





https://www.youtube.com/watch?v=wqBzdNpnyYY&t

Agenda for Today

- 1. Check in...
- 2. Special Guest: Kirsten Lindquist
- 3. Story "The Farmer"
- 4. Group Activity Deconstructing "The Farmer"
- 5. Discussion on Indigenous Storytelling
- 6. Discussion on Indigenous Ways of Knowing and Being
- 7. Story "The Gambler"
- 8. Group Activity Deconstructing "The Gambler"

Check in...

- Week 3: Thursday, June 2nd (Section 2: pg 23-35)
 - Exploring Indigenous worldviews and pedagogies
 - Kirsten Lindquist Tipi Confessions as contemporary storytelling
- Week 4: Thursday June 9th (Section 3: pg 39-47)
 - O Ethical approach and relational protocols in your work
 - O Jan Hare Professor and Associate Dean for Indigenous Education and Indigenous Teacher Education Program
- Week 5: Thursday June 16th (Section 4: pg 51-61)
 - O Building an Indigenized practice through assessing your work in relation to TRC, UNDRIP, and other Indigenous policies in your PSI
 - Angie Tucker -
- Week 6: Thursday June 23rd (Section 5: pg 63-75)
 - O Closing with an Elder

Special Guest... Kirsten Lindquist!





Restoring / Restoring Relationality with Tipi Confessions

June 2, 2022

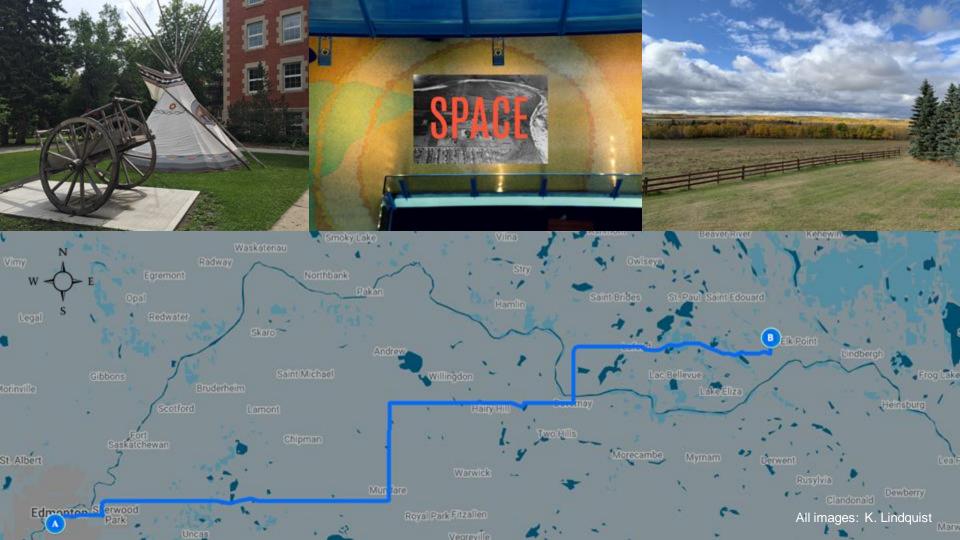
Prepared for the Pulling Together Teachers and Instructors Series 2022

