



SEEING WITH MEMORY

The Artwork of **Shelley Niro**

A Study Guide designed for teachers

Linking contemporary First Nations art to the Grade 7 - 10 curriculum

Seeing With Memory

A Study Guide for Teachers to the Artwork of Shelley Niro

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Arts Education at Centre3

Centre3 offers hands-on learning under our regular arts education program Artists in the Schools & Schools in the Studio, as well as special projects.

“At Centre3, we use the arts as a vehicle to connect, empower, and inspire children in the City of Hamilton by connecting curriculum-based subjects with a printmaking medium. Our Art Education program brings professional artists into the schools, and schools into the studio, to create both traditional and contemporary art.

By engaging in dialogue that stretches their imagination, students explore how the visual arts can be an essential form of communication. And without our brilliant bunch of Centre3 Art Ed instructors, students would not get the opportunity to do so.”



Work plans are usually divided into 3 phases:

Phase One - Research and Development Period

- Develop guidelines for safe and productive studio practice
- Create assessment forms for students, teachers, and facilitators
- Discuss project proposals with teacher
- Source materials and create workshop models

Phase Two - Teaching and Studio Workshop

- Each workshop is two periods with an art instructor and an assistant.
- Sessions comprise introduction, demonstration, creation, and production periods. Health and safety issues are reviewed.
- Creation and Production periods foster the development of fine motor skills, critical thinking, step-by-step processes, and team building.
- Parent involvement through volunteerism

Phase Three - Presentation and Evaluation

- Annual conclusion of the program is an exhibition of the students' artwork in Centre3's gallery during the month of June.
- Exhibition openings are scheduled on the second Friday of the month to coincide with the James Street North Art Crawl.
- Education Coordinator actively promotes the exhibition and provides tours of the exhibition.

Printmaking is an optimal art form for engaging children and youth because of its history, accessibility for the novice, variety of processes, communal context, and multiplicity.

At Centre3, learners have access to artist/instructors' expertise, studio quality materials, and professional studio equipment.





While reflecting on the War, Shelley could not help but to think of all the women who were left behind by the Haudenosaunee warriors. Niro surmised that the women would have needed specific skills to survive and sustain their villages while the men were away.



The artist speculated that four primary characteristics that they would need to summon would be intellect, emotion, strength, and spirit - four directions. Niro's musings led to the creation of *Resting with Warriors* (2001), a body of work consisting of an edition of four large-scale woodcuts.

Resting With Warriors

A Note About the Woodcuts

The blocks which produced Niro's 3' x 6' woodcut prints were included in the inaugural exhibition of "Resting with Warriors" at Rodman Hall in St. Catharines.

The artist used a router to carve relief images into sheets of $\frac{3}{4}$ " plywood. She pulled four sets of prints in different colours – black, dark red, dark brown and dark blue. After pulling the prints, she built a support structure and attached each print matrix at a 45 degree angle.

In their role as sculptural pieces, the blocks were installed in the gardens of the Rodman Hall. Gallery visitors were invited to recline (rest) on the images, connect to nature and to contemplate the ideas emanating from the artworks. The "warriors" are depicted in traditional Haudenosaunee clothing, with decorations, tools and surroundings that reflect on each of the attributes – intellect, spirit, emotion and strength.

Greg A. Hill, Audain Curator of Indigenous Art, wrote the following about the acquisition of the prints by the National Gallery in 2008: The idea for the work comes from Niro's recollection of

school trips from Six Nations reserve to Niagara Falls. Stopping for lunch at Brock's Monument, Queenston Heights, the students would receive a history lesson on the participation and the importance of the role Haudenosaunee warriors played in support of the British in the battle for the Heights. In creating this work Niro's thoughts were on the women left alone to carry on in their communities while the men were away and the qualities these women would need to survive and keep their communities intact. Each warrior woman depicted in Resting with Warriors represents one of these qualities. The first, bearing the word "Intellect" on the strap of her beaded bag is depicted with a hoe in one hand while the other hand is at the ready on the handle of a knife—she is both provider and protector. The second figure carries the word "Spirit" on her belt; she is the glue that binds the community together as evoked by the shawl and her outstretched arms. Third is "Emotion" and as Niro explains, the full range of emotion creates a release and is sacred. Sharing of emotion is a way to document past and future,"...

leading to storytelling, social structure and culture building." The fourth and final print in the series is "Strength" which Niro considers a combination of all the others: "To have strength you must have an intellectual base realizing the spirit and the willingness to express emotion. Strength comes from the power of knowing it will benefit many."

