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Pipelines, protests and politics

Indigenous lead the fight against the Kinder Morgan pipeline expansion

Anna Junker

News Editor

It's a project that the Government of Alberta and federal government have been trying to bring into reality for years while facing heated opposition from protesters, with many Indigenous people leading the charge.

Throughout March, protests, rallies and marches have been held in order to raise awareness of the impact the Trans Mountain pipeline expansion by the Canadian division of Kinder Morgan, a Texas-based oil and natural gas company, will have. The implementation of the pipeline would increase the number of oil tankers travelling in the ocean waters shared between Canada and Washington state. It would nearly triple the flow of oil from Canada's tar sands to the Pacific Coast.

The pipeline project was approved in late 2016 by Prime Minister Justin Trudeau, who said it was in Canada's best interest to move forward with the pipeline expansion.

It would carry oil from near Edmonton to a terminal in Burnaby, B.C. — a suburb of Vancouver. Vessels would then travel through the Haro Strait near near Washington state's San Juan Island and on to the Pacific Ocean.

Leading thousands of demonstrators during a march in Burnaby on March 10 were elders and spiritual leaders from Coast Salish Nations and many other Indigenous peoples, with support from environmental and grassroots organizers. The crowd

marched towards a site near Kinder Morgan's storage tank farm in Burnaby to the beat of drums and chanting.

Protesters carried signs that read, "Water is life," "No consent, no pipeline" and "Keep it in the ground."

"We cannot sit by idly and let this project go with the way it would threaten our livelihood, our lives, our territories, our waters and our culture," said Dustin Rivers, a Squamish Nation leader to the Associated Press.

Activists, led by Kanahus Manuel, an Indigenous activist from the Secwepemc Nation in central B.C., will also be building tiny homes to be erected along the pipeline's route in an attempt to assert Indigenous sovereignty. The proposed pipeline plan has it crossing over First Nations reserves.

According to The Guardian, "the pipeline currently crosses 518 km of Secwepemc territory over which the First Nations assert Aboriginal title, a type of land rights that the Supreme Court of Canada has recognized were never ceded or relinquished through treaties."

"The Secwepemc could not oppose the original Trans Mountain pipeline being built through their territory in 1951, because it was illegal at the time for Indigenous peoples to politically organize or hire lawyers to advocate on their behalf."

The National Energy Board (NEB) recommended the approval



A protester holds a sign stating No Pipeline, No Consent, during a rally against the Kinder Morgan pipeline expansion on Sept. 9, 2017 in Vancouver, B.C. Photo courtesy of William Chen

of the pipeline in 2016, with however, 157 conditions. The NEB said the project was in the public's interest, but at the same time it would increase greenhouse gas emissions and the oil tankers and other marine vessels related to the project would have "significant adverse effects" on endangered southern resident killer whales.

Respecting Aboriginal Values and Environmental Needs (RAVEN) is a B.C.-based group whose mission is "to raise legal defence funds to assist First Nations who enforce their rights and title to protect their traditional territories."

The group currently supports 15 Nations on campaigns, including Pull Together - Stop Kinder Morgan. They have currently raised \$625,000.

"The Kinder Morgan pipeline and tanker project does not have the consent of First Nations or of British Columbians. Whether it's oil spills that can't be cleaned up, orcas that will become extinct, bad economics that risk jobs, running roughshod over Indigenous rights, or increasing carbon emissions in the age of runaway climate change, an approval of this project is the wrong direction for our region and our world," reads the page to raise support against the pipeline.

"Opposition to Kinder Morgan includes 59 First Nations, 21 [B.C.] municipalities including Vancouver, North Vancouver, Victoria and Burnaby and over 200,000 citizens who have signed petitions opposing the pipeline and tanker project."

On March 23, in B.C., federal Green Party leader Theresa May and federal New Democrat MP Kennedy Stewart were arrested at another protest against the pipeline.

"I will continue to stand in solidarity with the First Nations on whose land these acts of vandalism are now being committed. Non-violent civil disobedience is the moral obligation of the climate-aware, responsible citizen," said May, according to the National Observer.

"I await the court ruling on the legitimacy of the permit issued to Kinder Morgan. Unfortunately, the federal government and the Texas corporation are not awaiting the ruling of the Federal Court. Kinder Morgan is committed to acts constituting irreparable harm

— to the environment and to Indigenous rights."

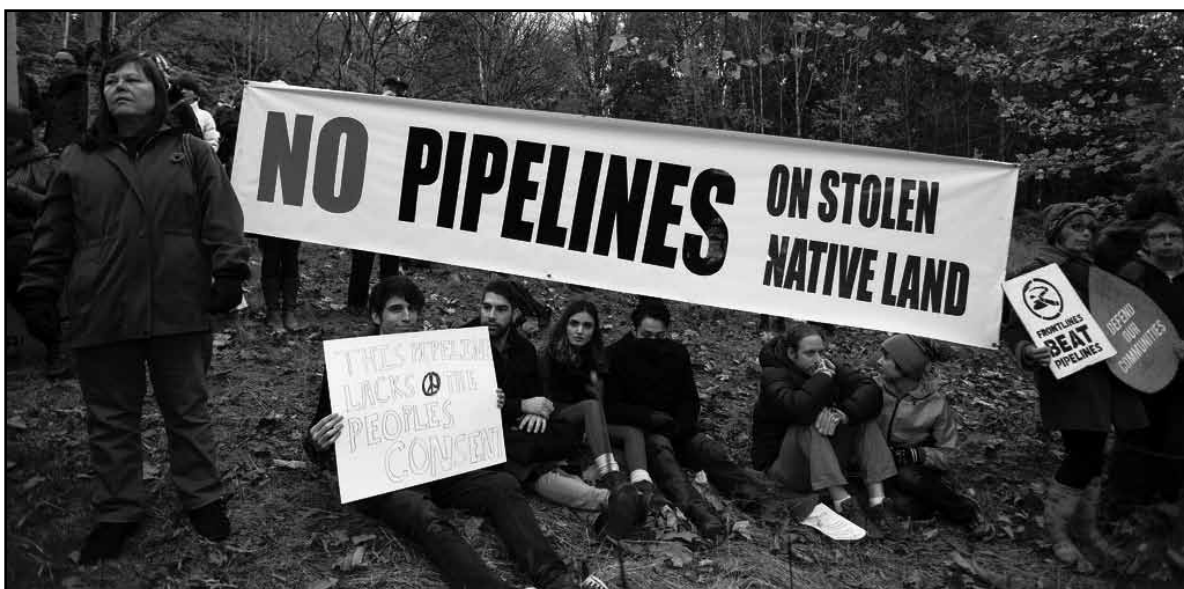
Nearly 100 people were taken into custody along with May and Kennedy for violating a court order which prohibits activists from getting within five metres of Kinder Morgan's two terminal sites on Burnaby Mountain, where work related to the pipeline expansion is ongoing.

On the same day, the protests were brought a little closer to home, when over 100 demonstrators both for and against the pipeline expansion gathered outside of MP Kent Hehr's office in downtown Calgary.

At around the same time, a small number of five protesters — members of the advocacy group Climate Justice Edmonton — staged a sit-in at Kinder Morgan's office inside the Stock Exchange Tower, also in Calgary.

"We want to amplify the voices of many First Nations and communities along the route who are standing up to defend their land and water," said Hannah Gelderman, spokeswoman for the group to CBC Calgary.

