



Annual Report 2016-2017



UNIVERSITY OF SASKATCHEWAN

Interdisciplinary Centre for Culture and Creativity

COLLEGE OF ARTS AND SCIENCE
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Cover image by Allyson Glenn

Selected paintings from the series *Passage (Kingdom)*



“ *The ICCC, a Type A centre established in 2009, fosters, personifies, and celebrates creativity as broadly defined through interdisciplinary scholarship anchored within and reaching beyond the humanities and fine arts disciplines. It supports both curiosity-driven and socially engaged academic enquiry.* ”

Our Vision

Introduction

Message from the Vice Dean, Academic

It is my pleasure to share the Interdisciplinary Centre for Culture and Creativity's annual report for the 2016-17 year. We are glad to report on another successful year of interdisciplinary programming, research, and artistic activities, and the College of Arts and Science is proud of the ICCC's contributions to the innovative and creative work featured here.

This year, the undergraduate programming offered through Women's and Gender Studies, the Digital Culture and New Media Minor, and other interdisciplinary courses continued to support students' ever-broadening interests in collaboration and social awareness. Likewise, the MFA in Writing and the Women's, Gender and Sexuality Studies Master's programs have broadened the reach of graduate studies in our College with an eye toward the creativity, artistry, and social mindfulness that we encourage in all of our students and graduates.

The ICCC has also continued to support and sustain collaborative research projects. Through funding and events coordinated by the ICCC, the College has welcomed visiting scholars and artists who share not only our commitment to developing collegial relationships, but also to sustaining those relationships in the pursuit of innovative scholarship.

As noted below, the ICCC underwent an external review in the spring of 2017. The very positive report that ensued praised the many achievements of the ICCC and offered some key recommendations for an even brighter future. A faculty advisory committee then began to map out a future for the ICCC that honours the interdisciplinary and community engaged roots we have put down while refining the research, scholarly, and artistic mission of the centre. There is much work to be done to bring these re-imaginings to life, but we think you'll be as excited as we are by the vibrant prospects ahead. Stay tuned!



Management Committee



Jeanette Lynes
MFA in Writing



Jon Bath
Digital Culture &
New Media



Joan Borsa
Fine Arts Representative



Marie Lovrod
Women's and Gender
Studies



Keith Carlson
Humanities Representative



Justine Gieni
ICCC Assistant

Programs

MFA in Writing

The MFA in Writing had an eventful year. This past October our twenty-fourth student graduated. The Class of 2016 included Courtney Loberg, Leah MacLean-Evans, Patrick O'Reilly, Brent McFarlane, Nicole Haldoupis, Meaghan Hackinen, and Taxis Walkem. This past fall we also welcomed seven new students from across Canada and Simon Boehm from Germany.

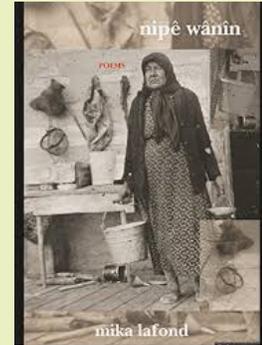
Our MFA students were fortunate to study creative non-fiction with award-winning author Candace Savage in the winter 2017 semester. We worked with many inspiring mentors, including authors Gregory Scofield and Michael Crummey as visiting mentors; Elizabeth Philips, Leona Theis, Sean Virgo, and Arthur Slade as returning mentors; and Terry Jordan as a new mentor this year.



Congratulations to the MFA in Writing Class of 2016!

Pictured left to right: Patrick O'Reilly, Brent McFarlane, Courtney Loberg, Leah MacLean-Evans, Nicole Haldoupis, Jeanette Lynes (MFA in Writing Director), Meaghan Hackinen, Taxis Walkem.

There were many student successes this year. MFA in Writing student Katherine Lawrence was short-listed for two Saskatchewan Book Awards for her poetry collection *Never Mind* (Turnstone Press). We also celebrated the first MFA thesis to be published in its entirety: Mika Lafond's poetry collection in English and Cree, from Thistledown Press.



Other successes from the MFA in Writing include Julianna McLean receiving an Aboriginal Graduate Scholarship from the College of Arts & Science. Alumnus Andrea Ledding was shortlisted for the CBC Poetry Prize. Daniel Yetman was awarded a SSHRC. Finally, Cassi Smith was selected by author Ross King, winner of the 2017 RBC Taylor Prize, as recipient of the RBC Taylor Emerging Writer Award which carries a value of \$10,000 and a mentorship with Ross King.

The River Volta Reading Series continued with organizers Lindsay Kiesman and Shannon McConnell running it in 2016. The new reading series organizers are Simon Boehm, Geoff Pevlin, and Daniel Kim. The MFA in Writing supported the annual College of Arts and Science Book Club which featured author Lawrence Hill presenting the lecture, 'My Writing Life'. At Writing North 2017, another MFA-supported event, we were privileged to hear keynote speaker MadelieneThien, along with the other featured authors Falon Johnson, Arthur Slade, Phil Hall, and Zoe Roy.

