



MACKENZIE ART GALLERY
MUSÉE D'ART MACKENZIE

MACKENZIE ART GALLERY SCHOOL TOURS

TEACHER'S RESOURCE GUIDE

THE PERMANENT COLLECTION: *WALKING WITH SASKATCHEWAN*

16 SEPTEMBER TO 19 APRIL 2020



Introduction	1
<hr/>	
Tour Outcomes & About the Collection	3
<hr/>	
About the Artists	4
<hr/>	
Other Resources	6
<hr/>	
Pre-Tour Activity	7
<hr/>	
Post-Tour Activity	8
<hr/>	
Curriculum Outcomes	10



THE PERMANENT COLLECTION

Walking With Saskatchewan



Installation view of *The Permanent Collection: Walking With Saskatchewan*, MacKenzie Art Gallery, 2019. Photo: Don Hall.



THE PERMANENT COLLECTION

Walking With Saskatchewan

Walking with Saskatchewan is our inaugural exhibition from the Permanent Collection series of year-long exhibitions that will explore the depths of our collection and the roles it plays in our society. “Saskatchewan” comes from the Cree word *kisiskâciwan* (or *kisiskatchewanî sipi*), which describes a river that flows at a walking pace. Referencing both this Cree origin and its anglicization, *Walking with Saskatchewan* examines how Indigenous and non-Indigenous peoples represent and relate to this land as we walk it together. Drawing on the permanent collection and welcoming some distinguished visitors (through promised gifts and temporary loans that help fill gaps in our collection or point towards areas of future development), this exhibition presents images of the land, its peoples, and its dreams.

Places are often defined by topography, a common ecology, and shared histories or cultures; but Saskatchewan has an arbitrary form — a trapezoid, imposed on maps and the land itself by surveyors and colonial politicians. It comprises several distinct natural environments and its original inhabitants lived according to unique and diverse traditions, speaking several languages. In more recent times (especially since the region became a Canadian province in 1912), people from all over the world have come to live here, drastically expanding that diversity. For all its eclecticism, Saskatchewan is still more

than some lines on a map. We live here together in treaties, in shared experiences, and in our dreams. Artists have always played a central role in imagining this place, in the very creation of Saskatchewan. Focusing on work from the 1860’s to 2000, this exhibition looks at how both the land and our art carry our cultural memories, and provides a glimpse into how institutional collections act as caretakers for these vital histories.



Augustus Kenderdine, *The Spirit Of Winter* (detail), 1924 C, oil on canvas, MacKenzie Art Gallery, University of Regina Collection, gift of Mr. Norman MacKenzie.

THE PERMANENT COLLECTION

Walking With Saskatchewan

ABOUT THE COLLECTION

The MacKenzie Art Gallery was founded on the collection of its namesake, Norman MacKenzie (1869-1936) who bequeathed his collection to the University of Saskatchewan Regina Campus (now the University of Regina). The MacKenzie is proud to continue to steward the U of R collection alongside works that have been collected by the MacKenzie since our independence in 1990. The MacKenzie now cares for over 5,000 objects spanning a period of over 5,000 years; is the home to one of the most important collections of Indigenous art; has the most comprehensive collection of Saskatchewan art; includes strong representations of Western Canadian painting, ceramics, and folk art and key works from national and international artists. As such, we have an obligation to write the vital, yet underrepresented art histories that we are uniquely poised to address. We play a singular role in developing not only the art history of the Great Plains, but we also seek to continually revise that history through new voices and knowledge.

TOUR OUTCOMES

Students will learn about Saskatchewan's historical and contemporary art history through the gallery's permanent collection, including a focus on Indigenous artists and culture.

Students will interact with artworks in the process of learning about historical narratives of Saskatchewan from multiple perspectives.



THE PERMANENT COLLECTION

Walking With Saskatchewan

ABOUT THE ARTISTS

There are 50 artists in this exhibition. We have highlighted a selection for you below.

