



MACKENZIE ART GALLERY
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MACKENZIE ART GALLERY SCHOOL TOURS

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TEACHER'S RESOURCE GUIDE

DEANNA BOWEN: Black Drones in the Hive

PAUL SEESEQUASIS—Turning the Lens: Indigenous Archive Project

TOURING 27 MARCH – 6 AUGUST 2023



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INTRODUCTION

DEANNA BOWEN: *Black Drones in the Hive*

PAUL SEESEQUASIS: *Turning the Lens: Indigenous Archive Project*

This resource can be used to prepare for your visit to *Deanna Bowen: Black Drones in the Hive* and *Paul Seesequasis: Turning the Lens* at the MacKenzie Art Gallery. It includes both information for teachers and extension activities that can be shared directly with students.

Some activities also contain extra content for older students. This extra content uses more complex language and addresses topics that might be enjoyed by high school and university students.



Installation view of *Deanna Bowen: Black Drones in the Hive*, 2020, Kitchener-Waterloo Art Gallery. Image courtesy of Kitchener-Waterloo Art Gallery. Photo: Toni Hafkenscheid.

TOUR OUTCOMES

DEANNA BOWEN: *Black Drones in the Hive*

PAUL SEESEQUASIS: *Turning the Lens: Indigenous Archive Project*

Art is a form of literacy or sharing information. Students will learn how Deanna Bowen and Paul Seesequasis use art to make us think about historical records and the information those records share with us in new ways.

Art is one way to record, engage with, and even challenge our histories. Students will learn about the often forgotten or suppressed histories of Black and Indigenous Canadians.

Art is a way to engage in social and political action. Students will learn how two contemporary Canadian artists use their work to raise awareness of racism and contemporary Black and Indigenous experiences in Canada.



Two daughters of fishermen, Ungava. The girl on the right has been identified as Susie Sarah Eve Etok, in Kangihsualujjuaq, George River, Quebec, between July 13–August 9, 1960. © Library and Archives Canada. Reproduced with the permission of Library and Archives Canada.

RELATED BOOKS, WEBSITES, AND RESOURCES

BOOKS:

[Lil' Shadd: A Story of Ujima](#), 2015, Miriam Korner and Alix Lwanga. This book was published by the Saskatchewan African Canadian Heritage Museum (SACHM) as part of Stories of Kwanzaa: a centennial African-Canadian heritage project. There are some online resources related to this book:

- [SACHM's Teacher Resource](#)
- [An online reading of this book](#) created by the Saskatchewan Literacy Network. It includes American sign language, and a question-and-answer session.
- [An online reading with a Regina Symphony Orchestra](#) performance that includes a Teacher's Guide.

[Blanket Toss Under Midnight Sun](#), 2019, Paul Seesequasis. This book is geared at an older (high-school to adult) reading level. However, it could be approached with younger students if shared in small sections, or with some reading assistance. It is also a great read for teachers who want to build a broader understanding of Indigenous and Canadian histories



RELATED BOOKS, WEBSITES, AND RESOURCES

WEBSITES

[Deanna Bowen's website](#)

Deanna's work encourages audiences to explore complex topics. Please review this content to see if it fits your classroom before sharing. Parts of this website address mature topics and contain mature language.

[Black on the Prairies](#)

An interactive web resource from CBC that centers the stories of Black Canadians from Alberta, Saskatchewan, and Manitoba.

[Saskatchewan African Canadian Heritage Museum](#)

This virtual museum can be used to learn about the history and contributions of Black people living in Saskatchewan.

[And Still We Rise: a Black Presence in Alberta, late 1800s – 1970s](#). A virtual museum exhibition created by Dr. Jennifer Kelly. The language in this exhibition is aimed at older students (high school and university).

[Shiloh Baptist Church and Cemetery Restoration Society](#)

A website that shares some of the history of the Black Canadians who settled near Maidstone, Saskatchewan.

[Valour Canada/ Military History Library/ Honour and Glory](#)

This webpage is about a documentary on Canada's all-Black battalion in World War 1: the No. 2 Construction Battalion. It contains a lecture by director Anthony Sherwood, and a teacher resource. Unfortunately, the documentary itself is no longer online.

Paul Seesequasis' [Indigenous Photo Archive Project](#) on Instagram.

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CURRICULAR CONNECTIONS

KEY THEMES: Community, Saskatchewan Voices, Identity, Social Issues, Taking Action, History, Indigenous Voices, Black Canadian Voices, Photography, Multidisciplinary Work.

