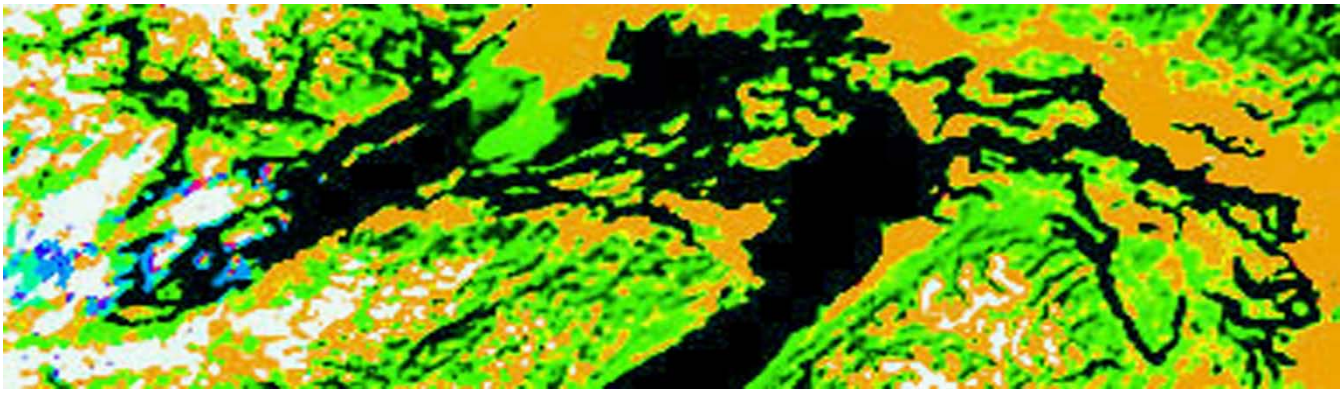

Gordon Brent Brochu-Ingram BFA MSc PhD * ***KEXMIN* field station**
Post Office Box 88 Fulford Harbour * Salt Spring Island, British Columbia V8K 2P2
778 354 2505 | studio@gordonbrentingram.ca | gordon_brent_ingram1966@yahoo.ca

August 24, 2022 rough draft

Colloquium on Ethical Public Art in Canada / Colloque Un Art public éthique
l'Université de Montréal / Concordia University
August 24–27, 2022

Organic Projects For Multiple Crises:

The shifting aesthetics, publics and ethics of outdoor art works with living material and cultivation initiated by indigenous artists

abstract

Since the mid-twentieth century, two very different aesthetic movements have engaged in cultivation in outdoor art works: Land Art and the environmental impulses that followed it and Indigenous efforts to re-establish stewardship, symbolic presence, ceremony, and contemporary gestures. These days in Canada, cultivation and inclusion of living material is often rooted in contemporary responses to three crises: unresolved social disparities rooted in the loss of indigenous culture, language, natural resources, and related links to the land; continued obstacles to re-building indigenous communities, repopulating, stewardship, and ceremony; and coping with and responding to climate change and related aspects of ecological destruction often disproportionately effecting vulnerable social groups. Visual artists have been growing materials for use in art-making, without calling the cultivation part of the art object, for a very long time. But since the mid-twentieth century, there has been growing interest in considering some cultivation practices as integral to the production and performance of works extending to relatively permanent public art, notably the Time Landscapes of Alan Sonfist and the oak woodland in Kassel planted by Josephy Beuys. These forms of cultivation, contrasting with the landscape architecture around static works of 'heavy metal' public art, destabilizes conventional goals of permanence and durability. Cultivation, therefore, has huge implications for redefining, siting, and maintenance of future public art works and respective performance as well as community expectations. The resurgence of Indigenous art extending to site-based practices further decolonizes notions of art in response to climate change and the unequal distribution of the social costs of the "Anthropocene." The resurgence of outdoor Indigenous art extending to multimedia sometimes undermines boundaries between contemporary arts and crafts, between sole authorship and collaboration, between static and kinetic or durational works, and between traditional

Indigenous knowledge and modern science. The resurgence of Indigenous art extending to site-based practices sometimes destabilizes lines between public and private and between ceded and unceded territory. Today, indigenous melancholy and remembrance, rooted in both cognizance of cultural, linguistic and resource losses along with successful survival (of some of us) within the context of deep time, contribute to contemporary approaches to linking public art to serving a range of social needs from pleasing art and opportunities to marvel and play to remembrance and historical conversations to aspects of cultural recovery. My theorizing on cultivation as contemporary art-making in Canada is rooted in Bourriaud's 1998 *Relational Aesthetics* along with two recent discussions of public art, marginality, and minority experiences: Kwon's 2002 *One Place After Another: Site-Specific Art and Locational* Identity and L'Hirondelle and McCall's 2015 anthology, *The Land We Are: Artists and Writers Unsettle the Politics of Reconciliation*. To recast ethical frameworks for a less static, Indigenous, and decolonial public art in northern North America, I theorize more nuanced notions of indigeneity, territory, local Indigenous Law, and consultation that is relevant to any art-maker and member of an audience. Secondly, I propose revised standards for protecting cultural integrity that precludes appropriation, along with equity and sustainability, especially for juries and decision-makers in reviewing and sometimes supporting proposals for new public art. Thirdly, I propose an ethical framework that includes site, landscape and context, Indigenous territory, and multiple jurisdictions in Canada (that include First Nations governments) for various forms of community benefits. In conceiving of an indigenized ethical framework for creating public art, I revisit the butterfly gardens of the late Mi'kmaq artist Mike MacDonald, the blueberry and raspberry gardens of Cree artist and theorist Duane Linklater, and my own work in grasping the loss and recovery of indigenous orchards west of the Continental Divide.

***

Remerciement spécial à
Dr Laurent Piché-Vernet le Directeur de la Centre d'exposition de l'Université de Montréal,
Dr Analays Alvarez Hernandez, Professeur d'histoire de l'art et
Darien Sanchez Nicolas de l'Université Concordia.
Pour mon travail sur l'art public, cette discussion est la plus intéressante sur les stratégies centrées sur la communauté depuis le symposium sur <art public pour la facilitation sociale> à l'Université de Barcelone en 1999.

***

acknowledgements
The theoretical work in the months before the presentation was generously funded by the First Peoples' Cultural Council (a government corporation of the Province of British Columbia) and the Council Council for the Arts Inter-Arts Program. Travel to participate in the colloquium was funded by the Arts Across Canada Program of the Canada Council. Université de Montréal faculty Drs. Analays Alvarez Hernandez and Laurent Piché-Vernet, who conceived and organized the conference, were generous in sharing colloquium funding from the Social Sciences and Humanities Council of Canada to cover my expenses while in Montréal.

territorial acknowledgement
It is good to be on the traditional territory of the Kanien'kehà:ka as well as a meeting place for the Haudenosaunee Confederacy, Huron/Wendat, Abenaki, and Anishinaabeg. In the spirit of reciprocity, I offer you one of the two species of West Coast tobacco, that I grew in our restoration garden and with tobacco west of the Rockies traditionally used more for pleasure than spiritual benefit, and KEXMIN, the most sacred plant and medicine along the West Coast that continues to be offered at the beginning of ceremonies and for spiritual cleansing.

***

Introduction:
Living materials & ecosystems as part of public art works during times of Indigenous resurgence and ecological crises

> "'Emergency' is a noun that yanks us from the normality of daily life, but its invocation also promises to grab us by the hand and lead us to safety. The addition of 'state of' here is also important insofar as it butts up against 'emergency'; it stretches the word out, which denotes its protracted nature, its velocity and scale. The emergency isn't one emergency but a pileup of emergencies. On the other hand, the state of emergency can be understood as a singular emergency; it is the emergency of Canadian history."
>
> Billy-Ray Belcourt 2020[1]

Public art can make our lives better. These works are part of the kinds of cultural care that constitute forms of infrastructure alone with water and electricity. In times like ours with intensifying ecological crises and simmering social dynamics around control and stewardship of land, public art works with living dimensions can be especially powerful.

