OTHERS AND OURSELVES: PORTRAITS OF ABORIGINAL PEOPLE BY EUROPEANS AND BY NATIVE AMERICANS

Eliana Stratica Mihail and Zofia Krivdova

This exhibition explores portraits of Aboriginal peoples in Canada, from the 18th to the 21st centuries. It is divided thematically into four sections: *Early Portraits by European Settlers*, *Commercially-produced Postcards*, *Photographic Portraits of Aboriginal Artists*, and *Portraits of and by Aboriginal people*. The first section deals with portraits of Aboriginal people from the 18th to the 19th century made by Europeans. They demonstrate an interest in the "other," but also, with a few exceptions, a lack of knowledge—or disinterest in depicting their distinct physical features or real life experiences. The second section of the exhibition explores commercially produced portraits of First Nations peoples of British Columbia, which were sold as postcards. These postcards date from the 1920s, which represents a period of commercialization of Native culture, when European-Canadians were coming to British Columbia to visit Aboriginal villages and see totem poles. The third section presents photographic portraits of Aboriginal artists from the 20th century, showing their recognition and artistic realizations in Canada. This section is divided into two parts, according to the groups of Aboriginal peoples the artists belong to, Inuit and First Nations. The fourth section of the exhibition explores portraits of and by Aboriginals. The first section sharply contrasts with the last, showing the huge gap in mentality and vision between European settlers, who were just discovering this exotic and savage "other," and Native artists, whose artistic expression is more spiritual and figurative. This exhibition also explores chronologically the change in the status of Aboriginal peoples, from the "primitive other" to

well-defined individuals, recognized for their achievements and contributions to Canadian society.

The four sections of the exhibition emerged while researching works of and by Aboriginals in the collection of Canada's Portrait Gallery. Most of the works we have found seemed to fall into one of these categories. Furthermore, we have tried to be as inclusive as possible, but due to the collection's limitations, and other constraints we had to take into consideration, only some Aboriginal groups are presented in this exhibition. However, we hope it forms an introduction to the multitude of Native peoples in Canada, and their presence in the arts as it changed throughout the years.

Part 1: Early Portraits of Aboriginal Peoples made by Europeans

Zofia Krivdova

From the earliest representations of Native American culture, Aboriginal peoples have been represented stereotypically. They have been observed, studied, written about and portrayed with fascination by the white person's eye. These Europeans created an "Other" in the Native man, describing him as wild, uncivilized, and childlike, or as proud, independent and honourable "savages." In the images shown in this section of the exhibition, the "Indian" is portrayed as an iconic image, an instantly recognizable type of person—a cliché—derived from a purposefully selective and often prejudicial understanding of the First Nations. Yet, at times, the images provide glimpses of the First Nation person in an attempt to capture the look or character of the individual.

A Man of Nootka Sound, ca. 1778.

John Webber (1751-1793)

Drawing (black and red chalk with pencil, grey wash and pen and black ink on laid paper), 27.1 x 41.4 cm (sheet)

Library and Archives Canada, Acc. No. 1991-265-232, C-013415

http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=2837330&rec_nbr_list=2837330

John Webber (1751-1793) served as the official artist on Captain James Cook's (1728-1779) third voyage of discovery around the Pacific (1776-1780). Webber's drawings and paintings were published in James Cook's *A Voyage to the Pacific Ocean* in 1784. He first made sketches from life for these images and they were later translated into finished pieces. In *A Man of Nootka Sound,* Webber was looking for the typical, and the most informative aspects of his subject, rather that portraying an individual. The man functions as a prop or mannequin on which the tattoo, the facial piercing, and the clothes are displayed—as the signs of the "noble savage," and exotic other.

Egheecholollе, A Dogrib Indian. December 1825-March 1826.

George Back (1796-1878)

Watercolour over pencil on wove paper, 21.0 x 13.0 cm

Library and Archives Canada, Acc. No. 1955-102-52

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=2839674&rec_nbr_list=2839674>.

Sir George Back (1796 –1878) was a British naval officer, explorer of the Canadian Arctic, naturalist and artist. On one small page of his sketchbook, Back caught the likeness of Egheechololle, a fur-clad Dogrib Indian (First Nations people living in the Northwest Territories) with a quizzical expression. It is also interesting to note that Back titled the work after the sitter, as it was not very usual for European artists to name Aboriginal sitters.