In 2017-18, the MFA in Writing will move to its new home in the English Department. Special thanks go out to the ICCC's ongoing support during this transition. We look forward to exciting new dimensions to our growing program!

Featured Writing

First Lift Here

I remember the package you sent,
wrapped in a shiny paper with a heart red bow
I couldn't hold down my joy
I grabbed a knife
blood bucketed and I was left with wings
and the entrails of a nightingale
with a voice full of glass
I broke the news to you
and said, I'm not violent
I wouldn't hurt anything as beautiful as you
you said you'd send another
you left instructions,
be careful
first lift at designated spot
careful do not tear
then take the nightingale slowly out
listen to it sing.

By Taidgh Lynch

back to the breakers

some fierce philandy to be
back on the breakers after
draw-latching and diddering
in a dwoll for a lengthy tick on
shore. the bivver of the wheel
in your can-hooks, curwibble
of the craft as she run-te-tuns
along with arawn in her gob.

by the man, skipper, nar like it,
and that's a gump you can clink
your rig to.

By Geoff Pevlin

Back at Sea

There's a great kick in being at
sea again after a time on shore.
To feel the wheel in your hands
again, and the lunge of the ves-
sel as she smashes along with a
bone in her teeth. To know that
every halyard, sheet, and stay
is good and true.

by god, sir, there's nothing like
it, and that's a bollard you can
batten your schooner to.

Programs

Women's and Gender Studies

Over the 2016-17 academic year, Women's and Gender Studies (WGST) courses continued to attract a large number of students, with enrolments surpassing 1200 undergraduate students, including approximately 519 students off-campus.



**Pictured: Eleanore Sunchild
New Feminist Research Lecture
Series Speaker**

The WGST program also hosted popular events on- and off-campus, such as Eleanore Sunchild's presentation for the Annual New Feminist Research Lecture Series. The New Feminist Lecture Series highlights cutting-edge feminist

research of contemporary non-tenured faculty and public intellectuals who are making significant contributions to national and international debates in the field. Sunchild, a lawyer specializing in Indian residential school claims and civil litigation of the Sixties Scoop, presented the talk "The Impacts of Settler-Colonial Violence on Indigenous Women" on March 15th, 2017, at the Gordon Oakes Red Bear Student Centre. Other notable public events hosted by WGST include talks presented by Emily Synder, who gave a lecture "Absences and Erasures: Gender, Power and Cree Law" as part of the Indigenous Studies lecture series, a collaboration among Indigenous Studies, Sociology, the Native Law Centre and Women's and Gender Studies. In addition, Priscilla Settee was the keynote speaker on International Women's Day at International Women of Saskatoon, and participated in panel for Gender and History in Indigenous Literature alongside Marilyn Dumont and Louise Halfe.

WGST also sponsored the screening of two films: in the first term, WGST instructor Manuela Valle-Castro hosted a showing of Chicago Boys at the Broadway Theatre. Panelists included Kelly Foley (Economics),

Mark Meyers (History), Colleen Bell (Political Studies), and Marie Lovrod (WGST). In the second term, WGST hosted another film screening at the Broadway theatre; the film Regarding Susan Sontag was screened and followed by a panel discussion featuring Ellen Moffatt (Art & Art History), Marie Lovrod (WGST) and Manuela Valle-Castro. Valle-Castro, an instructor with WGST also participated in the Women in Leadership panel organized by the USSU Women's Centre.

There were many student successes in the program, including the successful Honours Colloquium for Dylan Lambi-Raine, who presented a lecture titled, "Subjectify Me Babe: Undoing Devalued Vulnerabilities in the Hookup" on April 26th. Lambi-Raine was also recognized as a distinguished graduate at 2017 Convocation awards.

Pictured: Dean Bonham-Smith and Dylan Lambi-Raine



Over the academic year, WGST continued to broaden its connections. Yan Zhao, a feminist Social Work scholar from Norway, was hosted by WGST during her visit on campus from May 4-12th. WGST Program Chair, Marie Lovrod, served as Chair of the Interdisciplinary Program Chairs, and collaborated with the English Department on the Collegial Processes for Community Engagement. Lovrod, along with three graduate students and one Honours graduate have also undertaken research and analysis for the President's Advisory Council on the Status of Women (PACSW).



LIST OF GRADUATE STUDENT RESEARCH PROJECTS

- Iranian scholar examining representations of Iranian women in western universities
- Nigerian priest examining diasporic investments in girls' access to education in Nigeria
- Bangladeshi scholar investigating informal pathways to integration for immigrant women
- Metis scholar studying the legacies of residential school practices in public schools post 1960
- Health professional investigating Indigenous mothering practices at the Mother's Center in Saskatoon
- Ghanaian scholar investigating integration experiences of immigrant women with disabilities
- Red Seal carpenter investigating female masculinity.

Pictured: Jebunessa Chapola, winner of the 2017 Excellence Award in Community Service.

Women's, Gender and Sexualities Studies MA

In 2016-17, the Women's, Gender and Sexualities (WGSS) Master's program marked its second anniversary. Continuing from its successful start in 2015, WGSS brings together a diverse group of students engaged in a wide range of research areas including health, science, education, community building, and queer and sexualities studies, among others.

