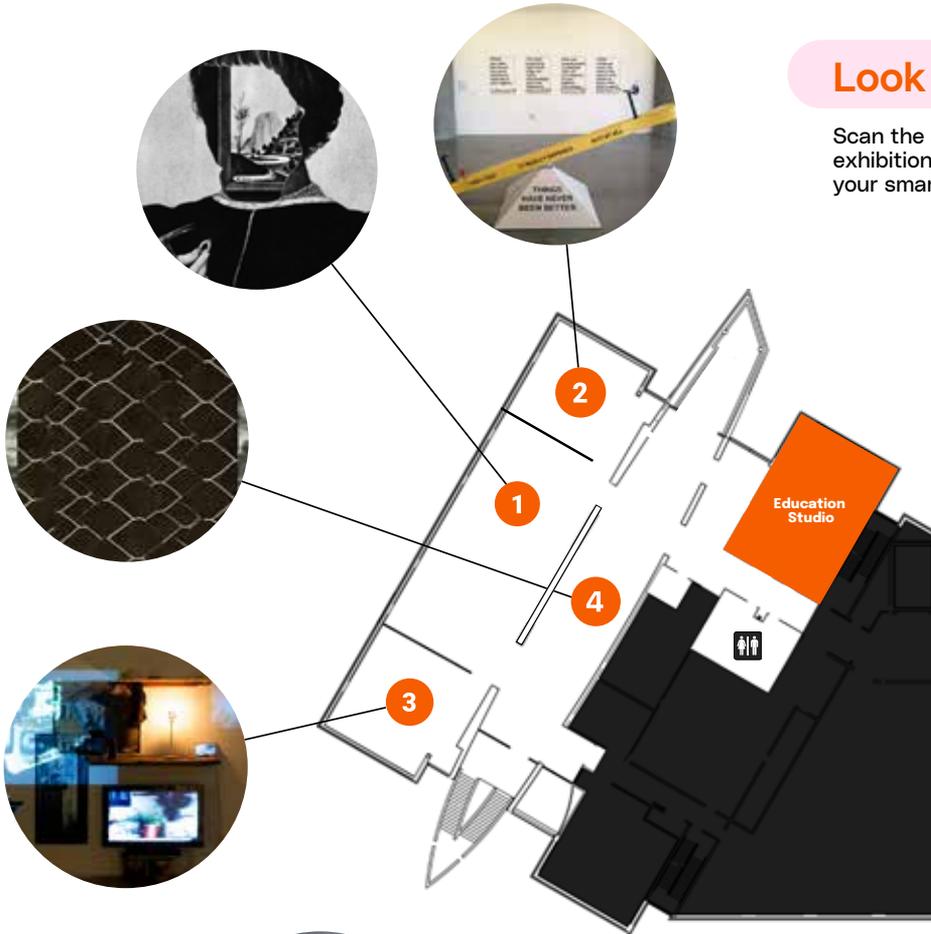
Scan this QR code to
take a self-guided tour

Look for the QR Codes

Scan the QR code you see on the wall in the exhibition to be guided to the audio tour on your smart phone.