Micmac Indian girl of Nova Scotia. 1840-1846

Mary McKie (active 1840-1862)

Watercolour and gum arabic over pencil on wove paper, 16.5 x 14 cm. Support: 20.5 x 21.5 cm

Library and Archives Canada, Acc. No. 1990-207-93

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=2836922&rec_nbr_list=2836922>.

Mary R. McKie was an amateur artist who lived in Nova Scotia. Her favourite and almost exclusive subjects were the Mi'kmaq women of the area. In this image, the girl portrayed is a proof of the contact of the Mi'kmaq people and European settlers in the way she is dressed, her facial features, and the cross around her neck.

Burning Cloud (Oronhyatekha), Chief of the Mohawks, at Toronto. September 8-11 1860

Sir Henry Wentworth Acland (1815-1900)

Watercolour over pencil with opaque white on beige-grey wove paper, 36.600 x 54.600 cm (sheet); Secondary support: 36.900 x 54.700 cm (folio sheet)

Library and Archives Canada, Acc. No. 1986-7-255

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=2859733>.

Henry Wentworth Acland (1815–1900) was an English physician and educator. In 1860, he visited America as a member of the suite of the Prince of Wales where he met Oronhyatekha (1841–1907). Baptised as Peter Martin, Oronhyatekha was a Mohawk physician, scholar, and a unique figure in the history of British colonialism. Acland provided assistance to Oronhyatekha to pursue studies at the University of Oxford after he was invited by the Prince of Wales to study in England. This image, however, does not show this extraordinary figure, but an "other," exemplified by the feathers in his head, the tomahawk, and the piercing in his nose.

Dr. Oronhyatekha, 1896-1897

Frank Pebbles (1839 - 1928)

Oil on canvas, 266 x 177 cm

Royal Ontario Museum

<http://www.rom.on.ca/media/magazine/winter08.php>.

This image is a portrait of Oronhyatekha. It shows the remarkable Mohawk physician in a completely different light than the painting by Sir Henry Wentworth Acland. Here, Oronhyatekha is presented as a successful and well-respected doctor. His stance is typical of a European portrait of a prominent person.

An Indian prayer meeting with Roman Catholic clergy. Ca. 1870

Frederick Dally (1838-1914)

Photograph, unknown size

Library and Archives Canada

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3193393>.

Fraser River Indians. 1866-1870

Frederick Dally (1838-1914)

Photograph

British Columbia Archives, Acc. No. 198509-002

<http://www.bcarchives.gov.bc.ca/sn-A2E5/cgi-bin/text2html/.visual/img_txt/dir_128/e_04419.txt>.

Frederick Dally (1838–1914) was a professional portrait and landscape photographer, working in Victoria, British Columbia. The photograph from Library and Archives Canada is of Fraser River Indians at prayer. Images such as this were used as an evidence of the assimilation of the First Nations people, but also to show them as 'other'. The image from the British Columbia Archives is the same image but cropped and captioned in Dally's handwriting: "Indians shamming to be at prayer for the sake of photographyé" It is written above: "At the priest's request all the Indians kneel down and assume an attitude of devotion. Amen." We can see that we really do not need Daily's captions to detect the lie about the life of the First Nations people.[1] It is also important to note how Dally's words on the image further change the perception of the reality portrayed in the picture.

Part 2: Commercially Produced Images of Aboriginal People Sold as Postcards

Zofia Krivdova

In the early twentieth century, as the fascination with their culture continued, images of Aboriginal people were commercially produced and sold as photographs. Postcards were a major medium from which the public has drawn its perception of First Nations people. Popular photography has played a significant role in promoting authentic as well as stereotypical images. It is a commonly held belief that photographs are 'real', that they record an appearance that existed in some actual time and place. The public came to understand the lives of the "Indians" from the pictures of well-known photographers such as Edward S. Curtis (1868–1952), Frederick Dally (1838–1914) or Benjamin William Leeson (1866–1948).[2] It did not take long for the photographers to discover that the picturesque staged image of the "Indian" sold well and could be combined profitably with tourism. The popularity of picture post cards also attests to the preoccupation with nostalgia in assuming the disappearance of a dying race in regard to Native Americans.[3]

Commercially produced portraits of Aboriginal peoples of British Columbia, which were sold as postcards [The passing of Siwash]. Ca. 1920

Benjamin William Leeson

Photograph, unknown size

Library and Archives Canada/PA-030586

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3260133>.