Note that the carving on the block is a mirror image of the final print. The blue colour remained on the surface after the print was pulled. It emphasizes the fact that a relief print inks up the part of the wooden block that was not carved away. The resulting image is the "negative space" surrounding the grooves where the artist had drawn lines.



The War of 1812

**The voice of war
has reached our
ears, and made our
minds gloomy.**

Sagoyewartha,
July 6, 1812

**The voice of war has reached our ears,
and made our minds gloomy.**

When Europeans fight for land or a way of life, it's called a war, or a battle. When Aboriginal peoples fight for their land or their way of life, it's called a massacre. The War of 1812 between Britain and the United States is just one example of how historical accounts change according to the point of view of the teller: even the names of various battles change depending on whether the story is being told by the Americans, the British, or the Aboriginal peoples who fought alongside them. Bravery and heroism on one side are often not recognized by the other side.

At first the Grand River community was hesitant to join the War of 1812. The Haudenosaunee doubted whether the British soldiers and local militia could defeat the Americans. However, almost 300 warriors from the Grand River Territory eventually picked up their weapons and fought under the direction of the British Indian Department. They knew their choice could bring down the Great Law of Peace, or destroy their homes along the Grand River, but they felt obligated to fight.

**When the whites win
it is a victory blessed
by God. When the
Ögwěö:weh win,
it is usually called
a massacre.**

Richard W. Hill, Sr

Generally, the Haudenosaunee chiefs and clan mothers wanted to avoid war. Even the warriors were divided in their loyalties, unsure if they could trust their new allies. History had proven that the English could not be trusted, as Britain had given away massive amounts of Haudenosaunee land to the Americans without consent in 1784. The Haudenosaunee wanted to make sure that the English supplied them adequately, paid them for their service, and provided goods to the families the warriors left behind.

Aboriginal warriors made important contributions to the War of 1812. In August 1812, in what is known as the Siege of Detroit, a force composed of British troops under the command of Major General Isaac Brock and Aboriginal warriors following the Shawnee leader Tecumseh, intimidated, bluffed, and fooled American Brigadier General William Hull into believing that he and his troops were surrounded by vastly superior numbers.

Which path would you follow, the Path of Great Peace, or the Path of War?

Richard W. Hill, Sr

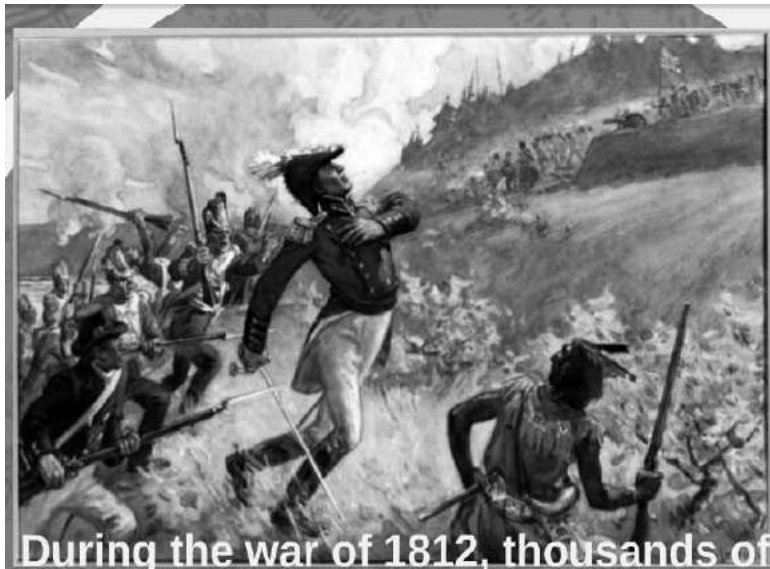
At Queenston Heights in 1813, an American force of 3,500 troops began an assault. Although they had an advantage in numbers, they were unable to hold their advantage due to the actions of the Aboriginal forces. Oral history documents how the Haudenosaunee and allied Aboriginal forces used the natural echoes created by the lower Niagara gorge to fool the British into thinking that they had many more warriors, as thunderous war cries echoed through the gorge.

