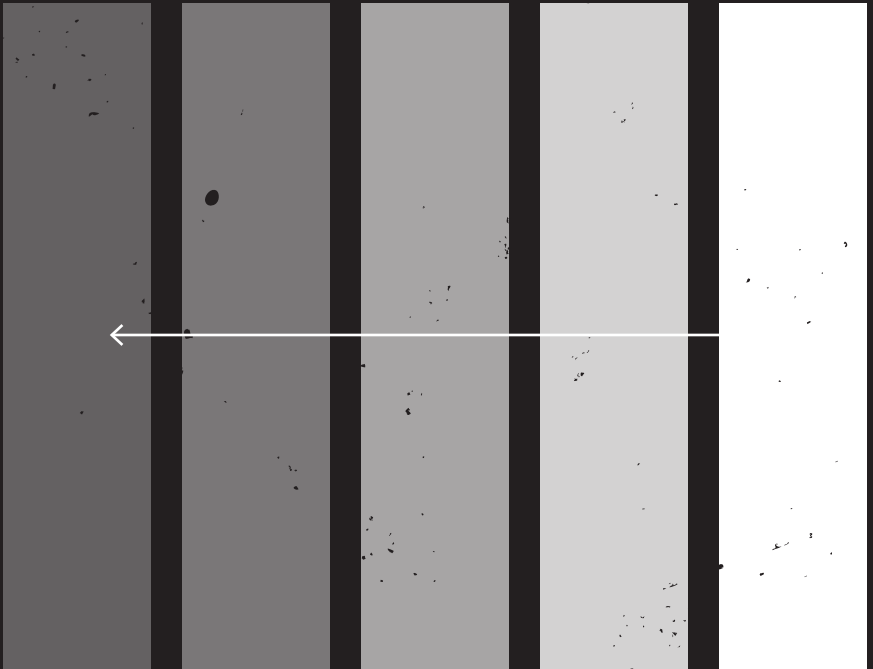


# Of the Moment

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# In the Moment

by Lisa Myers



# What happened in the moment before the moment?

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key role played by the Self-Government PSAs produced at the Banff Centre in 1994. From this starting point, Myers' disciplined scholarship – aided by her unerring instincts – led her through the 1990s. Her research became an exegesis of the very syntax and language of the moving image being developed by Indigenous artists whose work in video and performance is featured in her program *Following That Moment*. With its focus on what went before, her program creates a critical context for the current Festival that has evolved over the past 15 years.

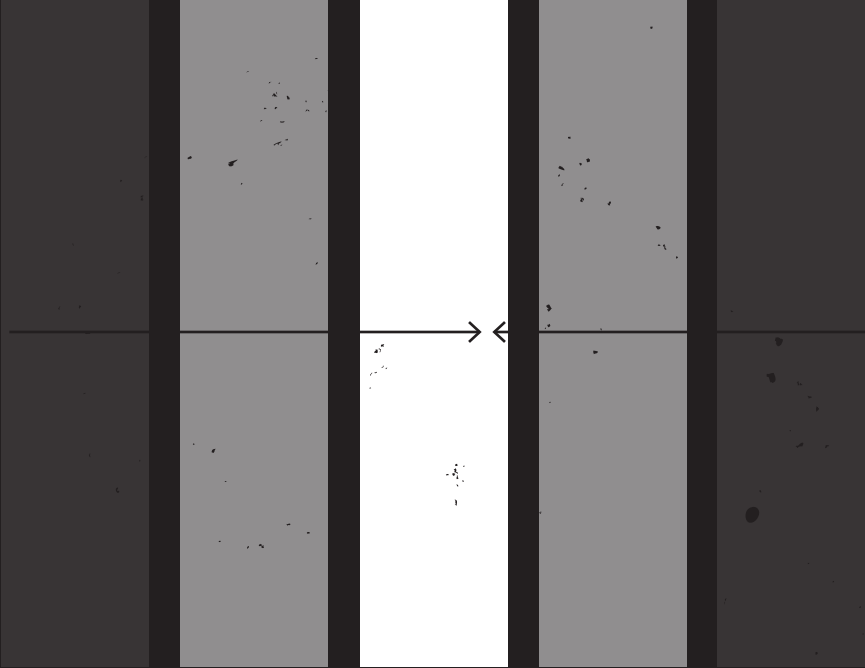
As a co-founder of imagineNATIVE, it is Vtape's continued honour to be associated with this crucial voice within the international community of media artists. I extend my personal appreciation to everyone at Vtape and imagineNATIVE but especially to Jason Ryle, Executive Director and to Daniel Northway-Frank, Programming Director for all their help and support. Finally I thank Lisa Myers for her vision which pays tribute to the important experimental Indigenous voices from our shared past within the media arts, allowing us to see more clearly the moment we are in right now.