Benjamin Leeson (1866-1948) was a scholar and a photographer who lived in Vancouver, British Columbia, and studied the Quatsino peoples of Vancouver Island. Leeson fabricated romanticized images portraying these people as a vanishing race. The First Nations people were extremely interesting as subjects for photographs because of their association with primordial origins, and because of their tragic fate that followed expulsion from their lands, the death of many resulting from European-borne illnesses and forced assimilation. The image of the man standing by the edge of the sea is indicative of this misconceived notion. It is a typical instance of the way people in the early 20th century thought of First Nations as a dying people. The scene is staged at sunset to suggest that his days are coming to an end. He is standing by the edge of the water, nostalgically looking down at what appears to be an ancestral grave, a canoe by his side and the vestiges of totem poles and village at a distance behind him. The title, *Passing of the Siwash*, also carries significance, firstly in "passing," and secondly, because 'Siwash' is an insulting voyageurs' term for First Nations people.[4]

Commercially-produced portraits of Aboriginal peoples of British Columbia which were sold as postcards [B.C. Natives, The Doctor at Home]. Ca. 1920

Benjamin William Leeson

Photograph, unknown size

Library and Archives Canada/PA-068271

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3260155>.

The common belief that photographs document reality was used by Leeson to falsify the story of the so-called inscrutable Indian.[5] Labels were a powerful tool in fraudulently defining these images. In this picture Leeson captures a shaman but he labels him as "doctor." In naming him according to the western way of understanding, he mocks the importance of the shaman as a spiritual healer. A shaman is an intellectual and spiritual figure who possesses power and influence. His function is analogous to the function of a healer in other cultures—to provide medical care, for the community.

Commercially-produced portraits of Aboriginal peoples of British Columbia which were sold as postcards [B.C. Natives, A West Coast Madonna]. Ca. 1920

Benjamin William Leeson

Photograph, unknown size

Library and Archives Canada/PA-030588

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3260152>.

This image by Leeson is another example of how labels can influence the way one views a photograph. Here Leeson labels this photograph of (presumably) a mother and a child *A West Coast Madonna*, attributing characteristics of the Christian beliefs to the First Nations people.

Commercially-produced portraits of Aboriginal peoples of British Columbia which were sold as postcards. [B.C. Native – A costume from the cedar] Ca. 1920

Benjamin William Leeson

Photograph, unknown size

Library and Archives Canada/PA-068277

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3260147>.

Another one of Leeson's images from the series "West Coast Natives" is subtitled *A costume from the Cedar*. It shows Leeson's interest in, and fascination with, the First Nations people of British Columbia, but also the lack of knowledge about their culture. The 1920s, when these images were made, was a period of commercialization of Native culture. This image shows a stereotypical view of a British Columbia woman that is instantly recognizable, especially through the way she is dressed. This concept is further implemented through the title, enforcing the association of cedar tree and the First Nations people. The Haida woman represented here is wearing a cedar hat and is carrying a basket. Being portrayed this way, she seems to be both on display and displaying what she has made for selling to tourists.

Commercially-produced portraits of Aboriginal peoples of British Columbia which were sold as postcards [Youth and Beauty, Van. Is: Native]. Ca. 1920

Benjamin William Leeson

Photograph, unknown size

Library and Archives Canada/PA- 068275

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3260144>.

Popular photography has played a huge role in promoting authentic as well as stereotypical images of the First Nations people. Another image made by Leeson, subtitled *Youth and Beauty*, shows Leeson's fascination with Vancouver's native people, especially the "flat-headed" Kwakiutl women. The mention of beauty in the title is ambiguous, perhaps referring to the fascination with the shape of the woman's head. On the SFU digital images database the same image is titled *Ne-Kow-Se-Sla and child*.[6] Ne-Kow-Se-Sla was a Kwakiutl woman who was called the "legend-bearer."[7]

Part 3: Portraits of Aboriginal Artists

Portraits of Inuit Artists — Eliana Stratica Mihail

This section of the exhibition presents photographic portraits of Inuit artists. The 1950s represented the first time Inuit artists started to become known by their name and as individuals in the commercial art system. Many Inuit led a nomadic life until the 1950s when they were forced by hunger, illness and poverty to settle into houses set up by the Canadian government. Printmaking was introduced by Canadian artist and author James Houston (1921-2005), becoming one of the only ways of making a living for Inuits. Houston also became an important figure in the selling of Inuit art to European-Canadians. For centuries, Inuit women worked with skin materials to make clothing, while most carvers were male. There were, however, no fundamental ideas about gender in printmaking and drawing, and in these arenas, female Inuit artists have achieved major recognition.[8]

Kenojuak Ashevak, artist. 1976, Cape Dorset, N.W.T.

