



Installation view of Lii Zoot Tayr (*Other Worlds*). Photo: Paul Litherland

## Teachers' Notes

### Reflecting on Lii Zoot Tayr (*Other Worlds*)

Produced by Shannon Brown, Program Coordinator and Charlotte Gagnier, Program Assistant  
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## Introduction

We encourage you to use this document to prepare your students for their virtual visit to Agnes and to extend the experience in your classroom.

Our school programs challenge students to develop critical thinking skills. To support the acquisition of flexible and imaginative thinking skills, we ask questions and set tasks requiring students to observe, interpret, compare and create. These skills are paramount for student development and are an integral part of the twenty-first-century learning framework.

## Focus Exhibition

[Lii Zoot Tayr \(Other Worlds\)](#)

7 August 2021–30 January 2022

Curated by Amy Malbeuf and Jessie Ray Short

*In Aboriginal philosophy, existence consists of energy. All things are animate, imbued with spirit, and in constant motion. In this realm of energy and spirit, interrelationships between all entities are of paramount importance, and space is a more important referent than time.*

-Leroy Little Bear<sup>1</sup>

*Though free to think and act, we are held together, like the stars in a firmament, with ties inseparable. These ties cannot be seen, but we can feel them.*

-Nikola Tesla<sup>2</sup>

*Other Worlds* is the third in a series of exhibitions organized by Amy Malbeuf and Jessie Ray Short exploring the work of Métis artists. In this iteration, the artists—Malbeuf, Suzanne Morrisette, Tannis Nielsen, Tiffany Shaw-Collinge, and Short—ground themselves within and move beyond the earth and solar system to ruminate on outer, inner and deep space. With a particular focus on the ethereality of science and technology, the artists examine their relationships to unseen forces and concepts of spirit and in/visibility. The fundamental forms of energy, such as electricity, and physical forces, such as gravity, determine the observable structure of the universe. Everyone has an electromagnetic field around them. It exists around all beings and all things, and yet, it is difficult to perceive (most of the

time). We are bound together by these forces, even if the mechanisms by which they are believed to function are not completely understood.

Broadly speaking, people are un-practiced at living with, acknowledging and interpreting the various signs and signals that comprise other possibilities, other ways of being, other worlds. The inexplicable persists, haunts, dreams, makes hair stand on end, instructs and confounds and frequently escapes straightforward explanation while having profound, if not subtle, effects. What else is there beyond this observable physical existence? What about those instances and occurrences that cannot quite be quantified or measured? What are the other possibilities, other ways of being, other worlds we participate in knowingly or unknowingly?

*Other Worlds* acknowledges the existence of the immeasurable and examines the space between knowing and unknowing. The artists in this exhibition explore the inexplicable through reflection and mirroring within materials and mediums including, but not limited to, mylar, water, glass, static, electrical plasma and other matter. They explore the intersections between the forces of cultural, familial and personal worldviews to make tangible the intangible. The resulting artworks are charged with ancestral and personal dreams, memories, and stories that push and pull on the limitations of human perceptions and raise questions about how knowledge comes into being. Each artist's creation is the binder that connects knowing to the unknown.

<sup>1</sup>Leroy Little Bear, "Jagged Worldviews Colliding," in *Reclaiming Indigenous Voice and Vision* (Vancouver: UBC Press, 2009), p. 77.

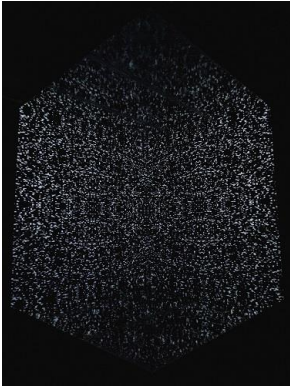
<sup>2</sup>Nikola Tesla, *Problem of Increasing Human Energy: With Special Reference to the Harnessing of the Sun's Energy* (S.I.: Merchant Books, 2020), p. 6.

## Program Description

We invite students in grades 9–12 to reflect on the exhibition Lii Zoot Tayr (*Other Worlds*). Students will consider the themes present in the exhibition including in/visibility, unseen forces and the natural environment. The program is designed to enrich Indigenous arts-education with connections to Expressions of First Nations, Metis and Inuit Cultures and several arts courses. You will find **select** curriculum connections in Appendix A.