The use of war paint was another way the Aboriginal warriors spread psychological fear. Unfortunately, these actions were also used by the dominant society to create stereotypical ideas and images of Aboriginal peoples, including the “blood-thirsty warrior.”

Source: “The War of 1812,” from War Clubs & Wampum Belts: Hodinöhsö:ni Experiences of the War of 1812 (Woodland Cultural Centre).

You may rely on it that without the Indians we never could keep this country and that with them (on the British side) the Americans never will take the upper posts.. for in the woods, where the Americans must pass, one Indian is equal to three white men.

Militia Officer John Askin, January 25, 1813.



During the war of 1812, thousands of Haudenosaunee First Nations soldiers allied with Sir Isaac Brock and the British Army. With their help, the British were able to defeat the Americans in the battle of Queenston Heights.

About Suite: INDIAN

Shelley Niro

Suite: INDIAN, 2005, 60 min, is a suite of short films. **Niro** uses a musical form—the suite—to highlight a multifaceted approach to First Nations lives and issues. The film presents a collective and empowering space in which to showcase Haudenosaunee artists' work, and to articulate a complex vision of what it means to be Haudenosaunee in the contemporary world.

Narrated by Brenda Mitten

Music composed by Elisabeth Hill and Zdenek Konicek

PRELUDE

The introductory chapter references the Great Law brought to the Haudenosaunee by The Peacemaker via Hiawatha. The segment introduces artists and crafts people: Corn Bread Maker – Christine Sky, Wampum Maker – Ken Maracle, Bead Worker – Lorna Thomas Hill, Stone Carver – Vince Bomberly, Corn Husk Doll Maker – Bunny Doxtater, Moccasin Maker – Sam Thomas.

MARS THUNDERCHILDS GETS A CALLING

Mars Thunderchild (Cheri Maracle-Cardinal) is inspired by a "call" from Sitting Bull (Tim Hill) as she ponders her identity, her people's struggles and her personal accomplishments.

KORY AND MERCEDES

Student Kory (Trevor Jones) and office worker Mercedes (Lena Recollet) think about each other as they quietly sit on a park bench during their lunch break.

THE PARK WAS THICK IN SILENCE

An older couple (Ron Cook and Janet Hill) walk their dog (Bam-Bam), sit reading in silence, and the woman experiences a sense of self-doubt and questions the perceived expectations of a wife in their 30 year relationship.

HOME

A young homeless woman (Margaret Abel) wakes up in the park and finds a sense of community in sharing with other youth (Brandy Martin, Adam Hill, Jody Hill) despite the hardships of being away from her family and surviving on the street.





LIVING WITH FIRE

Set in a recreated longhouse, dancer Santee Smith performs a contemporary dance interpretation of a traditional story

FROM THE ASHES

Santee Smith and Sidd Bobb

DANCE OF THE CANOE PANTS

A parody of a war dance performed on the stage of the Woodland Cultural Centre and on the banks of the Grand River – Santee Smith, Sid Bobb, Kristol Abel, Nanta Hill, Garret Jones, Niso Shawanda

THE RED ARMY IS THE STRONGEST

Choreographed by Santee Smith the dancers interpret the Red Army Choir's music using weapons and agricultural implements of the War of 1812 period.