Yousuf Karsh

Photograph, 51 x 41.2 cm, support 72.5 x 57 cm.

Library and Archives Canada, Ottawa.

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayEcopies&lang=eng&rec_nbr=3195171>.

Kenojouak Ashevak (b. 1927) was the first woman to participate in the printmaking shop at Cape Dorset in the 1950s, most of her drawings being of birds.[9] Her prints are characterized by strong colours, and an elemental yet expressive composition. This photograph is not just a portrait of Kenojouak, but also a double portrait: Yousuf Karsh (1908-2002) presents the Inuit artist alongside one of her prints that depicts several Inuit people in an igloo. This image is not only remarkable for its sitter but also for the importance of its portrait photographer, Karsh, a Canadian of international reputation.

Pudlo, Inuit artist, in the art centre, Cape Dorset, N.W.T., August 1961.

B. Korda for National Film Board of Canada.

Photograph, 5.7 x 5.7 cm.

Library and Archives Canada, Ottawa.

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayEcopies&lang=eng&rec_nbr=3207591>.

Pudlo Pudlat (1916-1992) produced approximately 4,200 graphic works, including prints, drawings and paintings. He started drawing in the 1960s, when he was forced to leave his nomadic life style behind.[10] Pudlo's art is characterized by a playful style of drawing. The character drawn on stone visible in this photograph is a theme with variations that appears in numerous works. The photograph is one of many taken by B. Korda in August 1961. He was an employee of the National Film Board of Canada (NFB), established in 1939 by the Canadian government to produce films that would popularize Canada both to its population and people from other countries.[11]

Pitseolak, Inuit artist, in the Art Centre. August 1961, Cape Dorset, N.W.T.

B. Korda for National Film Board of Canada

Photograph, 5.7 x 5.7 cm.

Library and Archives Canada, Ottawa.

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayEcopies&lang=eng&rec_nbr=3207589>.

Pitseolak Ashoona (1904-1983) is one of the most prolific of Inuit graphic artists. She produced more than 7,000 drawings, generally depicting the traditional way of life of the Inuit before European settlers came. She was married to a hunter, Ashoona, and three of her children became recognized artists.[12]

Portraits of First Nations Artists — Eliana Stratica Mihail

By the mid-twentieth century, as a result of the traumatizing effects of residential schooling and accelerated disappearance of traditional Aboriginal knowledge, numerous artists were eager to try to recover their lost culture through their artwork. During the 1960s and 1970s, Aboriginal artists, both self-taught and trained in professional non-Native art schools across Canada, started to challenge the way they were being portrayed. An important event that precipitated this new direction was the "Indians of Canada Pavilion" at Expo 67. This was the first time Native peoples controlled their representation in a major international exhibition. Another significant event was the founding of cultural centres on Aboriginal reserves in the 1970s.[13] Nevertheless, Native art still is marginalized by the western art system that categorizes this art as either modern, or traditional, while the reality is much more complicated and deeply engaging.

The following portraits created by non-Native photographers show contemporary Aboriginal artists in their home or studio, an intimate space in the case of Norval Morrisseau and Alanis Obomsawin, and in a more or less natural pose, thus revealing important aspects of their personalities, and creating a closeness to the viewer. These photographs highly contrast the portraits done by European-Canadians centuries earlier, presented in the first section of the exhibition.

Norval Morrisseau. 1984.

Paul Tin

Black and white print, 35.4 x 27.5 cm.

Library and Archives Canada, Ottawa.

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayEcopies&lang=eng&rec_nbr=200952>.

