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JAN-25-'92 SAT 16:15 ID:

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MUSÉE CANADIEN  
DES CIVILISATIONS  
CANADIAN MUSEUM  
OF CIVILIZATION



LETTRE COUVERTURE POUR FAX  
FAX COVER LETTER

DATE: 25 January 1992

HEURE/TIME: \_\_\_\_\_

A/TO:

Tony Vas Conellos  
Managing Director, Institute for Contemporary Art,  
P.S. 1, Long Island City N.Y.  
FAX - 718-482-9454

DE/FROM:

Liane Bridges  
Exhibitions

tel: (819) 776-8311 fax: (819) 776-8209

COMMENTAIRES/COMMENTS:

Information re. INDIGENA

Hello. I am sending by this FAX just a letter and exhibition details. The rest will arrive by courier Wednesday (I hope)

NO. DE PAGES (INCLUANT CELLE-CI)/NO. OF PAGES (INCLUDING THIS PAGE): 8

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C.P. 3100, SUCC. "B"  
HULL (QUÉBEC)  
J8X 4H2  
FAX (819) 776-8209

100 LAURIER STREET  
P.O. BOX 3100, STN "B"  
HULL, QUÉBEC  
J8X 4H2  
FAX (819) 776-8209

100, rue Laurier  
C.P. 3100, succursale B  
Hull (Québec) J8X 4H2

100 Laurier Street  
P.O. Box 3100, Station B  
Hull, Québec J8X 4H2

Canada

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#151 P02



MUSÉE CANADIEN CANADIAN MUSEUM  
DES CIVILISATIONS OF CIVILIZATION

24 January 1992

Tony Vas Concellos  
Managing Director  
Institute for Contemporary Art  
P.S. 1 Museum  
46-01 21st Street  
Long Island City, N.Y. 11101

Subject: INDIGENA

Mr. Vas Concellos,

I appreciated your interest and encouragement when we last spoke about the exhibition INDIGENA on December 20. We are very keen to have the exhibition presented at your museum, even if amid renovations in parts of your building.

An information package has been prepared for you and is being sent by courier. The package should reach you by Wednesday at the latest, in time for your Friday meeting.

You will receive:

1. Exhibition details (4 pages), and colour photocopies of works in the exhibition, coded to match a content list.

Please note that the participation fee is a maximum estimate and could be less after confirmation of the itinerary and the number of trucks required for the crated exhibition. We are building crates now and hope to manage with one truck.

2. Slides of most of the works in the exhibition.

Because we do not yet have slide sets for distribution, I will need this set returned to me by February 10 please. I can send another set of slides to you later.

3. A newsletter which describes the INDIGENA project and is distributed every 3 months or so (you are now on our mailing list!)

4. Photocopies of parts of the publication manuscript to give you a sense of what the book is like. It goes to press in February.

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#151 P02



MUSÉE CANADIEN CANADIAN MUSEUM  
DES CIVILISATIONS OF CIVILIZATION

24 January 1992

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Managing Director  
Institute for Contemporary Art  
P.S. 1 Museum  
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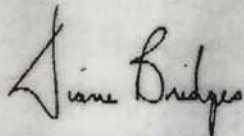
TEL NO:

#151 P04

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Please let me know if you need more information before Friday  
January 31.

Sincerely,



Diane Bridges  
Exhibitions

c. S. Lorimer  
G. McMaster  
L.A. Martin  
M. Morrissette

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## INDIGENA

indigenous perspectives on five hundred years

### Exhibition Contents:

36 works of art by 19 artists of Indian, Metis or Inuit descent. The works are primarily large scale paintings and mixed media installations, with one video installation and four stone sculptures. Several two dimensional works consist of multiple parts.

### Space Required:

Approximately 7,000 square feet of floor space for the complete version, and a minimum 450 running feet of wall space.

Several paintings require wall height to be at least 10 feet. Several installations (constructions and video) require a room or a partially enclosed space.