In discussing how to mark the 15th anniversary of the imagineNATIVE Festival of Film + Media Arts, Executive Director Jason Ryle and I agreed that looking back is always a delicate operation. It is best done with fresh eyes, not clouded by nostalgia or preconceptions. Ryle had a hunch that there was fertile territory in those years just before the festival burst on the scene. He was right of course.

In our first discussion with the multi-talented curator/artist/musician Lisa Myers, she was already identifying the

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Lisa Steele  
Creative Director Vtape



# Of the Moment

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# Moment In the

by Lisa Myers

The first time I watched *Rat Art* (1990), an experimental single channel video made by Mike MacDonald, I covered my eyes and then I peeked through my fingers and continued watching. My response to the work made me reflect on the way that images draw viewers in and repel them at the same time. MacDonald's seemingly banal single shot video of an armed rat trap calls the viewer to spend time looking and witnessing, perhaps dreading the possibility of seeing a rat snapped in the trap. For me this recalls the way television and the 'big screen' mediate images of conflict and war that enable an audience to watch, to take a side or to perhaps empathize with both sides. In this case, I would not want to be the rat or the trap. Earlier video artists in the 1970s made art videos addressing television's insidious function as interpellator. Such artworks encouraged an active and reflexive approach to viewing and questioning the medium and its social function.<sup>1</sup> Questioning representation of indigenous people on television and video continued in the 1990s. The active video and media practices of this decade led to the first imagineNATIVE Film + Media Art Festival in the year 2000.

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<sup>1</sup> In her essay "When Video First Captured Our Imagination" Peggy Gale explains that early videos such as Richard Serra's *Television Delivers People* (1973) questioned the medium itself and highlighted the social influence of television. See Peggy Gale, *Videotexts* (Toronto: Wilfred Laurier University Press 1995), 114.

Thinking about television's influence on viewer's opinions brings to mind July of 1990, when the nightly news began reporting on the Kanien'kehaka (Mohawk) resistance to the proposed construction of a golf resort over their sacred lands and burial sites (Oka Crisis). Rather than emphasizing Aboriginal land rights, the media coverage largely criminalized the Mohawk people who were part of the resistance and stand off.<sup>2</sup> Indigenous communities across the country in urban and rural areas were taking a stand. This event created a flash point as critical discourse continued to build between artists from different genres including performance, media and video art.

The experimental videos in this program guide us through the 1990s, a time when artists were using their artwork to take up urgent questions related to lived experience and to unpack colonial legacies, often starting with personal histories.<sup>3</sup> Each video in this program conveys tension



where two forces or entities oppose, resist, and/or negotiate, pushing back to reveal material and social implications. Joane Cardinal-Schubert, Dana Claxton, Thirza Cuthand, Zachery Longboy, and Mike MacDonald assert individual aesthetic approaches, harnessing and pushing video's visual and material parameters, while at the same time subverting and questioning video and television conventions.

Known more for his multi-channel video installations, in-situ Butterfly Gardens and the online project *Digital Garden* (1997), Mike MacDonald's artwork demands consideration of the environment and human connection to all living things. His extensive archive, now housed partially at Vtape and partially at the National Gallery of Canada in Ottawa, reveals the breadth of his focus on documenting. Appropriating the ubiquitous television entertainment system as material for stacked and arranged sculptural work, his multi-channel video sculptures such as *Seven Sisters* (1989) uses seven TVs of different sizes to recall the different peaks of the B.C. mountain range with the same name. The videos displayed on each monitor contrast the ecological degradation of this region starting with scenic mountains then shifting to videos of clear-cut forest and museum displays of taxidermied mountain wildlife. According to Tom Sherman's interview with MacDonald in 1991, this juxtaposition visually expresses MacDonald's call for changes in resource extraction methods.<sup>4</sup> His chosen mode of transmission for many of these works take up the hardware of the television monitor as a sculptural installation. Using television as part of his work ties up and subverts its attendant connotations of mass media and popular culture, therein questioning the medium.