Here are some of the outcomes these lessons can cover from the Arts Education and Visual Arts sections of the Saskatchewan Curriculum. You can check them off as you cover them in class.

(For 10, 20, and 30 levels, Arts Education outcomes will be denoted with “AE”, and Visual Arts outcomes will be denoted with “VA”.)

OUTCOMES

CREATIVE/PRODUCTIVE

Create artworks that express own ideas. Use different visual arts concepts, forms, tools, and mediums. Demonstrate increased skills at problem-solving in art making. CPK.4, CP1.8, CP2.8, CP3.8, CP4.8, CP5.8, CP6.12, CP7.12, CP8.12, CP9.12, CP10.3AE, CP20.3AE, CP30.1AE, CP10.2VA, CP20.1VA, CP30.3VA

Create visual art works that draw on observations and express ideas about own communities. CP2.7

Investigate creative processes for producing arts expressions. CP10.1AE

Use inquiry to create a work of art inspired by the work of Saskatchewan artists. CP10.4VA

Experiment with 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 perspectives of First Nations and Métis people in Saskatchewan. CP20.2VA

LESSON 1	LESSON 2	LESSON 3	GALLERY TOUR
		●	●
		●	●
●	●	●	●
		●	●

OUTCOMES

LESSON 1

LESSON 2

LESSON 3

GALLERY
TOUR

Create art works, using various practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture, installation), that respond to diverse worldviews. CP20.3VA



Use inquiry to create a work of art inspired by the work of national and/or international artists. CP20.4VA



Use inquiry to create art work inspired by Canadian artists whose work responds to socially relevant topics (e.g., sustainability, social justice, diversity, and inclusion). CP30.4VA



CRITICAL/RESPONSIVE

Create personal responses to a variety of arts expressions (e.g. using poetry, writing, discussion, visual art, music, analysis, personal interpretation, and research). CRK.1, CR6.1, CR7.1, CR8.1, CR9.1



Demonstrate understanding that arts are a way of expressing ideas, and how these ideas can come from the artists' communities and personal perspectives. CR1.1, CR2.1, CR4.1, CR10.2VA



Examine arts expressions and artists of various times and places. Learn about and describe how these expressions of reflect diverse experience, values, beliefs, ways of knowing, and worldviews.



CR6.3, CR7.3, CR8.3, CR20.1AE, CR30.2AE, CR20.2VA



Investigate and describe various reasons for creating arts expressions. CR1.2

Respond thoughtfully to a variety of contemporary Saskatchewan arts expressions. CR4.2



Investigate and identify ways that the arts can express ideas about identity. CR6.2



Investigate and identify ways that today's arts expressions often reflect concern for social issues. CR8.2















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OUTCOMES	LESSON 1	LESSON 2	LESSON 3	GALLERY TOUR
Investigate and identify ways that today's arts expressions can inspire change. CR9.2	●	●	●	●
Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs. CR9.3	●	●	●	●
Investigate how the arts engage people holistically, including physically, spiritually, intellectually, and emotionally. CR30.1AE	●	●	●	●
Respond critically to art works of professional artists, including Indigenous artists, to explore intent. CR10.3VA	●	●	●	●
Critically respond to art work by Canadian artists whose subject matter is related to resistance and/or resilience. CR30.2VA	●	●	●	●
CULTURAL/HISTORICAL				
Learn about, analyze, and respond to traditional and evolving arts expressions of Saskatchewan First Nations and Métis artists in own communities or regions. CH3.2. CH4.2			●	●
Investigate how personal, cultural, or regional identity may be reflected in arts expressions both past and present. CH6.1, CH10.3AE	●	●	●	●
Investigate arts expressions found in own homes and school community in relation to own lives. CHK.1			●	●
Investigate and share discoveries about the arts in Saskatchewan through collaborative inquiry. CH4.1			●	●



OUTCOMES	LESSON 1	LESSON 2	LESSON 3	GALLERY TOUR
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. CH5.2				
Analyze and describe how arts and pop culture expressions convey information about the time and place in which they were created. CH5.3				
Identify ways that First Nations, Métis, and Inuit artists express cultural identity in contemporary work. CH6.2				
Investigate and identify a variety of factors that influence artists, their work, and careers. CH7.3				
Research and share insights about arts expressions that incorporate social commentary. CH8.1				
Analyze the influence of social issues on the work of contemporary First Nations, Métis, and Inuit artists, and share results. CH8.2				
Investigate and discuss the role of artists in raising awareness or taking action on topics of concern. CH9.1				
Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions. CH9.3				
Investigate how the arts can challenge, reinforce or draw attention to ideas, values and/or beliefs. CH10.1AE				