So as trees, woodlands and forests have declined in numbers and area in the world, they have taken on heightened aesthetic roles in public art.

This essay explores growing plants as art practices reintroduced into cultural conversations through public art as ***putting cultivation back into contemporary culture***. But public art works with organic aspects are weird. Like tree roots that get under old houses, these living pieces undermine the lines between a number of kind of culture. Most public art works span at least three of the categories below:

- monument;
- memorial;
- public art with living material;
- landscaping and designed access and uses (such as for sitting and for playgrounds);
- performance space;
- sites for ceremony;
- agriculture / arboriculture production;
- social-ecological experiment;
- ecological restoration site; and
- ecological monitoring site and

There are a wide range of needs, goals, and aesthetics involved and my work centres on the dynamics between indigenous, land-based experiences (and biophysical and cultural imperatives linked to communal survival and particular stories) and those of the modern art economy centred on transcontinental migrations and conversations. In a country such as Canada, with so many unresolved issues around territorial ownership and stewardship, jurisdictions, and languages, dynamics between Indigenous and migrant cultures siloed through nation states and national identifications become fertile grounds for critical exploring ethical dimensions of public art. So rather than eschew contemporary identity politics we can build on and nuance them especially through aesthetic expression in 'public' space – or rather spaces that will become more public through richer storytelling.

In imagining how to further decolonize public space in Canada, one set of strategies involves more and increasingly nuanced forms of public art by Indigenous artists and by collaborations with some of those creators. I reflect on how a broader range of Indigenous experiences marking public space would be an extension of contemporary Indigenous usage of the term "NDN" (Not Dead Native) as recently explored by poet, Billy-Ray Belcourt.[2] In addition, Indigenous public art can be viewed as social infrastructure and be reconceived around the "care" as described in Belcourt's Cree

community.[3] As an extension of contemporary Indigenous cultural theorizing and activism, I present to this colloquium two key ideas.

Argument 1.
Public art is a particularly effective venue for transmitting deeper knowledge and experiences around both Indigenous cultural recovery AND growing threats to the planet (and our communities) from carbon pollution, climate change, and loss of biological diversity including some of the parts of vulnerable ecosystems illustrated in particular site-based works – as well as solutions involving new practices. So the planet is on fire and we need to get native trees that produce food back grow on degraded and urban land in order to cope with heat domes and rising food prices. Similarly flowering native trees can be part of strategies for carbon sequestration and Indigenous food sovereignty. But the planet is changing fast and there is so little time that art including public art and performance, more than conventional education, can transmit and disseminate the needed ideas and techniques faster than the rates of increasing carbon pollution

Argument 2.
All public art certainly in the Western Hemisphere and further afield, has a relationship to experiences of Indigeneity whether or not there are legal obligations to consult and collaborate with First Nations. In most sites for public art in Canada, the multi-layered experiences of Indigeneity remain so deep, rich and powerful that to not engage with at least some of that richness is to make a work vacant, sterile, and less than timely or relevant. And I am not talking about mentioning in a few words the names of the First Nations still present and even those that are intent on regaining lands and territories. I am talking about a more fundamental, and ultimately more respectful and collaborative, engagement in particular, Indigenous experiences, cultures, languages, histories, citizenships, inspirations, aspirations, and communal priorities.

Problem statement:
Making (and growing) organic public art projects
parts of the fabrics of communities
In 1987, a major work of public art by the celebrated artist, Alan Sonfist, was bulldozed seventeen months after its dedication. What could have gone so wrong? There are some clues.

> "The site, across the street and a block west of St. Louis Union Station, has now been cleared of the native trees and wildflowers that were intended, in Mr. Sonfist's words, as a 'poetic metaphor' to the native Missouri forest...

> The shaped mound on which they were planted, symbolic of the city's Indian heritage, has been leveled, and the shrubbery, gravel border and cobblestones that were based on a Versailles garden and meant to represent the city's French founders have been removed."
> "Evelyn O. Rice, new director of the city's Department of Parks, Recreation and Forestry, said in an interview here that Mr. Sonfist's piece was 'a good idea that had gone bad.' 'It looked like a construction site', she said, noting that she had received several complaints about it. 'There were weeds there, homeless people were hanging their clothes from trees. It was as if the artist had abandoned the site, leaving it to me to use my budget and my workers to try to make it work.'" William Schmidt, New York Times, 1987[4]

So with all the promise of and need for putting living material back into the cultural fabrics of neighbourhoods, some things went very wrong with this one of scores of Sonfist's similar arboreal works around the world the others relatively well-loved by respective neighbourhoods. What were the problems that lead to the brutal dismantling of this work?

1. There is no evidence that, "The shaped mound...symbolic of the city's Indian heritage" involved any kind of consultation and presence of actual local Native Americans (or tribal governments).

2. And Ms. Rice, clearly celebrating her African American community when photographed by the New York Times expressed no appreciation of any benefits of those trees derisively suggesting that they attracted homeless people.

3. In records of those 1987 debates, there was no mention by either side of the needs of the community, neighbourhood or the multiple publics of St Louis. Whoever might have enjoyed that work, as Sonfist's trees are usually cherished, were not considered important in the decision to destroy a major work of public art.

4. Sonfist's mashing of Indigenous mound architectures with cheap evocations of the gardens of Versailles and the early French settlers of St Louis lacked in credibility.

5. Art patron, Emily Pullitzer, of the family that created the Pullitzer Prize, had the last word stating, "The bureaucrats in the city Parks Department sabotaged it from the beginning, because they did not want to do the extra work that it required." [5]

The bulldozing of this work, with mashed themes that were facile at best, may well have done Sonfist's powerful legacy a favour. Today, as we plant and colonize public art sites with aspects of local ecosystems, often invoking Indigenous groups that may well still be present (and watching) along with other cultures, how can we better articulate and transform our goals and designs through franker and more extended conversations in respective communities?

The shifting publics of public art in Canada:
Multiple crises, intensifying needs & numerous opportunities

When we talk about public art, we are often mapping and too often privileging certain demographics over others. Today, pressures are intensifying for recognizing both the full range of a neighbourhood publics around and enjoying works of outdoor art as well as the Indigenous cultures, stewardship and continued habitation in respective communities. And public art works can be part of unpacking those rafts of necessary social acknowledgements or, as have many modernist work, contributed to erasure.
More problematically, the architectures of public space are changing rapidly in Canadian cities especially from gentrification, rising rents and ownership costs, housing speculation sometimes linked to globalized money laundering, and inflation especially around fuel costs. And just as profoundly, public space and our experiences of it are being transformed by heightened awareness of ethnical and language politics, the recovery of formerly erased histories, and environmental stress from climate change and loss of local biodiversity. In this pressurized context, quite a bit more is expected of a work of outdoor art in public places than that of the "heavy metal" works associated with the Modernism of decades ago.

In an example of the dynamism of public space and boundaries in Canada. Alert Bay, British Columbia saw a half a century of spectacular flowering of Kwakwaka'wakw public art largely in response to the 1885-1951 ban on potlatch ceremonies. The area had been spared the massive demographic losses from smallpox in the 19th Century – catastrophes that for communities such as the neighbouring Haida had severely damaged local systems of transmission of culture, stories, and artistic techniques. Along the north-eastern coast of Vancouver Island, there remained a vital artistic community of prosperous carvers and other artists who transmitted family stories through sculpture, performance, and storytelling. Like family heirlooms in many cultures, these carved works were key reminders and guides for family and communal ceremonies and stories.