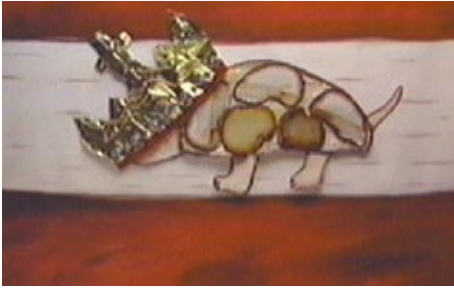
MacDonald's single channel work *Rat Art* (1990) presents a rat and a trap at odds, as this single shot video of an armed trap entices a rat while the sound of a ticking clock accentuates the gradual passing of time. The aesthetic of *Rat Art* reflects the parameters of tape recording and editing at the time. Purposefully, MacDonald employs the in-camera clock setting, a

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<sup>2</sup> Renowned filmmaker, Alanis Obomsawin in her film *Kanehsatake: 270 Years of Resistance* (1993) documents journalist Geoffrey York explaining that the Canadian Army forcibly interrupted media coverage of the events at Oka. Obomsawin's documentaries *My Name is Kahentiosta* (1995), *Spudwrench – Kahnawake Man* (1997), and *Rocks at Whiskey Trench* (2000) present nuanced details of the people and events of the Oka Crisis not conveyed by mass media.

<sup>3</sup> Kristin L. Dowell explains that artist responded to the media misrepresentation of the Oka crisis, which compelled people to become politically active. See Kristin L. Dowell, *Sovereign Screens* (Lincoln: University of Nebraska Press, 2013), 12. This is not to say that Oka was the only impetus for the many active video and media art practices in the 1990s. Advocacy for Indigenous art by organizations such as SCANA (Society of Canadian Artists of Native Ancestry) in the 1980s sought recognition for indigenous artists by major art institutions such as the National Gallery of Canada.

<sup>4</sup> Tom Sherman. "Mike MacDonald February 7 to March 9, 1991" (Toronto: Mercer Union, 1991), 1-2.



*From Another Time Comes One...* (1990)

feature of the popular camcorder emanating at the bottom right of the frame. This visual prompt recalls the home videos broadcasted on the television show *America's Funniest Home Videos*. Although the rat and trap present a less than amusing interaction, MacDonald's tape comments on the practice of watching accidents and blunders as entertainment.<sup>5</sup>

*Rat Art* provides a troubling outsider perspective on the imminent danger for a cautious rat. An armed trap is the focal point. MacDonald also made *Rat Art* in response to a controversial art performance proposed in 1990 by the Vancouver based artist Rick Gibson, which involved ending the life of a rat named Sniffy by crushing him between two stretched painting canvases.<sup>6</sup> The protests of animal rights activists saved Sniffy's life. Macdonald's practical solution to such a controversy takes up the common urban practice of dealing with rats as undesirable vermin and documenting the results of the tension between the rat and trap.

Similarly, Joane Cardinal-Schubert's animated short *Turtle Island – Take 'em All* (1994) presents a stand off and struggle between a crown and a turtle. Created as part of a series titled *Self Government: Let's Talk About It*, produced by the Aboriginal Film and Video Art Alliance (AFVAA) at the Banff Art Centre in 1994, this series of seven videos employs the public service announcement (PSA) format of a thirty to sixty second video clip to encapsulate and convey multiple perspectives on self-government in the arts. The form of a PSA employs similar strategies as commercials: quick edits, catchy music, talking heads and often a final word at the end of the piece encapsulating the main message. The mandate of AFVAA as noted by curator and filmmaker Marjorie Beaucage describes self-government in art and suggests that the role of the

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<sup>5</sup> Video notes provided on Vtape preview web site, notes on *Rat Art*.