Kinder Morgan has said in the past that it "support[s] the right to peacefully and lawfully express opinions and views about our project, and we understand that not everyone supports the expansion. But, we're confident we can build and operate this project in a way that respects the values and priorities of Canadians and in respect of the environment."



Protesters gather at rally in front of a sign stating No Pipelines on Stolen Native Land on Burnaby Mountain on Nov. 17, 2014. They are against the Kinder Morgan oil pipeline expansion. Photo courtesy of Mark Klotz

New age of Indigenous cinema

The National Film Board of Canada announces new access to Indigenous content

Anna Junker
News Editor

As of March 22, new Indigenous film content is available for free use across Canada.

The National Film Board of Canada has launched Indigenous Cinema (#NFBIndigenous), which will offer free streaming of more than 200 new and classic titles from its collection of films by Indigenous directors — including 20 new and recently added films.

Indigenous Cinema has been developed as part of the NFB’s three year Indigenous Action Plan to transform the relationship with Indigenous creators and audiences.

The commitments in the three year plan respond to the work and recommendations of the Truth and Reconciliation Commission of Canada (TRC) along with Indigenous creators’ concerns on systemic inequities in the current Canadian production landscape.

The NFB has produced content in Canada about Indigenous lives and experiences since the early 1940s, however, for the first three decades of the film board’s existence, Indigenous people were restricted to just being subjects of films directed by non-Indigenous people.

It wasn’t until Challenge for Change in the late 1960s created a new participatory approach where

Indigenous people began putting their own stories on film.

Since 1968, the NFB has been producing works by First Nations, Métis and Inuit directors — a total of more than 280 titles by Indigenous filmmakers.

The Indigenous Action Plan was developed with an Indigenous advisory group and contains 33 commitments grouped under four main areas: Institutional Transformation, Industry Leadership, Production and Distribution, Collection Management and Education.

Highlights of the plan include a commitment to achieving representational workplace equity in the NFB by 2025, cultural-competency training for staff, as well as an immediate commitment to ensuring 15 per cent of production is spent on Indigenous-directed projects.

“The NFB acknowledges its enormous debt to the first generation of Indigenous filmmakers at the NFB, first and foremost Alanis Obomsawin,” said Claude Joli-Coeur, government film commissioner and chairperson of the NFB of the Indigenous Action Plan.

“Alanis joined the NFB in 1967 and fought against an often hostile environment to create



The design of the website is based on original artwork by Eruoma Awashish, a graphic artist of Atikamekw and Québécois heritage. Photo courtesy of Eruoma Awashish/ National Film Board

an unparalleled body of work that has fundamentally recast understandings of Indigenous realities and relationships with settler society. The struggles of Alanis and others to claim a space for Indigenous voices within the NFB, on Canadian screens and within the broader Canadian production industry constitute the foundations for the commitments we are making today.”

The new Indigenous Cinema website has Indigenous content spanning both short and feature length films produced from 1968 to 2017. The collection includes work from artists, writers and filmmakers such as Mike Kanentakeron Mitchell, Alanis Obomsawin, Gil Cardinal, Tasha

Hubbard, Elisapie Isaac, Bonnie Ammaaq, Katherena Vermette and Erica MacPherson.

It’s also made so it’s incredibly easy to find Indigenous stories and perspectives which are searchable by subject, director’s name or Indigenous people or nation along with curated and contextualized playlists for different ages and filmmaker biographies.

Many of the films in the collection are also being screened in communities across Canada as part of the #Aabiziingwashi (#WideAwake) Indigenous cinema screening series. The initiative launched in April 2017, with 700 community screenings in every province and territory.

News You Can Use

Water rights at the UN

An Anishinaabe teen and advocate for safe drinking water for Indigenous communities and clean waterways in Canada told the United Nations General Assembly to warrior up, stop polluting the planet and give water the same rights as human beings.

Autumn Peltier, 13, from the Wikwemikong First Nation delivered this message to the UN on World Water Day (March 22).

“Many people don’t think water is alive or has a spirit,” said Peltier. “My people believe this to be true.”

“Our water deserves to be treated as human with human rights. We need to acknowledge our waters with personhood so we can protect our waters.”

Peltier was invited to speak as a “representative of civil society” and joined other international dignitaries to launch the UN’s International Decade for Action on Water for Sustainable Development.

“We will not publish”

The lawyers for Gerald Stanley, who was acquitted in the shooting death of young Indigenous man Colten Boushie, have been shopping around Stanley’s side of the story to different publishing houses.

Toronto-based firm Between the Lines recently rejected the offer and went public with the reason why in a statement titled “No, We Will Not Publish Gerald Stanley’s Story.”

The statement, signed by the Editorial Committee of Between the Lines said Stanley’s story was already told and if they were to publish, it would only contribute to injustices faced by the Boushie family and Indigenous people.

“We have a great deal of power as publishers to choose who is and who is not heard,” read the statement.

“If there is an untold side to this story that ought to be published it is that of the one person who can no longer tell his story — Colten Boushie.”

Walking with our sisters

Between April 29 and May 13, MRU will be hosting an exhibit put together by Walking With Our Sisters.

The installation which will be viewed at the library showcases unfinished moccasins which represent the unfinished lives of the women and girls who have been murdered or who are still missing. As well, the children’s vamps honour the girls and boys who did not return home to their families from residential schools.

The installation also aims to bring to light the grieving process of the families and friends of murdered and missing women and girls and how it is still ongoing. It also raises awareness about the violence against Indigenous women and girls.

Today, 1,808 pairs of moccasins, as well as 117 children’s vamps have been submitted by Indigenous and non-Indigenous people across the world for the art installation.

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Reconciliation through fashion and authenticity

Indigenous designers rise up in Canada to decolonize the runway



Asp's designs featured on the runway at Otaahpiaki 2017.
Photo courtesy of Deloria Many Grey Horses

Andrea Wong

Contributor

Otaahpiaaki is an annual event held at Mount Royal University that showcases top Indigenous fashion designers and artists from around the country. The show acts as an expression of reconciliation and engages dialogue in appreciating Indigenous culture. A few of the fashion designers spoke about what their art means to them and where they see Indigenous fashion progressing in the future.

Brenda Lee Asp

"Slip on a drop of confidence and walk with pride" is a statement Brenda Lee Asp aims to embody through her clothing designs. Incorporating a contemporary blend of beading and formline-inspired artwork with natural materials such as bamboo, silk, velvet and leather, Asp creates pieces that feel just as good as they look.

"Our people have been colonized in so many different ways... so I view this as a way to help people feel proud again," Asp says. "That's what I'm trying to bring, something they can feel proud to wear."

In the Yukon and northern B.C. where she grew up, Asp says her people had historical and ancestral ties in making their own clothing. Her grandmother owned a sewing center, which is where Asp spent

most of her spare time. Early on, she was drawn to sewing and enjoyed "seeing the evolution of having a thought and seeing the product in the end."

In the process, Asp also learned the value of patience and quality.

"I remember my grandmother saying it has to look as good on the inside as it does on the outside. You need to take your time to do it right. Take the time and the care to do it properly."

However, Asp never imagined where her artistry could lead her.

During her search for something different, Asp attended the Blanche Macdonald Fashion Design program, where she learned new skills and also gained more confidence in her abilities.

After graduating, Asp received a phone call to develop a line for a fashion show in Ottawa. Up until that point, Asp had never printed her own artwork on her garments, but within two short months and an elaborate design process, she created her first collection.

"I think of how intimidated I was with learning and now that I've stayed in it, it's become so second nature," Asp says. "I'm aware of the growth that has come just through staying involved in my creation and not giving up."