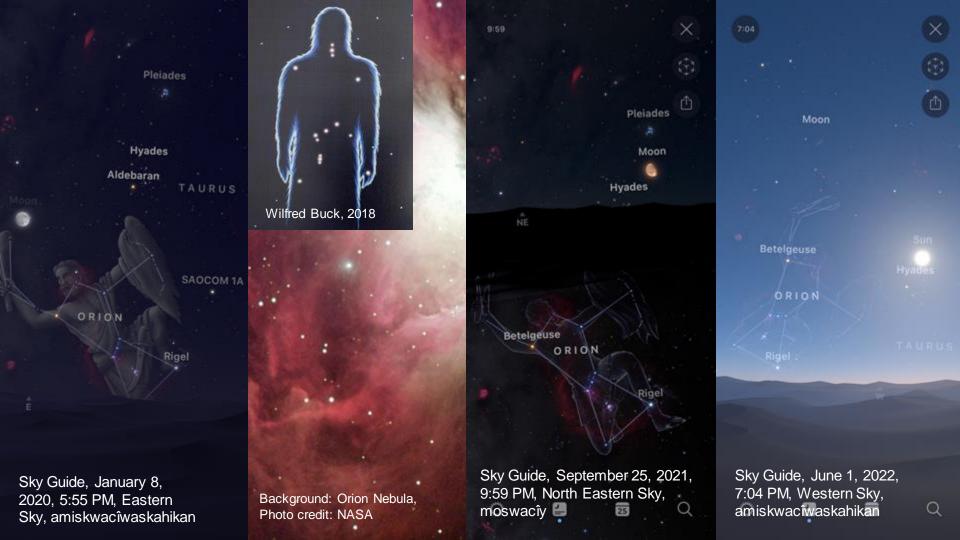
CW: sexual content

Kirsten Lindquist (she/they) Métis Nation of Alberta Cree-Métis-Euro-Settler (White)









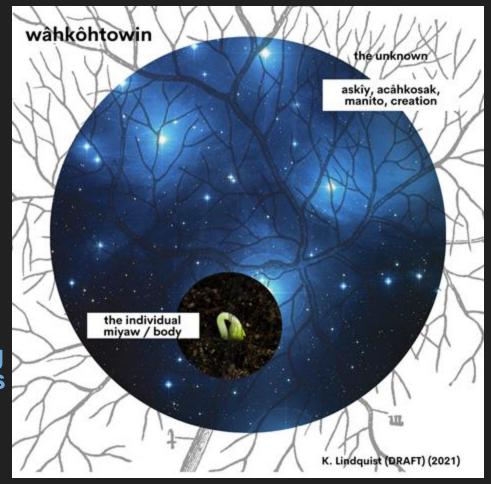
worldview: wâhkôhtowin, kinship, relationality

wahkohtowin/kinship/ relationality

"There is a word in my language it is 'wahkotowin.' Today it is translated to mean kinship, relationship, family, as in human family.

But once, from our place it meant the whole of creation. And our teachings tell us that all of creation is related and interconnected to all things within it and wahkotowin meant honoring and respecting those relationships (Campbell, 2007)"

Campbell, M. (2007, November). "We need to return to the principles of Wahkotowin". *Eagle Feather News*.

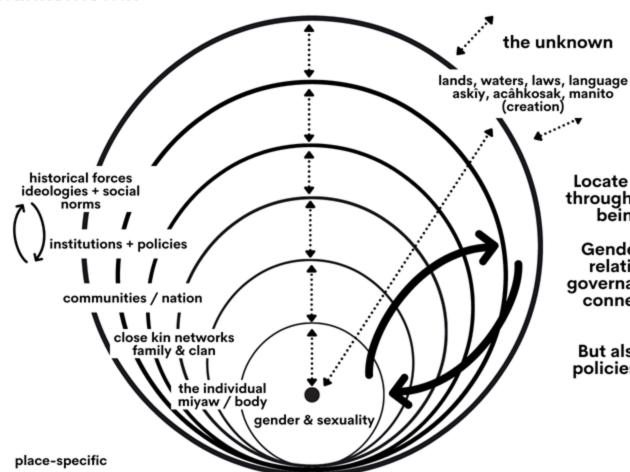


"Every day, Indigenous peoples are restoring their beings, bodies, genders, sexualities, and reproductive lives from colonial institutions through play, selfrepresentation, and sexual selfdetermination. Enacting kinship in their art, the Indigenous artists discussed here embody the past and future in their present representations, projecting decolonial love and kinship ways into the cosmos."

Jas M. Morgan, Visual Cultures, GUTS Magazine, 2016



wâhkôhtowin



Locate gender and sexuality within and through place-based Indigenous ways of being, knowing, doing & relating.

Gender and sexuality are practices of relating and structuring Indigenous governance (see nested areas) which are connected to and shaped by specific place-based location.

But also have been shaped by colonial policies, institutions, historical forces + norms.



"decolonizing sexuality, and sex positivity and healing more broadly, is key to curbing violence in our society in both Indigenous and non-Indigenous communities".

- Kim TallBear





Taté Walker
e.macias
Pet Wussy / JD
Juniper whispers
K'alii Luuyaltkw

Tai Amy Grauman
Miss Odemiin Surprise!
Chasidy Gray
Sage (Stephanie) Giroux

Visit www.tqff.ca/tipi for further event details.

Tipi Confessions Turned On... Line, in partnership with TQFF and ICCA https://torontogueerfilmfest.com/upcoming-events/tipi-confessions/#















NOW SERVING ...