<sup>6</sup> Televised in 1990 for a report on the "Save Sniffy" campaign launched after performance artist Rick Gibson's proposed a controversial artwork threatening the life of a grey and white rat named Sniffy. From CBC Digital Archives, Video 2:11, <http://www.cbc.ca/archives/categories/arts-entertainment/visual-arts/artists-busted-censorship-in-canada/squishing-sniffy.html>



artist is to draw from their indigenous language(s), tradition and culture to address issues of self representation, displaced language and customs, and to contribute to a self determined community.<sup>7</sup> The AFVAA employs a common television format of the PSA to create videos that reaffirm cultural specificity and question assimilative colonial versions of history. Each video is an appeal to turn to ones culture, language and traditions to understand self-government through art.<sup>8</sup>

Cardinal-Schubert's video departs from a formulaic commercial form. She creates a tightly composed stop motion animation portraying the struggle between a crown and a turtle. On a red background, the video opens with the sound of rain and distant thunder and a stylized drawing of a turtle, which then cuts to a map of North America. The rhythmic soundtrack of gunfire switches to a big drum and singing. The map is now zoomed into southern Alberta circled by strings of beads and labeled "Blackfoot" where the Blackfoot confederacy signed Treaty #7 in 1877. This was the last numbered treaty secured by the government to open the western regions and expand the railroad, resource extraction, and cattle ranching and further develop what Cardinal-Schubert's animation denotes as Turtle Island (North America).

The humorous sound collage cuts quickly from the sound of a loon to a rooster crowing and to a trumpet issuing a call to battle. A red background with a strip of birch bark laid vertically across a third of the frame sets the scene for a gold tinsel crown that tumbles into view. Then a turtle appears and the two push and knock at each other. The edge of the crown tips up and envelops the turtle. As the turtle attempts to escape, along comes a piece of paper with the words "Indian Act" that pushes the turtle back into the crown. A close up reveals the seven jewels in the crown as the seven numbered treaties that facilitated the expansion of infrastructure and development for the Canadian state and Crown. The story continues as a hand then brings in a rolled up paper with the words "Buffalo Jump" aimed towards the crown. The turtle then pops out and kicks the crown away.

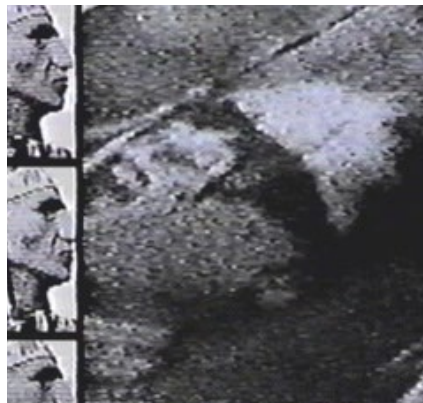
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<sup>7</sup> Marjorie Beaucage, "Self Government in Art: to Create Anew" *Parallelogramme*, Vol.19 no.1 (1993): 73.

<sup>8</sup> The Aboriginal Film and Video Alliance Ontario set out guidelines for the collective that focused on creating Self Government in the arts and a platform for indigenous people to present and express their stories. In partnership with Vtape, the AFVAA Ontario presented the imagineNATIVE catalogue of "Aboriginally produced Film and Video" designed and edited by Cynthia Lickers-Sage. Brimming with video work, this 1999 publication came out the year before the first imagineNATIVE Film Festival.

The words “Buffalo Jump” serve as a reminder that Blackfoot agency and knowledge of the land in the lower plains enabled hundreds of years of survival due to the interconnection with the numerous bison herds of the time. Cardinal-Schubert is reminding us that before the emergence of Hudson Bay outposts and the introduction of commodity foods, the Blackfoot employed elaborate hunting strategies for driving bison off high cliffs. This efficient method of hunting provided year-round shelter and food supplies. The video ends with the words “SELF DETERMINATION IT’S HISTORY IN THE MAKING.” Symbolism of a scrolled paper with the words “Buffalo Jump” inscribed on the outside raises the question of history, and how recalling and learning one’s own history acknowledges and celebrates situated knowledge that exists outside formal written history. Contributing to the aim of AFVAA’s Self-Government series, Cardinal-Schubert symbolically presents history from an indigenous perspective, which challenges dominant histories of Canada.