Since then, Asp has gone on to show her designs at large-scale events including the Couture Fashion Week in New York and Western Canada Fashion Week.

Now Asp is looking at how to

turn her passion into a sustainable business and follow her vision of building up confidence in people.

"For me, being a fashion designer, showcasing success or striving for success... when we bring this out to the world and stand proud with what we do, that in itself is decolonization."

Jamie Medicine Crane: Brave Woman Designs

Based on the meaning of her traditional Blackfoot name, Ahksistowaki, Jamie Medicine Crane's clothing line Brave Woman Designs began as an endeavor to inspire her community.

As a former model and the first Indigenous woman to compete in Miss Universe Canada, Medicine Crane was familiar with the fashion world. But, what she wasn't seeing was Indigenous designers represented in the mainstream fashion industry. This gave her the idea to start her own fashion shows.

Soon, Medicine Crane was gathering local models, photographers and artists from Kainai and Piikani First Nations in southern Alberta to participate in shows that would also promote their work.

When a few designers dropped out two weeks before one of her shows, though, Medicine Crane decided she would create her own clothing.

"That was kind of a debut to showcase some of the designs that we made," she says. "But it was more so for the community, because I really feel that with all my art, it was always trying to inspire my community to try harder, for everybody to bring out their true gifts of themselves."

Following the success of the show and requests for her designs, Medicine Crane has continued to create clothing that features traditional art from her Blackfoot heritage and can be worn everyday by all sizes and ages.

Through her pieces, Medicine Crane has held on to the advice she has received from her family and elders.

"Remember who you are, remember where you come from." That's always been something big in my life in everything that I do," she says. "So when I do those designs, I really try to bring that



Pieces from Medicine Crane's "Warrior Collection." The dresses and the black jacket are all dedicated to the missing and murdered Indigenous women. Photo courtesy of Jamie Medicine Crane

out, where I'm from, and I'm proud of it."

Brave Woman Designs has also been a platform for promoting social justice, particularly for the strength of Indigenous women. At Calgary's Red Dress Gala fundraiser, for example, Medicine Crane donated one of her pieces in honour of murdered and missing Indigenous women.

Medicine Crane says now is an exciting time in the fashion industry as more Indigenous designers are moving into the

runway and are also challenging cultural appropriation.

"Our people are really strong and resilient," she says. "I think that with just being present, it's starting to decolonize the runway because we're able to represent ourselves. We're able to share our talents and our different pieces with the world now."

Angel Aubichon: Indi City

For Angel Aubichon, her bead work is not just a craft. It comes from a story: The blood memory of her ancestors.

Growing up as Cree Métis in northern Saskatchewan, Aubichon had very little exposure to culture because her reserve had been so colonized. When she attended MRU though, she discovered an active Indigenous community and quickly became involved.

"I found the culture and pride and Indigenous identity was so strong. It was intoxicating," Aubichon says.

As she began to connect with her culture and history, Aubichon also remembered the artistic memory she carried in hand. This skill, she says, was inherited from her kokum (great grandmother) who, at the age of 96 and without the use of her eyes, was still able to feel her way around bead work.

As Aubichon experimented with different bead shapes and using Indigenous materials like dentalium shells and leather, her earrings gained popularity online. It was only after Otaahpiaaki, though, that she officially decided

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Aubichon uses feathers, semi-precious stones, abalone shell, dentalium shell, leather, bone and mother of pearl to create her earrings. Photo courtesy of Angel Aubichon

Continued from Pg. 4

to launch her brand Indi City, which is a play on “indianicity” to reclaim the words Indian and authenticity.

“[That] was the point in which I felt like I had been waiting to meet this person my whole life, and after the runway show, I finally got to meet that person, and it was myself in the role of a fashion designer.”

Aubichon says her brand stands to translate Indigenous design for a modern audience and to create dialogue, especially in response to the stigma attached to cultural appropriation.

“We’re not just creating Indigenous designs for Indigenous people, we want to share it,” she says. “But I think we need to be conscious of how we consume Indigenous design... knowing that little bit about the designer that you’re wearing.”

Now in her thirties, Aubichon says her biggest teacher has been the mistakes she’s made. She looks to the Seven Grandfather Teachings, which she tries to encompass in her everyday life.

“I think that the minute you stop learning you stop growing,” she

says. “I use beading as a metaphor for life for me because it really is one bead at a time... a meditation. Everyday is a passage of those things for me.”

Tishna Marlowe: Dene Couture and Six Red Beads

Tishna Marlowe is proud of who she is and where she comes from. An internationally recognized couture fashion designer, Marlowe sees her gowns as mediums for reconciliation.

“I have value and worth and contribution to society,” she says. “That’s why I do what I do, to show the world that there are amazing and beautiful Indigenous women out there.”

Growing up in the Northwest Territories, Marlowe says she had a community upbringing. She was raised by her grandparents, and her grandmother taught her everything she knew about beading and making clothing.

So when Marlowe noticed the lack of bead work on wedding and graduation dresses, she focused on creating gowns for Indigenous women in the modern world while drawing from the traditional styles

and materials.

Each unique gown is a showcase of the techniques passed on to her, from incorporating natural berry dyes to the animal parts provided by her family.

One piece in particular that solidified Marlowe’s position as a designer was her third dress, which she says came to her in a dream as a gift from her ancestors. The finished product was a canvas dress with 800 hand-carved caribou antlers and 1,500 fish scales on it.

“The love that I have for my grandparents is so strong, I think that’s why what I do is so passionate,” Marlowe says. “I really associate my artwork to my grandma... for me, I want the world to know that she’s the one that taught me.”

Currently, Marlowe’s goal is to create Indigenous garments that are “100 per cent culturally authentic and true to the past,” which is why she continues to seek out long-lost art techniques such as how to weave porcupine quills on a loom or how to collect beads from the natural earth.

Marlowe is also concentrating her pieces on bridging the gap between the young and the old.



“Phreshi” (left) was the third gown Marlowe designed. It is made from 800 hand-carved caribou antlers, 1,500 fish scales, canvas and cotton. Photo courtesy of Tishna Marlowe

In creating designs that can be appreciated by both, she is hoping to bring the two worlds together.

“All of what I do is about family... it’s about promoting culture and reconciliation through fashion,” she says. “I want to know that I’ve learned as much as I could, and compiled and passed on and taught as many people as I possibly could.”

Looking at the evolving fashion world, Marlowe foresees Canada’s Indigenous designers being taken seriously as their presence in

the industry only continues to grow. Beauty standards are also changing to be more inclusive and appreciative of not only Indigenous people, but everyone else as well.

“I think the fashion industry has opened its eyes up and is letting different demographics and [ethnicities] in, and look at the beautiful fashion that’s coming,” Marlowe says. “It’s about garments that create education and dialogue, and that’s exactly what fashion is about.”

Indigenous book recommendations

Great books and underrepresented authors to add to your list

#

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There is not a lack of Indigenous authors, but rather they are underrepresented in popular culture. @justicedanielh, a professor at the University of British Columbia, tweets an Indigenous writer a day to debunk this myth. Full graphic available online. Graphic courtesy of Robin Mitchell Cranfield

Sabrina Harmata
Staff Writer

Indigenous books often don’t get the recognition they deserve. It doesn’t help that Indigenous literature is already under-represented in major bookstores. Dr. Renae Watchman, a Navajo professor on the Mount Royal University campus, who specializes in global Indigenous literature, gave recommendations for books to read as well as some authors that should already be in

the Canadian literature canon. She even suggested checking out #HonouringIndigenousWriters on Twitter.