SEASONED SEX

FRIDAY, SEPTEMBER 7TH | DOORS 6:30PM | SHOW 7:30PM

La Cité francophone | 8627 Rue Marie-Anne Gaboury | Tickets: \$15-\$25 on Eventbrite.ca | Cash Bar

SPECIAL MENU

Are you feeling it? Cooler summer mornings shifting into longer fall evenings? Inspired by how our bodies respond to the charging seasons, we recognize that our laworine fleshy fruits, like different types of berries, upon and become judy in different seasons of life! Some things get better with time—the intimacy between us, some foods, wine, and seasonings were, assoury and/or spicy? can deepen with re-beating. This Confessions is serving up a menu of performers and confessions on well-seasoned experiences of sex at different ages. Are you that Auntie/consin/friend who shares salacious stories at the lachen table? We want to hear your best kept recipes!



Tayi Confirmani¹⁹ in groduced by their Indigerous vortices: University of Alberta professors Kin, Tallifear Stocston-Walpeton Organi and Tracy Bear Nichtsuse indoorse from Montreal Lake Core Nation, and PhD tracy Bear Nichtsuse indoorse from Montreal Lake Core Nation, and PhD walpet of the Nichtsus of the Nichtsus indoorse of the Nichtsus Indian Core Micro, We are an officion of the popular Austin, Texas then, Berlipost Confirmani¹⁰, humarded in 2004.

Visit www.farebook.com/tipiconfessions for more information. BEMENDER: Sexually explicit content in featured at our shows.

CONFESS...

I spent all of my 20s and early 30s chasing after people for love & validation. I am finally getting to a place where I am comfortable being single and loving myself. Doesn't mean that I don't enjoy taking on the odd lover or two;)

I CONFESS...

I have a big proud plump pussy and every piece of frybread I eat fattens it up and makes me more powerful.

I CONFESS...

One time I was staying in a motel with my kohkom and I woke up to the sound of BDSM sex on the other side of the wall, with chains and whips and groaning. She asked me the next day if I heard the repairman last night. She played me. She totally knew.

CONFESS ...

I love dominating my partners. Spanking them and pegging them. It makes me feel powerful and sexy as a nêhiyaw iskwêw.

CONFESS...

My first lesbian experience was with a white person. Even if she couldn't give any land back, she did give me many orgasms.

I CONFESS...

After 30 plus years of marriage, family, and monogamy I would love to explore a more open and adventurous sexual lifestyle.
Unfortunately my partner is staunchly monogamous. The sunk costs are far too great to throw it all away.

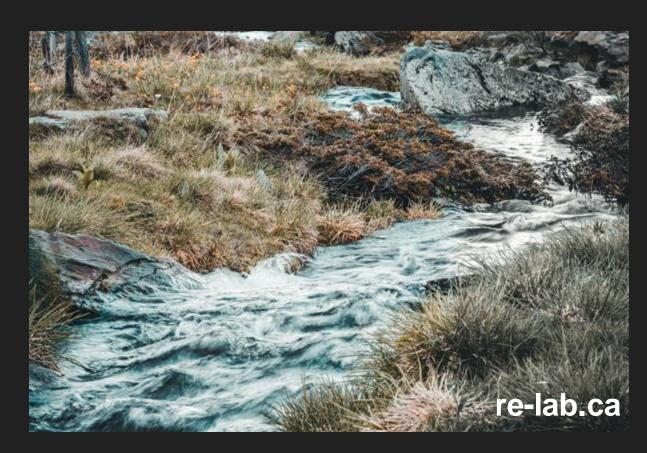


"The RELAB intends to bring together faculty, students, and other creative workers who undertake "research-creation" projects grounded in making "good relations."

That is, we combine research with performance and other creative works to help decolonize sexualities, environments, and other sets of relations. Eve Tuck and Wayne Yang caution in their important article that "Decolonization is Not a Metaphor" (2012). Rather, it restores "Indigenous land and life."

RESTORY

"RELAB projects aim to restory the colonial terrain, challenging civilizing and hierarchical settler narratives (and futures) with Indigenous narratives of good relations between and among human and more-thanhuman bodies, and critical accounts of settler-colonial damage to those relations. Restorying is imperative for imagining, creating, living, and reclaiming multiple ways of relating across worlds."





RESEARCH

"RELAB projects foreground Indigenous standpoints, theories, and self-determination [sovereignties, governance] that blend ethnographic, archival, and artistic research-practices. The engagement process is as important as the research creative "final" work. RELAB provides our members virtual and actual spaces to ground creative research practice in order to generate and share Indigenous kin-making and relational concepts."

