

society, and my past haunting me daily.

I was deemed crazy, insane, volatile
and women told me to go see a
shrink. I saw some shrink back
in early 1983 before my university
years, told him about my past, "He
says, "Come back in eight years

I did not go back to him nor do I care to

*Headmaster states he is not university material.
Returns at the end of June, and mother was un-*
Detail of Headmaster report to social workers.

REFLECTIONS OF AN INDIAN ELDER

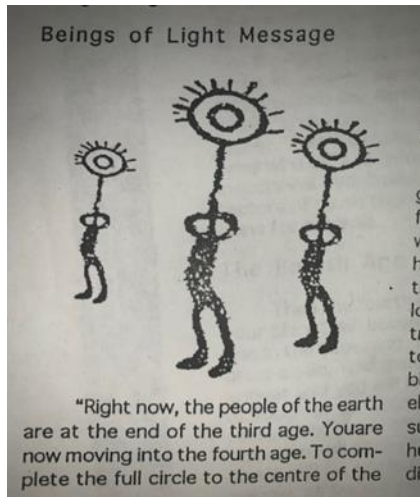
Identity in Search of A Body

ABSTRACT

An Indigenous Elder going back to University, triggered by Institutions, shares aspects of his years in a systemic society as an Artist

[#donaldmorintheartist](#)

Indigenous Studies



Detail of Letterhead paper given to me by my last foster mother, 1989, after my first BA graduation. Artist unknown.

My reflection paper is written out of frustration for academic understandings, at times repetitiveness of previous stated facts, and how far removed our native homeless people, addicted people and trauma affected people are removed from such discussions and language. Removed from the collective understanding of indigenous people in Canada, the first people or at time known before, as the people in the various language groups and dialects across this continent. How far do I have to go in understanding academia reasoning based on a system which relies on governmental

apparatuses of support, private donors, funding apparatuses and consumer capitalists spending power to define its existence and terms of reference. As a 60 Survivor apprehended for my family and placed in over 12 Fox homes between 18 months and 4 years of age I experienced drastic and change as a result of the proceedings of municipal officials, the RCMP and Alberta judges after the condemnation of my late mother Irene Morin to a depressive state of existence as a widow who lost her husband and the Canadian society did not help her or protect her family. It was only years later 1982 when I moved to Vancouver to realize my potential life that I began to search and understand my history instead of getting stuck in the systemic life of Alberta Settler culture.

Why was I angry at this current state of affairs avec my existence and the changing of the academic guard. I deplore any change of value due to race politics, racial interpretation skills and the whole notion of native education positioned within western forms of definition and control.



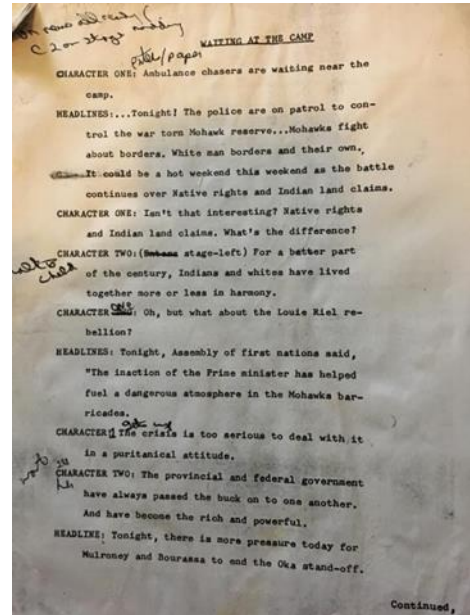
Detail from May 5th [commemoration of murder native women and men 2022](#),¹ From Eagle Feathers Film & Music Manufacturing Corporation Media



Second detail from May 5th [commemoration of murder native women and men 2022](#), 2 From Eagle Feathers Film & Music Manufacturing Corporation Media

There are prominent native professors and teachers who are needed to share our history not the colonial history but at the same time the knowledgeable non-natives people that could teach based on their character and skills should be respected for their dedication to serve others.