“Seeing With Memory” lesson plans include PRELUDE and select chapters of the eight part video suite. The presentation of the PRELUDE segment of Suite: INDIAN prepares learners for movement exercises, and initiates discussion of different art forms as well as the roles of Hiawatha and the Peacemaker. The meaning of the various art works explored in the video enforces existing learning from the Grade 6 curriculum in Aboriginal Studies, and connects traditional and contemporary First Nation art practices. Corn husk dolls, carvings, moccasins, wampums, harvest and food preparation offer access points to the learners’ own cultural heritage and the diversity of play and functional objects.

Suite: INDIAN is distributed by Vtape, www.vtape.org

About the Peacemaker:

There was once a dark period in the history of the people now known as the Haudenosaunee. Some say it was 1,000 years ago; others say it was 2,000 years ago. What we do know for sure is that the Mohawk, Oneida, Onondaga, Cayuga, and Seneca nations were at war with one another. It was a terrible time of cruelty, bloodshed, and mourning. A Huron man, referred to as the Peacemaker, canoed from the western shore of Lake Ontario, bringing with him a message of peace and unity.

The first individual to accept his message of peace was a Seneca woman named Jigonsaseh. Because it was a woman who first accepted his message of peace, the Peacemaker gave women an important role in the new confederacy that was to be formed. Jigonsaseh became known as "The Mother of Nations," and today, the clan mothers have the power to elect and remove men from their positions in the longhouse.

It took many years, but eventually, the Mohawk, Oneida, Onondaga, Cayuga, and Seneca nations formed a peace league. The English referred to it as the Five Nations. Later, they called it the Six Nations, after the Tuscarora people came north from the Carolinas in the early 1700s after losing their land. The French called the league the Iroquois Confederacy. But the real name of the confederacy is the "Haudenosaunee," which means "the people of the longhouse." Longhouse is also a metaphor for the social, political, and spiritual structure that was put into place by the Peacemaker. The Great Law that unified the Seneca, Cayuga, Onondaga, Oneida, and Mohawk nations specified that all weapons of war be buried from the sight of the children, never to resurface, except in defense of the confederacy.



The chiefs and clan mothers were unsure about joining the War of 1812: if some warriors joined the British and fought on the Canadian side of the colonial border, and other warriors joined the Americans to fight on the American side of the colonial border, that would also mean the Haudenosaunee would be fighting each other instead of merely defending the confederacy. This went against the Great Law.



centre[3]
for print and media arts

Suite: INDIAN film review

Name: Benjamin Pocasangre

School: Hess Street School

Teacher: Mrs. Cooper

Grade: 7A

1- What types of artwork were displayed in the film?

The artworks used in this film are dancing, paper designs like flowers, finally clay structures.

2- What was unique about the artwork?

This artwork was unique because it had structures that would symbolize different ideas.

3- Which of these art practices could represent or symbolize STRENGTH??

I think that the hammering could be strength and the cutting because it changes that art and there is a lot of force

4- If you had to choose a colour to symbolize STRENGTH, what would it be?

I think it is red because is very bold! Plus it represents blood.

Suite: INDIAN film review

5- In which ways can dancing be compared to visual art?

Well it can be compared because you can make your body go into different forms like art.

6- What other types of art would you consider expressive?

I think that there would be martial arts because there are a lot of different styles.

7- What is your definition of relationships?

My definition of relationships is to be similar with something or someone.

8- Do you think it is necessary to be strong in order to have relationships?

Of course you have to but you are not supposed to show it because it could be too overwhelming.

9- Did you like this film? Why or why not? And why?

I enjoyed this film because there are a lot of different types of art that I did not know about.

10- Sketch a picture of an image that symbolizes STRENGTH on the back



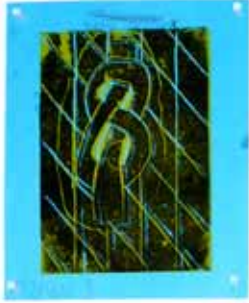


"Guatemala" Benji



$\frac{2}{2}$ Drummer Bay Ethel







LESSON PLANS

Grade 7 **STRENGTH**

Grade 8 **EMOTION**

Grade 9 **INTELLECT**

Grade 10 **SPIRIT**

Strand/Topic:

Identity, Relationships, Sovereignty, Challenges, Methods of Historical Inquiry

Expectations/Learning Goals:

- summarize and analyze Suite: INDIAN, and its connection to modern day issues facing First Nations people.
- study the printmaking work of First Nations artist Shelley Niro from a formal art analysis approach, the medium, design principles, and printmaking as a communicative tool
- Gain an appreciation for local contemporary artist Shelley Niro's work, and understand the important role her art plays in sharing a story in history

Is there a Connection for Students?