Take a moment to click on the links below to learn more about the artists.

■ **SITTING BULL**

www.thecanadianencyclopedia.ca/en/article/sitting-bull

■ **RONALD BLOORE**

www.gallery.ca/collection/artist/ronald-bloore

■ **BOB BOYER**

www.sknac.ca/index.php?page=ArtistDetail&id=7

■ **RETA COWLEY**

www.artplacement.com/gallery/artists_results_byartist.php?lastname=Cowley&searchby=artist

■ **RUTH CUTHAND**

www.ruthcuthand.ca

■ **SANFORD FISHER**

www.sknac.ca/index.php?page=ArtistDetail&id=502

■ **WAYNE LESLIE GOODWILL**

www.sknac.ca/index.php?page=ArtistDetail&id=309

■ **ANN HARBUZ**

www.sknac.ca/index.php?page=ArtistDetail&id=37

■ **KAIJA SANELMA HARRIS**

<https://ideaexchange.org/art/person/kaija-sanelma-harris>

■ **C. W. JEFFERYS**

www.gallery.ca/collection/artist/cw-jefferys

■ **AUGUSTUS KENDERDINE**

www.sknac.ca/index.php?page=ArtistDetail&id=9s

■ **ILLINGWORTH KERR**

www.sknac.ca/index.php?page=ArtistDetail&id=90

■ **DOROTHY KNOWLES**

www.assiniboia-gallery.com/Dorothy-Knowles-Info.cfm?ArtistsID=660&Object=#Bio

■ **WILLIAM KURELEK**

www.niagarafallsartgallery.ca/about-wk.html

THE PERMANENT COLLECTION

Walking With Saskatchewan

ABOUT THE ARTISTS (CONT)

- **ERNEST LINDNER**
www.artplacement.com/gallery/artists_results_bycat.php?lastname=Lindner&cat=historical
- **MARY LONGMAN**
www.sknac.ca/index.php?page=ArtistDetail&id=195
- **ERNEST LUTHI**
www.sknac.ca/index.php?page=ArtistDetail&id=170
- **WYNONA MULCASTER**
www.sknac.ca/index.php?page=ArtistDetail&id=151
- **JOHN NUGENT**
www.sknac.ca/index.php?page=ArtistDetail&id=21
- **SHIELA ORR**
www.sknac.ca/index.php?page=ArtistDetail&id=407
- **WILLIAM PEREHUDOFF**
www.rukajgalleries.com/william-perehudoff
- **EDWARD POITRAS**
www.sknac.ca/index.php?page=ArtistDetail&id=84
- **PETER RUPCHAN**
www.sknac.ca/index.php?page=ArtistDetail&id=198
- **CLARA SAMUELS**
www.sknac.ca/index.php?page=ArtistDetail&id=366
- **ALLEN SAPP**
www.allensapp.com
- **MILDRED VALLEY THORNTON**
www.sknac.ca/index.php?page=ArtistDetail&id=102
- **JAN WYERS**
www.sknac.ca/index.php?page=ArtistDetail&id=55



THE PERMANENT COLLECTION

Walking With Saskatchewan

OTHER RESOURCES

SASKATCHEWAN HISTORY

- *Big Bear* (Director: Gil Cardinal, 2 Episodes, 4 hours, Biography Drama, 1998, Canada) *Teachers may want to watch this film beforehand as there are a few scenes that may be sensitive for younger viewers*
Synopsis: The story of Big Bear, the real life Cree chief who campaigned for his people and their land against the Canadian government in the 1870s and 1880s.
- *Birth of a Family* (Directed by Tasha Hubbard, 1 hour and 19 minutes, Documentary, Canada, 2019).
Synopsis: When is a family reunion not a reunion? When your family has never met. Three sisters and a brother, adopted as infants into separate families across North America, meet together for the first time in this deeply moving film. *Birth of a Family* follows them through the challenges, trepidations and joys of their first steps towards forming their family.