The graduate program has attracted students from Saskatchewan, Canada, and abroad, who are passionate about their projects and issues of social justice.

Many of the WGSS graduate students have been active in supporting research training through the First Year Research Experience (FYRE). Zahra Ghoreishi served as a research coach for Dr. Mirela

David's WGST 112 course in 2016-17. Graduate students have also been provided with mentored research opportunities, such as those made available through the CUISR Community Consultation on the future of the President's Advisory Council on the Status of Women.

Many of the WGSS students have received awards this year, including Jebunessa Chapola, a doctoral student who won the 2017 Excellence in Community Service Award. Incoming graduate student, Regina Nyamekye was also awarded an ICCG Graduate Student Fellowship.

WGSS is looking forward to welcome the second cohort of graduate students, who will begin their program in September 2017.




**TALES &
TECHNOLOGIES**
a digital storytelling showcase

**STORYTELLING EVOLVES
WITH EACH TECHNOLOGICAL SHIFT**

<p>Emmalyn Copping Andrei Ferheregyhazi Riisa Gundesen Ma Veronica Maestrocampo Michael Pinder Amanda Roslinsky Jennifer Sparrowhawk Brenna Sych</p>	<p>Wednesday, June 15th, 2016</p> <p>Louis' Loft 93 Campus Drive</p> <p>Doors open at 7:00pm Screening at 7:30pm</p>
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This showcase of student work emerges from a creative, interdisciplinary workshop exploring storytelling through digital technology, instructed by Ellen Moffat & Allison Muri.





Programs

Digital Culture & New Media

The Minor in Digital Culture & New Media (DCNM) continued under the guidance of the new program chair, Jon Bath. Bath has been at the Digital Research Centre since it opened in 2006 and became the Director in 2011. He is also a faculty member in the Department of Art & Art History. During 2016-2017 the Minor in Digital Culture and New Media continued its course offerings with classes in Art & Art History, Computer Science, English, History, Philosophy, and Drama, along with the two capstone courses offered through the ICCC. The goal of this minor is to educate students in the history, theory and practice of new media. In 2016, DCNM continued its partnership with

Sage Hill writing to offer a course in Digital Storytelling. Students worked with new media artist Ellen Moffat and professor Allison Muri to create digital narratives. Digital storytelling is an emerging format that allows students to tell stories through interactive computer games, digital films, multimedia hypertexts and a number of multimedia formats. Participants developed storytelling techniques and learned how to employ them through digital technologies to gain a deeper sense of how media affects ideas of narrative and storytelling. Students celebrated their creations in a showcase, *Tales & Technologies*, held at Louis' Loft on June 15, 2016.

New Course

Internship in Librarianship

The INCC 380.3 Internship in Library and Information Studies is offered in the University Library by a librarian faculty member. Through this academic internship, undergraduates are introduced to professional librarianship in an academic library setting. Interns participate in weekly seminars to discuss readings, engage with guest speakers, and reflect on their learning. Interns also complete 70 hours of appropriate, meaningful work to advance projects in the University Library while earning course credit.

Course outcomes include:

- **Understanding emerging roles of academic librarians in order to discover and examine how libraries are transforming in the current information environment**
- **Developing technical knowledge and skills related to academic librarianship that can be applied in library and/or information professions**
- **Re-examining a familiar cultural institution (the library) through academic discourse and experiential learning in order to generate richer understanding of its current and potential future states.**

INCC 380.3 is an addition to the University's list of experiential learning opportunities and was first offered in winter 2017. The students who completed the course gained invaluable knowledge and experience that shaped their understanding of the vital role of libraries in the current information environment, as well as their graduate school applications and career decisions.

Nuit Blanche 2016

Crowds of over 10,000 people flocked to Victoria Park in Saskatoon to take part in the third annual Nuit Blanche Saskatoon, a night-time festival that showcases and celebrates art and culture. The theme for this year's festival was "Creative Cuisines as Agent of Change," and idea that was expressed in a wide range of approaches-- from interactive cooking classes to pizza box art installations.

The ICCC proudly supported not one, but two installations at the festival that strongly expressed interdisciplinary creativity and supported the research and artistic work of U of S faculty.

An ICCC Community Fellowship helped support performance artist Adrian Stimson and collaborator Ricardo Okaranza who were sponsored by Susan Shantz (Art & Art History). The performance titled, "Let Them Eat Pie: Traditional Food Practices as Social Sculpture and Public Art" reflected the marginalized identities of Stimson, an Aboriginal Blackfoot man, and Okaranza, a Basque artist. As a social sculpture, Stimson led an interactive cooking class that explored the gathering of local ingredients, the traditional preparation of bison pie and the tribe-specific knowledge around Indigenous cuisine. In addition to the performance, Stimson provide a public lecture and engaged with students from Art & Art History, who helped in the photographic documentation of the performance.