This is a portrait of Norval Morrisseau (1932-2007), also known as Copper Thunderbird, an Ojibwa from the Sand Point Reserve in Ontario, at age fifty-three. A self-taught artist, Morrisseau invented a new style of painting, called the Woodland School of Art that is characterized by heavy black form lines, figurative images, and bold colors.[14] In this art, traditional Anishnabe iconography that had been historically painted on rocks and birch bark was depicted in western media, like oil on canvas and printmaking.[15] This style was at first heavily criticized by the Native community, because it exposed and secularised spiritual knowledge and image making, which was meant to be restricted only to participants in secret rituals.[16] This portrait is particularly compelling, in part due to its lighting and strong contrast of light and shadow, but also because it shows the artist in his home or studio, relaxing while taking a break to smoke a cigarette. The two objects in the background, a painting and what appears to be a drum, indicate his status as a modern Ojibwa "shaman-artist," as he defined himself.

Alanis Obomsawin. 1971, Montreal, Quebec.

Sam Tata

Silver gelatin print on wove paper; 25.1 x 20.2 cm.

Library and Archives Canada, Ottawa.

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayEcopies&lang=eng&rec_nbr=3608126>.

Alanis Obomsawin, aged thirty-nine in this photograph, is a Canadian filmmaker of Abenaki descent. She has produced and directed over thirty National Film Board of Canada documentaries on First Nations social and political struggles, culture and history. Her best-known documentary is *Kanehsatake: 270 Years of Resistance* (1993), about the Oka Crisis in Quebec. She is also a singer, engraver and printmaker.[17] In this photograph, she is portrayed sitting on a rocking chair in a room with modern decorations that do not indicate her Aboriginal descent. She is sitting rather stiffly, her tensed right arm across her belly, while she seems to loosen her tightly buttoned dress around her neck with her left arm. This pose might be seen to reflect her negative experience as a child in a hostile non-Native community in Trois-Rivières, and her subsequent social and protest work for Aboriginal peoples.

Buffy Sainte-Marie (b. 1941). ca. 1989.

Barbara Woodley

Silver gelatin print, 40.5 x 45.3 cm

Library and Archives Canada, Ottawa.

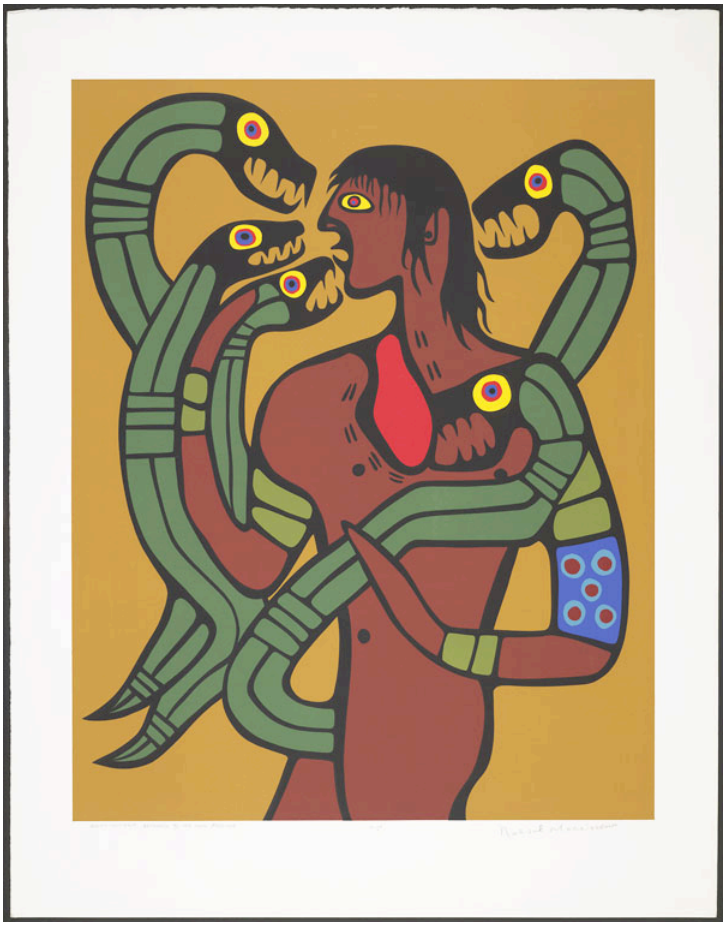
<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayEcopies&lang=eng&rec_nbr=3195199>.