This program includes a video tour (15 minutes), accompanying question sheet (Appendix B) and an art lesson plan (Appendix C) developed by Carleigh Milburn and Agnes. It also includes an additional art lesson plan (Appendix D) developed by Alyssa Dantes. We suggest taking at least 75 minutes to watch the video and answer questions posed during the tour (also provided on the question sheet). The art lesson plan can be introduced during a subsequent session and completed according to the teacher's direction.

## Works Discussed



Tannis Nielsen, *Creation*, 2020, video projected on reflective surface. Collection of the artist.  
[Work 1]



Tiffany Shaw-Collinge, *my children, my mother, her mother and their mother, and their mother, and their mother.....*, 2021, woven reflective mylar. Collection of the artist.  
[Work 2]



Jessie Ray Short, *Elder Wands*, 2021, 13 Violet Wands in embroidered leather holsters. Collection of the artist. [Work 3]



Suzanne Morrisette, *poplar/poplar*, 2021, interactive video installation. Collection of the artist. [Work 4]



Amy Malbeuf, *A Once In A Hundred Years*, 2021. [Work 5]

## Resources and Recommended Readings

Agnes Etherington Art Centre: the collections section of our website is a valuable teaching tool. Use the online database to find images and information on works from all of our collections including contemporary and historic art. <https://agnes.queensu.ca/explore/collections/overview/>

With Opened Mouths Podcast episode “Embracing Synergies in Other Worlds” with Lii Zoot Tayr (*Other Worlds*) curators Amy Malbeuf and Jessie Ray Short <https://podcast.cfrc.ca/with-open-mouths-the-podcast/>

Tannis Nielsen [artist website] <https://www.tannisnielsen.com/>

Tiffany Shaw-Collinge [artist website] <http://www.tiffanyshawcollinge.com/>

Suzanne Morrisette [artist website] <https://www.suzannemorrisette.com/>

Amy Malbeuf [artist website] <http://www.amymalbeuf.ca/about>

Kimmerer, R.W. (2015). Braiding sweetgrass. Milkweed Editions.

Vowel, C. (2017). Indigenous Writes. Portage & Main Press.

Artful Thinking Program: [http://pzartfulthinking.org/?page\\_id=2](http://pzartfulthinking.org/?page_id=2)

Visual Thinking Strategies: <https://vtshome.org>

## Accessibility Resources and Information

This video contains strobing light which may not be safe for those with epilepsy and other conditions with sensitivity to light. Closed captioning is available for all Agnes videos, and a transcript can be provided on request.

If you have students in your classroom with sensory needs/considerations or modifications, it might be helpful to review the tour content prior to program delivery.

Please contact [AEACpa@queensu.ca](mailto:AEACpa@queensu.ca) with any questions.

## Appendix A: Curriculum Connections

**Course:** Expressions of First Nations, Metis and Inuit Cultures, Grade 9, Open

<http://www.edu.gov.on.ca/eng/curriculum/secondary/First-nations-metis-inuit-studies-grades-9-12.pdf>

<b>STRAND A: Artistic Expression and FMNI World Views Overall Expectations</b>	<b>Specific Expectations</b>
A1. The People and the Land	Work 1: A1.2 Work 2: A1.4 Work 3: A1.4
A2. Identities	Work 2: A2.1

<b>STRAND D: Art and Society</b>	<b>Specific Expectations</b>
D1: Art Forms and Society	ALL WORKS: D1.2, D1.3

**Course:** Visual Arts, Grade 9

<http://www.edu.gov.on.ca/eng/curriculum/secondary/arts910curr2010.pdf>

<b>STRAND B: Reflecting, Responding and Analyzing Overall Expectations</b>	<b>Specific Expectations</b>
B1. The Critical Analysis Process	ALL WORKS: B1.2, B1.3

**Course:** Media Arts, Grade 10

<http://www.edu.gov.on.ca/eng/curriculum/secondary/arts910curr2010.pdf>

<b>STRAND B: Creating and Presenting Overall Expectations</b>	<b>Specific Expectations</b>
B1. The Critical Analysis Process	WORK 5: B1.2