In 2016, @justicedanielh, a professor at the University of British Columbia, tweeted an Indigenous writer a day using this hashtag to debunk the myth that there is a lack of Indigenous writers, instead calling out a lack of recognition. The diversity of authors on this list alone shows that even the Indigenous literature that is more recognized

is severely limited, failing to capture a well-rounded picture of Indigeneity. Here are some Indigenous books and authors to check out before diving into the extensive list on Twitter:

Birdie by Tracey Lindberg

Tracey Lindberg is a Cree woman from the Kelly Lake Cree Nation in British Columbia who currently teaches Indigenous law at the University of Ottawa. Birdie, itself, was selected for

Canada Reads in 2016. The novel centers around Bernice Meetos, a Cree woman, who is struggling to find herself after facing a tragic past. Ultimately, through a quest-like journey, Bernice is able to heal herself from past oppression and find her true identity as she returns to her Cree traditions. Birdie is an important story of self-discovery that sheds light on the significance of decolonization in finding one’s identity. Mixing humour and tragedy, Lindberg’s novel isn’t just educational, it’s relatable, too.

Voices of Fire by ku’ualoha ho’omanawanui

ku’ualoha ho’omanawanui is a Kanaka Maoli associate professor of Hawaiian literature at the University of Hawai’i. Voices of Fire: Reweaving the Literary Lei of Pele and Hi’iaka gives a historical account of the impact colonization had on Hawaiian culture. Looking specifically at traditional Kanaka Maoli stories (mo’olelo), songs (mele), chants (oli), and dances (hula), ho’omanawanui attempts to restore their oppressed, almost-lost culture. By examining the traditional Pele and Hi’iaka stories, ho’omanawanui actively participates in decolonizing her community. Dr. Watchman

acknowledges that “[t]here’s more to Indigenous literature than just sitting around with a coffee and reading.” This book, being so politically charged, is a perfect example of how Indigenous literature requires more reflection than any other genre.

Winter in the Blood by James Welch

James Welch was a Blackfoot and A’aninin writer credited with starting the Native American Renaissance. Winter in the Blood takes place in Montana in the 1960s as an unnamed Blackfoot narrator searches for his identity while battling oppression. This search leads to an important discovery about his ancestry, one that turns out to be necessary in his quest for identity. Welch’s novel demonstrates the importance of knowing your past in order to find yourself. The book was also adapted into a movie in 2013, so once you’re done reading it, you can always check out the film.

The Women Are Singing by Luci Tapahonso

Luci Tapahonso is a Navajo

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poet who was the first poet laureate of the Navajo Nation. Her book, *The Women Are Singing*, is a collection of poems and stories that describe her home in Shiprock, New Mexico and her experiences with the people there. Tapahonso highlights many significant aspects of Navajo life. She brings special attention to how connected and intertwined people's lives are. What makes her book unique from the others on this list is that she not only writes in English, she uses Navajo as well.

Katherena Vermette

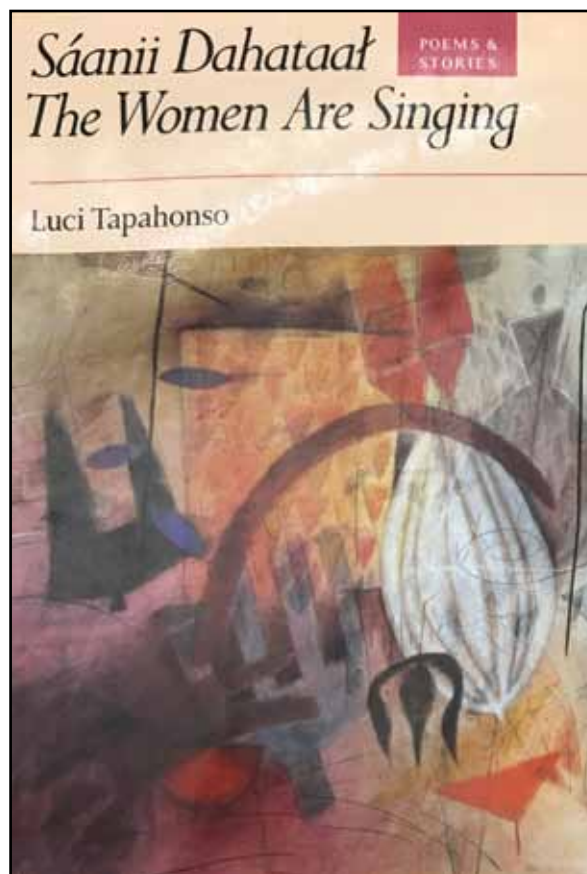
Katherena Vermette is a Métis poet, short-story and novel writer as well as a filmmaker. Her works include *The Break*, a poetry collection titled *North End Love Songs* and a sci-fi graphic novel titled *Pemmican Wars*. Her collection *North End Love Songs* won the Governor General's Award for English-language poetry in 2013. She was even on MRU's campus at the beginning

of the fall semester showcasing the short documentary she made with Erika MacPherson. On top of her award-winning writing, Vermette is also an activist who works with marginalized youth, encouraging them to use writing as a coping mechanism.

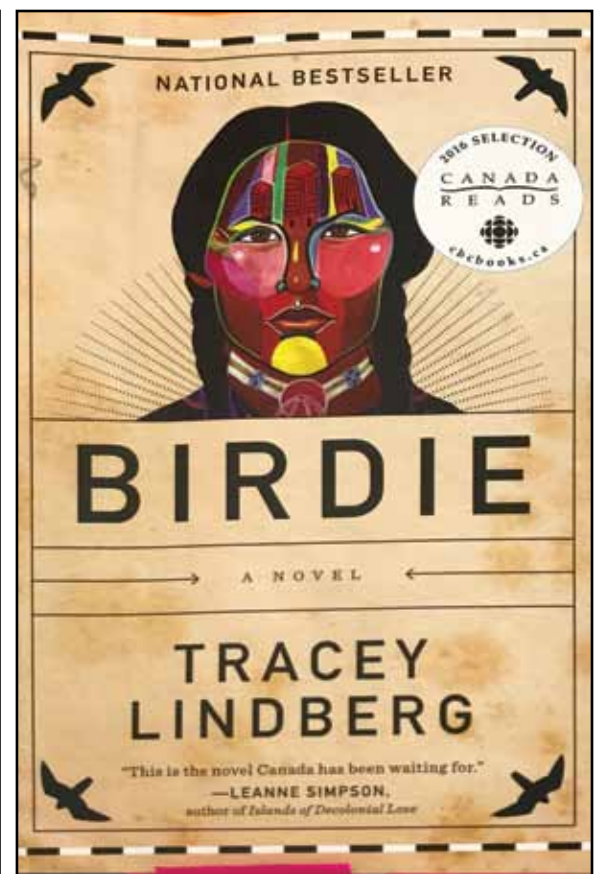
Louise Erdrich

Louise Erdrich is an Anishinaabe writer and poet, who also writes children's books. Her works have collected many awards including the Anisfield-Wolf Book Award, the National Book Award for Fiction and the Library of Congress Prize for American Fiction. Her most notable books are *The Plague of Doves*, *Love Medicine* and *The Round House*, but she has many more to choose from. Based on the number of awards she has accumulated, she's definitely worth a try.

To get a more comprehensive view of Indigenous literature consult #HonouringIndigenousWriters on Twitter.