SITTING BULL & LAKOTA HISTORY

- *Adventures of the Old West: Great Chiefs at the Crossroads* (Directed by Stephan Purvis, 50 minutes, Documentary, United States, 1995)
- *Last Stand at Little Bighorn: Sitting Bull and Crazy Horse* (Directed by Paul Stekler, Documentary, United States, 2004).

- *Bury My Heart at Wounded Knee* (Directed by Yves Simoneau, 2 hours and 13 minutes, United States, Drama, 2007)|
Synopsis: A historic chronicle based on the book by Dee Brown explains how Native Americans were displaced as the United States expanded west.
- *Woman Who Walks Ahead* (Director: Susana White, 1 hour and 41 minutes, United States, 2017)
Synopsis: Catherine Weldon, a portrait painter from 1890s Brooklyn, travels to Dakota to paint a portrait of Sitting Bull and becomes embroiled in the Lakota peoples' struggle over the rights to their land.

WEB LINKS

- History Channel's 10 Things You May Not Know About Sitting Bull
www.history.com/news/10-things-you-may-not-know-about-sitting-bull
- A Talk with Sitting Bull's Great Great Grandson
www.youtube.com/watch?v=c8E1UquRde4
- Aboriginal Multi-Media Society's write-up on Dana Claxton's exhibition Sitting Bull and the Moose Jaw Sioux
<https://ammsa.com/publications/saskatchewan-sage/story-sitting-bull-comes-alive-exhibit>
- Office of the Treaty Commissioner
www.otc.ca/



THE PERMANENT COLLECTION

Walking With Saskatchewan

PRE-TOUR ACTIVITY

Treaty Brainstorm: Prior Knowledge and Identifying Questions

As a class, students will create a brainstorming web on ideas related to treaties to determine what they already know and what they would like to gain further knowledge about.

OBJECTIVE

Students will share their current knowledge on treaties and will gain further knowledge on treaty history/information.

MATERIALS

White board/chalk board/smart board

Optional research materials (computers, books, oral knowledge resources)

INSTRUCTIONS

- 1 As a class, make a brainstorming web with the term "treaties" in the centre. Have students share what they know about what treaties mean, their history, their personal significance, and their ongoing influence.
- 2 When a topic arises in the brainstorm that students have questions about, or that doesn't have enough supporting information, highlight it.
- 3 Break into groups to research the highlighted topics that required more information. Research and presentation could take many forms, such as internet research, interviewing knowledgeable individuals, or going to the library. Encourage students to think about the perspective of the resource (who is sharing that information, and do they have any biases?). Share the results of this research with the class, could also take many forms, such as an oral presentation or poster.
- 4 If there are any further unanswered questions from the brainstorm, consider trying to learn about them during your visit at the art gallery.

ADAPTATIONS

Younger students may focus more on the brainstorming portion of the exercise, and teachers can provide further age-appropriate resources to help them answer their questions.



THE PERMANENT COLLECTION

Walking With Saskatchewan

POST-TOUR ACTIVITY

Looking Ahead Time Capsule (All Ages)

Students will take the time to reflect on how they envision Saskatchewan in the future and will create a time capsule incorporating a drawing and a written representation.

OBJECTIVE

Based on having explored *Walking with Saskatchewan*, students will explore their own personal histories and narratives of Saskatchewan.