Buffy Sainte-Marie was born in 1941 on the Piapot Cree Indian reserve in Saskatchewan, Canada, and grew up in the United States. During the 1960s she became internationally known as a folk singer and songwriter. She wrote antiwar ballads and many songs that celebrate Native American identity. Her protesting however caused some of her music to be banned from radio and television, and the FBI created a file on her.[18] The mirror effect in this photograph is particularly compelling, showing Sainte-Marie from three different angles at the same time.

Part 4: Portraits Made by Aboriginal Peoples of Aboriginal Peoples

Eliana Stratica Mihail

This section of the exhibition deals with portraits of Aboriginal people and self-portraits made by First Nations artists. It stands apart from the other sections through its symbolic and, at times, figurative depictions, indicating the Native person's particular perspective. The artists featured in this section were however all schooled in western institutions, with the expectation of Norval Morrisseau who was self-taught. They deal with Native and non-Native subject matter trying to answer the question of the "I," and use western materials or technology to express a unique view that can no longer be called solely "Aboriginal."



Self-Portrait: Devoured By His Own Passion. 1974.

Norval Morrisseau

Serigraph on heavy wove paper; 81 x 63.2 cm, support: 63.2 x 81 cm.

Library and Archives Canada, Ottawa.

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayEcopies&lang=eng&rec_nbr=3932557>.

This work is stylistically representative of Norval Morrisseau's oeuvre: heavy black form lines, figurative painting, bold colors, a profile depiction of the figures, and the artist's signature in Cree syllabics writing, "Copper Thunderbird." *Self-Portrait. Devoured By His Own Passion* deals with Morrisseau's fight with his own emotions and thoughts, the serpents being a symbol of both good and evil in Ojibway legends.[19] Moreover, this is one of the artist's many works where he deals with both Ojibway and Roman Catholic symbols. In 1972, Morrisseau suffered serious burns in a hotel fire while being intoxicated with alcohol. During his healing, he had a number of visions, which brought him closer to Catholicism.[20] Therefore, the five snakes also symbolize worldly pleasures, such as lasciviousness, lust, and drunkenness. The snake attacking his heart and the other four attacking his head create a state of danger and fear in this work, especially since the artist is portrayed as trying to keep them away with his hands.

Some of My Friends. 1976.

Norval Morrisseau

Serigraph, 91.4 x 243.8 cm, support: 243.8 x 91.4 cm.

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayEcopies&lang=eng&rec_nbr=4014142>.

This work is a more complex composition by Morrisseau, where he depicted himself towards the lower centre surrounded by the people he knew. This is something he rarely did. The first image on the right portrayed as an Aboriginal is Jack Pollock, a Toronto gallery owner and Morrisseau's principal dealer. Floating on the left is Eva Quan, assistant to Jack Pollock; under her are Richard H. Baker, Bob Checkwitch and Tom Muir, some of Morrisseau's artist friends.[21]

Just Say No. 1992.

David Neel

Serigraph on wove paper, 65.8 x 55.0 cm, support: 55 x 65.8 cm.

Library and Archives Canada, Ottawa.

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.display

Ecopies&lang=eng&rec_nbr=2910105>.

David Neel, photographer, jewelry designer, mixed-media artist and carver, was born in 1960 in Fort Rupert, British Columbia. Of Kwakwaka'wakw descent, he comes from a family of prominent artists.[22] In this collage, the artist depicts Elijah Harper, one of the main figures who participated to the dissolution of the Meech Lake Accord in 1990. This was a highly important event in the recent history of Native Canadians. Elijah Harper, a politician and band chief of Cree descent said "no" to the accord. The image was originally taken by Winnipeg photographer Wayne Glowacki, and published in the Free Press newspaper. Harper is holding an eagle feather in his hands, a symbol of strength and truth in Native culture. The four coppers represent wealth. There is a paddle for each Canadian province, suggesting the need of a collective effort towards the same goal. In the collage, there are also two sets of eagle feathers, symbolizing the Native and non-Native communities.[23]

The Artist in her Museum. 2005.

Rosalie Favell

Digital inkjet on cold press paper, 118.2 x 86.7 cm.

Library and Archives Canada, Ottawa.

<http://collectionscanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayEcopies&lang=eng&rec_nbr=3930728>.