Jennifer Crane (Art & Art History) collaborated with international artists Olga Chagaoutdinova and Wilfredo Candebat Lusson to document their performance through photography. Crane's research in performance based practices in photography was enhanced through the collaboration with Chagaoutdinova and Lusson. In addition, students in Crane's advanced photography courses were given an exceptional opportunity to meet and work with the artists to document the performance.

During the six-hour performance, Chagaoutdinova and Lusson were housed in an 160-square-foot mini-home designed by Saskatoon architect Crystal Bueckert. The home openly displayed the artists to the voyeur-like audience that surrounded the house to watch the couple prepare a meal, eat and discuss a range of topics. Over the course of the evening, Chagaoutdinova and Lusson presented a dynamic performance that captured the love, tension, and humour of marriage.



Pictured above: Adrian Stimson performing as "Buffalo Boy" at Nuit Blanche, 2016.

Awards & Fellowships

Pictured below: Olga Chagaoutdinova and Wilfredo Candebat Lusson, "Scenes from a Marriage." Jennifer Crane (Art & Art History)





Linking Fellowship

Frank Klaassen (History) for
David Porreca



The Holy Almandal
Photo: Jeremy Britz/Photo Editor

Magic: Ancient and Modern

Frank Klaassen (associate professor, Department of History) has collaborated with David Porreca (University of Waterloo) on a new exhibit about magic that reveals the intersections between the medieval and modern worlds.

Porreca's fellowship and the exhibit "Magic Ancient and Modern: Materials and Imagination" were funded in part through the support of the Interdisciplinary Centre for Culture and Creativity (ICCC). The exhibit runs Feb. 17 to Apr. 21 at the University of Saskatchewan's Museum of Antiquities.

"The closer we look, the more we realize we are not very different from people in the medieval past whom we think of as living in a highly enchanted world," said Klaassen. "Modernity is not about getting rid of magic, but about a disenchanting place."

Klaassen specializes in the Middle Ages and Renaissance, and is deeply interested in magic. "In my first-year class, a lot of students come in thinking I am interested in debunking magic," he said, "and are surprised to learn that I am interested in understanding why it is compelling, why people felt it works, and why it does sometimes work."

Klaassen and Porreca have designed modern digital interpretations of eight historic examples of pre-modern magic: for example, an iPad screen will simulate the ancient Greek Homeric Oracle with the user receiving a randomly selected line from Homer that they can interpret. Another display uses chiromancy to guide the viewer in interpreting his or her own palm.

"I'm interested in the ways in which people create magic. The creative moment is when you, the reader, do something with it," said Klaassen. "I'm also looking at some modern magical tools that make this happen."

"We enchant the world in modern ways and use scientific language to explain it," said Klaassen. "This exhibit will help us ask and understand the creative processes that go with magic and see them in modern terms."

Story by dee Hobsbawn-Smith

David Edney Fellowship



Darlene Auger has seen the healing power of Cree language in her theatrical and academic work. Auger received the David Edney Visiting Research Fellowship for 2016-17 to lead drama workshops and classes at the U of S for the wîchêhtowin Aboriginal Theatre Program.

The wîchêhtowin Aboriginal Theatre Program (ATP) at the College of Arts and Science is the first of its kind at a Canadian university, and it is helping a new generation of students tell stories about their place in the 21st century. Since it began in 2015, students of the ATP program have studied Cree language and Cree worldview with the purpose of writing and designing an original stage production. In May 2017, students performed maskihkiy-iwan nehiyawin: Re-igniting the Fire ("Cree is medicine: re-igniting the Fire") as the capstone to their two years of shared study and training. As the David Edney Fellow, Auger had the role of stimulating and supporting the students' theatrical performance by instructing them in Cree language and the Cree world view.

"Darlene offers the actual experience of the transformative power of theatre. It is not theory – she has lived it. Her knowledge and teaching is authentic and comes from the heart... motivated from a place of generosity and sharing," said Carol Greyeyes, Drama Assistant Professor and

Coordinator of wîchêhtowin Aboriginal Theatre Program.

"[This program is] so important for Canadian theatre and Indigenous theatre, since the language carries world view and is a vehicle for cultural expression," Greyeyes commented.

Theatre became important during Auger's teen years in her hometown of Wabesca, Alberta, when she lost some friends to suicide. "Drama saved my life," Auger said in a recent interview. "Someone cared enough to get outside help and a drama program for youth began in the schools."

Auger fell in love with theatre and went on to the University of Alberta, earning first a Bachelor of Education degree with a major in drama, then a BA in psychology, also majoring in drama. "I was interested in the art of theatre as a method for looking at social issues or as a form of therapy. That's what it did for me as young person, preventing me from taking my own life," she said.

Teamwork is key to the theatrical experience. As Auger explained, "There is no success for any if we don't reach the top together. It's about building relationships and trust, looking at each other's strengths, and working to your own abilities. Together we work to a final production."

Story by dee Hobsbawn-Smith



Pictured: Elizabeth Quinlan (center) with the cast of *With Glowing Hearts*.

Elizabeth Quinlan (Sociology) & Julia Jamison (Drama) for Jennifer Wynne Weber

Pictured below: Jennifer Wynne-Weber



Labour of Love takes centre stage

A study examining the central role women played in forming Canada's mid-20th century labour movement wrapped up in a very dramatic way.

