

ARTS+

DROITS de la PERSONNE | HUMAN RIGHTS
The Wisdom of The Universe, 2014 by Orval Belloni

Co-directors, Speakers, and Resource Persons



Co-Director John Packer John Packer is an Associate Professor of Law and Director of the Human Rights Research and Education Centre at the University of Ottawa. He has previously taught at the Fletcher School (Tufts University) and the University of Essex, held Fellowships at Cambridge and Harvard Universities, and has lectured at academic and professional institutions around the world. He also serves on the boards of a number of NGOs and is a Member of the Expert Advisory Panel for the Shared Societies Project of the Club de Madrid comprising 100 former Heads of State or Government of democracies. Before taking up his position at the University of Ottawa in 2014, John was the Constitutions Expert for the UN's Standby Team of Mediation Experts advising in numerous peace processes and political transitions around

the world focusing on conflict prevention and resolution, diversity management, constitutional and legal reform, and the protection of human rights including minorities. In a 30-year career, John has contributed to processes in over fifty countries and has advised numerous inter-governmental organisations, governments, communities and other actors. From 1995 to 2004, he was Senior Legal Adviser and then the first Director of the Office of the OSCE High Commissioner on National Minorities in The Hague working across Central and Eastern Europe and throughout the former Soviet Union. From 1987 to 1995, he worked for the ILO, UNHCR and then the UN High Commissioner for Human Rights mainly investigating serious violations of human rights in Iraq, Afghanistan and Burma/Myanmar. John's strength in the practice of international law and relations underpins his vision for applied research and problem-solving in international public policy and domestic conflicts.

Co-Director Chantal Rodier teaches Management of Arts Organizations and Cultural Policies at the University Of Ottawa Faculty Of Arts. She holds degrees in arts management, visual arts and computer science. She presented papers at the Association of Arts Administration Educators conferences and Social Theory, Politics and the Arts Conference. Ms Rodier areas of interest are in advancement of arts & culture in Canada (including Indigenous art), strategic management and use of technology in cultural organizations. She has cumulated experience in arts management consulting in: public art, audience development, fundraising, project management and partnership development at municipal, national and international levels. She has developed an arts administration practice which, among others, includes work with University of Ottawa as Director of Campus Public Art and Arts Administration Program, AOE Arts Council: as Director of the ARTicipate Endowment Fund, and the Department of Foreign



Affairs and International Trade: as the Head of Visual and Media Art. She chaired the Educational Committee of the 2012 JUNO Awards: Canada's National Music Awards. Ms Rodier volunteers time to support the development of local art organizations: co-chair of SAW Gallery board of trustees (contemporary visual arts), chair of Tara Luz Danse board of directors (contemporary dance) and more. She was the Co-chair of the 2014 Social Theory, Politics and the Arts (STP&A) conference, the premiere arts conference in North America, presented at the University of Ottawa in October and now co-director of The Arts and Human Rights Summer School on Indigenous Arts & Culture at the University of Ottawa.



Elder Verna McGregor is from the First Nation Algonquin Community of Kitigan Zibi Anishinabeg which is approximately 120 kilometres north of Ottawa, Ontario. The city of Ottawa forms part of the Algonquin Nation's traditional unceded lands. Verna has remained firmly grounded in her community and nation by being part of also the group of traditional Grandmothers (Kokomisag) and Elders. This includes the importance of promotion of retention of the Algonquin language and culture which is so important when addressing issues from a cultural perspective.



Pinock Smith is an Algonquin from the Kitigan Zibi Anishinabeg Nation near Maniwaki, Quebec. He builds canoes with a particular interest in Algonquin birchbark canoes. He is also a gifted craftsman of toboggans, cradleboards, paddles, drums and other traditional crafts. Pinock has participated in many demonstrations and workshops that allow him to pass on the traditional knowledge handed down to him. He has appeared on the television series Bushcraft Survival, offering a special course in birch bark canoe making and Northern Wilderness making traditional snowshoes. He is in awe of the intelligent way his ancestors crafted traditional tools using only raw materials. Pinock's passion comes from his desire to preserve and teach the traditional skills and canoe building.