### Schedule:

Based on a booking period of at least two months per venue. Longer booking periods can be negotiated.

The exhibition, presented at the Canadian Museum of Civilization April 16 to October 12, 1992, is available for bookings from December 1992 to March 1994.

### Participation Fee:

A participation fee of up to a maximum \$12000 (Cdn) covers such costs as prorated transport, customs fees and the travel expenses of one installation technician. Fee to be determined upon confirmation of itinerary.

### Venue Responsibilities and Additional Costs:

Each venue is responsible for,

Insurance (wall to wall); and provision of a certificate of insurance if requested by the Canadian Museum of Civilization.

Producing labels and an introductory text. Texts are supplied to each venue on computer disk in English and French. This procedure allows venues to adapt the design of label copy to suit individual gallery spaces. Existing silkscreen films may be available from the Canadian Museum of Civilization for re-use.

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Equipment to present the one video work in the exhibition is to be provided by each venue. Seven television sets (varying sizes) and seven VHS players are required. Any difficulties in arranging for equipment should be discussed, in advance, with the Canadian Museum of Civilization.

Four sculptures require display platforms or showcases. Several works of art require barriers or enclosures which are to be provided by the borrowing institution.

**Installation and Dismantling:**

An installation manual will be available. There are several works which have specific installation requirements, but overall design is the responsibility of each borrowing institution.

The exhibition will require a technician from the Canadian Museum of Civilization to travel to each venue to assist with the installation and dismantling of complex works such as mixed media installations.

Each venue must provide a crew of at least two persons to offload the exhibition, install the works, and prepare condition reports on the works of art.

**Special Requirements and Security:**

Borrowing institutions are required to fill out a detailed Facility Report documenting such matters as security and environmental conditions.

The exhibition requires security guards. Depending on the layout of the exhibition, alarms may be required to protect several of the installation works.

**Transportation:**

Transportation is arranged by the Canadian Museum of Civilization. The exhibition will be transported by truck, customized for art transport.

**Crating and Storage:**

Works of art will be crated or wrapped for transport, whichever is most practical. The borrowing institution is responsible for the storage of the emptied crates, packing materials, and any works of art which are not installed due to space constraints.

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#151 P07

**Gerald McMaster**

Conservateur de l'art indien contemporain/  
Curator of Contemporary Indian Art  
Service canadien d'ethnologie/Canadian Ethnology Service

100, rue Laurier  
C.P. 3100, succursale B  
Hull (Québec) J8X 4H2

100 Laurier Street  
P.O. Box 3100, Station B  
Hull, Quebec J8X 4H2

- 3 -

(819) 776-8443 FAX (819) 776-8300

**Canada**

**Promotional Materials:**

Each venue will be provided with several complimentary copies of the exhibition publication, a supply of 100 exhibition posters with space for overprint, 30 kit folders for press kits and other uses, a sample media package, and a selection of photos or colour slides for promotional purposes.

Extra graphic products are available at cost price plus shipping. Samples of the poster and kit folder are now available.

**Gallery Guide:**

There will be a gallery guide and exhibit list in the form of laminated cards. Each card (8.5x11") profiles an artist and consists of a brief commentary by the curators, an artist quote, and the image of one of the artist's works. Reproductions of the gallery guide sheets can be distributed to the public at the discretion of each venue. The Canadian Museum of Civilization will provide masters suitable for quality reproduction.

Each venue will be provided with the gallery guide text and illustrations of the works of art, in advance, for planning and programming purposes.

**Book:**

An impressive publication complements the exhibition. The book, **INDIGENA: Contemporary Native Perspectives**, features the work of Native writers and artists who have participated in the INDIGENA arts project. It consists of six essays, poetry and narrative, as well as an exhibition catalogue section which comprises colour plates of the works of art, artists' statements and biographies.

The book, approximately 200 pages, is available in separate English and French editions after March 1992. The English version is published by Douglas & McIntyre Publishers (Vancouver/Toronto) and the French version is published by the Canadian Museum of Civilization. The English version will be distributed throughout North America and Australia.