Elizabeth Quinlan, associate professor of sociology, has long been interested in the work conducted by women's auxiliaries of the International Union of Mine Mill and Smelter Workers (IUMMSW). Comprised of the wives and mothers of miners, these groups were formal organizations with their own constitutions and bylaws, united by a desire to usher in more fair and humane working conditions for all workers.

"These were women who were inspired by a vision of a better world. A world that was more just, where people had enough to eat, and the working conditions for their husbands, fathers, brothers—and everyone, for that matter—were safe," explained Quinlan. "Their work was driven by a vision as opposed to a paycheque."

Quinlan first began looking into the women's auxiliaries after receiving a Social Sciences and Humanities Research Council (SSHRC) grant in 2011. For this project, she and her research team travelled to eight archives across the country to collect historical data about the auxiliaries. The aim of her SSHRC-funded project is to take what was uncovered during the first grant and present the findings theatrically.

To accomplish this, Quinlan teamed up with Julia Jamison, an assistant professor in drama, and Jennifer Wynne-Weber, playwright and community fellow through the Interdisciplinary Centre for Culture and Creativity.

The play was performed during Saskatoon's annual Fringe Festival, where it was awarded the Best of Fest award.

"With *Glowing Hearts* brings to the stage the noble and little-known history of women's involvement in the progressive struggle for workplace safety, social and economic justice, and a healthy civil society," said Quinlan after learning of the Fringe award. "The play has galvanized Fringe audiences of both men and women, and the Best of Fest award attests to people's desire for an alternative to the dominant discourse 'there is no alternative'."

With Glowing Hearts returned to the stage at the Saskatchewan Federation of Labour Occupational Health and Safety Conference in Regina on Sept.7, 2017.

Story by Kirk Sibbald

Pictured: Anahita Akhavan prepares a canvas



Graduate Catalyst Award

Allyson Glenn (Art & Art History) for Anahita Akhavan

With the support of the Interdisciplinary Centre for Culture and Creativity (ICCC), Anahita Akhavan, an MFA student, served as a production assistant for Allyson Glenn (Associate Professor, Art & Art History) during Glenn's month-long residency at the Vorres Museum in Athens, Greece.

Glenn was awarded an ICCC Graduate Catalyst Award, which is designed to foster experiential learning opportunities and mentorship for a student, and at the same time, act as a "catalyst" to assist a faculty member in completing an artistic or scholarly project. In turn, both the faculty member and the student benefit from their enriched collaboration.

For Akhavan, this meant travelling with Glenn to Athens, Greece, to stay at the Vorres Museum. The Vorres Museum and sprawling gardens display a collection of paintings, installations and sculptures that cover at least 2500 years of Greek history. Founded by Ian Vorres, a Greek-Canadian, the Museum celebrates the ties between Greece and Canada through an annual artist residency for Canadian artists to seek inspiration from the rich cultural environment.

"I was most fascinated by the maze-like architectural grounds that surround the Folklore section containing countless sculpture replicas of gods, demi-gods and mythological characters," said Glenn. "I used the month-long residency to explore this section and to gather several on-site sketches, paintings, and photographic collages."

While at the world-class museum, Akhavan assisted Glenn by preparing canvases, mapping out grids for paintings, and mixing paint. Akhavan was able to put her knowledge into practice during the residency and develop her technical skills.

Following the residency, Akhavan was tasked with a second role as curator for an exhibition at the U of S that featured the works of both Allyson Glenn and Eveline Koljin, the 2015 Artist-in-Residence at the Vorres Museum. Akhavan selected the pieces, designed the layout of the gallery, and developed a curatorial statement for the exhibit titled *Voyage to Vorres*, which ran from January 30th-February 10th, 2017, at the Gordon Snelgrove Gallery.



Urban Change Working Group

Rick Lowe

Funded in part by the ICCC, the Urban Change working group brought guest speaker, and MacArthur “Genius” Fellow, Rick Lowe, to Saskatoon to address the deep changes taking place in neighbourhoods around the city.

Members of the Urban Change working group include faculty and graduate students from the Johnson Shoyama Graduate School of Public Policy, Women’s and Gender Studies, Regional and Urban Planning, English, as well as community partners from AKA artist run centre, Paved Arts, and Station 20 West. The Urban Change group found an example of conscientious urban change in Rick Lowe’s groundbreaking Project Row Houses, a community-based arts and culture nonprofit in one of Houston’s oldest African-American neighbourhoods. Lowe’s unconventional approach

to community revitalization reclaimed 22 derelict houses and converted them into a community arts and social service centre in 1993.

“I want people to take away a sense that they could be a part of a solution and not the problem” said Lowe. “If you want to be part of the solution you just have to figure out thing you can do, finding creative ways to do it.”

While in Saskatoon, Lowe presented “Changing Saskatoon Neighbourhood” at the Friendship Inn and “Exploring Social and Community-Engaged Art” at the Roxy Theatre and at the Friendship Inn in September 2016.