RECLAIM

"RELAB projects simultaneously reclaim Indigenous sexual and environmental relations as good relations - human bodies and more-thanhuman bodies including lands, waters, astral, and atmospheric bodies. RELAB is a research-creation incubator aimed at producing works that contribute to better human and planetary relations rooted in creative practice."



re-storying restoring relations seeding story concepts

"In the process of decolonization theory there's a part where the colonized start to dream again. We look at creating a new future. I believe art plays a vital component in realizing what our ancestors have always prayed for." - Tomahawk Greyeyes (2016)

"Art is a powerful tool to re-write stories" -Lana Whiskeyjack, Art is Ceremony, June 12, 2020

future imaginings & reclaiming stories

"Media Arts Justice means telling our own stories about our bodies and lives in ways that accurately represent us. By creating our own stories and expressing ourselves through forms of multi-media and arts, we are able to not only push back on demeaning and/or stereotyping mainstream narratives, but also collectively create new visions" - Native Youth Sexual **Health Network**

Storywork: respect, responsibility, reverence, reciprocity, holism, interrelatedness, synergy (Archibald and Parent 2019, Archibald 2008)

Storyweaving: originates from Spiderwoman theatre (Muriel Miguel) - feminist, Indigenous, non-hierarchal - layers the space with multiple stories, images, sound, movement and music (Olson 2018)

Story stewardship: "Story stewardship means honoring the sacred nature of story the ones we share and the ones we hear—and knowing that we've been entrusted with something valuable or that we have something valuable that we should treat with respect and care.

(Brown 2021, 264)

storywork, storyweaving, story stewardship

"If this is my body, where are my stories?" - Tracy Bear, 2016

EROTICANALYSIS:

- Gender
- Re-imaginings
- Relationship(s)
- Ongoing collective
- Corporeal sovereignty (Bear 2016)

"to examine the potential that Indigenous erotica [writers and artists] holds to reimagine our genders and sexualities as Indigenous peoples." (Bear 2016, 21) body sovereignty, gender + sexuality

SERC SEXUALITY WHEEL

- Gender
- Thoughts and feelings
- Relationships
- Values and beliefs
- Body



(sexuality education resource centre (SERC), Manitoba)

"write up your pleasure activism lineage! Who awakened your senses? Who politicized your experiences of body, identity, sensation, feeling good?

If they are still living, have you thanked them properly? If yes, good, do it again. If not, reach out. If they are ancestors, honor them with a pleasure altar covered in sticky fruit, sweet smells, sacred water, and thick earth, centered around fire. Gratitude is part of pleasure too (2019, 25)."

- adrienne maree brown, *Pleasure Activism*

What does it mean to make / co-create space for other relations to experience joy/pleasure + to share these experiences/stories?

supplementary activity: positionality / lineages

"The Farmer"



What does this story tell us about Indigeneity?



Types of Stories

- Sacred, Traditional Stories
 - O Michif lii koont
 - o Cree âtayôhkêwina

- Personal Narratives
 - O Michif lii zistwayr
 - O Cree âcimowina

Sacred Stories

- Are further divided into four subcategories: the beginning of time (Mimoci Kiyahs), ancient time (Mawac Kiyahs), long ago (Kiyahs), and more recent time (Anohciki).
- Describe how the World came to be and how we Interact with the Land
- Typically cyclical with human and non-human characters
- Influences the way in which acimowina can be told, because it allows for the inclusion of spiritual components into stories of relatively recent times (Innes 2013)
- LOTS of Protocol surrounding them

NOT to be confused with myth and folklore. These stories are truths and should be treated that way.

Personal Narratives

- O Stories of more recent times
- Tend to follow a linear progression with humans being the main characters (who are typically family members)
- Less about Protocol and more about accountability (Innes 2013)

"Tricksters" - One Example of Story

- Using the term "trickster" focuses on foolishness and self-serving deceit, but blurs the fact that these beings also have other characteristics
- This is why many people also refer to them as Cultural Hero, Deceiver, Transformer, or other such terms (Innes 2013)

"Tricksters" - One Example of Story

Provide the framework to allow Stories to do their thing:

- 1. Enlargement of social boundaries in expanding the limits to what is possible and allowable, as well as defining (as in limiting) the boundaries of the acceptable.
- 2. Defying and confusing social rules and expectations, such as the rules of hospitality or socially determined expectations about activities like rituals.
- 3. Dramatization of the contradictions inherent in social life, as well as the internal clashes attending confrontation between instinct and reason, emotion and thought (Innes 2013)

Why Are Stories Important?