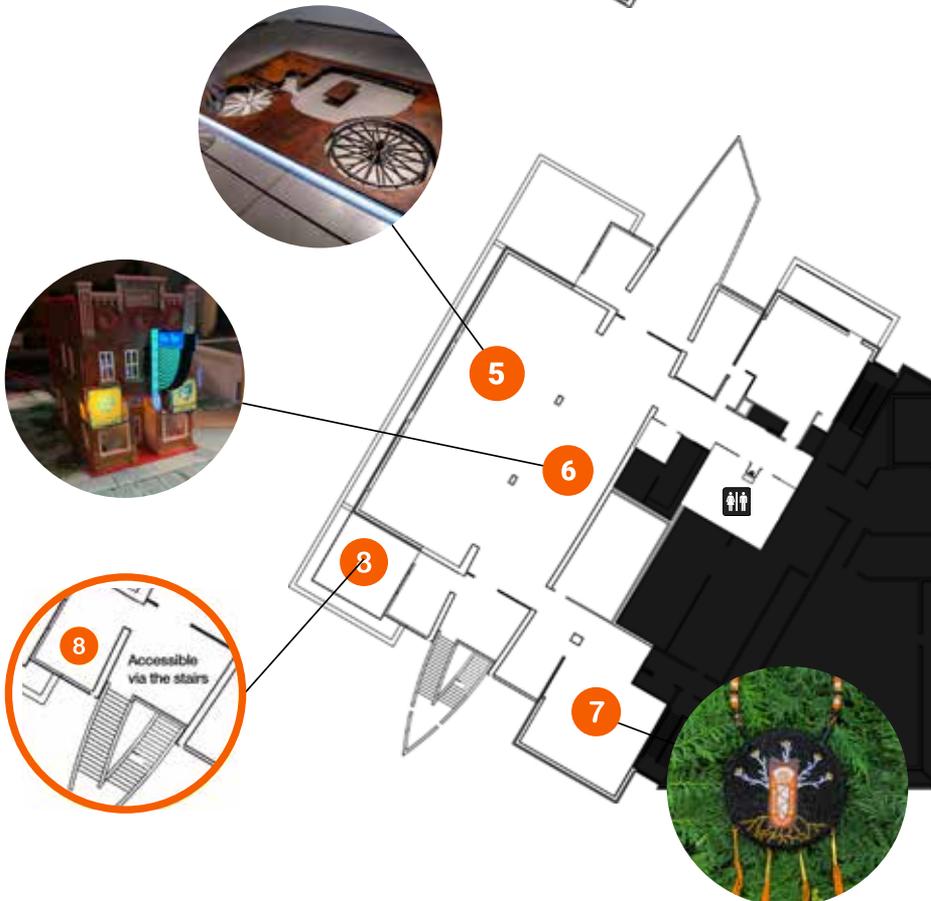
Second floor

- 1 Elizabeth Zvonar: *Cracks in the Clockwork***
Curated by: Emily McKibbon
- 2 Hiba Abdallah & Justin Langlois: *Minor Stipulations***
Curated by Jennifer Matotek
Initiated and conceived by Nadja Pelkey
- 3 Sasha Opeiko: *pixel / dust***
curated by TD Curatorial Fellow
Muriel N. Kahwagi
- 4 Elizabeth Zvonar: *Cracks in the Clockwork***
Curated by: Emily McKibbon



Third Floor

- 5 The Once and Future City**
Co-curated by Shanthi Senthe and Anneke Smit
- 6 "It Don't Exist" *Imagining the City Within and Beyond the Archive***
Curated by Christopher McNamara
- 7 Nii Ndahlohke / *I Work***
Curated by Mary Jane McCallum and Julie Rae Tucker
- 8 WFCU Eco Lounge *Community Displays***





- *Rii Adahlonke / I Work* - - -

events

Over the course of the exhibition, there were several important events. The exhibition opened in conjunction with Orange Shirt Day (September 30, 2023) in Windsor. The gallery opened its doors for the day and organized a special tour of the new exhibit with the artists.



There were seven programs, along with many more tours by elementary, secondary, university and college students.

Bus trip from Munsee Delaware First Nation (Survivors and families), February 3, 2024.

Bus trip from Chippewa of the Thames First Nation (Never Forget Me Conference organizers), February 4, 2024.

University of Windsor Law School, Truth and Reconciliation Commission tour (Survivors and families), February 28, 2024.

Seniors Council: Dream Sandwiches with Nancy Deleary, March 2, 2024.

AWE's Seniors Council learned how to make "gungeon" sandwiches and sampled sandwiches made with duck, fried baloney, and rabbit.

Seniors' Council: Journaling with Mo Thunder, March 28, 2024.

Mo shared their journals and sketchbook and collaging techniques. Each participant was given a sketchbook to develop a journaling practice.

Quillwork Zig Zag Stitch with Vanessa Dion Fletcher, April 18, 2024.

Vanessa introduced hundreds of participants to zigzag stitch and dying quills.

85 Superintendents and Principals of the Greater Essex County District School Board visited the exhibition on May 22, 2024.