Pictured above is Rick Lowe (right) with Marcel Petit (left).



Marilyn Dumont

Aboriginal Fellowship

Through an Aboriginal Fellowship from the Interdisciplinary Centre for Culture and Creativity, Cree/Metis author Marilyn Dumont participated in events on campus and in the community. She shared her thoughts during a panel on gender and history in Indigenous literature alongside Louise Halfe and Priscilla Settee, performed her poetry at an evening reading with emerging poets Mika Lafond and Tennille Campbell and delivered a writing workshop to students in the MFA in writing program.

I sat down with Marilyn to discuss her ideas about cultural identity and creativity. Here's our conversation.

What inspires your creativity?

MD: A lot of it comes from an appreciation of just how resilient my ancestors were and really how brilliant they were to maintain important parts of our culture, like language. For me, a lot of inspiration comes from recalling the men and women in my life—their resistance, their resilience, their creativity, their innovations of keeping our culture alive even though Canada wasn't really interested in it, nor really appreciated or celebrated it.

How does your identity as an Indigenous woman inform your creativity?

MD: Women have been very instrumental in

sustaining our languages in the communities, which has often gone unrecognized. Everything from music, dance, oral storytelling, the visual arts—what I like to call heritage arts, instead of crafts—are vital in terms of sustaining the symbols that are deeply embedded in language. They have not always been recognized. It's been seen as crafts or that little hobby done on the side. Keeping the symbolism is very key to *wahkohtowin*, this feeling of trying to do everything with some love and compassion for others.

How does poetry offer a unique view of history, as opposed to say, reading a history book?

I think it reaches a different audience. Probably it is a bit disarming, particularly because of its form, where people don't expect to learn about history in a poem, and perhaps from a woman's point of view as a female poet. Canada's history has mostly been told and understood from the settler point of view. There has to be other points of view. Not only the Indigenous one, but that's an important one to the foundation of Canada as a nation and should definitely be part of the conversation; it should have been from the start but, of course, that's not the way colonialism works.

Do you see your poetry as a challenge to colonialism?

MD: It challenges people's understanding or perception of Canada as a nation and how it was formed. I think a lot of people think about nationalism as very benign and progressive, but if we really look at history, it's not pretty. Nationalism requires some people to be oppressed. I always try to center the Indigenous individual or community as the focus and the center of the story as opposed to the periphery.

Then, do you see your poetry as inspiring activism or having an activist message?

MD: Well, I think it's both. It's a form of activism but hopefully inspires other people to write. I think movements like Idle No More really woke everybody up about Indigenous resilience. And our initiatives now to

take language into our own hands, take decent housing into our hands—all of these kinds of initiatives across Canada are really blossoming. I think language is key to that and the whole idea of recognizing our history hasn't really been told in this country. We have an opportunity to convey that history in a different way now.

Do you have any advice for aspiring or emerging writers?

MD: Just stay true to your own feelings and your own voice. It's easy to say, but hard to do. When you feel like it's something you're afraid to say, I think that's a pretty good indicator that it is very important to talk about and write about. When you feel that hesitance or being apprehensive about a certain subject, then that's proof it probably needs to be examined.



Story by Justine Gieni



Pictured: Marilyn Dumont (third from the left) and students in the MFA in Writing program.

During her visit Dumont delivered a poetry writing workshop to students in the MFA in writing program. Dumont provided students with creative inspiration, read selections of her poetry and offered the emerging writers some valuable advice. "Writing is about failure and persistence through that," said Dumont. Students were inspired to write about the land that surrounds us and our connection to it.



Dean McNeill (Music) with Mark Fewer, "Changing Seasons" - Linking Fellowship

With the support of the ICC, Dean McNeill (Music) arranged for Canadian solo violin virtuoso Mark Fewer to provide a two-hour string master class for students, and to join McNeill in concert performing *Changing Seasons* with the Saskatchewan Jazz Orchestra and the Saskatoon Brass Band. *Changing Seasons* is a Juno Award-winning concerto composed by Canadian music veteran Phil Dwyer that celebrates a wide range of musical styles: from Vivaldi to Coltrane. The piece features an extended violin solo that showcases Fewer's extraordinary talents as a violinist. The contemporary style of the concert celebrated the blurring of the lines between musical genres and an eclectic mix of instrumentation. "It is very unusual to have a concert that includes jazz orchestra, string orchestra, brass band and, as primary soloist, a violinist who plays classical music and improvises jazz, both at an extremely high level," said McNeill. The concert also included an original composition composed and arranged by McNeill. The piece entitled *Adrift* was orchestrated specifically for the unique collaboration of string and jazz orchestras.