MATERIALS

Time Capsule (whatever object the classroom decides)

Drawing or loose-leaf paper

Drawing supplies (pencil crayons, markers, erasers, etc)

INSTRUCTIONS

- 1 Have students think about and discuss the history of Saskatchewan they learned throughout *The Permanent Collection: Walking with Saskatchewan*. How has Saskatchewan changed? What are aspects that have stayed the same throughout history? What were some of the conflicts discussed? What are changes you would like to see happen in the future? How different will Saskatchewan look in the future?
- 2 After the students have had some time to brainstorm, hand out loose-leaf and pencils to write a journal entry describing their future Saskatchewan.
- 3 After the journal entry is complete, hand out drawing paper and drawing supplies. Allow students to begin their visual representation of a future Saskatchewan to go along with their written response.
- 4 Once students have completed their written and drawn representations of a future Saskatchewan, place everyone's finished works into a time capsule and choose the amount of time you want to wait until it is opened again. An option could be to wait until the class graduates elementary/ high school. Once the time capsule is opened again, see how the students' ideas relate/differ to the present!



THE PERMANENT COLLECTION

Walking With Saskatchewan

POST-TOUR ACTIVITY (CONT)

ADAPTATIONS

Younger student's may not have strong writing skills, so they can focus on the drawing portion of the activity. More advanced student's may want to go more in depth with their journal entries by writing a fictional story describing Saskatchewan's future.

Another option for keeping and opening your responses would be to keep them in a sealed envelope, and have individuals hold on to them until the appropriate time. This could be a good option if opening them together as a class is not feasible.

EXTENSIONS

If your classroom has the supplies, students could interview each other, family members, or friends on what they envision Saskatchewan to be like in the future. Optionally, student's could record more than one interview, focusing on the idea of multiple perspectives. After recording the interview(s) students can put these in the time capsule to watch years down the road as a group.



THE PERMANENT COLLECTION

Walking With Saskatchewan

ARTS EDUCATION

KINDERGARTEN

CHK.1 Respond to arts expressions verbally and non-verbally (e.g., through movement or drawing).

Students will respond to artworks showing the history of Saskatchewan from many perspectives. They will respond by telling their own stories about Saskatchewan, making collages, and responding verbally using the MacKenzie Method of discussing artworks.

GRADE 1

CH1.2 Identify traditional arts expressions of First Nations and Métis artists. Students will view a hide robe painted by Sitting Bull during his time in Saskatchewan between 1870-1881, and listen to the history of this artwork and an interpretation of the story it depicts as told by Wayne Goodwill.

GRADE 2

CR2.1 Identify key features of arts and cultural traditions in own community. Students will view a survey of artworks, primarily paintings, by Saskatchewan artists created from 1880-2000. These works show the evolution of Saskatchewan, its peoples, and its art history, both from Indigenous and Non-Indigenous perspectives.

GRADE 3

CR3.7 Create visual art works that express ideas about the natural, constructed, and imagined environments. In the studio, students will create a collage in response to the public artwork *Kâkikê / Forever* by Duane Linklater. Students will reflect on the phrase “As long as the sun shines, the river flows, and the grass grows,” and interpret it through their collages, thinking about their relationships to the land, the communities that live on it, and the ways we share or divide land.

THE PERMANENT COLLECTION

Walking With Saskatchewan

GRADE 4

CR4.1 Investigate and share discoveries about the arts in Saskatchewan through collaborative inquiry. Viewing this exhibition will contribute to students' research on the wide range of artworks created by Saskatchewan artists. Students will learn about how the land has greatly influenced the creations of many Saskatchewan artists, and is often an important subject of their works. Students will also learn about how these artworks tell of the evolution of Saskatchewan, its peoples, and its art history, both from Indigenous and non-Indigenous perspectives.

GRADE 5

CH5.2 Compare traditional and evolving arts expressions of First Nations, Métis, and Inuit artists from different regions of Canada, and examine influences of pop culture on contemporary arts. Students will be able to compare historical artwork made by Indigenous artists, including Lakota leader Sitting Bull, to contemporary artworks made in the 1990's-2000's by artists such as Bob Boyer, Ruth Cuthand, and Edward Poitras. They will also be exploring contemporary Cree artist Duane Linklater's public artwork

Kâkikê / Forever and what it says about our current relationships to the land, its peoples, and the ways we share or divide space.