Alanis Obomsawin is a renowned filmmaker, singer, artist, storyteller (born 31 August 1932 near Lebanon, New Hampshire). One of Canada's most distinguished documentary filmmakers, Alanis began her career as a professional singer and storyteller before joining the National Film Board of Canada (NFB) in 1967. Her award-winning films address the struggles of Aboriginal peoples in Canada from their perspective, giving prominence to voices that have long fallen on deaf ears. Her films have i.a. documented the work of Aboriginal organizations to help young people overcome alcohol and drug abuse

(Poundmaker's Lodge: A Healing Place, 1987) and provide services to homeless Indigenous peoples in Montréal (No Address, 1988). Alanis is a revered figure among documentary filmmakers and has received multiple Governor General's Awards, lifetime achievement awards and honorary degrees amongst other honours in both the United States and Canada. She was made a Member of the Order of Canada in 1983 and promoted to Officer in 2001.

Sue Herne has been employed at the Akwesasne Museum since 1995, where she has gained an appreciation, understanding and love of Mohawk basketry. Her very first basket was made with Delia Cook while working at the Akwesasne Freedom School. "I have never believed in compartmentalizing art into 'fine art' 'craft' 'traditional art'. I'm happy that there is a greater recognition of the falsity of that notion today; in great part due to a better understanding of and appreciation for indigeneity. On a personal level, I continue to foster growth in my own life and art in regard to reclamation of Mohawk culture and language that was suppressed in the lives of the last few generations in my family. My sons are more familiar than I am in our language and culture, which also makes me happy. I'm hoping and working towards a stronger embodiment of indigeneity in the lives of future generations. While I admit that I often come up short, I am trying to live more and more in connection and with respect for the gifts of the natural and spiritual world that is all around us and within us."



Darren O'Toole is an Associate Professor of Law with a cross-appointment in Aboriginal Studies. He teaches Aboriginal Law, Indigenous Legal Theory, and Philosophy of Law. Throughout his studies in Political Science, Darren maintained an interest in Canadian Politics, the History of Political Ideas, Political Economy, Methodology and Epistemology. A descendant of the Bois-Brûlé (Wiisaakodewiniwag) of the White Horse Plains in Manitoba, who in 1870 foisted upon the nascent Dominion of Canada the first French common law jurisdiction in the British Empire, Darren studied the common law in French at the Université de Moncton. His published research has focused on the land claims of his Métis ancestors that led to the *Manitoba Métis Federation v. Canada and Manitoba* case. His work on Indigenous law, notably

in terms of relations with the land and self-determination, has led to an interest in legal anthropology and legal pluralism.



Allan J. Ryan Allan J. Ryan is Associate Professor at Carleton University where he holds the New Sun Chair in Aboriginal Art and Culture, and where, since 2002, he has organized the annual New Sun Conference on Aboriginal Arts. Among his publications is *The Trickster Shift: Humour and Irony in Contemporary Native Art* (1999), recipient of an American Book Award for its contribution to multicultural literature. He was also co-curator of the exhibition *About Face: Self-Portraits by Native American, First Nations and Inuit Artists*, shown at the Wheelwright Museum of the American Indian in Santa Fe, New Mexico in 2005-2006. More recently he has lectured on Aboriginal art and cinema in China and Brazil. Current interests include the foregrounding of indigenous pedagogical principles in the classroom. In former lives he has worked as

a graphic designer, television satirist, singer-songwriter and recording artist. He received the inaugural Alumni of Influence Award for Distinguished Educator from the Ontario College of Art and Design University in 2015; the Distinguished Alumni Award for Career Achievement from Brandon University in 2016; and the Alumni Association Award for Professional Achievement from the University of Arizona in 2017

Anna Paluch is a first year PhD candidate at Carleton University, who is currently working on her degree in Cultural Mediations with a focus on Indigenous and Slavic Futurism, oral stories and science fiction. She is also an independent curator, mixed-media artist and co-director of the International Indigenous Festival in Ottawa, which brought together Maori artists from New Zealand and local Indigenous artists in the Summer of 2015. Starting in the Fall of 2017, the festival will focus on connecting Indigenous artists and educators with their peers in diasporic communities here in Canada.



Marcelo Saavedra-Vargas is currently a Senior Advisor and Indigenous Elder for the Ontario Public Interest Research Group (OPIRG), a student-funded organization. He is also a Professor for the Faculty of Social Sciences (International Development and Globalization and Political Sciences) as well as for the Faculty of Arts (History and Indigenous Studies) in the University of Ottawa. Dr. Saavedra-Vargas has worked very closely with Anishinaabe Elders within the framework of the Re-Encounter of the Eagle and the Condor Prophecy, a shared prophecy of indigenous peoples on Turtle Island (North America) and the *Abya-Yala* (Central and South America). He actively promotes a novel (yet ancestral) approach to indigenous research methodologies to create a

shift in awareness in order to constitute new societal projects. Marcelo is involved in developing an episteme that assist us in moving beyond colonialism, capitalism and patriarchy. He is a political advisor