- Storytelling reveals the inner workings of Indigenous communities
- They are LIVING representations of relationality (human and non-human)
- They impart philosophical tradition through the generations
- Connect us together despite being separated from the Land
- Are also used as teaching devices. It is up to the listener to decide upon the lesson.



EVERYONE!

As long as they follow Cultural Protocol and Ethical Care is considered ...



https://www.youtube.com/watch?v=xEpmkqWZgT8&t

Cultural Appropriation

- When someone adopts an aspect of a culture that is not their own.
- Represents a power dynamic where someone from a dominant culture takes elements from another culture that is systematically oppressed by that dominant group

What About Cultural Exchange?

- When people share mutually with each other
- Does not represent a power dynamic

Assimilation

- When marginalized people adopt elements of the dominant culture in order to survive
- There are no options here. These groups do not have the power to decide which customs to follow.

Cultural Protocol

ALWAYS consult with the community that you are working with. There is no single rule to fit all communities.

Protocol Examples:

- Some stories only told in the Winter seasons
 Winter = Storytelling!
- Some stories you are not allowed to say specific names.



https://www.youtube.com/watch?v=9BHvpWP2V9Y



Ontology/Epistemology/Axiology

- These are Western concepts of philosophy and do not make sense within Indigenous Worldviews
- Instead of using this terminology, I suggest using:
 - Indigenous Ways of Being/Indigenous Worldviews (Ontology)
 - O Indigenous Ways of Knowing/Indigenous Knowledges (Epistemology)
 - O Indigenous Axiology

Problems with Western Thinking

- Patriarchal Knowledge: only white men can have objectivity
- Objectivity: based in mind/body split and logic of discovery
- Rationalism: humancentred paradigm and hierarchy of beings
- Ask only questions that support and reift these Western and settler colonial values (Moreton-Robinson)

Indigenous Ways of Knowing

- Indigenous Knowledges have at least these five characteristics (Castellano 2000)
 - O Indigenous Knowledges are personal
 - There are multiple perceptions. It is an intersection of different voices and perceptions.
 - O Indigenous Knowledges are orally transmitted
 - Oral Traditions ensures the collective nature of knowledge gathering. Telling stories creates complex narratives that are reflective of the context that they are told. This also connects us to the past through memory.
 - O Indigenous Knowledges are experiential
 - Ex. Experiences on the Land. You cannot know without actually being there so that all senses are activated.
 - O Indigenous Knowledges are holistic
 - Brings together inner and outer worlds (Physical and Spiritual)
 - O Indigenous Knowledges are narrative
 - Uses metaphors to present moral choices and self-reflection

Sources of Indigenous Knowledges

Indigenous Knowledges evolve from:

- 1. Traditional Knowledge
 - a. A living chronicle of origins, trajectories and achievements of Indigenous Peoples
- 2. Empirical Knowledge
 - a. Careful observations and relationships to humans and non-humans. It is ecological and accumulated over time.
- 3. Revealed Knowledge
 - a. Sometimes revealed through dreams, visions, and intuition (Castellano 2000).

Indigenous Knowledge is culture. Indigenous culture is knowledge.

Indigenous Knowledges, therefore, are not exclusive to the physical world. It incorporates physical and sacred.



Indigenous Spirituality Relationality

Relationality

- wâhkôhtowin: the interconnectedness of our relationships
- *miyo-wîcêhtowin:* "having or possessing good relations" (Cardinal and Hildebrandt 2000, 14).
- These connections are also rooted in the concept of *pimâtisiwin*, which denotes life.
- All of these concepts inform how we relate to the Land.

Relationality x2

- Within Cree culture, the Land is wealthy but not material: it is a relation that has the "capacity to provide livelihood" (Cardinal and Hildebrandt 2000, 43). Our livelihood, then, revolves around our relations. It is a definition of family that involves "humans and non-humans, living and dead, physical and spiritual" (MacDougall 2010, 27).
- All of these aspects nurture our identity as Indigenous peoples, which makes place and land inseparable from community and family (Daschuk 2013; Innes 2013; Kermoal and Altamirano 2016; Peters and Andersen 2013; Ramirez 2007). We are all connected in this way.