Nevertheless my ideas I'll change over the years from the white Indian graduate of 1989, when the July 11th 1990 Kanasatake crisis took the national stage. I was working at CBC News at that time due to unemployment equity legislation after the welfare state conditioning that I find myself in after graduation. My identity came from my work and the performing Arts, training



An Image of first page of performed one act play [Waiting at the Camp Sept 1990. Vigilance Performances Oka Peace Camp 3](#) location , Vancouver Art Gallery. Writer D Morin, Performance event produced by Gunargie O'Sullivan and D. Morin

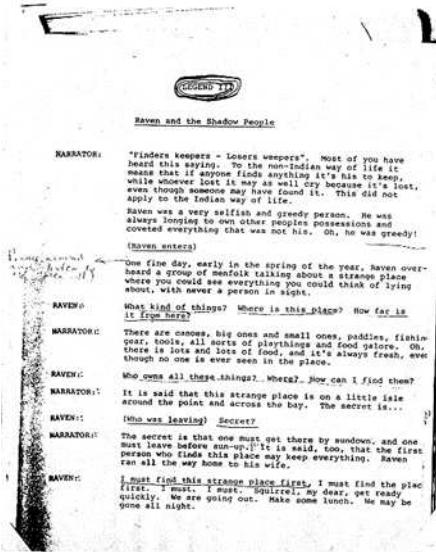


Image: Spirit Song, Bride of Evening Star directed by Sadie Worn Staff, 1986. Summer Theatre Program with drama, movement, voice studies. Vancouver Island Tour. Contact sheet property of tilmcom. Detail

[Opening audio in youtube stream is an excerpt from video of the students of Spirit Song summer Program 1988, Sea Street](#), 4 An One Act Play by DMorin, Directed by D Morin, and Sam Rathie. From Archives of Native Artist Dmorin and Tilmcom. The Indigenous Literacy Manufacturing Company. 2023

from teachers and colleagues like Margo Kane Lynn Phelan and the members of the

Native Youth Advisory Society in Vancouver. Former board members loke late Brenda Taylor, the late Rose Pointe, the late Edna Gardner and many others we all learned from in former times. Many of my colleagues who are raised in Western values plus myself learned much through the performing of the Legends and stories of the first people through the former Spirit Song native Indian theater company.



Front page of play adaptation of Native Legends, Produced by Spirit Song Theatre Company, 1984. From Archives of Native Artist Dmorin and Tilmcom. The Indigenous Literacy Manufacturing Company. 2023

It was the time of learning from the elders and the community of BC First Nations throughout tours. A times in our training it was a difficult time for non-native people who are raised in a non-native culture like myself. Many of us who were trained in Western thought and knowledge fell asleep during some of the houses visits of Elders. For example a visit with the late George Clutesi many of us fell asleep. He laughed about it and said life is life it's a process of learning resting and living how true he was in his former words.

Spirit Song closed down in 1994 due to irregularities in the society's operations. Some say politics was part of it. I am

oscillating back from the training days of the 1980s to the Resistance days of the 1990s. Land claim issues arose in pop culture and the kitchens of this nation. Native artists learning from oral versus written forms of training and performance. Alcoholism drug abuse, drug abuse, crisis of residential schools and intergenerational trauma issues were not on the forefront but in the bedrooms and back rooms of communities dealing with dysfunctional families and self-abuse. Blend in, be quiet, shut up. I have

*You're Not Indian Enough
You're Too Indian
You're The Wrong Kind Of Indian
There's No Category For You*

Detail from Sioux Hunkpapa Visual Artist, Kim Soo Goodtrack, a former companion of Native Artist D Morin, private collection

the chance to meet the late Donald Ghostkeeper in the 1980s at SFU School for Contemporary Arts where he was a young student. He was a young Metis artist who did some wonderful work dealing with upsetting the status quo. We did some work together as young dancers. His work was shocking damning of colonialism genocide and Simon face of school for contemporary Arts embraced him as an artist and presented his work on the school stage.

MESTIKUSOWIN (HOLOCAUST)

a performance by
Ahasiw Kitotcigan Maskegon-iskwew
(Donald Ghoskeeper)

Canadian culture is based on European colonialism. It carries within it a legacy of the imprisonment and attempted destruction of Indian cultures. The creation of a brave new world for the Christian White Supremist Patriarchal founders of this country was accomplished through a combination of overt atrocity and imposed historical amnesia.

MESTIKUSOWIN is a cry from the voices of the dead. Our ancestors call out to be remembered - that the violence of their dying be known - that the corruption built over their graves be torn away, and that their children achieve a proud and self-determined future. It is also a call to all those offended by the destruction of the innocent, those who would be allies in the reconstruction of a just society.

Special thanks to Margo Kane for her assistance in the development of this work.