The potlatch laws allowed Indian agents (civil servants of the Government of Canada) to confiscate (and sell) these works (often to museums), that had often been relatively small in order to be used in ceremonies with dancing. These were often highly personal family

heirlooms and their theft and determination by descendants to regain their possession continues to be obsessions. For the Kwakwaka'wakw, a strategy to maintain the production and transmission of these stories meant going public for the simple reason that these big works were too difficult to steal (though these thieves tried and were sometimes successful). But thefts of such large items unmasked the official rational of confiscation to suppress the potlatch and reframe it as cultural genocide. As importantly, these big public works allowed carvers to make art full-time and maintain the evolution and transmission of these three-dimensional and multimedia practices.

A half century later, celebrated Kwakwaka'wakw carver, Ellen Neel (1916-1966) miniatured her works after the ban was lifted both to make carvings that illustrated often private stories available to those family as well as to be able to sell her art works to a wider audience. As well as carving, Neel was an Indian Rights activist (especially uncovering the abuses at and working against Indian Schools) often writing for Canada's first Indigenous newspaper, the Native Voice. Unfortunately for Neel, her livelihood was undermined because of fake, mass-production, made in Japan, a kind of appropriation that she spoke publicly against.

I use this Kwakwaka'wakw example to illustrate an underlying argument today. The lines between public, communal, and private space are dynamic and in modern Canada have shifted by the decade, sometimes radically with a host of political economic and cultural forces such as today's gentrification, global system of speculation on housing, initial impacts of climate change, and the recent waves of displacement to which artists have been particularly vulnerable. And living material in public art is both vulnerable to those pressures, and to new pressures of erasure, as well as crucial to helping marginalized people survival such as through providing the refuge to which some people in St Louis objected to back in 1987.

Cultivation as contemporary art practices since Land art

> "Unlike 'dead matter', plants exhibit relationships of dependence by virtue of the constant need for suitable living conditions. Work with living plants is an interactive process of communication quite similar to the process of theatre direction. Stimuli and responses form links in a continuous chain. The artist's intervention is a manipulation of life processes which in turn provide feedback which imposes certain conditions relevant to the nature of the artist's work." Barbara Nemitz 2000[6]

Plants and cultivation have not been major topics for twentieth century artist especially the avant-garde[7] but are a larger part of the inspirations and challenges of the twenty-first. And within many visual art canons including in Europe, still lives with fruit, and other portrayals, have been ubiquitous. For a much longer period, artists have been cultivating plants for materials. And as for long, cultural festivals have celebrated a range of plants, crops, and fruit trees.

In European cultures, modern notions of public art that includes living material goes back to some of the urbanism practices (and activism) of the Renaissance. Radically engaging in urban ecologies through plants and art goes well back past figures such as Elizabeth Kent whose modest membership in the Young Romantics in Geneva[8] was followed by decades of advocacy for container gardens in mid-nineteenth century London.

Living matter in contemporary art works over the last sixty years have nearly always involved other media from sculpture to digital representations to concepts and performances. Curiously, most of the celebrated works from the first decade of Land Art were monumental and sterile. In contrast, a small group on the outskirts of that milieu did cultivate as part of their art practices. Alan Sonfist[9] was proposing living works of trees as public going back to the nineteen sixties in New York. Robert Slifkin recently noted that "Sonfist's art repeatedly demonstrates, natural phenomena that always exceed human control."[10] Early on, Sonfist envisioned his work as producing both artefact and experiment[11]

Along with Sonfist, the three most influential of the first land artists who used living material were Hans Haacke going back to 1969 "Fog, Flooding, Erosion and his 1972, Rhine-Water Purification Plant,"[12] Dennis Oppenheim especially the works 1969 "Directed Seeding" and "Cancelled Crop[13], and soon after the 1971-2 "Portable Farm" and "Portable Orchard."[14] Helen and Newton Mayer Harrison.

In the face of only a few projects ever involving cultivation practices in site-based art, two works with trees have been influential because they existed, they survived, for more than several years. Alan Sonfist's well-loved "Time Landscape" on lower Manhattan goes back to 1965 and continues to illustrate woodland succession.[15] Sonfist went on to establish another score of similar works (but not in St Louis). A decade and a half after Sonfist's first Time Landscape, Joseph Beuys, in one of his most active periods politically, transformed Kassel with his "*7000 Eichen – Stadtverwaldung statt Stadtverwaltung / 7000 Oaks – City Forestation Instead of City Administration*."[16]

A decade later, a second wave of artists created artworks with plants that cleaned toxic sites.[17] Early on in his career, Mel Chin grew plants in some of his works as

"remediation."[18] In the nineteen nineties, Vito Acconci was attaching trees to architectural designs to soften them and make them more organic. [19] Scores of artists in the 1990s designed gardens notably Lothar Baumgarten[20] and Robert Irwin.[21] herman de vries recreated a meadow of native plants in The Netherlands through practices he termed "decultivation."[22] In Vancouver in the 1990s, Oliver Kellhammer created several works centred on cultivation sometimes with conventional fruit trees as part of demonstrating "Open Source Landscapes."[23] Recently, Ron Benner, a non-indigenous artist actively engaged in solidarity, explored indigenous cultivation in *Gardens of a Colonial Present / Jardins d'un Present Colonial*.[24]

Since those early works of the 1970s and 1980s, there has been a modest increase in art works with cultivation though few have full engaged with site histories and earlier (and current) human populations. Nor has acknowledging experiences of Indigeneity been central to any of these works.

Contemporary Indigenous public artists & art works with cultivation

In beginning to learn about contemporary Indigenous work in cultivation as contemporary art, it is crucial to recognized that nearly every native culture in what is today called Canada had some kind of cultivation from tobacco and medicinals to protection of berry bushes, chokecherry and other local fruit trees, and to sugar bushes. Many Indigenous families have stories of losing their orchards. There were skirmishes over sugar bush trees in central Canada and court cases in turn of the twentieth-century British Columbia to protect a range of local fruit trees, lovingly cared for, including Pacific crabapple[25], chokecherry, and native hazelnut. [26] The most documented of these struggles over indigenous orchards in north-western North America was in 1897 where the Haisla of Kitimaat asserted traditional ownership of their "Crab Apple Gardens."[27] In remote parts of Canada, some of these diverse cultivation cultures have survived as on some island on the North Coast of British Columbia.[28]

It has not been easy for indigenous artist to reintroduce cultivation practices especially when much of those skills and aesthetics have been erased. Duane Linklater's 2012 blueberry garden[29] created more space for indigenous cultivation as art-making.[30] Similarly, Rebecca Belmore's 2012 unwrapping a tree on Canada Day[31] linked organic to performative practices.

It is one set of formidable challenges to recover cultivation aesthetics and safe spaces, it is another more problematic process to use such organic interventions for inter-cultural dialogue. So indigenous fruit tree cultivation as an artistic intervention in the well-defended territory of a First Nation can be part of a process that Jordan Abel[32] awkwardly

termed “Indianizing.” But most future orchards for Indigenous artists will be in far more contested landscapes. In 2015 Gabrielle L'Hirondelle Hill and Sophie McCall argued that, "Arts-based approaches to reconciliation are often touted as a positive step forward and are viewed favourably in narratives of 'moving on' and 'healing' in the name of a unified nation” effectively implying “that art's function is to smooth over, to make whole rather than disrupt."[33]

Over the last two decades, there has been a modest movement of non-indigenous artists trying to challenge the erasures of contemporary indigenous communities, and respective histories, associated with colonial and genocidal notions of the "purportedly 'vanishing race'"[34] and the broader narrative of Indian extinction. Indigenous experts on plant knowledge, notably Robin Kimmerer, have stressed "reciprocity" between people, plants, and the earth[35] and "the moral covenant of reciprocity."[36] This activist botany has been laying the basis to critique erasures of key plants, including the right to restore, modify, repossess and heal sites even with land art that obstructed harvesting, stewardship and spiritual observances and other ceremony. These practices, in turn, lay the basis for broader challenges to "colonial spatialities," well beyond consultations on traditional territories, as part of expanding toolkits of cultural "resurgence"[37] and indigenous “mobilization.”[38]