**Course:** Visual Arts, Grade 11, Open [AV13O]

<http://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf>

<b>STRAND A: Creating and Presenting Overall Expectations</b>	<b>Specific Expectations</b>
A3. Production and Presentation	ALL WORKS: A3.3

<b>STRAND B: Reflecting, Responding and Analyzing</b>	<b>Specific Expectations</b>
B1. The Critical Analysis Process	ALL WORKS: B1.1
B2. Art, Society and Values	ALL WORKS: B2.1, B2.2, B2.3
B3. Connections Beyond the Classroom	ALL WORKS: B3.1, B2.3, B2.3

<b>STRAND C: Foundations</b>	<b>Specific Expectations</b>
C1. Terminology	ALL WORKS: C1.1, C2.2

**Course:** Visual Arts, Grade 12, University/ College Preparation [AV14M]  
<http://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf>

<b>STRAND A: Creating and Presenting Overall Expectations</b>	<b>Specific Expectations</b>
A3. Production and Presentation	ALL WORKS: A3.3, A3.4

<b>STRAND B: Reflecting, Responding and Analyzing</b>	<b>Specific Expectations</b>
B1. The Critical Analysis Process	ALL WORKS: B1.1, B1.2, B1.3, B1.4
B2. Art, Society and Values	ALL WORKS: B2.1, B2.2, B2.3

<b>STRAND C: Foundations</b>	<b>Specific Expectations</b>
C2. Conventions and Techniques	ALL WORKS: C2.2
C3. Responsible Practices	ALL WORKS: C3.3

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

## Appendix B: Video Work Sheet

As you watch the video tour there are moments to pause the video to discuss questions and concepts in small groups or as a class and write short reflections. Students are encouraged to have this worksheet with them during the video.

Educators are welcome to change and adapt the lesson to their grade level.

**WORK 1:** Tannis Nielsen, *Creation*, 2020, video projected on reflective surface. Collection of the artist.

- 1. Discuss with a partner, how does this artwork connect with creation stories that you have learned?

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**WORK 2:** Jessie Ray Short, *Elder Wands*, 2021, 13 Violet Wands in embroidered leather holsters. Collection of the artist.

- 1. Can you think of a time when you experienced synchronicity or serendipity in your life?

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2. Why do you think circles are a dominant symbol in Indigenous art forms?

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3. Would you want to interact with the piece?

**WORK 3:** Tiffany Shaw-Collinge, *my children, my mother, her mother and their mother, and their mother, and their mother, and their mother....*, 2021, Woven reflective Mylar. Collection of the artist.

1. What ideas, stories, relationship dynamics or traditions have been passed down through the generations of your family? Write or talk about one. What impact does it have on your life?

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**WORK 4:** Suzanne Morrisette, *poplar/poplar*, 2021, Interactive video installation, Collection of the artist.

1. Consider, what in your life represents “the wind” —things that you cannot see, but shape you and what you know? Give an example.

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2. Morrisette is inspired by the natural environment. Can you think of a profound or meaningful interaction that you have had with nature? Was it a sensory experience? Describe the feeling you had.

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**WORK 5:** Amy Malbeuf, *A Once in a Hundred Years*, 2021

1. What do you notice about the movement of the water in this work?

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2. Do you have access to readily accessible clean water? If so, imagine your day-to-day life if you didn't have access to clean water. What would that be like?

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3. Think back to Robin Wall Kimmerer’s quote and ideas of reciprocity. Amy is passionate about water, its importance to the planet and our relationship with it. What is something in the natural world that you are passionate about and why is it important for the future of our planet?

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**After the video:** As a class, we encourage you to discuss the following:

1. How will building a healthy relationship with the natural environment assist in building our relationships with Indigenous peoples?

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# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

## Appendix C: Mixed Media Art Activity

**Introduction:** While producing a mixed media piece students will reflect on Lii Zoot Tayr (*Other Worlds*), the artists' works, and the themes introduced in the tour.

**Activity description:** Students will create a mixed media work of art in response to a quote by Dr. Robin W. Kimmerer. Their work should incorporate a visual metaphor.