**Public Programs:**

The Canadian Museum of Civilization can advise or assist with development of a variety of public programs at each site.

Among programs being developed specifically for INDIGENA is a gallery performance piece by a Native playwright and actor.



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**Information and Contacts:**

An exhibition contract and payment schedule will be prepared by March 1992.

For more information about the exhibition INDIGENA please call Diane Bridges, Exhibition Manager, telephone 819-776-8311.

To book this exhibition please call Monique Morrissette, Travelling Exhibitions Coordinator, telephone 819-776-8310.

**Mailing Address:**

Exhibitions Programme  
Canadian Museum of Civilization  
100 Laurier Street  
P.O. Box 3100, Station B  
Hull, Quebec J8X 4H2  
Canada

FAX: 819-776-8209

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M  
D

13 March

Mr Van Couverter:

Thank you for the opportunity to meet with you.

As I said on the telephone, I am in NYC on business outside my capacity of the Museum, and as I had a little bit of time I thought I could meet with Alan to discuss PSA's severing of their commitment to exhibit "INDIGENA".

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As you can appreciate my role as curator/matrix can be extremely demanding. Unfortunately because my flight leaves this afternoon I can no longer stay. Sorry for the inconvenience. I hope you will appreciate my situation.

I hope we can still talk business that is, PSA position vis-a-vis INDIGENA. I honestly think there is some room for continuity of dialogue.

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DES CIVILISATIONS OF CIVILIZATION

- 2 -

In the meantime, I will be forwarding a formal letter to PS1. I would welcome an opportunity to discuss several issues which have resulted in the cancellation.

Happy 1992.

Sincerely,

Gerard  
Memaster

PS: I thoroughly enjoyed  
your current installation

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MUSEE CANADIEN DES CIVILISATIONS  
CANADIAN MUSEUM OF CIVILIZATION

### INDIGENA

#### Coordination and Funding

The INDIGENA project is being developed as a collaboration among the Canadian Museum of Civilization (CMC), the Department of Indian and Northern Affairs (DINA), and the Society of Canadian Artists of Native Ancestry (SCANA), with support from the Canada Council. These organizations share similar mandates with regard to Native art and offer the opportunity to share human and financial resources.

Gerald McMaster and Lee-Ann Martin will serve as curators and content editors for INDIGENA. This project was developed during Ms. Martin's curatorial residency with the Canadian Museum of Civilization. The Canadian Native Arts Foundation supported her curatorial research during the summer of 1990. Currently, Lee-Ann Martin is on contract with the Indian Art Centre of DINA to develop the content and infrastructure for the project. Organizational responsibilities, the development of artist and writer contracts, and fundraising are among the terms of agreement for this three-month contractual period. Following her contract with the Indian Art Centre, SCANA will hire Ms. Martin for eight months to further develop and manage the project, in conjunction with Gerald McMaster. A proposal was developed and submitted to the Special Projects Program, Visual Arts, Canada Council in August. The objectives of this proposal are to carry out further curatorial research and travel for all phases of the project.

Further funding commitment is required from all cooperating organizations and outside sources for:

- research, project development and management
- pre-production and printing of the publication
- public programming

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### Exhibition

The exhibition will open at the Canadian Museum of Civilization 12 March 1992 in the Indian and Inuit Art Gallery, where it will remain on display until October 18, 1992. It will then travel to three or four venues in Canada and the United States. Negotiations are underway.

The exhibition will include works from twelve to fifteen visual artists, most of whom have now been contacted and have expressed their interest in participating. In close cooperation with the CMC and Communications Canada legal services, contracts are now being developed. Once these contracts have been finalized with the participating artists, the curators will complete studio visits by May 1991.

### Publication

Approximately 180 pages in length, the anthology will include eight essays with documentary black and white photographs and approximately twenty-five colour reproductions of the works chosen for the exhibition. All writers have been contacted and have verbally agreed to contribute essays. Contracts are currently being developed.