Relationality x3

- To put it another way, the Land is our relation and should be treated like a brother, a sister, or an aunt. This ensures that we move forward together in a good way and protect it from being exploited.
- "If a maple is an it, we can take up the chain saw. If a maple is a her, we think twice" (Wall Kimmerer 2013, 57). How we are raised to treat each other plays into these governing structures. Generosity and reciprocity is crucial within Indigenous cultures on the Prairies (Bastien 2004; Cunsolo et al 2013; Hungry Wolf 1998; Kermoal and Altamirano 2016; Wall Kimmerer 2013).
- In Métis culture, as an example, generosity is highly valued. We were taught not to hoard. "If they have something they share all of it with each other, regardless of good or bad fortune" (Campbell 1973, 51). Likewise, I was raised on gift-giving. In fact, when my mother taught me how to cook, one of the major lessons was to always cook enough food in case someone knocked at your door. That way, you could always offer them something to eat.

Ceremony

- It is crucial to renew this relationship to ensure that we are continuing a good relationship. We do this through ceremony. Ceremonies are a way we "remember to remember" (Wall Kimmerer 2013, 5).
- For example, in harvesting Sweetgrass, by breathing in the air that surrounds us, the scent reminds us of what we may have forgotten. We are reminded that Sweetgrass is a ceremonial plant that provides us with baskets and medicine. It uplifts by filling our material and spiritual needs. In exchange, we participate in the Honorable Harvest, which dictates that we must not over pick, do not waste the harvest (use it well), be grateful, and pass these teachings on to our children so that they will learn to live in harmony with the Land (Wall Kimmerer 2013).
- Honouring these relationships ensures a reciprocal relationship that everyone will flourish in future years (Bastien 2004; Cunsolo et al 2013; Hungry Wolf 1998; Kermoal and Altamirano 2016; Wall Kimmerer 2013).

Ceremony x2

- Ceremony looks different to each Indigenous Nation. What is similar is that ceremony acts to renew and reinstate our relationship and responsibility to the Land (Bastien 2004). This governance is etched into Indigenous socio-political identities. These ceremonies act as Indigenous "collecting centers, or hubs, of urban Indian culture, community, identity, and belonging" (Ramirez 2007, 64).
- Going to a Powwow can often seem like a family reunion. It is a reason to get together, share stories, and reconnect with the Land. This reconnection takes place in a variety of ways, that I do not know enough to write about. From my minimal understanding, there are different dances that represent different stories. All dances connect individuals to the Earth with their feet contacting the Earth like a heartbeat. For the Women's Fancy Shawl Dance, the dance is meant to symbolize a butterfly emerging into a cocoon. Powwow then is a way for us to connect with the Land, which is reinforced through visiting and stories.
- For urban Indigenous Peoples, it is the visiting that keeps them connected to the tradition, their identity, and therefore the Land (Peters and Andersen 2013, 15).

In fact, urban Indigenous Peoples have maintained strong connections to the Land through: ceremony and Storytelling.

Perhaps more important than both of these concepts is visiting since it **overlaps everything that we do.**

Visiting

- Visiting also offers a space for intergenerational learning.
- This kind of knowledge transfer is typically the role of Indigenous women. They are stewards of the Land. They maintain the trails to specific berry patches and, through berry harvesting, they participate in Indigenous governance with the Land (Kermoal 2016, 120). Oftentimes, girls were kept at home so that the women could teach Cultural Protocol surrounding the Land and the culture
- Visiting is where we tell stories and stories have immense value in Indigenous cultures. Stories help is remember who we are and how we are related to the Land and impart philosophical tradition through the generations (Innes 2013; Wilson 2005).

66

Our parents spent a great deal of time with us, and not just our parents but the other parents in our settlement. They taught us to dance and make music on the guitars and fiddles. They cards with us, they would take us on long walks and teach us how to use the different herbs, roots and barks. We were taught to weave baskets from the red willow, and while we did these things together we were told the stories of our people-who they were, where they came from, and what they had done. (Campbell 1973, 20)

SPECIAL NOTE:

Visiting is a crucial part of Indigenous cultures. If you are working with Indigenous communities, you must consider this as a part of relationship building.

Get out your tea cups!

"The Gambler"



What can we learn from "The Gambler"?

See you next week!

Week 4: Thursday, June 9th

(Section 3: pg 39-47)