*We are all bound by a covenant of reciprocity: plant breath for animal breath, winter and summer, predator and prey, grass and fire, night and day, living and dying. Water knows this; clouds know this. Soil and rocks know they are dancing in a continuous giveaway of making, unmaking, and making the earth* —Dr. Robin W. Kimmerer

**Materials:** *Required:* sketchbook/paper, writing materials, at least two different artistic mediums such as watercolors, acrylic paints, graphite pencils, charcoal and pastels, collage.  
*Optional:* personal items [photographs, letters, or cards], magazines, drawings, text, small objects, fabric, string, etc.

**Terms:** *Mixed Media:* An artwork in which more than one medium is used (e.g., acrylic paint, collage, and oil pastels, in combination).

*Visual Metaphor:* A visual metaphor, also known as a pictorial analogy, is an image that the viewer is meant to understand as a symbol for something else. It is the representation of a person, place, thing or idea by using an image that suggests a particular association or point of similarity.

For example, an image of an ice-cream cone melting, but the ice-cream is planet earth is a metaphor for climate change. In Shaw-Collinge's work, she represents how grief, trauma, love and wisdom pass from one generation to the next by knitting Mylar. The "thread" of Mylar connects and weaves one row to another, like a family network. While each new row becomes looser (distanced from the first row), it is still connected.

**Instructions:** After watching the tour video and completing the video worksheet as a class:

*Brainstorm:*

- Think about Dr. Robin W. Kimmerer's quote and write down any ideas or images that come to mind.
- Research visual metaphor and choose a concept that you'd like to explore through metaphor.

*Create:*

- Make four rough sketches of potential ideas in your sketchbook.
- Produce a final sketch and list the mediums you plan to use. Get approval from your teacher to start your final version.
- Produce a final version that uses at least two mediums.

*Share and reflect:*

- When you have completed your project, find a partner who is also done and present your mixed media piece to each other. Provide your partner two comments, one about the content (visual metaphor) and one about the technique (elements of art).

**Success criteria:**

- ☐ Student completed all phases of the activity:
  - ☐ brainstorm
  - ☐ create
  - ☐ reflect
- ☐ Work includes a visual metaphor.
- ☐ Works includes two or more forms of media (mixed media).
- ☐ There is a connection to Kimmerer's quote and themes present in the exhibition.

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

## Appendix D: “My Other World” Art Activity

This lesson plan was created by Alyssa Dantes, a Bachelor of Education student at Queen's University, during her Alternative Practicum placement, under the supervision of Shannon Brown, Program Coordinator at the Agnes Etherington Art Centre. It's designed to align with the Grade 9 and 10 visual arts curricula.

**Introduction:** With this activity, you will explore the creation of an “other world” by creating a small scale installation artwork, inspired by the exhibition Lii Zoot Tayr (*Other Worlds*). This exhibition includes works by five Métis artists who are examining ideas of unseen forces, in/visibility, science and technology and the magical nature of sci/tech. Lii Zoot Tayr (*Other Worlds*) curators and artists Jessie Ray Short and Amy Malbeuf's artwork is exhibited alongside works by Suzanne Morrisette, Tannis Nielsen and Tiffany Shaw-Collinge. In the creation of your installation, you will consider how you connect with and balance your physical, emotional, mental and spiritual well-being. You will conceptualize your thoughts for an “other world” while strengthening your knowledge of contemporary Indigenous art, installation and reflective writing.

Installation art often incorporates mixed media, light and sound to create an environment. Installation artworks can fill an entire space, such as a room in a gallery, and include interactive or multisensory elements, such as being able to walk through the work. Installation artists often create experiences for the viewer by sharing their understanding of the world.

**Materials:** The materials used to create your artwork can be anything. Here is a list of example materials you may wish to use.