OUTCOMES	LESSON 1	LESSON 2	LESSON 3	GALLERY TOUR
Conduct an inquiry into how the arts can challenge or reinforce societal norms of a given time and place. CH20.1AE				
Investigate how the arts support, influence, and shape diverse communities (e.g., gender and sexual diversity, people with disabilities, ethnic groups, popular music sub-cultures, social media-based groups). CH20.3AE				
Examine and express how the arts provide opportunities to learn about oneself. CH30.3AE				
Investigate art works from around the world that address the human rights of Indigenous and various cultures. CH20.1VA				
Investigate how visual art in Canada can support and build relationships and deepen understanding that we are all treaty people. CH30.1VA				
Examine how visual art expressions have changed over time and/or inspired change in individuals, communities and societies. CH30.2VA				

EXTENSION ACTIVITIES FOR STUDENTS

Lesson 1: Introducing Deanna Bowen and *Black Drones in the Hive*

IMPORTANT WORDS

Exhibition: a display of artworks, usually chosen and arranged by a curator.

Installation art: when an artwork or group of artworks create a space for you to experience. Often installation art is meant to change how you see and think about a space.

Archive: a place where historical records are stored.

Constellation: a group of stars in the sky that people imagine as connected to form a picture.

Slavery: when people try to own other people as property and force them to do work for free.

Race: a way that people group and label each other based on how they look and their cultural backgrounds. Race is an idea invented by people.

Racism: thinking about and/or treating someone poorly or because of their race.

Abolition: to get rid of or end something. This word is often used to mean ending slavery.



Image of Deanna Bowen

TEACHER'S RESOURCE GUIDE

EXTENSION ACTIVITIES FOR STUDENTS

Lesson 1: Introducing Deanna Bowen and *Black Drones in the Hive*

IMPORTANT WORDS (continued)

Migration: moving from one country to another. To immigrate means moving into a country. To emigrate means moving out of a country.

Colonization: when one country or group of people tries to take over another country or group of people. This includes trying to physically remove the original group of people from a place. It also includes trying to change people's ways of life and thinking. Colonization has huge effects on people that last many generations.

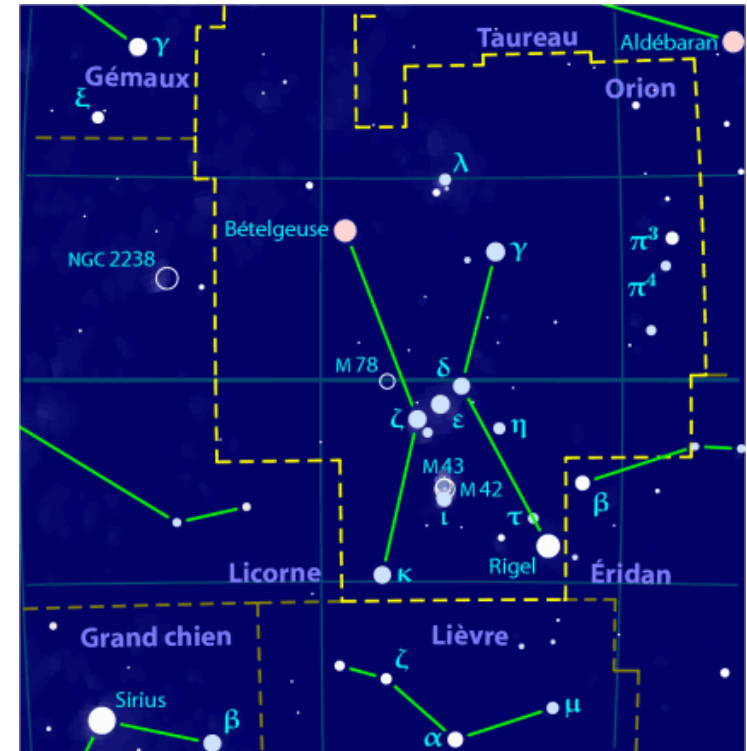


Image of a map of the star constellation Orion shared by Orthogaffe at fr.wikipedia, CC BY-SA 3.0
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EXTENSION ACTIVITIES FOR STUDENTS

Lesson 1: Introducing Deanna Bowen and *Black Drones in the Hive*

ABOUT THE EXHIBITION AND THE ARTIST

Deanna Bowen's art makes us re-think Canada's history by putting the stories of Black Canadians at its center.