***The Women are Singing*, a collection of poems by Luci Tapahonso, a Navajo poet, describe her home in Shiprock, New Mexico. She was the first poet laureate of the Navajo Nation. Photo by Sabrina Harmata**



***Birdie*, by Tracey Lindberg, centers around Bernice Meetos, a Cree woman, who is struggling to find herself after facing a tragic past. Birdie was selected for Canada Reads in 2016. Photo by Sabrina Harmata**

“Native-inspired” decorative art gallery flourishes

Artist and owner of Moonstone Creation speaks about success



Kim Brothers helps her aunt run Moonstone Creation, teaching moose hair tufting classes on the weekends. Photo by Rosemary J. De Souza

Rosemary J. De Souza

Staff Writer

Yvonne Jobin and her daughter Amy Willier opened Moonstone Creation back in 2009, at a time when Willier just had her son.

“It was meant to be,” said Jobin as the store became the solution to Willier's concern of leaving her baby boy while she worked. Her son “has been raised in the store from the time he was 7 months old,” according to the gallery's website.

“I actually had a home-based business in Calgary for 15 years prior to opening up a storefront,” said Jobin. It was the first step to building a clientele for the future art gallery owner.

“It's been my passion to help to preserve and teach the native culture through all that I do — the classes I teach, the workshops and the things that I create,” she said. “Im very much conscientious about the environment and everything that we use that comes from the ‘four leggeds’ as we call them

and so I honour our work to our traditional ways and we don't take anything for granted.”

“There's a saying that we are no more important than the grass that we walk on. So we do things in a respectful and humble way.”

“It was tough the first while,” Jobin admitted, “because we did it without any kind of funding,” as she recalled having to take some money out of her mortgage, although not much, to start off the store.

Jobin also began asking friends if they had furniture they did not want as she prepared the store before it opened to the public.

From the beginning

Jobin's interest in art began years ago when she was a student at the Alberta Vocational Centre in Grouard, Alta.

“Unfortunately, through colonization there was little value placed on the skills of my ancestors and things were literally stolen from [them] and now they're collectors items,” said Jobin. “And so there's always been this little bit of yearning within me to make it right.”

Art became so natural to Jobin, although she had never done similar work before, that

by the end of the 10-month program she was offered a teaching position at the centre.

Fast-forward years later: Her very own store showcases various and unique forms of art like moose hair tufting,

fish scale art, porcupine quill work, beadwork and moccasin making — all of which are done in-store by Jobin and her family.

Continued on Pg. 8



The wearable Raven mask came from the west coast. It is found in the paintings section of the gallery. Photo by Rosemary J. De Souza

Continued from Pg. 7

“Native-inspired”

“I have trained Kim [Brothers], my niece, who works with us in the tufting [while] Amy does the fish-scale art,” Jobin explained. “I do the porcupine quill work and we all bead.”

Beadingsomethingcustomers may know Moonstone Creation for. Another may be because the store might bring nostalgia to many of them.

People come in and say “Oh it smells like home” or “Oh my dad used to work up north and he used to bring us moccasins,” says Jobin, reassured of the work she has done.

“I really think that general society thought we were a dying breed and that we were no longer going to be around,” she said. “People think that they can paint the picture of an old Indian with wrinkled face and that’s native art but it isn’t.”

Jobin also spoke of having to deal with companies that source their products overseas but regardless of that Moonstone Creation is “about being local and accepted,” representing over 50 other Aboriginal artists in their store.

“We try so hard to be 100 per cent Canadian-made,” she said. “I mean we could fill up our

store with all those things that some other people carry but that’s not who we are.”

“We are people of the land,” Jobin explained. “We are the original people of this land and why shouldn’t we be doing what we are good at?”

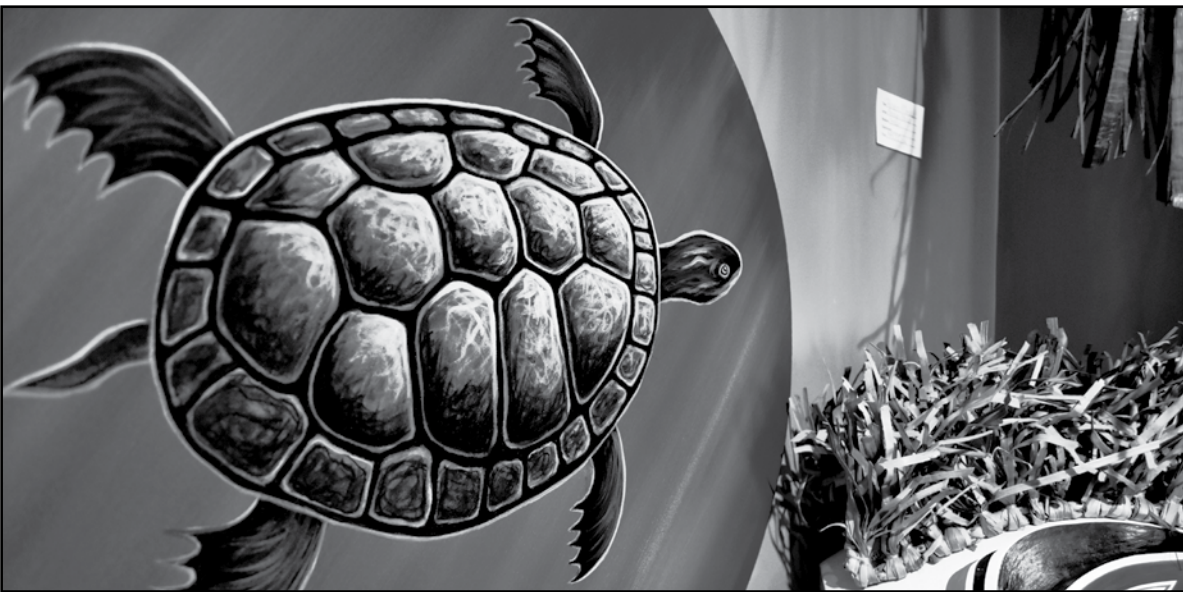
To top that off, the store also offers classes in the decorative arts as Brothers, Willier and Jobin teach art enthusiasts how to do traditional beadwork, moose and caribou hair tufting, fish scale art and moccasin making.

Share the culture

But that’s not all. The cherry on top comes with Jobin’s 20-year experience as a marriage commissioner.

“Once in a while, just for convenience sakes, we do have wedding ceremonies here in the back room,” the art enthusiast shared. “We are just happy to share the culture.”

“One of the interesting things that I hear from people are sometimes that they’ve lived in Canada or Calgary all their lives and they never had that opportunity to talk to native people to get to learn from them, and so you know we are really doing a great job at building bridges and it’s time.”