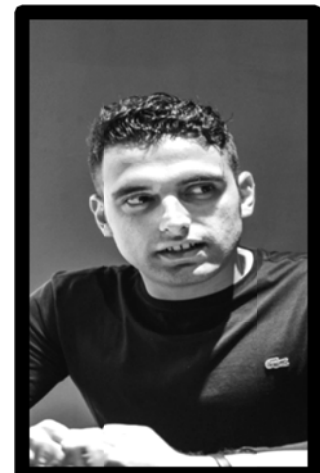
for indigenous organizations, notably the CONAMAQ (*Consejo Nacional de Ayllus y Markas del Qollasuyu*) and other indigenous instances in his home country (Bolivia) as well as in other countries like El Ecuador. For the past 10 years he has been investigating indigenous prophecies, stories, legends, rituals, and ceremonies with the late sacred elder and medicine man Jacob (Mowegan) Wawatie (Anishinaabe).

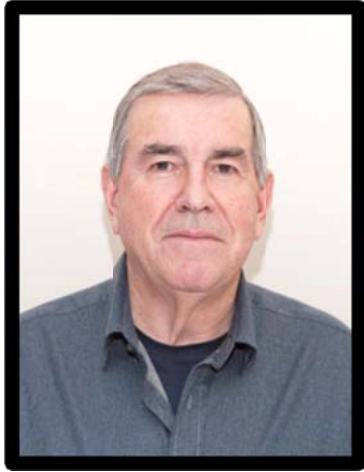
Sarah Morales, JD (UVic), LL.M (University of Arizona), PhD (UVic), PostDoc (Illinois) is Coast Salish and a member of Cowichan Tribes. She is an Assistant Professor at the University of Ottawa, Faculty of Law where she teaches torts, Aboriginal law, Indigenous legal traditions and international human rights, with a focus on Indigenous peoples. Sarah's research centres on Indigenous legal traditions, specifically the traditions of the Coast Salish people, Aboriginal law and human rights. Specifically, she is committed to the recognition and reconciliation of Indigenous legal traditions with the common law and civil law traditions in Canada. In addition to these academic interests, Sarah has been actively involved with Indigenous nations and NGOs across Canada through her work in nation building, inherent rights recognition and international human rights law. Her community-based research has resulted in the creation of policies and procedures that are reflective of the laws and legal orders of the communities who utilize them.



J. Bruce Richardson, M.Sc (Laval, 1996), LL.B (UOttawa, 1999), LL.M (UOttawa, 2014), currently works as a Policy Analyst with the Copyright and Trademark Policy Directorate at Innovation, Science and Economic Development Canada. He graduated from ULaval with a Master's of Science in Applied Statistics in 1996 and an LL.B. from UOttawa in 1999. He completed his LL.M. with a concentration in Law and Technology, writing in the areas of indigenous cultural heritage, domain names, and online counterfeiting.

Omid B. Milani is a cartoonist, a Ph.D. candidate in law, and a part-time professor at the University of Ottawa. His research interests include a wide range of interdisciplinary areas, such as law and philosophy, arts and law, and law and psychology. His current research project touches upon the question of violence in the legal and political contexts. Omid is a member of the Human Rights Research and Education Centre, at the University of Ottawa.





Chief Jean Guy Whiteduck was first elected Chief of Kitigan Zibi in 1976 and served as Chief until June 2006; and then reelected in 2015. During his term, many Government changes have been made, such as Bill C-31, Re-instatement and Status Rights of Indian Women. Changes were made by the Government for schooling and medical services. Other things that the Chief and Council have had to deal with during this time was the issue of the Constitution, Native Rights and Land Claims discussions for some parts of the town of Maniwaki and surrounding areas. Although some of the above topics have not been finalized, the Chief and Band Council are still at work with these issues, and may be for some time. With perseverance and hard work, the Chief and various teams of Band Council, by lobbying the Government, were able to acquire funding for facilities, such as the School, Band Office,

Kiweda Group Home, the new Cultural Centre, and the new facelift on the Community Hall. The Chief and Band Council were also able to find ways to get more funds for re-building and paving roads, more monies for road maintenance and were able to get road maintenance equipment, which included a gravel truck, grader and backhoe for summer and winter use. We were also able to establish a peace-keeper force. Although the Chief, Band Council and Band Office should not be considered a job employment agency, the Band Office does have people in the forestry projects, road maintenance, carpenters and labourers on housing, janitors for the various facilities, the police force, the nursing staff, as well as Band Office employees.