When you visit *Deanna Bowen: Black Drones in the Hive*, you will see video, **installation artworks**, and groupings of documents from **archives** and museums. Deanna Bowen uses these art forms to make us think about how history is connected to the lives of Black Canadians.

Deanna groups and connects historical images and documents in a similar way to star **constellations**. These groupings can reveal new, bigger pictures of Canada's history.

This exhibition will connect with many topics you may have discussed in Social Studies or History classes. These topics include **racism, slavery, abolition, migration, and colonization**.

This exhibition makes us think about where we see value in people, histories, and objects. What do Canadians as a group decide to remember? How do we come to understand Canada's complex history?



Deanna Bowen, installation view of *Haldimand* in *Black Drones in the Hive*, 2020. Inkjet prints on archival paper. Courtesy of the artist and the Kitchener-Waterloo Art Gallery. Photo: Toni Hafkensheid.

TEACHER'S RESOURCE GUIDE

EXTENSION ACTIVITIES FOR STUDENTS

Lesson 1: Introducing Deanna Bowen and *Black Drones in the Hive*

ABOUT THE EXHIBITION AND THE ARTIST (continued)

Deanna Bowen is an interdisciplinary artist. This means she works in many different art mediums, often combining them. She currently lives in Montreal, QC.

FOR OLDER STUDENTS

Deanna's work considers how many Black Canadians live in a state of "double consciousness." This term was created by historian, sociologist, and civil rights activist W.E.B. Du Bois. Double consciousness refers to how Black people constantly see themselves represented by White authors while knowing such depictions can't represent Black stories and identities entirely accurately.



Installation view of Deanna Bowen: *Black Drones in the Hive*, 2020, Kitchener-Waterloo Art Gallery. Image courtesy of Kitchener-Waterloo Art Gallery. Photo: Toni Hafkenscheid.

EXTENSION ACTIVITIES FOR STUDENTS

Lesson 1: Introducing Deanna Bowen and *Black Drones in the Hive*

ACTIVITY

Watch a video introducing Deanna Bowen and discuss your prior knowledge related to these exhibitions.

MATERIALS

Computers, smart board, or projector to view video.

INSTRUCTIONS

1. Watch one of the videos below to hear Deanna introduce herself and her artwork:
 - [Portrait of Deanna Bowen](#) #GGARTS2020 Winner by the Canada Council for the Arts. (2 minutes, 28 seconds.)
 - (FOR OLDER STUDENTS) [CBC Gem In the Making Season 2 Episode 4: Deanna Bowen](#) (22 minutes, 4 seconds.)
2. Have a discussion with your class about the prior knowledge you bring to this exhibition. Some questions you could discuss include:
 - What do you know about the history of Black people immigrating to Canada?
 - What about the history of Black people living in Saskatchewan?
 - What do you know about your own family's history?
 - What are some different ways you can share an idea with someone?
 - What do the phrases “point of view” and “perspective” mean?



EXTENSION ACTIVITIES FOR STUDENTS

Lesson 2: Black History on the Prairies

IMPORTANT WORDS

Petition: a written request made by a group of people to other people in power (like members of government). Petitions ask those in power to listen to thoughts and feelings of people with less power. Usually, petitions are signed by many people.

Whitewashing: when a story or part of history is only told from the view of White people. This often includes removing people of colour from a story altogether.

Autonomy: Having control or power over yourself.

Muscogee (Creek) Nation: a group of Indigenous people living in what is now Oklahoma.