Connections to other Curricular Areas?

Social Studies-History, Aboriginal Studies, Geography

Art-Printmaking, Art History

Local history, **War of 1812**



LESSON PLANS

Instructional Step-by-Step

Instructional Step-by-Step Lesson Plans:

(Questionnaires to be filled out before the first workshop, to compare to the findings of the evaluations from the final workshop)

- Each grade views approximately 20 minutes from Suite: INDIAN (PRELUDE - showing the significance of nature as a subject in First Nations art, and an optional second SUITE to introduce the theme and art activity)
- Each grade views Shelley Niro's series of woodcuts: Resting With Warriors (as reproduced in this guide) and discusses the imagery and symbolism in the print selected as theme for the grade
- Each grade is familiar with material on the **War of 1812**

QUESTIONS TO ASK (all grades unless otherwise indicated):

- What items/objects are specific to your culture? Do they have more than one use?
- How are they comparable to the roles that everyday objects play in Suite: INDIAN?
- Which objects and designs in Shelley Niro's print are symbolic, and how? (Strength – Grade 7, Emotion – Grade 8, Intellect – Grade 9, Spirit – Grade 10)
- Why/how can you identify with Shelley's work, what "speaks" to you most?
- Can you identify related symbols in your own culture?
- What is symbolism and what is powerful about symbolism?
- What is important about being able to think in abstract terms?
- How is printmaking powerful? (7)
- What is it about a still pose that can communicate ideas? (7/8)
- Why is stillness important? (7/8)
- What is a tableau? (7/8)
- How does art convey emotion? (8)
- What would happen if I carved a word into the plate? How would it print? (7/8/10)
- Can symbolism be applied to any object? Why/why not? (9/10)
- How do we apply intellect in art? (9)
- Who in the class is wearing something that has a screen-print on it? (9)
- How is screen-printing a useful, relevant medium? (9)
- Why is the image in the screen a negative when it is printed? (9)
- How is art used to convey spiritual themes in diverse cultures?
- When comparing imagery, what makes a print more or less successful than others, and why?

Grade 7

THEME: STRENGTH

Value: Session 1 (2 hrs)

- Screen 20 minutes of Suite: INDIAN (PRELUDE + DANCE OF THE CANOE PANTS)
- Discuss the potential symbolic meanings behind the art forms, and how everyday items can play more than one role, e.g., corn = corn husk doll, corn bread, pop corn
- Students brainstorm a personal connection to one of the works: Why do you identify with Shelley's work?
- Discuss objects within students' own cultures that carry the symbolic significance of strength (attributes of historical or legendary hero figures, architecture, geological features)
- Students work in groups of three to create a visual discussion, tracing their object/image back to its origin while taking note of all possible uses in a cultural context

Body Language: Session 2 (2 hrs)

- Students create a three-part tableau with smooth transitions, using each pose to represent STRENGTH
- Students choose one of their three poses to be photographed
- Instructor discusses a brief history of printmaking, with visual aids, explaining the process of relief printing and reduction printing
- Together, the students follow a step-by-step instruction on how to draw a symbol of strength (in peace) in a simplified style that is congruent with this specific printing method.

