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From November 12 to 14, the Spur Guelph Festival offers lectures, conversations, musical performances, literary readings, film screenings and city walks. Co-presented by Musagetes, the Eramosa Institute, and the University of Guelph.

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The Guelph Lecture—On Being Canadian is a part of Spur Guelph, along with Big Ideas in Art & Culture and two panel conversations on Imagination & Possibility. Visit spurfestival.ca to see the full program and to get your tickets.



Imagining Futures: A Conversation & Concert

November 14, 2015, 7:00pm
River Run Centre, 35 Woolwich Street
Tickets: \$15 adults/\$10 students. Get your tickets [here](#).

From November 12 to 14, the Spur Guelph Festival offers lectures, conversations, musical performances, literary readings, film screenings and city walks that will consider how we can imagine new possibilities for the world beyond the status quo. For more Spur Guelph events, visit spurfestival.ca or

musagetes.ca. Spur is co-presented by Musagetes, the Eramosa Institute, and the University of Guelph.

Featuring

William Woodworth opening with Iroquoian Thanksgiving offering

Shawn Van Sluys, moderator

Tim Lilburn, poet

Wanda Nanibush, artist and curator

Philip Kevin Paul, poet

Adrian Stimson, artist

Music by Digging Roots

The Imagining Futures conversation will focus on the possibility of futures that draw from indigenous and artistic ways of knowing and shaping the world.

We think and speak in metaphors. Language first came to be through our observation of the natural world—so many of our most fundamental metaphors relate to phenomena in nature: heat rising, things falling, solids containing, liquids flowing and so on. As we became more sophisticated creatures over millennia, up to our current highly technological moment, many of our societies and cultures have lost that early connection to nature, to the land, giving rise to the dominant, oppressive, colonial and authoritative metaphors that led us to today's entrenched social injustices.

How can the imagining of indigenous futures offer new or revised institutional, relational, and spatial forms and metaphors that centralize our relationships to the land and to each other? How do we radically resist dominant cultural constructs through our use of language and performance?

William Woodworth is a member of the Mohawk Nation, Six Nations of the Grand River in Ontario, Canada. He was given the name Raweno:kwas [la-way-no-gwas] "he dips the words". Dr. Woodworth holds a doctorate in *Traditional Knowledge, Recovery of the Indigenous Mind* from the California Institute of Integral Studies in San Francisco. He teaches Iroquoian culture and does native interpretive work with archaeologists in Ontario. In addition he holds a professional degree in architecture from the University of Michigan, Ann Arbor, and has a design practice in Toronto, Ontario based on traditional notions of culture, structure and architecture.

Shawn Van Sluys is the Executive Director of Musagetes, a philanthropic arts organization based in Guelph. Musagetes is committed to making the arts more central and meaningful in people's lives and in our communities and societies. With artists and communities, Musagetes co-creates living experiences—some small, some large—that bring people together to articulate social needs, generate ideas and spark action. Prior to Musagetes, Van Sluys was the first Executive Director of the Canadian Art Museum Directors' Organization, a national arts-service organization that represents 85 museum directors. Van Sluys studied at the University of Lethbridge and worked at the Southern Alberta Art Gallery.

Wanda Nanibush is an Anishinaabe-kwe image and word warrior, curator and community organizer living in her territory of Chimnissing. Currently, Nanibush is a guest curator at the Art Gallery of Ontario and is touring her exhibition *The Fifth World*, which opens January 2016 at the Kitchener-Waterloo Art Gallery. The island life allows her to finish upcoming projects, including a film called *A Love Letter to My People*, a documentary on Gerald Vizenor, a book called *Violence No More* (Arp Press), an anthology of Indigenous Curatorial Writing and more.

Tim Lilburn was born in Regina. He has published nine books of poetry, including *To the River* (1999), *Kill-site* (2003), *Orphic Politics* (2008) and *Assiniboia* (2012). His work has received Canada's Governor General's Award (for *Kill-site*), the Saskatchewan Book of the Year Award and the Canadian Authors Association Award, among other prizes. A selection of his poetry is collected in *Desire Never Leaves: The Poetry of Tim Lilburn* (Wilfrid Laurier University Press, 2007). Lilburn has produced two books of essays, both concerned with poetics, eros, and politics, especially environmentalism: *Living in the World as if It Were Home* (1999) and *Going Home* (2008). His work has been translated into Mandarin, French, Spanish, German, Polish and Serbian. A new poetry collection, *The Names*, will appear spring 2016. He teaches at the University of Victoria.

Adrian Stimson is a member of the Siksika (Blackfoot) Nation in southern Alberta. He is an interdisciplinary artist, curator and educator who has a BFA with distinction from the Alberta College of Art & Design and an MFA from the University of Saskatchewan. As an interdisciplinary artist, Adrian's work includes paintings, installations, sculpture and performance. Recent exhibits and performances include *Sovereign Acts*, Southern Alberta Art Gallery; *Storytelling*, Contemporary Native Art Biennial and Art Mûr

(Montreal); *Witnesses*, Belkin Gallery (Vancouver); *Reconsidering Reconciliation, Buffalo Boy's Coal Jubilee, House of the Wayward Spirits*, presented by ANDPVA (Toronto); *White Shame Re-Worked*, Grunt Gallery (Vancouver); and exhibits at Agnes Etherington Art Centre (Queen's University) and Photoquai, Musée du Quai Branly (Paris). Adrian was awarded the Blackfoot Visual Arts Award in 2009, the Queen Elizabeth II Golden Jubilee Medal in 2003 and the Alberta Centennial Medal in 2005.

Philip Kevin Paul is a member of the WSÁ,NEC Nation from the Saanich Peninsula on Vancouver Island. His work has been published in *BC Studies*, *Literary Review of Canada*, *Breathing Fire: Canada's New Poets* and *An Anthology of Canadian Native Literature* in English. Paul has worked with the University of Victoria's linguistics department to ensure the preservation of the SENĆOŦEN language. Philip Kevin Paul's second book of poetry, *Little Hunger*, was shortlisted for a 2009 Governor General's Literary Award. His first book of poetry, *Taking the Names Down from the Hill*, won the 2004 Dorothy Livesay Award for Poetry.

With the release of their latest album project, *For the Light*, multi-award and JUNO-winning alternative roots duo **Digging Roots** bring their nomadic wanderlust to sonic terrain. With twelve original tracks that reflect a maturing sense of storytelling, *For the Light* features husband-and-wife team **Raven Kanatakta and ShoShona Kish** trading lead vocals, continuing to fluidly complement each other's strengths while going from whispery intimacies to smoky wails. Firmly inhabiting roots and blues, the album is an eclectic tapestry of light and dark sound with sweet harmonies and melodic accompaniments of ukulele, banjo, mellotron and, of course, Raven's bombastic resonator guitar. Digging Roots were recently awarded the first Cobalt Prize for Contemporary Blues Composition at the Maple Blues Awards (2015). The creator and benefactor of the award, musician Paul Reddick, presented Digging Roots the grand prize for their song "Hwy 17."

Media inquiries:
Shawn Van Sluys
Executive Director, Musagetes
519.546.7851
shawn.vansluys@musagetes.ca

Musagetes, the Eramosa Institute, and the University of Guelph would like to acknowledge the Attawandaron people on whose traditional territory we live

and work and offer respect to our Haudenosaunee, Anishinaabe, and Métis neighbours as we strengthen our relationships with them.



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