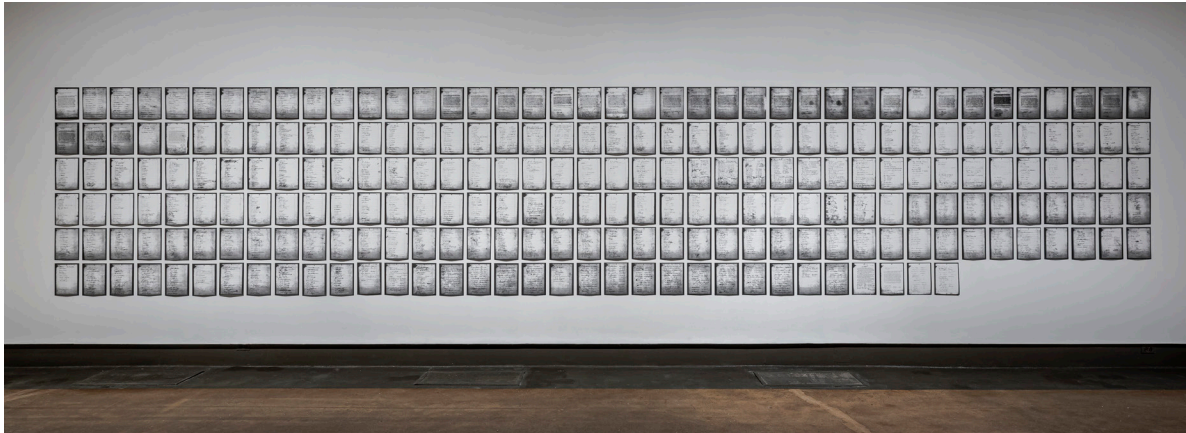


Installation view of Deanna Bowen: *Black Drones in the Hive*, 2020, Kitchener-Waterloo Art Gallery. Image courtesy of Kitchener-Waterloo Art Gallery. Photo: Toni Hafkenscheid.

EXTENSION ACTIVITIES FOR STUDENTS

Lesson 2: Black History on the Prairies

ABOUT THE EXHIBITION AND THE ARTIST



Deanna Bowen. "1911 Anti Creek-Negro Petition" from *Immigration of Negroes from the United States to Western Canada 1910-1911*, 2013. Inkjet print on archival paper, digitally sourced from original documents held in the Collection of Library and Archives.

Some ideas about Canada's history simply aren't true. One example is the myth that Europeans were the only people to settle farms, homesteads, and communities on the Canadian prairies. Many Black people were also coming to Canada to build new lives and escape the racism they faced in the United States. Only talking about White settlers coming to the prairies

in the 1800s and 1900s is **whitewashing** Canada's history.

Take Deanna's family history as an example. Some of her relatives immigrated from the United States to Canada. They helped create two settlements called Amber Valley and Campsie in Alberta. Both settlements were built in the early 1900s, when the Canadian government was encouraging

EXTENSION ACTIVITIES FOR STUDENTS

Lesson 2: Black History on the Prairies

ABOUT THE EXHIBITION AND THE ARTIST (continued)

settlers to make homesteads on the prairies. Black prairie settlers built their own towns, churches, and schools. They helped shape the prairie landscapes we know today.

Another myth is that Black people didn't face racism when settling in Canada. This artwork uses a historical document to prove that Canada wasn't free of racism in the early 1900s.

1911 Anti Creek-Negro Petition is a copy of a real **petition**.

It was passed around and signed by many people in the Edmonton area in 1911. The original petition was mailed to the Prime Minister at the time, Sir Wilfred Laurier. The people who signed it were asking the government to ban Black and Muscogee (Creek) people from immigrating to Canada. They threatened mob violence if this did not happen. Fifteen percent of Edmonton's population at the time signed. This included many well-known and powerful people.

1911 Anti Creek-Negro Petition shows the racism Deanna's family still would have faced when they moved to Canada.

Amber Valley and Campsie are close to Edmonton. The racist

views of the people that signed this petition would have directly affected Deanna's family.

Deanna's artworks are one way that she has **autonomy**, or control, over her family's own stories. The historical documents that she uses in her art show us how White Canadians have often controlled stories about the lives of Black Canadians. Deanna's artwork re-shapes the stories told by these documents, making us think about her family's point of view.

FOR OLDER STUDENTS

You can learn more about *1911 Anti Creek-Negro Petition* from curator Crystal Mowry in [this video](#).

You might also be interested in watching Deanna's film/performance [sum of the parts: what can be named](#). In it, Deanna retells her own family history.

TEACHER'S RESOURCE GUIDE



EXTENSION ACTIVITIES FOR STUDENTS

Lesson 2: Black History on the Prairies

ACTIVITY

Take the time to learn about how Black people settled in the prairies and contributed to Canadian society.

MATERIALS

Computers, smart board, or projector to view video.

Computers, books, and other research materials.

INSTRUCTIONS

1. Watch one of these videos about Black settlements on the Prairies:
 - [*Secret Alberta: The Former Life of Amber Valley*](#).
This is a documentary by Telus/StoryHive. (13 minutes, 46 seconds)
 - [*Saskatchewan's Shiloh People: the province's first black farming community*](#).
This is a short clip from Global News interviewing Leander Lane. (2 minutes)
2. As a class or in small groups, discuss these questions:
 - What new information did you learn about the history of Canada or the history of Black settlement on the prairies from this video?
 - How were photos and historical documents used in the video you watched?
 - Who decides what documents are saved in museums and archives?
 - How do we decide what is important to remember?
 - How can you control stories told about your life or the life of your family?