Gerald McMaster and Lee-Ann Martin will assume the roles of content editors in collaboration with the CMC Publishing Division, which has recommended the INDIGENA publication as a priority for 1992.

Potential resources for co-publishing the book are currently being explored with SCANA and several prominent Canadian publishers who have expressed an interest in this project.

### Public Programming

Preliminary discussions have taken place with the Public Programming Division of CMC. A film series and theatrical events are possibilities for INDIGENA programming.

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#### INDIGENA PROJECT OUTLINE

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

#### PROJECT RATIONALE:

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

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

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

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



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#### PROJECT DESCRIPTION

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

#### THEMES

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

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## PROJECT COMPONENTS

### I. Exhibition

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

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

### II. Publication

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

### III. Performances

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

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SCHEDULE

(as of October 1990; may be subject to change)

1990:

- December 6 Submission of letter confirming interest and essay abstract from each author.
- December 12 Submission of letter confirming interest, concept statement and idea sketches by each artist.
- December 30 Final selection of artists.

1991:

- January 11 Contracts finalized with artists and writers.
- January-March Liaison with writers, review of written submissions.
- January-May Studio visits by curators.
- January 21 First draft of text submitted by each author for editorial review and discussion.
- February 15 Arrangements for packing and transport of those works of art which will be completed and shipped to CMC prior to 31 March 1991.
- March-July At least one work of art received from each artist to be photographed for the publication before August 1, 1991.
- March 11 Final text submitted by each author.

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#### CURATORIAL OBJECTIVES

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

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

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

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

Office of the Registrar, Office of the Secretary, Office of the  
Deputy Registrar, Office of the Director of Exhibitions  
Canadian Museum of Civilization

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INDIGENA

1992 FESTIVAL OF NATIVE ARTS

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

June 1990

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## INDIGENA

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

### PROJECT RATIONALE:

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

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

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

### PROJECT DESCRIPTION:

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

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PROJECT COMPONENTS:

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

I. Visual Arts

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

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

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

II. Publication

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

For further details, please see the attached Prospectus.

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### III. Performances

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

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

#### OBJECTIVES:

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

#### TARGET AUDIENCE:

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



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SELECTION PROCESS AND CRITERIA: VISUAL ARTS

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

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

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

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

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

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

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

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

SCHEDULE:

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

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RATIONALE FOR ORGANIZATIONAL COOPERATION:

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

1. INDIGENA extends and expands upon each organization's special responsibilities for and initiatives in support of contemporary Native artists.

2. This cooperative venture will more adequately address the needs of artists, avoid duplication of staff effort and expenses, and provide positive, high profile images for all organizations.

3. Such a project responds directly to a recommendation of the Applebaum-Hebert report that "federal policy should give special priority to promoting both traditional and contemporary creative works by artists of Indian and Inuit ancestry".

4. The products of such a project (i.e. film, video, publications) will contribute to the documentary material on aboriginal arts which is critically needed for further study of Canadian Native art history.

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## ORGANIZATIONAL BENEFITS AND RESPONSIBILITIES

### Canadian Museum of Civilization:

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

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

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

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Indian Art Centre, Department of Indian Affairs:

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

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

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

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

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

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The Society of Canadian Artists of Native Ancestry

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

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

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

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

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The Canada Council

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

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

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

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PROSPECTUS

Publication to Accompany INDIGENA

submitted by

Gerald R. McMaster, Curator of Contemporary Indian Art

Lee-Ann Martin, Native Curator-in-Residence

Canadian Museum of Civilization

June 1990



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Publication - Indigena '92

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

Foreword - Georges Erasmus and George MacDonald (?)

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

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

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

II. "Discovery"

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

III. Colonization

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

IV. Cultural Critique

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

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V. Beyond 1992

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

VI. Bibliography

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Suggested writers:

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