- Worksheet and pencil (for planning)
- Shoe or boot box (for final artwork)
- Cardboard, paper or other recycled elements to build installation elements
- Cutting tools (scissors, sharp knife)
- Hot glue gun or glue stick
- Newspaper/paper towel for clean-up (to design final artwork)

### *Optional materials:*

- You could incorporate personal items or recreate personal objects/elements that represent worlds outside of your own life, bring in these items (or be prepared to recreate them) prior to the studio activity
- Acrylic paint, brushes, a cup for water
- Magazine clippings, craft materials (cotton balls, yarn, glitter, etc.)
- You can incorporate sound or light elements with a mobile device
- You can incorporate a scent element (essential oils, fragrance, scented products, etc.)
- You can incorporate a taste element (example: individually wrapped candy to eat while viewing installation)
- You can incorporate a touch element (textiles, fabrics, Velcro, etc.)
- Mobile device or filming equipment



**Instructions:** After watching the tour video:

*Discuss:* Discuss how the artists engaged the theme of other worlds in their artworks.

- What senses have the artists engaged with?
- What “other worlds” are present in the artworks?
- What should young Indigenous and non-Indigenous artists take away from this exhibition?

*Brainstorm:* Use the provided worksheet to brainstorm ideas for an “other world” installation. In considering your responses; these will inform your final artwork.

*Create:* Create your own small scale “other world” installation. Start with a sketch based on the brainstorming session, think of items/elements or thoughts that you want represented in your “other world” and design for the installation. Make your 3D small scale installation within a shoe or boot box, incorporating ideas and objects that engage the senses and relate to your vision of an “other world”.

*Write:* Give your artwork a title. Adding a title can help you reflect on the idea you’re trying to convey through your installation. It also helps the audience understand. Write a reflection on your installation. You can gain feedback on your artwork from your peers. Answer the following questions:

- What “other worlds” are present in your artwork?
- Were the senses you chose engaged successfully by viewers?
- What vision have you chosen to explore in your installation?
- Does a personal life story influence your work?
- What materials did you choose and why?

*Share:* Exhibit your completed installation for your classmates to view as an audience. Read your artist statement to the class.

*Document (optional):* Create a video of your installation. Often, installation art is documented through video. This video can capture multiple viewpoints of your installation and how an audience views and interacts with your artwork.

*Curate (optional):* Curate your own exhibition. Choose 2 or 3 other creations that can be curated well with your own. Reflect on how they are exhibited together and why. Discuss whether or not you feel that the role of Artist and Curator should be merged together, as in the exhibition.

### **Further resources on exhibition artists:**

[Jessie Ray Short](#) is a multidisciplinary artist, filmmaker and independent curator whose work explores memory, visual culture and Métis history.

[Amy Malbeuf](#) is a multidisciplinary artist whose work explores notions of identity, place, language and ecology.

[Tiffany Shaw-Collinge](#) is a multidisciplinary artist, curator and registered architect whose work explores notions of craft, memory and atmosphere, often guided by communal interventions.

[Tannis Nielsen](#) is a multidisciplinary artist whose work explores cultural, cosmological understanding of Creation or Genesis through multisensory projects.

[Suzanne Morrisette](#) is an artist and curator, whose work uses a variety of mediums, and explores family histories and community knowledge, translations and how practices of support sustain life.

### **Glossary:**

**Artist:** a person who creates art (using mediums such as painting, drawing, printmaking, or sculpture/installation) using creativity and skill.

**Curator:** a person who works in a museum or gallery to manage a collection of artworks or artefacts.

**Installation art:** large-scale, mixed-media constructions that often take place during a specific or temporary place and time.

**Senses:** any of the five physical abilities to see, hear, smell, taste and feel.

**Brainstorm worksheet:** Before you can create your other world installation, brainstorm different ideas that you would like to include in your artwork. Use your responses to this worksheet to help you form those ideas.

1. What are some ways in which your whole (physical, emotional, mental and spiritual) well-being feels balanced? (Example: when you are most grounded or connected.)

2. What are some visions that you can imagine as part of an “other world” that you want to see and live in? (Example: respect for the planet, world peace, great health, equality/inclusion for all, etc.)

3. What unseen forces would you include in your installation? (Example: spirituality, the elements – air, fire, water, earth – or static electricity.)

4. We see the artists in *Other Worlds* engaging multiple senses. Choose at least two senses, other than sight, to engage your audience in your installation. These senses should relate to the inspiration behind your artwork. (Example: the smell of pine needles in reference to climate change)

Use this page to sketch out ideas for your “other world” installation!