EXTENSION

In groups or on your own, research Black settlements on the prairies or the achievements of Black Canadians. Your teacher has a list of websites that may be useful. As you research, try to think about where the information you found comes from. Whose viewpoint does it represent?



EXTENSION ACTIVITIES FOR STUDENTS

Lesson 3: Introducing Paul Seesequasis and *Turning the Lens*

IMPORTANT WORDS

Indigenous people: the first people to live in a place. In Canada, Indigenous peoples include the First Nations, Inuit, and Métis. The word Indigenous can also be used to describe something belonging to Indigenous peoples.

Resilience: being able to recover after bad things happen to you. This recovery can include finding happiness, strength, success, and hope.

Caption: a short description of a picture.



Image of Paul Seesequasis

EXTENSION ACTIVITIES FOR STUDENTS

Lesson 3: Introducing Paul Seesequasis and *Turning the Lens*

ABOUT THE EXHIBITION AND THE ARTIST

Turning the Lens: Indigenous Archive Project is many things at once. It's a photography/history exhibition, a naming project, and a social media campaign. This exhibition lets visitors think about the role and effects of galleries, museums, and archives across Canada.

Paul Seesequasis is a Plains Cree writer, journalist and cultural activist based in Saskatoon. He collects archival images of everyday life among First Nations, Metis and Inuit communities from the 1920s through the 1970s. By sharing these images on social media and collecting information from **Indigenous** communities, Paul identifies the people, places, events and stories connected to each image. These details have often been left out of gallery, museum, and archive records.

This exhibition features images of Indigenous peoples taken by photojournalist Rosemary Gilliat Eaton. At each location that this exhibition is shown, Paul also adds local images and stories to the project.

Turning the Lens celebrates the everyday life and ongoing **resilience** of Canadian Indigenous communities.

WHAT DO YOU ALREADY KNOW?

Why do you take photographs?

What do you know about the lives of Indigenous people in the 1920s to 1970s?

How can a **caption** change the way you understand a photo?

Why is naming someone correctly important?



EXTENSION ACTIVITIES FOR STUDENTS

Lesson 3: Introducing Paul Seesequasis and *Turning the Lens*

ACTIVITY

Watch a video about Paul Seesequasis' Indigenous Archive Project. Create a record of your own story by captioning a photograph of yourself.

MATERIALS

Computers, smart board, or projector to view video.

Photograph brought from home.

(Optional) Printer and scanner.

Paper and writing materials, or computer.

INSTRUCTIONS

1. Watch [this clip](#) (1 min. 36 sec.), or watch [the full documentary](#) (14 min. 12 sec.) *Turning the Lens: Indigenous Archive Photo Project – Paul Seesequasis* 2020.
If you watch the full version, a lot of the images and stories it highlights are from the Swift Current version of the exhibition.
After watching, discuss the following with your class:
 - How does Paul choose pictures to display?
 - How does Paul collect the photos' stories?
 - Did anything you saw in this video challenge what you thought you knew about Indigenous life in the 1920s – 1970s?
2. Pick a photograph with yourself in it to bring to class. Try to pick one that tells a story about your life. You may want to scan it and print out a copy to use for your artwork. If you don't have any photographs of yourself at home, your teacher may be able to help find a photograph taken of you at school.
3. Ask other people who were present for the photo what they know about it.
Do they know anything about this photo's story that you didn't?



EXTENSION ACTIVITIES FOR STUDENTS

Lesson 3: Introducing Paul Seesequasis and *Turning the Lens*

4. Write a caption, or a short description for your image. Try to answer these questions:
 - Who is in the photo?
 - Where was the photo taken?
 - When was the photo taken?
 - What is happening in the photo?
 - Why this photo is important to you?
5. Write your caption clearly on paper, or type it out on a computer and print it.
6. Display your photographs and captions as a class.
7. Take some time to look at your classmate's photos, and read the captions they wrote. Try to think of questions you still have about the story each photo tells. Discuss these questions together.

EXTENSION

Go to [Paul Seesequasis' Instagram page](#). Look at the photographs he shares, and the stories people tell in the comments on each picture. Do any of these photographs make you think of your own everyday life? Do any of these photos challenge what you thought you knew about the lives of Indigenous people in the 1920s – 1970s?

You could also read parts of Paul's book *Blanket Toss Under Midnight Sun* on your own or as a group.



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