Experimental video art of the 1990s also reflects on the social and political implications of experiences from personal perspectives. The integration of performance and video stands out as part of work by artists practicing at the time in Vancouver.<sup>9</sup>



*I Want to Know Why* (1990)

Dana Claxton's *I Want to Know Why* (1990), presents a music video format and interrupts its rhythmic editing with a woman's voice making statements about the deplorable conditions her Grandmother and Mother endured. Claxton whispers phrases such as "Mastincala, my great-grandmother, walked to Canada with Sitting Bull, starving" and yells "I Want To Know Why."<sup>10</sup> Her use of 8mm and VHS video, without colour and re-shot or re-scanned off a television screen, reads as an aesthetic of the 90s. The technique of re-scanning also layers and re-inscribes pixels and scan lines as artifacts of the ubiquitous television display. This form of saturation or distortion of the video image creates a raw visual effect where the reduced image becomes high contrast and loses detail much as the stereotypical and iconic "Indian head" image reduces First Nations identities.

Claxton re-appropriates and layers imagery of "Indian" iconography with urban architectural settings to respond to traumatic injustices endured by her ancestors. She shot some of this video in New York City after doing extensive research on the colonization of Manhattan. While moving through the city, she sought to find traces of Indigenous people in that urban space.<sup>11</sup> The video includes three repeated images of the Indian head monument that marks the prairie town of Indian Head, Saskatchewan. Also included are images of tipis recorded on video of an encampment at the foot of the Manhattan Bridge on the edge of Chinatown in the borough of Manhattan. The unexpected tipi form marks a temporary dwelling for transient people. Panning across its canvas cover and fasteners of wooden lacing pins, the raw re-scanned video highlights the details of tipi design. Claxton manipulates these images with a quick-cut editing style and split-screen effects borrowed from pop culture,

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<sup>9</sup>. Grunt Gallery in Vancouver presented over fifty performances and exhibitions by Indigenous artists from 1989 through the 1990s. The performance festival *First Nations Performance Series* (1992) curated by Dennis Maracle featured solo performances by Dana Claxton, Zachery Longboy, Archer Pechawis, Aiyana Maracle to name just a few. Dana Claxton's performance *Tree of Consumption* incorporated video and live performance. Claxton wore a dress with a hemline that extended past her feet like roots of a tree. Her spoken word narrative is also a single channel video piece in which Claxton stands on a riser surrounded by TV monitors. Claxton's use of her own body in this work goes further conceptually than merely performance for video. Her body becomes the site of violence synonymous with the harsh extraction of trees from the stark landscape in the rescanned and raw video images. Writer and video artist Catherine Elwes theorizes the connection between performance and video art that evolved out of the documentation of performance work, and then gradually artists performed for video. See Catherine Elwes, *Video Art: A Guided Tour* (London and New York: Palgrave Macmillan), 2005.

<sup>10</sup>. Lynne Bell, "From a Whisper to a Scream" *Canadian Art*, Vol. 27, no. 4 (Winter 2010/2011): 102-107.

<sup>11</sup>. Dana Claxton, telephone interview with Lisa Myers, September 1, 2014.



*From Another Time Comes One* (1990)

visual effects regularly in use in music videos for popular music of the day. Over this imagery and music, Claxton's voice gradually rises with an interrupting yell, questioning the traumatic life experiences of her Mother and Grandmother with the statement "I want to know why."

The split-screen distorts a chain-link fence and cars approach and disappear creating an element of visual tension, symbolically suggesting a divide between nations and secure borders related to the experience of indigenous people. Across from the encampment, Claxton's camera pans to focus on the architectural detail of an "Indian" in full headdress over the door of a neo-classical domed building housing the Manhattan Savings Bank. This "cast in stone" representation juxtaposed with the impermanence of a temporary encampment emblemizes the displacement and violence expressed throughout this video work. Related to the way that Claxton presents lived experiences set against romanticized and



*Through the Looking Glass* (1999)

characterized stereotypes, video artist Zachery Longboy also reveals his situated knowledge. Through testimony and performance he expresses deeply personal narratives.