Re-establishing indigenous orchards could be part of even more ambitious projects. Dylan Robinson and Keren Zaiontz argued for new public art in the Vancouver region, "To develop a civic infrastructure of redress means to develop a location on unceded Coast Salish territory through the city's very form, from its sidewalk to its signs and from its public art to its uses by the urban Aboriginal public in asserting their rights to sovereign space."[39] The concept of indigenous “survivance,”[40] and the expanding movement to explore futures defined simply by survival, is important here in moving from “redress” to joy extending to appropriating high art techniques for healing the land for "Opening ourselves up to experiencing direct communication and embodied being-with plants is therefore an exercise of extending our preconceived ideas of what a “person” actually means, and then, honing one’s sensorial faculties to stretch our capacity for knowing beyond the human scale and re-connect with what David Abram terms 'the many-voiced landscape'." [41] In this way, living works by and for indigenous populations can move from being commodities[42] in western art economies to means of care within thriving communities. And certainly new orchards can be part of articulating an array of what Leanne Betasamosake Simpson termed, "indigenous aesthetics" in part "to disrupt the noise of colonialism."[43]

Mi'kmaq artist Mike Macdonald's Butterfly Gardens

Mike Macdonald (1941- 2006 born Sydney, Nova Scotia) had a vision. The early Indigenous multimedia artist was one of the first to link digital works with site interventions. Macdonald started planting butterfly and a smaller number of medicine gardens across the country in the mid-1990s[44] and often making videos about them notably, "Touched By The Tears of a Butterfly."[45]

Two decades later those gardens are being revisited and often restored.[46] Macdonald appropriated Western conceptions of "gardens" while working with some Indigenous cultivation techniques to create intercultural spaces. Videos were then tied to the gardens. What is striking today is how this network of gardens was national in scope, engaged very little in local Indigenous knowledge about butterfly ecology, while prefiguring broader environmental work in response to today's more global, pollinator crisis.

In order to establish his score of gardens across Canada, Macdonald had to charm white curators a feat as historic as actually creating and sustaining those living works. What has been under-appreciated about Macdonald's gardens is that they marked the return of Indigenous presences in places where they had been erased. For example, Mike Macdonald's 1999 Butterfly Garden at Banff Centre for Art and Creativity[47] was the first piece of permanent, outdoor art within Banff National Park by an Indigenous artist since the local Nakoda, Ktunax, Secwépemc communities, who had maintained regular presences there, were evicted and banned in the late 1890s. Native people were allowed back in the park to perform and sell hand-made items at Indian Days one day a year. Today, there are still no significant Indigenous populations living back in the park and consultation on ecosystem management is limited. Without permits which are virtually impossible to obtain, even small amounts of harvesting are subject to $25,000 fines.

Protected within the park, current elk and deer populations are much higher than in recent history. To avoid predators when they can crowd into Banff Township within the park. Predators in Banff National Park are heavily managed to the point that elk and deer populations are much higher than in recent history. The heaving browsing has destroyed, effectively erased, local population of important pollinating plants from small wildflowers to shrubs and small trees. So the gates of the garden in Banff protect those precious flowering plants from destruction making that speck of time a key site for ecological restoration in the park. Poorly discussed is that a decade after the garden's 2000 establishment, half was destroyed for a new building honour a former Premier and his spouse, individuals not particular engaged in conciliation or honouring Treaty 7. Today, we can also view the garden as an act of reassertion of Indigenous land stewardship.

Duane Linklater's berry bushes

These days, Omaskêko Cree artist, Duane Linklater (1976 Moose Factory, Ontario) is celebrated as one of four Indigenous artist included in the 2022 Whitney Biennial.[48] But earlier in Linklater's career, he created several site-based works involving local berry bushes, the same species still gathered by Indigenous people in northern North America. As his MFA project at Bard College, he installed "12 Home Depot blueberry bushes"[49] in a public, outdoor site. Later that year, Linklater moved on to installing a work with live raspberry plants indoors.[50] Five years later, Linklater was back installing blueberries that time indoors.[51] A year later, Linklater installed a large facsimile of a bone shraping tool at on of Canada's first Indigenous focused, public art park.[52] And of all of the Indigenous artists working in Canada on outdoor public works, Linklater is the most active in theorizing through his Wood Land School.[53]

Gordon Brent Brochu-Ingram's often collaborative work at KEXMIN field station

I was born in an area north of Victoria British Columbia, grew up on the privileged edge of a W̱SÁNEĆ ('Salish') Indian Reserve in a culturally rich archipelago with three Indigenous languages still spoken around me: SENĆOŦEN, Hul'qumi'num, and Chinook Wawa. As a Métis person in this cultural stew, I was discourage from speaking a French/Michif dialect that relatives spoke in northern British Columbia. Instead, I was one of the last people to receive formal instruction in Chinook Wawa, the trade and inter-tribal language that stretched from northern Oregon to central British Columbia.

I went from a so-called 'Indian gang', where I struggled with English, to children's classes at the Art Gallery of Greater Victoria where my art teacher had spent time at Warhol's Factory, was heavily influenced by Flux, and whose milieu connected to Toronto General Idea through Mail Art and FILE Magazine. I went to art school in San Francisco where my initial, mulimedia and photo-based practices shifted[54] to site-based, public, and early digital practices at the College of Environmental Design at the University of California Berkeley. For day jobs, I guided and conducted ecological field research in remote areas that I sometimes document. Much of my creative work has involved exploring new kinds of storytelling grounded in a Métis experience living in diverse, Indigenous demographics and languages – and queer space.[55] In the decades when Métis were not recognized legally and often not considered exotic enough to be native artists, it was often easier to articulate family-related stories through queer space (which is was). Over the years, I have worked with scores of elders and First Nations governments on protecting traditional knowledge and lately on digital justice. And at the same time, I have worked on public art projects in various capacities especially as site planner, designer, and artist. Since 2014, I have worked as part of a lose group loosely

based on ĆUÁN [SENĆOŦEN] (Salt Spring Island) with projects in other parts of British Columbia, the Yukon, and Switzerland.

Lately, I have been combining text and drawing, video and soundscapes, and willow sculpture that are homages to Cree-Métis basketry technique. All of this work is to update storytelling as contemporary, multimedia culture.

2022 April 24 When They Blossom - The chokecherry grove on Hwmet'utsun
16 minutes
https://vimeo.com/710204375

2021 August 24 ripe chokecherries north of Spuzzum
10 minutes
https://vimeo.com/694244354

Kutenai Headwaters (unceded Secwépemc, Ktunaxa, and Nakoda territory) note 2
sweat lodge in overlapping territories
2021 December 1 * 6 1/2 minutes
https://vimeo.com/687301408

Kutenai Headwaters (unceded Secwépemc, Ktunaxa, and Nakoda territory) note 3
Willow Weaving
2021 Dec 1 Willow Weaving in the Kutenai Headwaters* 14 minutes
https://vimeo.com/689123281

Later this year and next, I will be fitting some of these inverted baskets as projection devices for video, audio, and animation as a project called “Stories With Legs” that will eventually be taken outdoor.