(Top) Several round artworks are found inside the gallery. All of which are done by artists, Ron and Dave Disbrouh. (Bottom) Hanging in front of the gallery’s window are the feathers used to fan the smoke in smudging ceremonies and the dreamcatchers whose shapes are imperfect in form because of the natural materials used to create them. Photo by Rosemary J. De Souza

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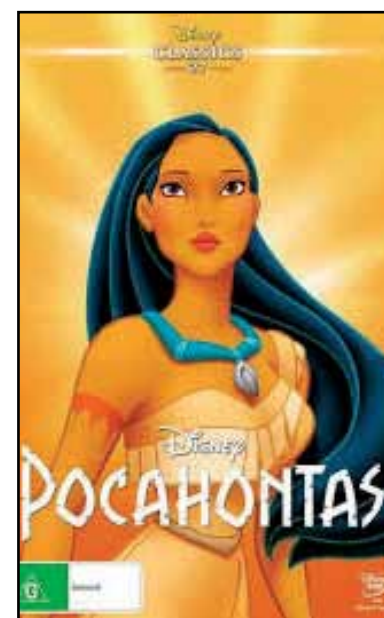
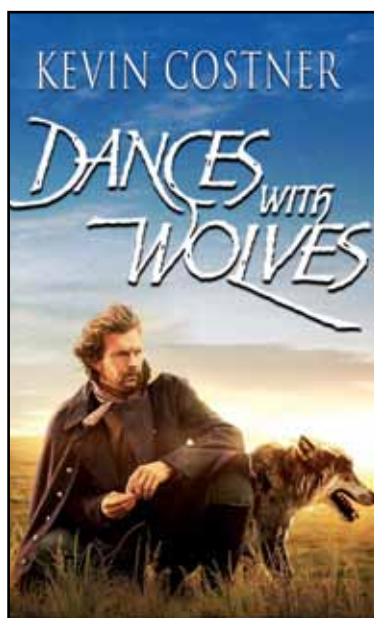
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Indigenous Representation in Hollywood

Why Hollywood needs to make a serious change



Avatar, The Lone Ranger, Dances with Wolves, Wind River and Pocahontas are all Hollywood films that either directly or indirectly deal with Indigenous peoples with varying levels of success. All photos courtesy of Wikimedia

Colin Macgillivray
Arts Editor

I would like to preface this article by explaining how I am far from an expert on Indigenous ways and certainly not qualified to be lecturing anyone on the misrepresentation of Indigenous people and their struggles in popular media. I am also not well versed in the ever expanding Indigenous filmmaking community, which over the past few decades has produced directors, writers and actors who have been able to invoke beautiful and original stories on screen.

However, it is glaringly obvious that the misrepresentation, whitewashing and stereotypical portrayal of the Indigenous community in Hollywood has been disheartening, frightening and for lack of any better words, downright racially insensitive. Although major steps have been made since the shameful days of classical hollywood portrayals,

it is without a doubt that more needs to be done to ensure that the brilliance of Indigenous filmmakers is not pushed under the rug and that their work will finally be able to reach a larger audience.

But, looking back through the history of Hollywood, the biggest failure of the nationally renowned film conglomerate is essentially stereotyping. Not only of Indigenous people, but generally all different types of people were miscast and thrown into racially insensitive roles. Indigenous people were generally cast as the savage antagonist, essentially vilifying an entire culture to generations of consumers. Since this ideology was held and is still being held by so many people in the western world, Hollywood was rightfully forced into making a change. Revisionist films emerged in the 1980s with mixed success, as audiences were not used to the more sympathetic portrayals of the formerly 'savage villains'.

Although these revisionist films were generally more socially conscious, sensitive and accurate, they were still marred with countless problems. Now, instead of racist misrepresentation, Indigenous people were thrown into passive roles that made them victims of circumstance, in which a white man would have to come save them at the end of the day. This is still incredibly problematic. Thus, although progress has been made, there are simple steps to rectify these problems that will be touched on later.

Nonetheless, the five films in the banner above are all stories that deal with Indigenous people, Indigenous issues and Indigenous representations. Yet, they all deal with these themes with varying degrees of success. Starting with one of the more controversial films above, *The Lone Ranger's* choice to cast Johnny Depp as Tonto, a Comanche Native American, deservedly faced much backlash. Although Depp has cited Native American roots, as well as an

advisor from the Comanche Nation being used during the casting process, this was a drastic oversight by Gore Verbinski, the film's director. Filmmaking is a business and when you look at the casting choice from a strictly business perspective, casting Depp, a notable character-actor, as one of the film's leads might seem like a good idea. However, it was not. Hollywood needs to understand that justified backlash will stem from these choices. But how would you avoid such a public relations nightmare, you ask? Casting an actor from the Comanche Nation would have been a great start.

Dances with Wolves, a 1990 American western directed by Kevin Costner, however, was not only an exciting, fresh tale, but was generally successful with its depiction of members of the Sioux people. Costner was even adopted by the Sioux nation as an honorary member for his tasteful approach to cultural issues. Unfortunately,

it was not perfect. A plethora of historical inaccuracies are littered throughout the film, which is generally expected of any fictional piece that is entrenched in reality, but the main problem is that it embodies the idea of a 'white saviour' film. Although there is certainly no insensitive intent in *Dancing with Wolves*, it is hard to argue that, at the end of the day, a movie so rooted in Sioux culture is ultimately about a white guy who saves the day.

Bundling *Pocahontas* and *Avatar* together might seem absolutely ridiculous at first glance, but they are essentially the same film. Although *Avatar* deal with giant blue aliens, it is one of the more glaringly obvious portrayals of a 'white saviour' in modern filmmaking. There are definitely some pretty on-the-nose allegories that director James Cameron was playing with in his sci-fi epic and to be

Continued on Pg. 10

OUT'N ABOUT

Arts Guild Annual Spring Show & Sale:

Support local Indigenous artists, as well as countless other talents at Calgary Creative Arts Guild Annual Spring Show & Sale on April 14, featuring over 25 local artists and their work.

nêhiyawak with FOONYAP:

Electronic indie-folk band nêhiyawak from Treaty 6 territory in Edmonton will be apart of the National Music Centre's Alberta Spotlight series on April 19 with electronic artist FOONYAP on Apr 19.

From Reticence to Resistance:

On April 25, the Red & White Club will be hosting a free event concerning the teaching and learning of critical environmental issues of Indigenous people at the Werklund School of Education.

Sacred Science:

A screening of *Sacred Science*, a film dedicated to the lives and practices of Peru's Indigenous medicine men, will be on display at the Unity of Calgary Spiritual Community on March 31.



Although *The Revenant*, a semi-biographical historical drama which was filmed in Calgary's backyard, boasts a diverse cast, it's handling of Indigenous characters often does more harm than good. Photo courtesy of christcore.net

Continued from Pg. 9

completely honest, they don't age well. Seeing *Avatar* as a young boy, I was initially delighted by the science fiction spectacle that unfolded before me. Yes, the story was predictable, but as an 11 year old I honestly never thought of it as some sort of metaphor for the Western colonization of Indigenous land. Now, *Avatar* is definitely about that and it could have been incredibly powerful if handled well. Truth be told, however, it essentially just becomes a white saviour film at the end of the day.

On the other hand, *Pocahontas* is quite frankly a revolutionary movie when it comes to dealing with the barbaric Western colonization. In 1995, it would be absolutely unheard of for an animated, family-friendly film to portray white men as the villains, but that is exactly what *Pocahontas* does. However, the film is still plagued with damaging stereotypes of indigenous people, chalk full of historical inaccuracies and marred with the fact that the supposed strong

female character is actually only ever preoccupied with her male relationships. One step forward, two steps backwards, I suppose.

But, there are some talented Hollywood directors who are venturing into the story of Indigenous people and portraying them with grace. Taylor Sheridan's *Wind River* is one of those films. The film opens by stating it is inspired by true events and proceeds to deliver an emotional thriller dedicated to the memory of missing and murdered Indigenous women. Coming from Sheridan, who is arguably one of the most talented screenwriters of his generation, it was no surprise that the film was oozing nuance and sensitivity. The casting of Indigenous characters was spot on, as actual Indigenous people were portraying them. The story didn't feel on the nose or forced, either. Sheridan did not sacrifice story and style just to deliver a poignant political message. The film should be the guidebook for any other filmmakers who aspire to deliver a historically and culturally accurate depiction of Indigenous issues. There will be

those who argue that it is a white saviour film, but that is far from the truth. Without spoiling the phenomenal feature, it is safe to say that Sheridan never descends into a cookie-cutter, the 'hero saves the day' format, because the reality that the film is inspired by isn't that simple. Withal, it is a powerful film with a powerful message.