Television tends towards overt commercialism and in the process often reinforces negative images of Indigenous people. Hollywood movies and television shows present popular misperceptions of Aboriginal/Indigenous people constructed from stereotypes and derogatory representations of indigenous North Americans.<sup>12</sup> Zachery Longboy's ***From Another Time Comes One ... (Into a new time becomes a brother)*** (1990) also reflects on his experiences of growing up as Dene in a non-indigenous family amid what Marjorie Beaucage describes as "media stereotypes and a landscape of commodified Aboriginal culture".<sup>13</sup> Longboy's video uses layering to question constructed and rigid identities inscribed by popular culture and the media. The video opens with audio from a news broadcast. The reporter presents a news item from the human rights commission on the increase of racism in Canada, especially acts directed against Aboriginal people. Longboy engages the news media messages with contrasting accounts from five youth who contributed to the video.

Over this soundtrack appropriated from the news media, an image of a man in a red mask and feather headdress walks along a city street. This public performance connotes a sense of masked or layered identity, emphasizing the image one shows on the outside, which differs from the inner workings of that same person. The slow motion pace creates a somber affect and adds an element of intentionality to the picture and audio. When the audio becomes a faint voice explaining, from a personal perspective, what it is like to grow up with no identity, Longboy references the youth's experience of being Dene in a society set on assimilation.<sup>14</sup> Further into the video, over imagery of suspended mass produced objects and tourist

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<sup>12</sup> Daniel Francis, *The Imaginary Indian: The Image of the Indian in Canadian Culture*, (Vancouver: Arsenal Pulp Press 1992), 147.

<sup>13</sup> Marjorie Beaucage, *...here are your instructions: Aboriginal Film and Video* (Saskatoon: Mendel Art Gallery 1995), 11.

<sup>14</sup> In 1994 at the Mendel Art Gallery in Saskatoon, Saskatchewan, Marjorie Beaucage curated the exhibition *...here are your instructions Aboriginal Film and Video* which included early documentary work and the contemporary video art work of the time, such as Zachery Longboy's video *From Another Time Comes One*, Mike MacDonald's *Seven Sisters*, and AFVAA PSA's mentioned earlier in this paper. The main thesis of the exhibition was to present work that reinforced self-representation and created new forms of storytelling.

trinkets, such as a toy drum, indian doll, and toy tomahawk hanging and spinning behind a chain link fence, are the voices of five youth describing a search for reconnection with their families and cultures.<sup>15</sup> Longboy's later video work such as *confirmation of my sins* (1995) features a video portrait of his adoptive mother and addresses the contrasting cultural and social realities between his biological and adoptive families. In his 1994 video *water into fire*, Longboy represents himself as a gay man with HIV. Through performance and dialogue the video interrupts preconceptions within his community of AIDS and homosexuality. Being two spirited or gay presents a different kind of challenge within indigenous communities where the influence of Christianity and colonialism on 'traditional' values and beliefs create prejudice.<sup>16</sup>

Scholar and artist David Garneau describes a discussion within Thirza Cuthand's exhibited videos and her artist talk at the Mackenzie Art Gallery for the 1999 exhibition *Exposed: Aesthetics of Aboriginal Erotic Art*, where she raised the pointed question "Can I be a lesbian and an Indian?"<sup>17</sup> Cuthand's *Through the Looking Glass* (1999) seeks to resolve her sense of identity by consulting a red queen and white queen. Cuthand's work goes beyond just asking this question as she unpacks the various façade and mythologies perpetuated as traditional and non-traditional within an indigenous context. These discussions often encompass the notion of verifying authenticity, which creates oppressive categories, divisions and exclusion among people. Cuthand addresses these issues as she confronts the red and white queen, appropriating the Lewis Carroll tale of a girl named Alice, who steps into the reflective world beyond the surface of a mirror.

In that world, Alice navigates the overlaid grid of a chessboard and encounters a red queen and a white queen. Subverting the narrative convention of a fairy tale, Cuthand humorously unpacks the complexities of being queer and bi-racial, while navigating racism and homophobia. Cuthand's version of this story also has Alice fall through a mirror, a result of a close examination of her own facial features.

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<sup>15</sup> Video notes provided on Vtape preview web site.

<sup>16</sup> Archer Pechawis curated *Two Spirit Performance Series*, which took place at Grunt in 1993, including solo performances by Denise Lonewalker, Percy Lezard, Cliff Red Crow, Warren Arcan, Zachery Longboy, and Raven Courney. The documentation of Zachery Longboy's performance became a central part of his single channel video *Eating Lunch* (1991).

<sup>17</sup> David Garneau, "Exposed: Aesthetics of Aboriginal Erotic Art" *Border Crossings* 18, no. 4 (1999): 78.