GRADE 6

CH6.3 Examine arts expressions and artists of various times and places. Students will view a survey of artworks, primarily paintings, by Saskatchewan artists created from 1880-2000. These works show the evolution of Saskatchewan, its peoples, and its art history, both from Indigenous and Non-Indigenous perspectives. Students will have the opportunity to compare and contrast some of these perspectives as they explore the gallery and will discuss their own personal stories about their experiences in Saskatchewan.

GRADE 7

CH7.1 Investigate how artists' relationship to place may be reflected in their work. Students will view a survey of artworks, primarily paintings, by Saskatchewan artists created from 1880-2000, and will discuss how Saskatchewan has influenced these artists' works. Students will explore

THE PERMANENT COLLECTION

Walking With Saskatchewan

the significance of place through comparing and contrasting perspectives as they explore the gallery and will discuss their own personal stories about their experiences in Saskatchewan.

GRADE 8

CP8.2 Analyze the influence of social issues on the work of contemporary First Nations, Métis, and Inuit artists, and share results. Students will explore the history of Treaties within Saskatchewan, expanding their knowledge on what treaties entail, what being treaty people means, and the related issues that reside in our current day society. They will also be exploring contemporary Cree artist Duane Linklater's public artwork *Kâkikê / Forever* and what it says about our current relationships to the land, its peoples, and the ways we share or divide space.

GRADE 9

CH9.3 Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions. Students will view a survey of artworks, primarily paintings, by Saskatchewan

artists created from 1880-2000. Students will be able to compare historical artwork made by Indigenous artists, including Lakota leader Sitting Bull, to contemporary artworks made in the 1990's-2000's by artists such as Bob Boyer, Ruth Cuthand, and Edward Poitras. Students will also explore various art movements throughout the exhibition.

VISUAL ART 10-20-30

CR10.1 Investigate Saskatchewan art works that convey perspectives about topics related to Treaties and building of relationships. Students will view a survey of artworks by both Indigenous and non-Indigenous Saskatchewan artists created from 1880-2000, and have the opportunity to explore Saskatchewan's evolution from both perspectives. Students will explore the history of treaties within Saskatchewan, expanding their knowledge on what treaties entail, what being treaty people means, and the related issues that reside in our current day society. They will also be exploring contemporary Cree artist Duane Linklater's public artwork *Kâkikê / Forever* and what it says about our current relationships to the land, its peoples, and the ways we share or divide space.

THE PERMANENT COLLECTION

Walking With Saskatchewan

CP20.2 Create art works in a variety of visual art practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture) to explore ideas derived from various sources of inspiration including Saskatchewan First Nations and Métis artists. In the studio, students will be creating a collage in response to the public artwork *Kâkikê / Forever* by Duane Linklater. Students will reflect on the phrase “As long as the sun shines, the river flows, and the grass grows,” and interpret it through their collages, thinking about their relationships to the land, the communities that live on it, and the ways we share or divide land. In the gallery, they will also be viewing and responding to artworks by First Nations artists who are from or have lived in Saskatchewan.

CH30.1 Investigate how visual art in Canada can support and build relationships and deepen understanding that we are all treaty people. Students will view a survey of artworks by both Indigenous and non-Indigenous Saskatchewan artists created from 1880-2000, and have the opportunity to explore Saskatchewan’s evolution from both perspectives. Students will explore the history of treaties within Saskatchewan, expanding their knowledge on what treaties entail, what being treaty people means, and the related issues that reside in our current day society. They will also be exploring contemporary Cree artist Duane Linklater’s public artwork *Kâkikê / Forever* and what it says about our current relationships to the land, its peoples, and the ways we share or divide space.

THE PERMANENT COLLECTION

Walking With Saskatchewan

SOCIAL STUDIES

KINDERGARTEN

CHK.2 Explore examples of promises made through actions and words, and why it is important to keep promises.