Translation: Session 3 (2 hrs)

- Drawings are transferred onto Styrofoam for relief prints (by tracing).
- Shelley Niro's "Warriors" series is referenced for relief style, and principles of design: contrast, balance and movement.
- Students begin inking & printing (two times each).
- While waiting, other students will write an entry about strength and what the word means to them
- With the remaining time, the students critique their own work as well as the photographs of their tableaux
- Students complete educational evaluation forms

Materials:

DVD player	Digital camera	Ink	Pens
Computer	Paper	Glycerin	Styrofoam
Projector	Tape	Printing paper	Sheets
Chart paper	Visual aids	Brayers	Evaluation
Markers	Newsprint	Plexiglas	Forms
Pencils			

Grade 8

THEME: EMOTION

Value: Session 1 (2 hrs)

- Screen 20 minutes of Suite: INDIAN (PRELUDE and LIVING WITH FIRE – showing emotion expressed in dance)
- Discuss the potential symbolic meanings behind the art forms, and how everyday objects create meaning
- Discuss objects within own cultures that carry the symbolic significance of emotion
- Exercise: students stand in big circle and pass around an everyday object. As it changes hands, students assign a different emotion to that object and explain why they chose that particular emotion

Body Language: Session 2 (2 hrs)

- Split the class into groups of three, and name each group after a specific emotion (happy, sad, angry)
- Give each group a CD player and a CD of music that corresponds with their assigned emotion
- The group must listen to their assigned music and characterize it with an emotion. The emotion they assign to it will inform the way they dance to it.
- Students will then create three poses with smooth transitions, using each pose to represent “emotion.”
- Each group presents their dance and tableau to the other two groups. After each group has completed their tableau, a director will take one photograph of each group's three tableaux poses.
- Together, the students follow a step-by-step instruction on how to draw a symbol of emotion (e.g., water)

Art Speaks: Session 3 (2 hrs)

- Instructor demonstrates the transfer and carving process.
- Drawings are handed back to students and transferred on to softoleum.
- Students first transfer, then begin carving their images.
- Students begin inking and printing (two times each).
- While waiting, other students will write an entry about emotion and how their image signifies it.
- Students complete educational evaluation forms

Materials:

DVD player	Digital camera	CD player x 3	carving tools (1	Markers Pencils	Tape
Computer	Everyday ob-	3 CDs	per student)	Paper	Visual aids
Projector	ject, e.g., clock	-happy song	softoleum (1		ink
Chart paper	Pencils	-sad song	per student)		printing paper
	Newsprint	-angry song	bench hooks		brayers
	Digital camera		(1 per student)		Plexiglas

Value: Session 1 (2 hrs)

- Screen 20 minutes of Suite: INDIAN (PRELUDE and HOME – showing the hardships of surviving on the street)
- Discuss the potential symbolic meanings behind the art forms, objects and experiences
- Discuss objects that carry symbolic/cultural significance of intellect
- Exercise: students brainstorm ideas of what the definition of “intellect” could be
- Students draw an abstract image to convey the idea of “intellect”

INTELLanguage: Session 2 (2 hrs)

- Computer work: Instructor scans drawn image and demonstrates use of Photoshop to adjust levels to make it screen-printing-friendly (“bitmap” or “threshold” to create image that has no shading).
- Students write a paragraph on the significance of intellect, and draw an image symbolizing intellect.
- Students scan drawings and use Photoshop to render their scanned drawings for stencils
- Instructor demonstrates how to print the images onto translucent paper; how to coat a screen with photo emulsion; how to expose the image onto a pre-coated screen.
- Students pair up to work together coating a screen; it rests to dry until the next session.

Art Speaks: Session 3 (2 hrs)

- Instructor demonstrates the process of exposing and shooting the image onto a screen, followed by a demo on how to wash out the screen, post-exposure.
- Instructor demonstrates how to tape off edges of screens, cover potential pinholes, set up screen on carousel or clamps; and how to print and sign the editions
- Students tape off their screens and begin printing, then sign and edition their work
- Students complete educational evaluation forms

Materials:

DVD player	Digital camera	Screens (1 for every 2 students)	Exposure unit with UV light
Computer	Everyday object, e.g., clock	Photo emulsion and scooper	Fan
Projector	Pencils	Scanner	Hair dryer
Chart paper	Paper	Photoshop	Packing tape
Markers	Digital camera	Printer	Ink
Pencils	Tape	Translucent paper	Scissors
Paper	Visual aids	(1 piece for each student)	Newsprint
	Squeegee		Printing paper and/or T-shirt
	Putty knife		