Despite the Queens' assertion of their authority on how to be a queen, throughout the video Cuthand exposes and eventually confronts their separate opinions on colonial history, queerness and race. This play on the binary of 'being one or the other' blurs lines to reveal the complexity of identity as unfixed and always shifting. Cuthand destabilizes and dispels the duality that often resonates in the discourse and rhetoric around being from more than one culture or race as she tells the Queens "I'm both"<sup>18</sup> and her identity as a 'half-breed dyke' becomes the focus. Cuthand subverts a narrative convention and asserts her power within the dynamic between the queens of different colour who seem to subscribe to similar ideologies. This work was featured in the first imagineNATIVE festival in 2000.

Considering the context of performance and new media work made by Indigenous artist in the 1990s, this programme, *Following that Moment*, looks back at six experimental video art works made in the decade leading up to the first imagineNATIVE Film + Media Art Festival in 2000. The 1990s exploded with Métis, Indigenous, First Nations, Inuit artists and curators organizing, creating and advocating for representation within institutions and building practices independently. The tension and opposing forces in each video contribute to critical discussion of personal and colonial histories that raised questions essential to nourishing and contributing to the roots of what we now know as an indigenous art scene. Through subverting television conventions, stereotypes and misrepresentations artists take up urgent questions of agency and push back beyond issues of identity that still resonate through artworks today. These artworks question the many experiences that lead to social and political conditions faced by indigenous people, and move forward demanding, in the words of Dana Claxton, "I want to know why".<sup>19</sup>

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<sup>18</sup> In 1995, Grunt Gallery in Vancouver brought together a diverse group of mixed race, bisexual, gay and lesbian of colour and transgendered artists to develop work on living between cultures or existing in several cultures at once. This exhibition, video screening and performance series titled *Halfbred* (1995) still has an online presence, and although some links are no longer live, some still lead to videos of the performance by indigenous artists Archer Pechawis, Neil Eustache, Margo Kane, Aiyana Maracle, Métis writer Marcus Nabess, and Cree Métis Poet Connie Fife. As they flourished in the 1990s, the life of web art and web presence for artworks by indigenous artists offered another series of moments to consider. See <http://www.ecuad.ca/~grunt/halfbred.html> to view exhibition content from *Halfbred* (1995). Last accessed July 25, 2014.

<sup>19</sup> With its extensive writings and essays on media art, video and web based art practices through the 1990s and 2000s, *Transference, Tradition, Technology* provided a foundation of knowledge as I embarked on writing this paper. Townsend, Melanie, Dana Claxton, and Steve Loft. *Transference, Tradition, Technology: Native New Media Exploring Visual & Digital Culture*. (Banff: Walter Phillips Gallery, 2005).

**Rat Art**

Director: Mike MacDonald  
Canada – 10 min – 1990

**Aboriginal Film and Video Alliance  
Self Government: Let's Talk About It  
Turtle Island – Take 'em All**

Director: Joane Cardinal-Schubert  
Canada – 30 sec – 1994

**I Want to Know Why**

Director: Dana Claxton  
Canada – 6 min – 1994

**From Another Time Comes One ...  
(Into a new time becomes a brother)**

Director: Zachery Longboy  
Canada – 10 min – 1990

**Through the Looking Glass**

Director: Thirza Cuthand  
Canada – 13 min - 1999



# Artists' and Curator's Bios

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**Dana Claxton** works in film, video, installation, photography, performance art, curation, aboriginal broadcasting and pedagogy. The critical intent of her practice is to seek social justice for Indian people in North America. Her work is held in international public collections including the Vancouver Art Gallery, National Gallery of Canada and the Eitljorg Museum and has been screened at MOMA in NYC, Walker Art Centre, Sundance and Microwave in Hong Kong. Dana is of Lakota descent and her family reserve is Woodmountain.

**Thirza Jean Cuthand** was born in Saskatchewan and grew up in Saskatoon. Since 1995 she has been making short experimental narrative videos and films about sexuality, madness, youth, love, and race, which have screened in festivals internationally, including Mix Brasil Festival of Sexual Diversity, Frameline, Vancouver Queer Film Festival, and Oberhausen International Short Film Festival where her short *Helpless Maiden Makes an 'I' Statement* won honourable mention. Her work has also screened at galleries including the Mendel, The Ottawa Art Gallery, and Urban Shaman. She has work in the collection at the National Gallery in Ottawa and at UCLA. She has written a feature screenplay and sometimes does performance art if she is in the mood. She is of Plains Cree and Scots descent and currently resides in Saskatoon.