But, one white guy being culturally sensitive isn't enough. It's also not enough to shoehorn Indigenous characters into films for the sake of them being in a film. 2015's *The Revenant* was culturally diverse, but the portrayal of Hugh Glass' fictional son was frankly appalling. By inventing an Indigenous character who's sole purpose is to garner sympathy for a white character, being diverse really doesn't matter in the end.

All in all, as I mentioned before, I am no expert on Indigenous issues. There are countless ingenious Indigenous filmmakers out there and if you truly want to make a difference, go buy a ticket for their movies.

Native North America, Vol 1.

Various Artists.

Light in the Attic Records

Score: A



Featuring an eclectic mix of various Indigenous folk, rock and country artists, *Native North America, Vol 1.* is a trip back in time to some of the most important aboriginal artists from 1966 - 1985. From Willie Dunn's booming voice on "I Pity the Country" to The Chieftones raucous melody on "I Shouldn't Have Did What I Done", *Native North America,*

Vol 1 is not only a first-rate fusion of song and antiquity, but the album represents a contemporary collection of dazzling folk-rock tunes while providing an all important history lesson on some of the most underrated and ignored Indigenous artists of the past.

-Colin Macgillivray



We Are the Halluci Nation

A Tribe Called Red
Pirate Blend
Records Inc.

Score: A

Whether it's a matter of content or subgenres, A Tribe Called Red's *We Are the Halluci Nation* creates consistent bombardments of visceral hybrids throughout its 50-minute runtime.

On standout track "R.E.D" the group weaves traditional chanting and drums with Yasiin Bey's (Mos Def) trademark delivery to staggering effect. "Sila" similarly finds collaborative potency, as breaking drums sit behind Tanya Tagaq's throat singing vocals. On

"The Virus" the group perfectly executes their craft, combining the striking spoken word verse of Saul Williams with traditional performance of the Chippewa Travellers.

Taken together, *We Are the Halluci Nation* represents a group of artists at their peak, delivering high energy hybrids unlike anything currently being produced.

-Nathan Kunz



Both Canadian First Nations actor Graham Greene and American Comanche actor Gil Birmingham are featured in *Wind River*, as well as being pioneers for racial equality for Indigenous people in Hollywood. Photos courtesy of IMDB

Retribution

Tanya Tagaq
Six Shooter
Records

Score: A-



The acclaim stemming from Inuk throat-singer Tanya Tagaq's latest album *Retribution* is nothing if not well-deserved.

Blending guttural vocals that flit to burgeoning falsettos over 10 tracks (including a cover of the Nirvana staple "Rape Me"), Tagaq portrays visceral (and highly politicized) emotion in a contemporary album that is unlike anything you've ever heard.

The key to Tagaq's success stems from how she manages to blend in traditional throat-work with quasi-hip-hop inflections, creating an album that is both deeply historical but utterly relevant.

In short, *Retribution* plays like a hyper-politicized version of your favourite Björk album, and listeners are all the better for it.

-Alec Warkentin

Questions over use of Indigenous imagery and nicknames

Football, hockey and baseball teams are being asked to address what many call appropriative and racist team names

Cameron Mitchell

Contributor

In the past few years, many North American sports teams have been questioned about the use of Indigenous imagery and offensive nicknames. Spanning various sports and sporting organizations across North America, these teams include the Washington Redskins, the Chicago Blackhawks and the Edmonton Eskimos.

The NFL's Washington Redskins have seen particular media scrutiny over years of failed attempts to force the team and the league to take action on what activists say is racist iconography.

The Chicago Blackhawks, who have won more Stanley Cups over the past decade than any other NHL team, have also been questioned about their team name and logo.

Many American college level teams have changed their names in the past to remove appropriative Native American mascots and nicknames. Earlier this year MLB's Cleveland Indians announced they would be retiring their mascot, Chief Wahoo and renaming the team. This comes after the commissioner of baseball, Rob Manfred, reportedly began to pressure the team to change its name and imagery after years of protest by activists. The name change has been met with resistance from some fans, but has been met with support by progressives.

It is uncertain when other top-level teams will see similar changes. In January, NFL Commissioner Roger Goodell said that he would not pressure the Washington Redskins to change their name. Speaking on ESPN, Goodell said that "This issue has been around for several decades if not longer... [Redskins owner] Dan Snyder has really worked with the Native American community to better understand their perspective."

Goodell, who has previously defended the Redskins' name, cited a 2016 poll by the *Washington Post* that found nine out of 10 Native Americans were not offended by the name. The Redskins' case was also bolstered in June of last year in a key legal battle in which First Amendment freedom of speech rights guaranteed the protection of 'disparaging' trademarks.

Despite this, controversy still rages as activists continue to protest the use of appropriative imagery and nicknames in sports teams. North of the border, the Edmonton Eskimos have been increasingly questioned about their name. Many consider the term Eskimo a slur, or at the very least an outdated term. As critics have highlighted, most of the people to which the term has historically applied do not self-identify that way.

Norma Dunning, an Inuit writer and scholar, said in an interview with CBC the problem with the term Eskimo "has to do with how archaeologists and anthropologists from hundreds of years ago made use of that word and their writings of what we were at that time." She goes

on to say, "the renderings of the anthropologists were generally that we were a people with a low intelligence and very caveman-like. That word and that image that came forward at the time — and still comes into play today — is derogatory and unnecessary. It's time to get rid of it and recognize Inuit people as modern day people."

Renae Watchman, a Mount Royal University professor says the use of the term Eskimo helps contribute to racist attitudes within sporting culture.

"There is disturbing imagery of the heads of Native people at the ends of stakes from other teams," she says. The effects do not remain within the organization alone.

Quoted in the *Globe and Mail*, Prime Minister Trudeau called the issue "a discussion and a reflection that the city of Edmonton certainly needs to undertake." Alberta Premier Rachel Notley has said, "I think that they need to have the conversation. I'm not going to tell them what they should do."

Edmonton Mayor Don Iveson has called for the team to move quickly on making a decision

as the city prepares to host the 2018 Grey Cup. Dunning says the name reflects poorly on the entire city where, according to the 2016 census, about 1,115 Inuit currently live.

In February, it was reported by the CBC and other news outlets that the team had floated the idea of a name change to season ticket holders. Though this is the first time the question has been formally posed to fans, Eskimos Vice President Allan Watt insists this does not mean a name change is coming. Some fans have reacted negatively to the question.

One non-Indigenous fan interviewed by the CBC worries that the name change might erase the team's history. "When people think Eskimos, the first thing they think of is the team... Nobody ever turns around and then thinks, 'Oh you're speaking about Indigenous people up North.' So what you would essentially be doing is erasing 60, 70 years of history surrounding this team."

CFL Commissioner Randy Ambrosie, a former Eskimo player, has echoed similar sentiments, saying that "pride,

respect and honour" are what the team name means to him.