This work is dedicated to my mother, Marquerite Noskive and to my grandmothers,

[For Modern Dance, Indigenous Artist the Late Ahasiw Kitotcigan Maskegon-Iskwew \(Christian Name Donald Ghoskeeper\) 1958 to 2006. was a young choreographer and performance artist who left his mark on the SFU Dance Community and then left the academic realm to run The International Pitt Gallery in Gastown, Vancouver among other notable positions in his short life.](#)

[“His QUESTIONAL PRACTICE \(A GROUP EXHIBITION AND PERFORMANCE\) event MESTIKUSOWIN \(HOLOCAUST\) ..was a biting and jarring comment on the residential school practices as Donald sets four performers through slashing, jumping and bounding images of control and ecstasy. The Nuns mounted the Indian girl and a priest pours milk over the Native performers body. As a Performer, it was an intense performance event which shocked the audience with its abrasive portrayal of the practices portrayed in the event. Margo Kane’s Voice over of the matrilinear strength of Native women against the genocidal atrocities of the colonial wars against Native people still haunts me to this day. All four](#)

[dancers, Ruby Dennis, Gunargie O’ Sullivan, Warren Arcan, and Donald Morin with Ahasiw’s choreography](#)

[created excruciating images of the pain and abuse many native](#)

[people experiences in residential schools and foster homes .](#)

[Mestikusowin was “a cry from the voices of the dead.”](#)⁵. Sept

1990. While Ahasiw Kitotcigan was the director of the

international pit gallery 1989 he approached me to see about

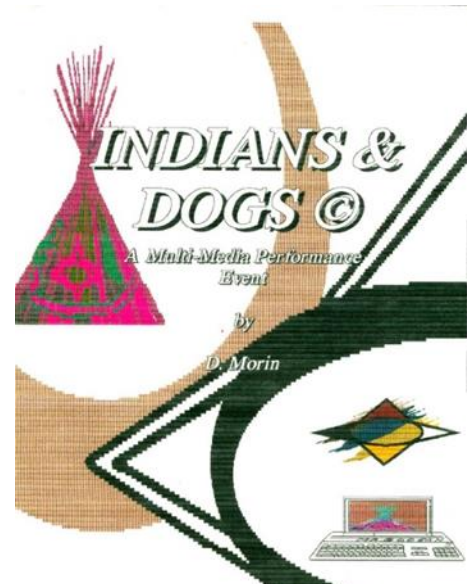
doing a work on contemporary native artists. It was a reflection

of myself in many ways but then I began to examine the works of

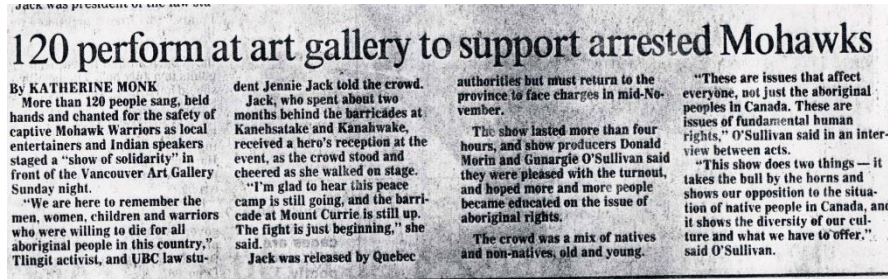
[late Gitxsan writer, poet and playwright Neil Benson](#) ⁶ who I

worked with in 1986 with the Chief Dan George Memorial

Foundation Video Program.



Indians & Dogs, Produced by Native Revisionist Creations, 1991, 92, and 1995.
Writer Director and Producer: D Morin with late Jimy Sidlar



An Image of first page of performed one act play Waiting at the Camp Sept 1990. Vigilance Performances Oka Peace Camp location , Vancouver Art Gallery. Writer D Morin, Performance event produced by Gunargie O'Sullivan and D. Morin <https://www.n1m.com/donaldmorin/song/1077698-Late-Johnny-Gibot-Vigilance-Event-1990> 7

We connected on many levels, we fought ideologically, but we respected each other in the sense of we were both writers but his traditional upbringing was more truer

to his mother tongue, while I was a westernized assimilated university trained native. We clashed but found common ground. I talked to him about creating a collaboration with him through using his words from his poems and play and juxtaposed his words to my words from my poems and plays as a western writer. It was an exercise in creating a new literacy, creating a new work that combines written literacy and oral literacy together in a multimedia show called Indians and dogs. which is produced in 1991 and shown in 1991, 1992-1994. Ojibwe singer/songwriter actor, the late Jimmy Sidlar play the Native orator storyteller Danny Dog, while my character Willie Frencheater was the angry Indian educated who sold out to crass commercialism. He is tempered by the solid traditional grounding of Danny Dog. Both characters clash as voices become clearer, tainted and dysfunctional. Both trying to find their voice. It was a story of dysfunctionality chaos colonial deconstruction and a morass as One reviewer wrote of the show.



Indians & Dogs, Produced by Native Revisionist Creations, 1991, Review In UBC Student Paper detail. Tilmcom Archives, 2023.



[Still related to As A Koden Talking Story Film Project](#),⁸ A story of globalization, unceded territories and the exposure of inter-generational trauma, resistance, and determination. Willy Frencheater shares his 60s scoop story at TRC 2014. Faux pax edit of character at TRC 2014, An Eagle Feathers Film & Music Manufacturing Corporation Project. 2022.