**Dr. Joanne Cardinal Schubert** was born in 1942 and contributed greatly to the indigenous art community before her untimely passing in 2009. She attended the Alberta College of Art, studying painting, printmaking, sculpture and multi-media and earned her BFA from the University of Calgary in 1977. In 1986, she was the first Aboriginal woman to be awarded the Royal Canadian Academy of Art diploma. A survey exhibition of her work *Passages to Origins* was organized by the FAB Art Gallery at the University of Alberta in 1993 and *Joanne Cardinal Schubert: Two Decades* organized by the Muttart Gallery in 1997, continued to tour for more than three years. She has exhibited her work in more than 26 solo and group exhibitions in Canada, the United States and Europe. Cardinal Schubert served on many advisory committees and boards including the Society of Canadian Artists of Native Ancestry Board (SCANNA) and Department of Indian Affairs Art Centre Advisory Committee among many more. In recognition of her contribution to Canada and her community, Cardinal Schubert received of the Commemorative Medal of Canada (1992) and the Queen's Jubilee Gold medal (2002).

**Zachery Cameron Longboy** is a Sayasi Dene, video/performance and visual artist from Churchill Manitoba, Canada. His video art, visual and performance work continues an exploration within a fractured cultural experience. Longboy's video work is part of the collections of The Glenbow Museum (Calgary), The Canada Council Art Bank (Ottawa), Canadian Trade Office in Taipei, Taiwan, with numerous screenings including The National Gallery of Canada, The Edmonton Art Gallery, Vancouver Art Gallery, Museum of Modern Art (New York), Images Independent Film & Video Festival (Toronto).

**Mike MacDonald** was born in 1941 in Sydney, Nova Scotia of Mi'kmaq ancestry. He was at the forefront of video and media art from the late 1970s and continued his artwork up until his passing in 2006. MacDonald drove across Canada every year working as a video installation artist and gardener in addition to pursuing photography and new media projects. Self-taught, he focused on the environment, incorporating plants and animals in his artworks. Inspired by both Mi'kmaq and Western thought, he drew from science as well as traditional medicine and ethno-botany. His artwork has been exhibited internationally at venues including the Canadian Museum of Civilization, the Heard Museum in Phoenix, Arizona and the Canadian Cultural Centre in Paris, France. In 1994, he was awarded the prestigious Jack and Doris Shadbolt Prize from the Vancouver Institute for Visual Arts and in 2000, he received the first Aboriginal Achievement Award for New Media presented at the Toronto imagiNATIVE Festival.

**Lisa Myers** is an independent curator and artist with a keen interest in interdisciplinary collaboration. She grew up in Milton, Ontario. Myers is of Anishnaabe ancestry from Beausoleil First Nation and the Georgian Bay region. She has an MFA in Criticism and Curatorial practice from OCAD University and her writing has been published in *Public*, *Senses and Society*, *C Magazine* and *Fuse*. She has curated exhibitions at the MacLaren Art Centre and the York Quay Centre at Harbourfront in Toronto. She lives and works in Toronto and Port Severn, Ontario.

*Following That Moment*  
curated by Lisa Myers and  
presented on October 24, 2014,  
as an anniversary event  
for the 2014 imagineNATIVE  
Film +Media Arts Festival  
[www.imagenative.org](http://www.imagenative.org)

Published in 2014 by Vtape  
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[www.vtape.org](http://www.vtape.org)

ISBN: 978-0-9867810-3-2

Printed by Copycat Inc.  
Designed by Linseed Projects

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Operating as a distributor, a mediatheque and a resource centre with an emphasis on the contemporary media arts, Vtape's mandate is to serve both artists and audiences by assisting and encouraging the appreciation, pedagogy, preservation, restoration and exhibition of media works by artists and independents. Vtape receives operating funds from the Canada Council for the Art through the Media Arts Section, the Ontario Arts Council and the Toronto Arts Council.



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**V tape**

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