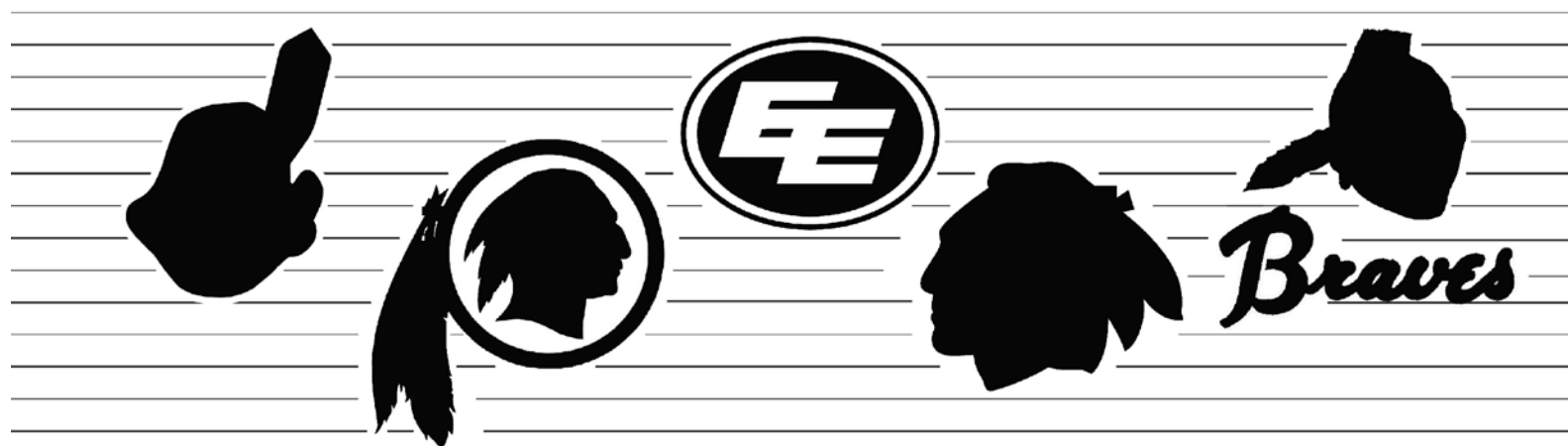
According to Watchman "studies have also shown that Indigenous youth who only see negative caricatures of themselves as sports mascots, their levels of self-efficacy decrease."

A 2015 editorial for the *Ottawa Citizen*, however, says that "The practice of naming teams after [I]ndigenous groups stems from a history of fetishizing [I]ndigenous people as noble savages and of mocking the traditions and symbols of colonized peoples. The Edmonton Eskimos seem to have got their name based on the fact that Edmonton is farther north than Calgary; the idea behind the nickname is caricaturing, even if the logo is not."

As the 2018 Grey Cup draws nearer, the Edmonton Eskimos are likely to face more questions in the press no matter how much fans dismiss the issue.

As Dunning says, "it is a big deal."

Watchman agrees saying, "Indigenous people are not symbols, nor are we mascots."



Organizations across leagues have used indigenous imagery as logos and mascots. Although there has been a shift away, the argument has been used that these logos are historically important to their teams and cannot be changed. Examples of these logos and their time of use, from left to right: Cleveland Indians (1948-2018), Redskins (1972-Present), Edmonton Eskimos (1998-Present), Chicago Blackhawks (1957-Present), Atlanta Braves (1966-1986). Graphic by Andi Endruhn

#S

15 years since Jordin Tootoo became the first Inuk athlete to play in the NHL

8 current active NHL players who are from Indigenous descent

42 career goals for Calgary Flames forward Michael Ferland in his career

6 Indigenous athletes at the Pyeongchang 2018 Olympics out of 225 Team Canada athletes

Indigenous NHL players who dominated the league

Nathan Woolridge

Staff Writer

The NHL has a long history of Indigenous players who have left their mark in the league. Here is a list of some popular Indigenous NHL players and some of the top teams that they have played for.

Rene Bourque: Colorado Avalanche

Rene Bourque was originally signed by the Chicago Blackhawks in 2004 and made his NHL debut in 2005/2006.

He played for the Chicago Blackhawks before being traded to the Calgary Flames in 2008. It was with the Flames where Bourque began crafting a career. Totalling 164 points in 249 games in a Flames uniform. He

was later traded to the Montreal Canadiens, Anaheim Ducks, Columbus Blue Jackets and then finally to the Colorado Avalanche. Bourque is currently playing for Djurgårdens of the Swedish Hockey League. Most recently, he became a bronze-medalist in the 2018 Winter Olympics. Bourque, who is Métis has devoted time, money and effort to encourage Aboriginal youth to play hockey and help affording towards hockey.

Micheal Ferland: Calgary Flames

According to NHL.com, "For about two weeks in April of 2015, Ferland, who is Cree, was the most talked-about person in Calgary. Signs touting him as the city's next mayor started cropping up. Through the Flames' first-round Stanley Cup Playoff series against the Vancouver Canucks, Ferland could've beaten teammate Johnny Gaudreau in a popularity contest." Ferland wasn't selected until 133rd overall pick in the fifth-round of the 2010 NHL Draft. Now, he has earned a spot on the Calgary Flames' top offensive line with Sean Monahan and Gaudreau. Early in his career, Ferland has already played nearly 250 games and has scored over 40 goals.

T.J. Oshie: Washington Capitals

NBC Sports wrote, "In 2002, two years after his parents separated, Oshie, who was 15 at the time, moved with his father to Tim Oshie's hometown of Warroad, Minn ... It was in Warroad that T.J. Oshie learned more about his family's Native American heritage as members of Ojibwe Nation." Living in Washington for most of his life Oshie did not experience his first powwow until he was 15 and living in Warroad. Oshie recalled to NBC how important it was to connect to his Indigenous roots. He was given the name "Keeway Gaaboo" which means "Coming Home."

Oshie is nearing 700 NHL career goals – his career began in 2008/2009 with the St. Louis Blues. He played with the squad until 2015 and then joined the Washington Capitals where he currently still plays. Oshie has scored 185 goals and has tallied 273 assists.

Carey Price: Montreal Canadiens

Carey Price was raised off the Indian Reserve and did not receive status until 2011, his mom told CBC. Price's mom is a former chief of Ulkatcho First Nation in B.C. Price's parents have been known to be supportive of their children. CBC wrote, "In remote Anahim Lake, B.C. the closest competitors and rinks were miles away from where the family lived. Carey's father bought a small plane and learned to fly so his son could play the sport."

Price's mom did an interview with CBC in 2014, while she was watching her son at the Olympics. She talked about the importance of Price's Indigenous heritage in his playing.

"I think the sense of connection to our land and where we come from helps keeps us all grounded in who we are ... Our culture has been to maintain the simple life and appreciate the blessings our creator has given us."

Price debuted with the Montreal Canadiens in 2007/2008 where he played 41 games. Price continues to be the Canadiens' clutch starting goaltender. He has played in over 550 games; winning nearly 300 of them. Price is also one of the most statistically dominant goaltenders to ever wear the red maple leaf. He is also a one-time Olympic gold medalist.

Jordin Tootoo: Chicago Blackhawks

Jordin Tootoo was the first Inuk player in the NHL. Tootoo rose to NHL fame when playing in Nashville beginning in 2003/2004. He then played short stints in Detroit, New Jersey and Chicago. As a right-wing, Tootoo never scored many goals – with only 65 goals in over 700 games. When describing Tootoo's autobiography, The Hockey News wrote that Tootoo is "tough-as-nails, built-like-a-brick fighter who, against all odds, reached hockey's highest summit from the small village of Rankin Inlet in Nunavut." Tootoo has racked up over 1,000 penalty minutes and 160 points in over 10 years grinding in the league.

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