Grade 10

THEME: SPIRIT

Value: Session 1 (2 hrs)

- Screen 20 minutes of Suite: INDIAN (PRELUDE and MARS THUNDERCHILD GETS A CALLING – a humorous account of spiritual guidance)
- Discuss the potential symbolic meanings behind the art forms, the roles of everyday objects and the roles of dreams
- Discuss objects/images that carry culturally symbolic significance of “spirit” and whether anything can be argued as such
- Students draw (or sculpt) an abstract image to convey the idea of “spirit”

Body Language: Session 2 (2 hrs)

- Each student presents an object/image that signifies “spirit” to them, with an explanation as to why or how it conveys that idea
- Instructor then takes photograph of each student and their object/image in a pose that resonates with their spirit symbol.
- Group photograph of all students in their pose, holding their item.
- Instructor discusses a brief history of printmaking, with visual aids, explaining the process of relief printing
- Together, the students follow a step-by-step instruction on how to draw a symbol of spirit in a simplified style that is congruent with this specific printing method

Art Speaks: Session 3 (2 hrs)

- Instructor demonstrates the transfer and carving process
- Drawings are handed back to students to be transferred onto softoleum
- Students first transfer, then begin carving their images
- Students begin printing (two times each)
- Students write an entry about spirit and how their image signifies it

-Students fill out evaluation form

Materials:

DVD player	Digital camera	Carving tools (1
Computer	Everyday ob-	per student)
Projector	ject, e.g., clock	Softoleum block
Chart paper	Pencils	(1 per student)
Markers	Paper	Bench hooks (1
Pencils	Digital camera	per student)
Paper	Tape	Ink
	(Optional: Self	Printing paper
	hardening clay)	Brayers
		Plexiglas

What Students Learned from the Pilot Project

The following outcomes and ideas were taken directly from student and teacher feedback and evaluation forms:

New Vocabulary

Stereotypes

Identity

Emotion, Strength, Spirit, Intellect

Plate

Ink

Brayer

Wampum

Tableaux

Relief Printing

Softoleum

New Skills

Carving linoleum

Identifying emotion, strength, spirit, intellect

abstract thinking & meaning

uncovering symbolism of objects

Printmaking

Exploring emotion through song and dance

New Insights

Learned about First Nations art and culture.

Learned about emotions through activities.

The Peacemaker.

Women work hard.

Dance shows emotions.

Students developed their own ideas and concepts based on the themes in Shelley Niro's work.



About Centre3 Instructors and Project Contributors

Becky Katz

graduated from McMaster University's Honours Art Programme, with a major in printmaking, in the Spring of 2008. Becky's art practice focuses on wood-carved illustrations and her work has been exhibited in Hamilton, Toronto, and Montreal. She has designed posters for independent films and concerts, including The Polaris Music Prize. Since 2008, Becky has taught more than 5000 children at high-needs schools throughout Hamilton Proper. She is currently studying Psychology and is working on a Masters Degree in Art Therapy.

Daniel Hill

holds a Visual and Creative Arts Diploma from Sir Sanford Fleming College. He is a printmaker, painter, sculptor and member of the Aluminium Quilting Society, and was the Artist-in-Residence and Exhibition Coordinator at the Brantford Arts Block in 2009/10. Daniel is an experienced art teacher, and has a special interest in studio safety training for his students.

Paula Krochak

is an emerging Hamilton artist, and graduate of OCAD University where she majored in Printmaking and received her Bachelor of Fine Arts in 2008. In 2013, she was awarded with the City of Hamilton's Arts Award for Community Arts as the emerging artist.

TJ Charlton

is a 25 year old graphic artist and musician originally from the Niagara Region. He is a graduate of Brock University's Visual Arts program and currently works as an Art Education Instructor at Centre3 in Hamilton.