Two characters trying to find themselves in a culture of two worlds clashing in a time of understanding identity with self abuse and then later on the national stage again with the Gustafsen Lake standoff. The history of Canada only shows that we're in a long-standing battle with dominant society to affirm identity of self-determination and sovereignty for the people.

It's ongoing today. It's no different outside of the social media creational protest signifiers the flash mobs for political protests were still fighting a status quo that does not have the favor of Aboriginal a success in mind.

They will on their subtle ways continue to contain us. My ex-wife in Greenland Inuit performer and filmmaker Laila Hansen stated that “they pay us big money to shut up” which is so true in today's society and creating works that deal with popular cultural containment giving the masses something to keep their mind off the real issues. In some circles, that's the same with the aboriginal artists contemporary artists who are paid big money to create fluff, to create simple stories that perpetuates the status quo. But today there are many artists that are creating new works that



Mr. Morin and Ms. Hansen when they were married Fall 1996. Both Performers and filmmakers, divorced in 1999 during the Metis Sauvage European Tour. Plans to work again in 2024 avec Tilmcom projects.

show the revitalization of us as the people. Many great filmmakers, and professional teachers, and Artists are working hard to help the youth and next generation to realize their potential in life instead of falling in to the old colonial world of days long gone. De-colonize the heart, body and mind. All to find common ground thank you very much.

FOOTNOTES

1: Detail from May 5th commemoration of murder native women and men 2022,1 From Eagle Feathers Film & Music Manufacturing Corporation Media https://youtu.be/BREfhA09_rY

2 Ibid: Detail from May 5th commemoration of murder native women and men 2022,1 From Eagle Feathers Film & Music Manufacturing Corporation Media https://youtu.be/BREfhA09_rY

3: An Image of first page of performed one act play Waiting at the Camp Sept 1990. Vigilance Performances Oka Peace Camp 3 location , Vancouver Art Gallery. Writer D Morin, Performance event produced by Gunargie O'Sullivan and D. Morin <https://www.n1m.com/donaldmorin/song/1077702-1990-Vigilance-Performance-B4--complete-D-Morin-Play-Waiting-At-The-camp--audio>

4: Opening audio in youtube stream is an excerpt from video of the students of Spirit Song summer Program 1988, Sea Street, 4 An One Act Play by DMorin, Directed by D Morin, and Sam Rathie. From Archives of Native Artist Dmorin and Tilmcom. The Indigenous Literacy Manufacturing Company. 2023 <https://youtu.be/5-0YnAgkK-U>

5: Two Papers: 1: The Redactment of Truth, Patriarchal Containment of The Feminine and The Heathen, 2: MODERN DANCE AND CROSS CULTURAL COLLABORATIONS <http://www.isuma.tv/tilmcom-the-indigenous-literacy-manufacturing-company/the-redactmenmt-of-truth-patriarchy> Author examines Indigenous Issues with two papers of recent work.

6: A Poem by late Neil Benson. I first met Neil Benson 1986 with the Chief Dan George Video Training Program in BC He agreed to let me juxtapose his writings with my writings creating Indians & Dogs Multimedia Play 1991 - 1994 He passed on a now for a while. But, as I work between the academic and the electro acoustic work of my past, I came across this wave file of Neil's creative work at the peace camp in Vancouver during the OKa Conflict of 1990. He was a quiet and creative man, who gave great thought to the world that has encroached around traditional territories and his territory of Gitksan Wet'suwet'en people, of which I had the honor to perform in theatre and Modern dance in my career. Traditional Nation wide. His words still stand today. He passed on a couple of years ago <http://www.isuma.tv/tilmcom-the-indigenous-literacy-manufacturing-company/a-poem-by-the-late-neil-benson>

7: An Image of first page of performed one act play Waiting at the Camp Sept 1990. Vigilance Performances Oka Peace Camp location , Vancouver Art Gallery. Writer D Morin, Performance event produced by Gunargie O'Sullivan and D. Morin <https://www.n1m.com/donaldmorin/song/1077698-Late-Johnny-Gibot-Vigilance-Event-1990>

8: Still related to As A Koden Talking Story Film Project,8 A story of globalization, unceded territories and the exposure of Inter-generational trauma, resistance , and determination. Willy Frencheater shares his 60s scoop story at TRC 2014. Faux pax edit of character at TRC 2014, An Eagle Feathers Film & Music Manufacturing Corporation Project. 2022.. <https://youtu.be/6DwTgJoa--8>

#donaldmorintheartist @ <https://www.n1m.com/donaldmorin>