Geoff Cunfer (History) with Peter Baskerville (UofA), "Settling the North American West": AB-SK Research Collaboration Grant

Prairie homesteading encapsulates the founding narrative of Western Canadian history. It incorporates central themes that define the region today: Aboriginal dispossession, the rise of British civilization, the creation of an agricultural empire, the cultural mosaic formed by foreign immigration. This year's Alberta-Saskatchewan Research Collaboration Grant recipient, the *Settling the North American West* (SNAW) project jointly led by Peter Baskerville (University of Alberta) and Geoff Cunfer (University of Saskatchewan), set out to create the most complex homestead mapping exercise ever undertaken in North America. The project will map over 200,000 individual homestead files to specific locations to construct a machine-readable Historical Geographic Information System (HGIS) representing the physical and social geography of western settlement. Existing databases constructed by the Alberta Land Settlement Infrastructure project cover all Alberta homestead applications between 1871-1930, and the SNAW team will apply HGIS methodology to explore the fine grained geography of settlement, generate hypotheses for future research, and provide an HGIS template suitable for analyzing homestead patterns throughout the Canadian and American wests.

Awards & Fellowships

Aboriginal Fellow in Creativity

Carol Greyeyes (Drama), for Yvette Nolan

Alberta-Saskatchewan Research Collaboration

Laura Wright (Sociology) and Lisa Strohschein (University of Alberta),
“Teen Pregnancy and Childbearing in Canada: What do we know? What do we need to know?”

Community Fellowships

Stella Spriet (Languages, Literatures and Cultural Studies) for Laurier Gareau, Madelaine Blais-Dahlem, Raoul Granger, and Martine Noel Maw
Moira Day (Drama) for “Antigone: Then and Now, There and Here,” with Charlie Peters, Linda Young, Alex Hartshorn, and Melissa Gan
Alison Norlen (Art and Art History) for Andreas Buchwaldt, “(de)compressions” at Nuit Blanche

Graduate Catalyst Awards

Brent Nelson (English) for Robert Imes
Marie Lovrod (English/WGST) for H. Max Popisil

Graduate Student Fellowships

Joan Borsa (WGST) for Regina Nyamekye
Jeanette Lynes (English) for Antonia Hiatt, Carolyn Gray, Taidgh Lynch,
Allison McFarland

Linking Fellowships

Susan Shantz (Art & Art History) for Basia Irland, “Reading the River”
Darrin Oehlerking (Music) for Bobby Shew, “Trilogy”



Writing North 7: Mutations

Now in its seventh year, the *Writing North* writer's conference continues to bring together Saskatchewan's community of aspiring writers and anyone interested in writers and books. This year's Writing North conference featured many talented writers including the keynote speaker Madeleine Thein, winner of both the 2016 Giller Prize and Governor General's award. Thein was interviewed by Joanne Leow (Department of English) about her latest book *Do Not Say We Have Nothing*. The conference also included a panel discussion involving Arthur Slade, Zoey Pricelys Roy, Sylvia Legris, Phil Hall, and Falen Johnson.

Madeleine Thein

Outreach and Engagement

Lawrence Hill

Book Club

Lawrence Hill will visit campus on Monday, November 21 to participate in a two College of Arts & Science Book Club events —a talk and discussion about *The Illegal*, and a presentation entitled, "My Writing Life."

Lawrence Hill is an internationally bestselling author of 10 books of fiction and non-fiction. His third novel, *The Book of Negroes*, received numerous awards including the Commonwealth Writers' Prize and CBC Radio's Canada Reads. It was adapted into a television miniseries that aired in both Canada and the U.S. Another series is in the works for *The Illegal*. In his lecture, Hill spoke about the importance of reading fiction across disciplines: "Literature is meant to excite our imaginations and provoke us. There is an absolutely compelling reason to include the occasional provocative and stirring novel in every class at a university."



BROADWAY THEATRE

In partnership with The Broadway Theatre, the ICCC hosts a monthly film series that provides new opportunities for the University of Saskatchewan's faculty, staff, and students to connect with the broader community.



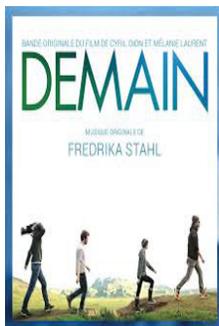
Chicago Boys
Dir. Carola Fuentes and Rafael Valdeavellano

In this documentary, the intellectual creators of extreme neoliberal policies in Pinochet's regime discuss their role. The film takes a glimpse of how Chileans have responded and continue to resist the hardships that have resulted. A panel discussion followed with Manuela Valle-Castro (WGST), Kelly Foley (Economics), Colleen Bell (Political Studies), Mark Meyers (History) and Marie Lovrod (WGST).



Eternal Sunshine of the Spotless Mind
Dir. Michel Gondry

How important is memory to your sense of self? Is memory integral to personal identity? Might erasing bad memories be good for your health? As part of World Philosophy Day, Susan Dieleman and the Department of Philosophy screened the mind-expanding film, *Eternal Sunshine of the Spotless Mind*.



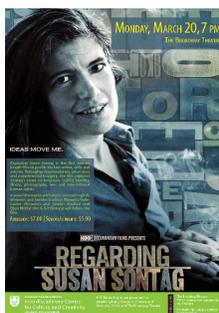
Demain
Dir. Cyril Dion & Melanie Laurent

Scientists concur that climate change is real, and that human actions are contributing to it. Instead of focusing on the worst that can happen, this inspiring documentary showcases the actions of people who are proposing solutions. A discussion led by Mark Meyers (History) followed the film.