This work by artist Rosalie Favell (b. 1958) of mixed Cree and English ancestry deals with the artist's own interpretation of the concept "museum." To do this, she reworked the painting *The Artists in His Museum* (1822) by American artist Charles Wilson Peale (1741-1827). The foreground of Favell's work depicts on the right a beaver, a Canadian symbol. The elephant on the left side is an animal associated with dignity, power and pride, but also with exoticism in western culture. Peale's palette and brushes to Favell's left are still visible in this digital photomontage, indicating her practice as a painter. In her self-portrait and the arrangement of the pictures in the middle ground, Favell mimics Peale's pose and composition. She invites the viewer into her museum, pulling back a crimson curtain, to reveal her own personal collection. Favell has replaced the original objects in Peale's museum, which consisted of birds and other animals, with family black-and-white photographs. These personal images extending deep into the picture completely change the meaning of this collage. Favell thus claims control over the presentation of her work, while at the same time offering an Indigenous perspective on a western institution, the museum.

NOTES

[1] J. Robert Davison, "Turning a Blind Eye: The Historian's Use of Photographs," *BC Studies* 52:18 (1982) 22.
[2] Patricia C. Albers and William R. James, "Images and Reality: Post Cards of Minnesota's Ojibway People 1900-80," *Minnesota History* 49:6 (1985) 229.
[3] Carolyn J. Marr, "Photographers and their subjects on the Southern Northwest Coast: Motivations and Responses," *Arctic Anthropology* 27:2 (1990) 19.
[4] Bill Casselman, "Siwash racist term still used in Vancouver," *Bill Casselman's Word of the day,* 14 Dec. 2011 <http://www.billcasselman.com/cwod_archive/siwash_updated.htm>.
[5] Laura Millar, "Subject or object? Shaping and reshaping the intersections between aboriginal and non-aboriginal rcords," *Arch Sci* 6 (2006) 340.
[6] From SFU Digital Images Database, <http://content.lib.sfu.ca/cdm4/item_viewer.php?CISOROOT=/vpl&CISOPTR=1767&CISOBOX=1&REC=3>.
[7] From SFU Digital Images Database, <http://content.lib.sfu.ca/cdm4/item_viewer.php?CISOROOT=/vpl&CISOPTR=2683&CISOBOX=1&REC=4>.
[8] Janet C. Berlo and Ruth B. Phillips, *Native North American Art*, Oxford: Oxford University Press, 1998: 164.
[9] Jean Blodgett, "Kenojouak Ashevak," *The Canadian Encyclopedia* (2011) 5 Nov. 2011 <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0004274>.
[10] Maria Muehlen, "Pudlo Pudlat," *The Canadian Encyclopedia* (2011) 5 Nov. 2011 <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0006559>.
[11] Denise Ménard, Suzanne Thomas, Christopher Moore, "National Film Board of Canada/Office national du film du Canada," *The Canadian Encyclopedia*, 15 Dec. 2011 <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0002538>.
[12] Dorothy Harley Eber, "Pitseolak Ashoona," *The Canadian Encyclopedia* (2011) 5 Nov. 2011 <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0006312>.
[13] Berlo and Phillips, 231.
[14] Joan Reid Acland, *First Nations Artists in Canada: A Biographical/Bibliographical Guide, 1960 To 1999* (Montreal: The Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, 2001) 207.
[15] Berlo and Phillips, 229-230.
[16] Elizabeth McLuhan and Tom Hill, *Norval Morrisseau and the Emergence of the Image Makers*, Toronto: Methuen, 1984: 49.
[17] "Obomsawin Alanis," *NFB Profiles, National Film Board of Canada*, 5 Nov. 2011 <http://www.onf-nfb.gc.ca/eng/portraits/alanis_obomsawin/>.
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LESSON PLAN

Target Grade Level: High-school English classes

The students will work with one of these two portraits:

Norval Morrisseau, *Self-Portrait: Devoured by His Own Passions*, 1974.

or

Sir Henry Wentworth Acland, *Burning Cloud (Oronhyatekha), Chief of the Mohawks, at Toronto*, 1860.

Activities
1. Gather biographical facts from the portrait's details and try to construct the context or background of the sitter's life.
2. Think of a creative story or a poem based on the chosen work.
3. Imagine a dialogue between the sitter and the artist.