Suzanne Methot

was raised in Peace River, Alberta, which is known as Sagitawa ("where the rivers meet") in the Cree language. A graduate of St. Mary's University in Halifax, (English Literature and History), and of York University in Toronto, (Bachelor of Education specializing in Urban Diversity), Suzanne is a writer, teacher and a consultant. She brings more than 20 years experience as an educator, facilitator, community worker, writer/ editor, and communicator, as well as a strong grounding in Aboriginal cultures and traditions originating out of her own cultural background and the teachings of knowledge keepers from across the Americas.

Ingrid Mayrhofer

(BFA and MA, York University) is a visual artist, curator and community arts practitioner, based in Hamilton since 2004. Her community art practice evolved from a popular education framework, and she has led projects involving migrant farmworkers, healthcare workers, immigrant women, and students in photography, clay, and printmaking. She has produced numerous catalogues and educational publications, including the Labour Arts Manual, *Making Art Work*, for the Workers' Arts and Heritage Centre.

Group Self-Evaluation *To be completed by each student after Session 2*

Your Name: _____

Group Member Names: _____

Put a checkmark in the box that best describes how your group worked together.

	We will do this next time. 1	We could do better. 2	We did well. 3	We did extremely well. 4
We planned and prepared for the visual discussion and the tableau.				
We carried out our plans.				
We listened to each other's ideas and suggestions.				
We worked out our problems together.				

Our group was best at _____

_____.

We could do better at _____

_____.

About **Shelley Niro**

Shelley Niro, AOCA, RCA, MFA, was born in Niagara Falls, New York. She is a member of the Turtle Clan, Bay of Quinte Mohawk from Six Nations, and currently lives in Brantford. Internationally renowned for her innovative approach to film and video, Niro has exhibited across Canada and abroad. Her work is represented in national and international collections, including the National Gallery of Canada, which holds "Resting with Warriors." She has received numerous prizes and awards, including the prestigious Eiteljorg Fellowship and the first ever Ontario Arts Council Aboriginal Arts Award. Her film "Honey Moccasin" won Best Experimental Work at the Dreamspeakers Festival in Edmonton, Alberta and Best Feature, Best Actress, Best Actor and Best Director at the Red Earth Festival in Oklahoma City, Oklahoma. Her video, "The Shirt" was part of the Venice Biennale. Her first feature film, "Kissed by Lightning," premiered in 2009 at ImagineNATIVE Film + Media Arts Festival and won the Santa Fe Film Festival's Milagro Award for Best Indigenous Film.





Project Background

The primary objectives of this project are to enrich students' knowledge about contemporary First Nations art, and to provide non-Aboriginal teachers with tools to infuse Aboriginal teachings, histories, experiences and perspectives into the provincial curriculum through the arts.

The workshop plans for "Seeing with Memory" were developed by Centre3's arts education department in collaboration with artist Shelley Niro and Aboriginal Education specialist Suzanne Methot.

"Seeing with Memory" was developed as an extension program following Shelley Niro's exhibition "Warriors and Other Works," at The Print Studio (now called Centre3 for Print and Media Arts), from March 6 – April 18, 2009.

The series of 4 prints titled "Resting with Warriors" resonate with the current commemoration of the War of 1812. Niro's large format woodcuts depict 4 female figures, each of them representing qualities of Haudenosaunee women.

The artist suggests that the women needed many skills as they stayed behind while the men fought in the war. In the act of sustaining their clans women demonstrated strength, emotion, spirit and intellect.

Pilot workshops were delivered to Grade 7 at Hess Street Elementary School, Grade 8 at Dr. John Seaton Senior Public School, Grade 9 COMPASS Program at Lynwood Charlton Centre, and Grade 10 at Sir John A. Macdonald Secondary School.



Resources

Greg Hill: For the Collection of Indigenous Art, National Gallery of Canada, 2008

Sally Frater: Resurfacing, The Print Studio, catalogue essay ON SURFACE, Shelley Niro: Warriors and Other Works, March 6 – April 18, 2009

Woodland Cultural Centre: War Clubs & Wampum Belts – Hodinöhsö:ni Experiences of the War of 1812

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