Boy
Dir. Taika Waititi

Boy is a film about the relationship between dads and sons. Boy imagines his father as deep sea diver, war hero and a close relation of Michael Jackson, but in reality, his father is "in the can for robbery." Boy is forced to confront the man he thought he remembered, and learn to get along without the hero he had been hoping for. A short discussion about Indigenous fatherhood followed the screening.



Regarding Susan Sontag
Dir. Nancy Kates

Regarding Susan Sontag profiles the late writer, critic, and activist. Through archival materials, interviews and experimental imagery, the film explores Sontag's views on feminism, LGBTQ identity, illness, photography, war and international human rights. A panel discussion with Marie Lovrod (WGST), Manuela Valle-Castro (WGST) and Ellen Moffatt (Art & Art History) followed the film.

ICCC External Review



In March 2017, the ICCC underwent a formal external review that was prepared by Geoffrey Rockwell (Director of the Kule Institute for Advanced Study, University of Alberta), Warren Cariou (Director of the Centre for Creative Writing and Oral Culture, University of Manitoba) and Noreen Mahoney (Associate Dean, Edwards School of Business). The final report was submitted to the Dean of Arts & Science in April of 2017. The overall recommendation from the review committee was for the continued support of the ICCC by the College of Arts & Science, with the condition that “The Mandate of the ICCC be focused to more effectively utilize the resources available.” The mandate, the authors continue, “needs to be simplified and clarified,” and their preferred scenario would see a reimagined centre divested of academic programming and re-focused on supporting interdisciplinary and/or community engaged research, scholarly, and artistic work in the Humanities and Fine Arts (partnering, where appropriate, with colleagues elsewhere in the college and beyond).

The Dean’s Executive strongly endorsed the report, and on that basis proceeded this summer to help move academic programs out of the ICCC. The main steps involved transferring the MFA in Writing program to the English Department, and arranging for WGST to receive administrative support through the ASG rather than the ICCC. Courses flying under the ICCC flag (INCC courses) have been or are in the process of being adopted by a

department, rebranded as INTS, or deleted.

With these changes underway, in August 2017 an advisory committee was tasked with determining what a future ICCC might look like. Chaired by the Vice Dean Academic, the committee was comprised of faculty from across the college, and included: Kristina Bidwell (Associate Dean of Aboriginal Affairs), Jack Gray (Vice-Dean RSAW), Jim Clifford (History), Tom Ellis (Chemistry), Len Findlay (Humanities Research Unit), Tasha Hubbard (English), Kathleen James-Cavan (WGST), Veronika Makarova (Linguistics), Greg Marion (Music), Jeremy Morgan (Galleries), Stella Spriet (Languages), Rob Innes (Indigenous Studies), Toryn Adams (administrative support.).

With regard to the future mandate of the ICCC, the advisory committee recommended that the College create a reimagined ICCC as a Type-A centre that supports Indigenous-themed research, scholarly, and artistic work. This new centre would be renamed, “The Indigenizing Centre for Creativity and Community.” With regard to interdisciplinary and community-engaged research, scholarly, and artistic work in the humanities and fine arts which falls outside the Indigenizing mandate of the reimagined ICCC, the advisory committee recommended that a portion of the current ICCC budget be diverted to a designated fund in the office of the Vice-Dean RSAW for fellowships and awards of the sort currently offered through the existing ICCC. An RSAW committee or subcommittee would be tasked with developing new terms of reference for these awards and fellowships, and will subsequently adjudicate applications.

Looking Ahead



In 2017-2018:

ICCC will host the Gail Appel Lecture Series in October 2017 with actor/activist, Adam Beach, providing this year's lecture.

We will continue our monthly film series with the Broadway Theatre under the new title of "Movies That Matter."

Application deadlines for awards and fellowships have been postponed until Spring 2018 when a new committee will be in place.

In 2018-2019:

The ICCC looks forward to the next steps involved in becoming "The Indigenizing Centre for Creativity and Community" including:

- Establishing a new advisory group to develop the Indigenizing mandate for the new Centre, including a job description for a new director.
- Establishing an RSAW Committee or subcommittee to develop new terms of reference for fellowships and awards.
- Continued partnerships with other institutions that support humanities, fine arts, interdisciplinary, or community-engaged research, scholarly and artistic work.

Contact

Governance

The ICCC Management Committee ensures the success of the ICCC by overseeing the operations of the Centre, including advising on issues related to research directions and activities, programmatic and student concerns, budgetary decisions, and emerging trends and opportunities.

Members of the Management Committee:

Gordon DesBrisay
Keith Carlson
Marie Lovrod
Jon Bath
Joan Borsa
Jeanette Lynes
Justine Gieni

University of Saskatchewan

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ICCC Physical Space

In the Arts Tower, office 522 is assigned to the administration of ICCC, specifically to the ICCC Assistant. Seminar and meeting rooms 1007 and 1008 are managed by ICCC.

ICCC Online

Website: <http://artsandscience.usask.ca/iccc/>

Social Media: twitter.com/ICCCusask