Putting cultivation back into contemporary culture:
Expanding inter-cultural dialogues during intensifying crises

In making this presentation, some basic questions emerge. Why cultivate? Why call it art? Why cultivate as part of making art? In a time of Indigenous resurged and global ecological crises, there are a lot of good reasons.

some social uses of cultivation-as-art-making

migrant
carbon pollution ---> carbon sequestration through plant cultivation especially trees
urban heat islands ---> plant native trees for shade
pollinator crises ---> plant and protect flowering plants for pollinators
declining habitat, fragmentation & loss of species ---> plant and protect native plants
food production ---> cultivate crops for human)
protect, celebrate & illustrate natural relationships and dependencies ---> reintroduce markers and ceremony

indigenous
territorial markers and stewardship ---> markers with important native plants
language ---> teach Indigenous languages and plant native plants that are symbolic and demonstrative
Indigenous food sovereignty ---> reclaim and protect traditional cultivation and gathering sites
restore degraded areas ---> reintroduce markers and ceremony (some transcultural)
rebuild communal food production & distribution ---> reintroduce markers and ceremony into food production sites (some transcultural)

some cultivation practices for art-making*

- digging and clearing
- planting (seeds and living plants)
- transplanting (and digging up) roots
- grafting
- pruning
- breeding
- burning
- harvesting, preparing food and sharing
- description and documentation
- representation and abstraction
- teaching, instruction, performance and ceremony

* There are parallel Indigenous North American and Eurasian practices often for the same gene pools.

Indigenous dialogues in organic public art: Some responsibilities, obligations & laws

As an Indigenous artist, ecologist, and environmental designer in Canada, I am constantly being reminded of my responsibilities, obligations and often unfriendly laws and policies. When I win grants and contracts, certain so-called friends inevitably suggest that the funding is just for being native even though nearly all this work involves open competitions. And when I do receive funding from bodies such as the First Peoples' Cultural Council, I experience so much pressure around my responsibilities as an Indigenous artist that sometimes my stomach churns.

I do feel the need to nurture a lot more and better stories including about being Métis often in First Nations-majority communities. And a lot of my stories are quite weird and sometimes queer. So what are my responsibilities and those of public artists like me at this point in history? How does this work fit into the nearly a hundred Calls to Action of the Truth and Reconciliation Commission[56]? And how does this work in public art fit into what Billy-Ray Belcourt posits as "interracial care."[57]?
The following is a list of projects that I should really undertake – when I have time and feel fully motivated:

- more artistic work, verbal, textual and audio, in the traditional languages that swirled around me growing up: Chinook Wawa, SENĆOŦEN, and a bit of Michif;
- more of supporting elders in telling their stories (it's been rough with the isolation necessary to avoid COVID)(And I'm still coping from the grief of not being able to set up the website and recording technology for my Mom who in the years before she passed at 99 wanted to create her own website.);
- more time on the land (engaging, learning, and protecting);
- a lot more time studying native fruit trees along with their ecosystems, propagation, and planting;
- remembering and documenting a lot of strange stories about growing up with the last generation of elders, born in the nineteen century often before there were residential schools, who really thought in their old languages and had totally different world views to what people have today;
- finding the creative time to come up with truly weird and queer ideas for new proposals for public art;

- teaching, mentoring and transferring knowledge when the conditions are right; and

- strengthening neighbourhood infrastructure in the face of climate change (protections from wildfire, growing and gathering more food especially local species, and acquiring a backup system for electricity);

And like many of us, I'm over-employed saving up for a used 4X4 vehicle so that I can go into remote parts of the mountains in the winter to gather willow (and not get caught). These are similar to many of the aspirations and issues experienced by many other artists in Canada and chances are we will partially succeed.

Public art with cultivation:
Indigenous & Indigenous-acknowledging dilemmas, solutions & best practices

Constructing an ethical framework for supporting and protecting Indigenous public art using local, living plant materia.

a. Indigenous artists and arts organizations proposing and creating outdoor art in public space especially with living material and Indigenous (as well as different) kinds of cultivation – extending to contentious territorial and cultural questions;

b. artists and arts organizations, either mixed or primarily not Indigenous, working with Indigenous communities and governments, as principled allies, in proposing and creating outdoor art in public space especially with living material and Indigenous (as well as different) kinds of cultivation;

c. Indigenous activists, organizations and governments, and their allies, challenging land theft, desecration, and erasure around public art works or proposed sites for those works;

d. arts administrations, with a range of actors with none or only some Indigenous, including public art programs;

e. juries for arts administration, with a range of actors with none or only some Indigenous; and

f. interpreting and publicizing public art works with living material involving Indigenous artists.

Some principles for resolving ethical questions around public art with living material in areas with Indigenous communities

1. ***unpacking, celebrating, and nurturing a much broader spectrum of Indigenous experience*** focusing on specific Indigenous personal and collective experiences, narratives, engagement in communities and skills more than on 'blood', race and even citizenship

2. ***correctly acknowledging Indigenous territories through decolonizing collective and cognitive maps*** For example, ĆUÁN (Salt Spring Island), ĆUÁN [SENĆOŦEN] (Salt Spring Island) is the territory of fourteen First Nation governments nearly all of which have cultural offices that guide and collaborate with Indigenous and non-Indigenous public artists. There are two confederations, the Hul'qumi'num Treaty Group and the W̱SÁNEĆ Leadership Council, and involving the following First Nations some of whom opt out of those conferacies sometimes: Cowichan Tribes; Halalt; Lyackson; Malahat; BOḰEĆEN (Pauquachin); Penelakut; Semiahmoo; Snuneymuxw; Stz'uminus; Tsartlip; Tsawwassen; Tsawout; Tseycum; and Ts'uubaa-asatx. Only one of these First Nations governments, the Tsawwassen, have signed a treat for ĆUÁN. And please do not avoiding acknowledging specific, First Nations and respective communities, by conflating them by their dominant languages. There are probably other Indigenous languages spoken in some of those communities.

3. ***recentring public art works as inherently products of collaboration,*** decolonizing notions of individual artists and artistic production, and creating more effective frameworks for collective, communal and collaborative art production

4. ***honouring long Indigenous memories and acknowledging deep time and colonial crime scenes***, deeper commitments to intergenerational justice and design for a range of time scales

5. ***more artist research on locales for public art works leading to better site planning***: more profound engagements in site analysis and planning comprise a raft of emerging artistic practices

6. acknowledging, supporting, protecting and NOT appropriating local traditional knowledge, culture, and artistic traditions while ***engaging in more references and homages to Indigenous artists and traditions working through intercultural collaborations***

7. ***working with and supporting Indigenous elders***: recentring plants and Indigenous cultivation as contemporary knowledge re-searching, radical archiving, and decolonizing ethnobotany

8. ***acknowledging unresolved Indigenous territorial and other ownership issues*** as part of resurgence: ownership, traditional, consultation – From both an ethical and historical perspective we cannot allow public art to be used as substitute for reassertion of land stewardship and local Indigenous culture.

9. ***protecting living public art works***: commitment, maintenance, ecosystem management, managing impermanence

10. ***fostering resurgence of more diverse Indigenous traditions and media*** while challenging tired assumptions and presumptions about loss of Indigenous culture

11. ***protocols to protect against appropriation of Indigenous culture and more private, communal knowledge***

12. ***protocols to protect against tokenism and misuse of Indigenous culture, presence and consent*** around public art sites

13. ***protocols against greenwashing (including with Indigenous content)***

14. ***making archives of public art works with Indigenous content accessible*** (except where a First Nation cultural office deems information private, confidential or secret)

Conclusions:
The organic power of public art & the social power of organic art

> "The new biopower operates instead through dispersed networks – what in *Security, Territory, Population*, Foucault names the *dispositif*. This *dispositif* of power works from beneath, from the 'level of life' itself, and, as Foucault earlier described it in *Society Must Be Defended*, '[i]t was a type

> of power that presupposed a closely meshed grid of material coercions
> rather than the physical existence of a sovereign...'" Rachel Adams 2017[58]
>
> "a gamble on the powers of art"
> Chris McDowell organizer of the 1997 "Marker for Change" in Vancouver[59]

In the years after the December 6, 1989, murder of fourteen female engineering students at École Polytechnique de Montréal[60], a group of women in Vancouver organized, raised funds, advocated, and fought to create a national marker and space to reflect on violence against women. Virtually the whole project was funded by small donations from women and the artist, Beth Alber, had never before constructed a large work. A quarter century ago in 1997, Marker for Change[61] was installed in a park under eighty-year-old trees. Today, that park is front of the site of one of the major hospitals of the city and what has become the effective new centre of metropolitan Vancouver.