Students will explore the narrative of treaties within Saskatchewan, thinking about what a promise means and how the promises of treaties affect us still today. In the studio, they will be responding through collage to Duane Linklater's public artwork *Kâkikê / Forever* and what it says about our current relationships to the land, its peoples, and the ways we share or divide space.

GRADE 2

CH2.1 Investigate stories of significant events and persons in the local community's history to describe the contribution of those who lived in the community in earlier times.

Students will view a hide robe painted by Sitting Bull during his time in Saskatchewan between 1870-1881, and listen to the history of this artwork and an interpretation of the story it depicts as told by Wayne Goodwill.

GRADE 4

CR4.1 Correlate the impact of the land on the lifestyles and settlement patterns of the people of Saskatchewan. Students will learn about how the land has greatly influenced the creations of both Indigenous and non-Indigenous Saskatchewan artists, and is often an important subject of their works.

CR4.3 Analyze the implications of the Treaty relationship in Saskatchewan. Students will explore the history of Treaties within Saskatchewan, expanding their knowledge on what treaties entail, what being treaty people means, and the related issues that reside in our current day society. In the studio, students will be responding to the public artwork *Kâkikê / Forever* by Duane Linklater. Students will reflect on the phrase "As long as the sun shines, the river flows, and the grass grows," and interpret it through their collages, thinking about their relationships to the land, the communities that live on it, and the ways we share or divide land.

THE PERMANENT COLLECTION

Walking With Saskatchewan

GRADE 5

CH5.2 Assess the impact of the environment on the lives of people living in Canada. Students will learn about how the land has greatly influenced the creations of many Saskatchewan artists, and is often an important subject of their works. They will learn about how these artworks tell of the evolution of Saskatchewan, its peoples, and the treaties both from Indigenous and Non-Indigenous perspectives. They will also learn about connections between the land and the way of life for Lakota peoples through viewing and discussing a robe painted by Sitting Bull during his time in Saskatchewan between 1870-1881.

GRADE 9

CH9.4 Determine the influence of societies of the past on contemporary life in Canada Students will view a survey of artworks, primarily paintings, by Saskatchewan artists created from 1880-2000. These works show the evolution of Saskatchewan, its peoples, and its art history, both from Indigenous and Non-Indigenous perspectives. This will include exploring the story of Sitting Bull through viewing a hide robe he painted in Saskatchewan between 1870-1881,

and listening to the history of this artwork and an interpretation of that story as told by Wayne Goodwill.

SOCIAL STUDIES/HISTORY/NATIVE STUDIES 30 CANADIAN STUDIES

This exhibition addresses many themes that are particular to the history and continued evolution of Canada, particularly in Saskatchewan. Students will view a survey of artworks, primarily paintings, by Saskatchewan artists created from 1880-2000. These works show the evolution of Saskatchewan, its peoples, and its art history, both from Indigenous and Non-Indigenous perspectives. Students will explore the history of treaties within Saskatchewan, expanding their knowledge on what treaties entail, what being treaty people means, and the issues that reside in our current day society. This will include exploring contemporary Cree artist Duane Linklater's public artwork *Kâkikê / Forever* and what it says about our current relationships to the land, its peoples, and the ways we share or divide space. Also, students will learn about the history of Sitting Bull and the Lakota peoples through viewing a hide robe he painted in Saskatchewan between 1870-1881, and listening to the history of this artwork and an interpretation of that story as told by Wayne Goodwill.

THE PERMANENT COLLECTION

Walking With Saskatchewan

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GALLERY HOURS

Monday - Saturday
10 AM - 5:30 PM
Thursday 10 AM - 9 PM
Sunday 12 - 5:30 PM

CRAFT SERVICES CAFÉ HOURS

Monday Closed
Tuesday, Wednesday 8 AM - 4 PM
Thursday 8 AM - 8:30 PM
Saturday 10 AM - 4 PM
Sunday 12 - 4 PM

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