Two years after the installation of Marker for Change, I was preparing to speak on the public art in that neighbourhood at a conference on the politics of community-based public art in Barcelona. I was at the Marker taking photographs while working as the Urban Designer on the City of Vancouver's Advisory Committee on Public Art. Serendipitously, a mildly distraught middle-aged woman with bright red hair and young enough that it was not dyed, a person on a sunny day who was almost in tears, started a conversation in French. She may well have approached other people before me, who may not have been able to answer her questions. She introduced herself as an aunt of one of the women slain a decade before and said that she had travelled out to Vancouver for her family to visit and understand why the Marker was there. Nothing about the site or the neighbourhood made sense to her: the old train station, the signs of poverty and homelessness, and the new towers. She was on the verge of tears. I tried to explain to her that for people on the West Coast, that train station meant the connection to the rest of the country: that the train station was the western terminus for the whole rail system reminding us that we were connected to events in faraway cities such as Montréal. But she wasn't having it. Those moments were excruciating especially stretching my capabilities in the French language.

Finally, I said that the Marker was there because a group of women who happened to live in Vancouver felt so bad about the murders that they had to do something – and what made sense to them was to make that Marker. She kind of understood me then. What I did not tell that grieving aunt that day is that the backlash against that Marker, by both paranoid males (supposedly upset that they did not have their own public art site) and city bureaucrats had been fierce. In the previous year, it was made clear to me, as urban designer, that the City of Vancouver would never again allow such a grassroots-based

public art to be constructed. For those municipal officials, the older mechanisms of control the conception, installation, and protection of public art, especially to edit out controversial works and content through the standard forms of biopower, had not worked – but only for that one time. The vision and fortitude of that movement of women had prevailed and today that is one of the most important and cherished works of public art in the city. Almost as significant was that a new kind of all-female biopower had been tested and applied.

Public art in Canada has often been part of municipally and sometimes nationally oriented mechanisms of power symbolically regulating territory – often functioning to minimize Indigenous communities. These older mechanisms of power, rooted in neocolonial and neoliberal political economies, are no longer sustainable. Even with gentrification, displacement, new forms of poverty, and multiple crises of climate, ecosystems and infrastructure, public art is too important to a growing number of communities to be heavily constrained. New kinds of public art, based on a broader set of creative practices often more engaged with digital and multimedia, inherently collaborative, and more connected ecologically to respective sites and communities, Indigenous and non-Indigenous alike, are emerging. These community-based practices represent a new kind of biopower, that could well prove to be powerful laboratories and sites for inspiration and collective memory in the brewing battles for public space, housing, and ecological life support.

In this new landscape, the many Indigenous communities and artists who have survived, can no longer be erased or minimized. These organic and community-based practices, that re-establish cultivation as part of culture through public art, are irrepressible and lay the basis for more Indigenous recovery and new kinds of inter-cultural dialogue and storytelling.

As Canadians move into a new era of conciliation both politically and culturally, it is important to remember that to keep such works of public art alive, the establishment, management and protection of these organic projects, with resurgent Indigenous content, will require new kinds of community-based biopower less defined by municipal and other state apparatuses (as well as real-estate interests) and more by new kinds of dialogues and local consensus.

As for the Marker for Change, there are a few modest works and markers by native artists in the neighbour. Unceded, the area is under an increasingly comprehensive consultation framework for the Musqueam, Squamish, or Tsleil-Waututh First Nations and the marker site is on a culturally important point, KIWAHUSKS, on the edge of a former seawater inlet. In a neighbourhood with more than a century of hundreds of disappearances and

unsolved murders of Indigenous women, there are pressures to mark the particular challenges to that continued violence. So new forms of public art activism, dialogue and biopower are on the horizon.

***

biography: Gordon Brent BROCHU-INGRAM

Gordon Brent BROCHU-INGRAM is a Métis environmental artist and designer and landscape ecologist, with deep family roots in northern BC while having grown up in a *W̱SÁNEĆ* (Salish) community north of Victoria BC. Brent experiments with inter-cultural conversations around land, Indigenous ecological legacies, traditional knowledge (typically guided by elders and First Nations), and contemporary Indigenous visual languages in BC and the Yukon – often engaging with contested public space. Originally educated as a photographer, (BFA San Francisco Art Institute) and then in early digital, environmental, and public art (PhD University of California Berkeley College of Environmental Design) with more than a score of solo and group exhibits along with installations and performances, he works in a range of two and three-dimensional practices sometimes combining multimedia with homages to Métis and North-West Coast traditions as part of outdoor, site-based works and performances. Much of his artistic practices involve field research and new kinds of archives linked to the land. Based on Salt Spring Island in the *W̱SÁNEĆ* territories in which he grew up, Brent works in small collaboratives recombining traditional knowledge, modern environmental science, and contemporary multimedia. The theoretical questions that Brent is currently investigating centre around alternatives to didactic goals of durability and permanence in the conception and construction of public art, expanding the roles of site planning and ecosystem management in artistic practices for creation of outdoor works, and the expanding and culturally specific frameworks of First Nations consultation, and protection of traditional knowledge in both unceded and treaty territories in British Columbia and the Yukon.

notes

[1] Billy-Ray Belcourt. 2020. *A History of My Brief Body*. Toronto: Hamish Hamilton Penguin. See page 135.

[2] Billy-Ray Belcourt. 2019. NDN *Coping Mechanisms: Notes from the field*. Toronto: House of Anansi. See the foreward page.

---

[3] "How do a people who have been subject to some of the country's most programmatic and legal forms of oppression continue to gather on the side of life? Under what furtive conditions do they enact care against the embargo on care that is Canada?" (Billy-Ray Belcourt. 2020. *A History of My Brief Body*. Toronto: Hamish Hamilton Penguin. See page 9.)

[4] William E. Schmidt. 1987. After Auspicious Beginnings, Public Art Finds Itself at Odds With the Public. *New York Times* (November 2, 1987) Section A, Page 16. https://www.nytimes.com/1987/11/02/us/after-auspicious-beginnings-public-art-finds-itself-at-odds-with-the-public.html

[5] William E. Schmidt. 1987. After Auspicious Beginnings, Public Art Finds Itself at Odds With the Public. *New York Times* (November 2, 1987) Section A, Page 16. https://www.nytimes.com/1987/11/02/us/after-auspicious-beginnings-public-art-finds-itself-at-odds-with-the-public.html

[6] Barbara Nemitz. 2000. *trans | plant: Living Vegetation in Contemporary Art*. Berlin: Hatje Cantz Verlag. See page 7.

[7] Barbara Nemitz. 2000. *trans | plant: Living Vegetation in Contemporary Art*. Berlin: Hatje Cantz Verlag. See page 10.

[8] Kent's Flora domestica effectively jump-started the modern urban ecology movement (Kent, Elizabeth. 1823. *Flora domestica, Or, The portable flower-garden: with directions for the treatment of plants in pots and illustrations from the works of the poets*. London: Taylor and Hessey. https://archive.org/details/floradomesticaor00kent). Daisy Hay recorded Elizabeth Kent's presence in the Young Romantics in Geneva in her late 20s as one of the oldest females in the group (Hay. Daisy. 2010. *Young Romantics: The Tangled Lives of English Poetry's Greatest Generation*. New York: Farrar, Straus and Giroux. See pages 284 - 287]).

[9] Barbara Nemitz. 2000. *trans | plant: Living Vegetation in Contemporary Art*. Berlin: Hatje Cantz Verlag. See pages 11 – 13, .

[10] Robert Slifkin. 2022. Alan Sonfist SHIN GALLERY. *Artforum* (February 2022). https://www.artforum.com/print/reviews/202202/alan-sonfist-87653

[11] "If all observational isolations create artifacts, the essential similarity in the condition of an art object and the condition of a scientific experiment is immediately apparent: both are artifacts resulting from the containment of a physical entity within specialized contexts of observation." (Robert Joseph Horvitz. 1973. Nature as artifact: Alan Sonfist. Artforum (November 1973). https://www.artforum.com/print/197309/nature-as-artifact-alan-sonfist-37400)

[12] Hans Haacke "Fog, Flooding, Erosion" 1969, Seattle and Hans Haacke "Rhine-Water Purification Plant 1972, Museum Haus Lange, Krefeld in Jeffrey Kastner and Brian Wallis (editors). 2005 (1998). *Land and Environmental Art*. See pages 139 and 141. And for context, see Nisbet, James. 2014. *Ecologies, Environments, and Energy Systems in Art of the 1960s and 1970s*. Cambridge, Massachusetts: MIT Press.

---

[13] Dennis Oppenheim, "Directed Seeding" and "Cancelled Crop 1969 Wheatfield, harvester 267 metres x 154 metres, Finisterwolde, Holland. in Jeffrey Kastner and Brian Wallis (editors). 2005 (1998). *Land and Environmental Art*. London: Phaidon. See pages 50, 186, and 189.

[14] Jeffrey Kastner and Brian Wallis (editors). 2010. *Land and Environmental Art*. See page 142.

[15] See https://en.wikipedia.org/wiki/Time_Landscape; Sonfist, Alan, Wolfgang Becker, and Robert Rosenblum. 2004. *Nature, The End of Art: Environmental Landscapes*. New York: Distributed Art Publishers and Landi, Ann. 2011. Separating the Trees from the Forest: Alan Sonfist has built a career as an urban land artist. *ARTnews* (Summer 2011) (POSTED 08/15/11 5:58 PM). http://www.artnews.com/2011/08/15/separating-the-trees-from-the-forest/

[16] Beuys, Joseph. 1982. *7000 Eichen – Stadtverwaldung statt Stadtverwaltung* / 7000 Oaks – City Forestation Instead of City Administration. Kassel, Hesse: documenta 7 and Beuys, Joseph. 1982. Richard Demarco, "Conversations with Artists." Studio International 195 (996) (September 1982): 46.

[17] Barbara Nemitz. 2000. *trans | plant: Living Vegetation in Contemporary Art*. Berlin: Hatje Cantz Verlag. See pages 17, 40-41.

[18] Jeffrey Kastner and Brian Wallis (editors). 2010. *Land and Environmental Art*. See page 168 (Revival Field, Pig's Eye Landfill 1990-3).

[19] Barbara Nemitz. 2000. *trans | plant: Living Vegetation in Contemporary Art*. Berlin: Hatje Cantz Verlag. See pages 22 - 23.

[20] Barbara Nemitz. 2000. *trans | plant: Living Vegetation in Contemporary Art*. Berlin: Hatje Cantz Verlag. See pages 28 - 29.

[21] Barbara Nemitz. 2000. *trans | plant: Living Vegetation in Contemporary Art*. Berlin: Hatje Cantz Verlag. See pages 80-81.

[22] Jeffrey Kastner and Brian Wallis (editors). 2010. *Land and Environmental Art*. See pages 162-3 ("The Meadow" 1986 – present).

[23] Oliver Kellhammer. n.d. Botanical Interventions-Open Source Landscape and Community Repair. http://www.oliverk.org/sites/default/files/live.pdf

[24] Benner, Ron. 2008. *Gardens of a Colonial Present / Jardins d'un Present Colonial*. London, Ontario: London Museum.

[25] Douglas Deur and Nancy J. Turner. 2005. in Introduction: Reconstructing indigenous resource management, Reconstructing the history of an idea. *Keeping It Living*. 3 - 34. See page 3.

[26] James McDonald. 2005. Cultivating in the Northwest: Early accounts of Tsimshian horticulture. In *Keeping It Living: Traditions of Plant Use and Cultivation on the Northwest Coast of North America*. 240 – 73.

---

[27] Nancy J. Turner. 2014. *Ancient Pathways, Ancestral Knowledge: Ethnobotany and Ecological Wisdom of Indigenous Peoples of Northwestern North America*. Volume One. See pages 228 - 9.

[28] Wyllie de Echeverria. 2013. *Moolks* (Pacific crabapple, *Malus fusca*) on the North Coast of British Columbia. See abstract.

[29] Linklater, Duane. 2012. Untitled (A Blueberry Garden for Bard College). 12 blueberry bushes, garden implements, soil, mulch, wood, rope. Variable dimensions. http://www.duanelinklater.com/index.php?/a-blueberry-garden-/

[30] Ingram, Gordon Brent. 2013. Repopulating contentious territory: Recent strategies for indigenous North-west Coast site-based & public art. *FUSE* (Toronto) 36(4): 7 - 8.

[31] Leanne Betasamosake Simpson. 2017. *As We Have Always Done: Indigenous Freedom through Radical Resistance*. Minneapolis: University of Minnesota Press. See pages 203 - 205.

[32] Jordan Abel. 2014 *Un/Inhabited*. Vancouver: Talon / Project Space. See page 58.

[33] Gabrielle L'Hirondelle Hill and Sophie McCall. 2015. Introduction. in *The Land We Are: Artists and Writers Unsettle the Politics of Reconciliation*. Gabrielle Hill and Sophie McCall (editors). 1 - 19. Winnipeg: ARP Books. See page 12.

[34] Jeannine Tang. 2015. Look again: Subjectivity, sovereignty, and Andrea Geyer's "Spiral Lands."in *Critical Landscapes: Art, Space, Politics*. Emily Eliza Scott & Kirsten Swenson (eds). Berkeley: University of California Press. 93 - 109. See page 95.

[35] Kimmerer, Robin Wall. 2013. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Minneapolis, Minnesota: Milkweed Editions. See page ix.

[36] Kimmerer, Robin Wall. 2013. *Braiding Sweetgrass*. See page 384.

[37] Leanne Betasamosake Simpson. 2017. *As We Have Always Done: Indigenous Freedom through Radical Resistance*. Minneapolis: University of Minnesota Press. See page 196.

[38] Leanne Betasamosake Simpson. 2017. *As We Have Always Done*. See page 208.

[39] Dylan Robinson and Keren Zaiontz. 2015. Public art in Vancouver and the civic infrastructure of redress. in *The Land We Are: Artists and Writers Unsettle the Politics of Reconciliation*. Gabrielle Hill and Sophie McCall (editors). 22 - 51. Winnipeg: ARP Books. See page 48.

[40] Alice McSherry, Paul Moss, and Amba J. Sepie. 2021. Eating the Sun. *e-flux* (August 2021). https://www.e-flux.com/architecture/survivance/411277/eating-the-sun/

[41] ibid.

[42] Cuauhtémoc Medina. 2005. High curios. in *Brian Jugen*. (Brian Jugen & Daina Augaitis authors). Vancouver: Douglas & McIntyre / Vancouver Art Gallery. 27 - 39. See pages 35 - 37.

---

[43] Leanne Betasamosake Simpson. 2017. *As We Have Always Done.* See pages 200 to 210.

[44] Mike Macdonald. 1997 still from video from exhibition "Digital Garden", MSVU Art Gallery, Mount Saint Vincent University, Halifax. Also see, https://www.fondation-langlois.org/html/e/page.php?NumPage=254

[45] Glenn Alteen. circa 2002 . Butterfly Garden by Mike MacDonald: Video Artist / Photographer / Gardener. https://zajac.ca/butterflygarden/biography.html

[46] Mike MacDonald's Butterfly Garden Revisited, January 1, 2022 - December 31, 2022, Curator: Lisa Myers. "Inspired by his encounters with butterflies and their connection to medicine plants and healing, the late Mi'kmaw artist Mike MacDonald created butterfly gardens as spaces of care and coexistence. With tender attentiveness to the land and its inhabitants, MacDonald planted these gardens across the land known as Canada from 1995-2003. He also created a series of accompanying video works, using his documentation of the gardens and their butterflies. One of the first gardens was located on the Mount Saint Vincent University campus as part of the 1997 exhibition Digital Garden. Since 2019, MSVU Art Gallery has been in conversation with curator Lisa Myers and the Finding Flowers project, seeking to renew the quiet, contemplative nature of Mike's work through revisiting and re-planting his original butterfly garden." MSVU Art Gallery, Mount Saint Vincent University, Halifax https://www.msvuart.ca/exhibition/butterfly-garden/ . Also see, Sara Laux. 2021. Reading and remembering land through the work of Mi'kmaq artist Mike MacDonald. McMaster University, Daily News. https://dailynews.mcmaster.ca/articles/reading-and-remembering-land-through-the-work-of-mikmaq-artist-mike-macdonald/ and Mike MacDonald: Planting One Another. A photo of a six-sided pollinator garden beneath tall tipi poles supporting growing hops June 1, 2022 to October 9, 2022, Curated by Lisa Myers, Produced in partnership with the Woodland Cultural Centre (Brantford). "A project with care and coexistence at its core, Planting one Another features a twin re-planting of a Medicine and Butterfly garden by the late Mi'kmaw artist Mike MacDonald (1941-2006)." https://kwag.ca/content/mike-macdonald-planting-one-another

[47] Katherine Ylitalo. 2019. Mike Macdonald's butterfly garden: the little garden that could. in *Intertwined Histories: Plants in their Social Contexts* (Jim Ellis editor). Calgary: University of Calgary Press. 54 - 66.

[48] Gabriella Angeleti. 7 April 2022. Indigenous artists highlight shared histories of abstraction and survival in the Whitney Biennial. *The Art Newspaper* (7 April 2022). https://www.theartnewspaper.com/2022/04/07/indigenous-artists-2022-whitney-biennial

[49] Duane Linklater. 2012 A blueberry garden for Bard College, Annandale-on-Hudson, New York. https://biennial.com/digitalresource2018/curriculum/duane-linklater-and-brian-jungen-ks1-geography/

[50] Katy Diamond Hamer. 2012. "Raspberry Cargo". Family Business Gallery. October 5 - 25, 2012. New York, New York. https://familybusinessblog.tumblr.com/post/34105355812/raspberry-cargo-at-family-business

[51] Duane Linklater. 2017. Blueberries for 15 Vessels. Blueberry bushes, clay, earth. Dimensions variable. in the exhibition, Field Station: Duane Linklater. October 7–December 10, 2017. Eli and Edythe Broad Art Museum, East Lansing, USA https://catrionajeffries.com/artists/duane-linklater/exhibitions/field-station-duane-linklater-october-7-december-10-2017

---

[52] Duane Linklater. 2018. *mikikwan* situated in the Indigenous Art Park ᐃᑯᓂ (ÎNÎW) River Lot 11∞, Edmonton, Alberta.
https://en.wikipedia.org/wiki/Indigenous_Art_Park
https://en.wikipedia.org/wiki/Indigenous_Art_Park#mikikwan_-_Duane_Linklater

[53] Plug In Gallery. 2016. Wood Land School: Thunderbird Woman. Winnipeg: Plug In Institute of Contemporary Art. https://plugin.org/exhibitions/wood-land-school-thunderbird-woman/

[54] Gordon Brent Brochu-Ingram. 1982. August 20, 1980. *OVO* (Montréal) 46 - Photography and literature Issue. 4 pages.

[55] Herbert Muschamp. 1994. Architecture View, "Designing a framework for diversity." The *New York Times*, Sunday, June 19, 1994, Sunday Arts Section page 32 (full page); Liz Kotz. 1994. "Queer Spaces." *World Art* (New York) November 1994; and Connie Butler. 1994. "Queer Space." *Art+Text* (New York) (September 1994) 49: 83 - 84.

[56] Truth and Reconciliation Commission of Canada. 2012. https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Calls_to_Action_English2.pdf

[57] Billy-Ray Belcourt. 2020. *A History of My Brief Body*. Toronto: Hamish Hamilton Penguin. See page 66.

[58] Rachel Adams. 2017. Michel Foucault: Biopolitics and Biopower. in *Critical Legal Thinking: The Law and the Political*. https://criticallegalthinking.com/2017/05/10/michel-foucault-biopolitics-biopower/
Also see Michel Foucault. 2004(2009). *Security, Territory, Population: Lectures at the Collège de France 1977-1978* (trans. G Burchell). New York: Picador and "Il faut défendre la société". *Cours au Collège de France, 1975-1976*, M. Bertani and A. Fontana (editors) (Paris: Gallimard-Le Seuil, 1997). See page 216 and the English translation by David Macey, "Society Must Be Defended" in *Lectures at the Collège de France, 1975-1976*, (M. Bertani and A. Fontana editors), English series edited by Arnold Davidson. New York: Picador, 2003. See page 243.

[59] In 1999, I wrote the following about Marker for Change, "Some neighbourhood resistance to the Marker for Change project was preoccupied with the fact that the thirteen women named were university students with supposedly high levels of social privilege. With chronic crime in the area, Marker for Change is difficult for many people, particularly women, to visit it individuals and is mainly a site for group observance. In recent months, the Vancouver's Parks Board so reacted to the controversy around the piece, particularly the male backlash to some of the monument's wording, that it announced that it would not allow further public art that might «antagonize»14 other groups. Why all this reaction about (gendered) social memory in public space? The recent video, "Marker for Change: The Story of the Women's Monument" begins to explain why. Documenting the small group of organizers over seven years, the video shows how they successfully eschewed the conventional sources of funding. A high point in the discussion is organizer Chris McDowell's statement that the marker was «a gamble on the powers of art.» Taking seven years, eschewing the conventional sources of funding, and involving over 6,000 donors giving amounts between US$15 and $35. Marker for Change was nearly not constructed because of a local campaign of male paranoia and disinformation. As Rosalyn Deutsche argued so aptly in her 1996 Evictions, women and feminist art in particular continue to be evicted from public space. After the homophobic backlash around the yet-to-be-built AIDS Memorial, the City of Vancouver Parks Board put in place guidelines that will effectively censor any public reminders of groups which could "antagonize"

(more privileged social groups). (Douglas Todd. 1998. Monuments policy toughened. Vancouver Sun (December 11, 1998): A3 and the 1998 video, "Marker for Change: The Story of the Women's Monument" (Moira Simpson - Director, 58 minutes, Moving Images Distribution, Vancouver, 1998, mailbox@movingimages.bc.ca) (These passages were originally published in Ingram, Gordon Brent. 1999. Contests over social memory in waterfront Vancouver: Historical editing & obfuscation through public art in *Waterfronts of Art I: Art for Social Facilitation*. Antoni Remesar (ed.). Barcelona: Public Art Observatory, Publicacions Universitat de Barcelona. pp. 34 - 47. (See pages 39 - 40). file of entire anthology available on-line www.ub.edu/escult/epolis/artfsoc/artforsocial_part1.pdf)

[60] https://en.wikipedia.org/wiki/%C3%89cole_Polytechnique_massacre

[61] The artist who designed and supervised the installation of Marker for Change was Beth Alber, now based in Toronto, whose previous works had been relatively small often at the scale of jewelry. While she received some payment from the organizers of the work, the City of Vancouver admits that she transferred ownership to the City as a "gift" in contrast to virtually all other works in public space in Vancouver which involved (and required) a payment to the city.
https://covapp.vancouver.ca/PublicArtRegistry/ArtworkDetail.aspx?ArtworkId=165
The other exceptions involving non-payment and underpayment of public artists in Vancouver have involved Indigenous artists. See Gordon Brent Ingram. 2013. Repopulating contentious territory: Recent strategies for indigenous North-west Coast site-based & public art. *FUSE* (Toronto) 36(4): 7 - 8.