

SUMMARY REPORT

# odeimen

*An Anicinabe Art Project in Health Institutions*





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The Odeimen project process was documented for the purpose of writing this report and for the research conducted by Marie-Pierre Renaud as part of her PhD in Indigenous Studies at the Université du Québec en Abitibi-Témiscamingue. The words of the people who participated in the activities have been transcribed from recordings and edited as lightly as possible to ensure the readers' understanding and the fluidity of the text. Square brackets indicate words added for clarity.





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# Lexicon

## **Anicinabemowin**

Anicinabe language

## **CISSS de l'Abitibi-Témiscamingue**

Centre intégré de santé et de services sociaux de l'Abitibi-Témiscamingue

## **Culturat**

A process coordinated by Tourisme Abitibi-Témiscamingue, mobilising the region's population around the arts and culture, in a creation and bridge-building movement.

## **Institutions**

In this document, this term refers to various buildings of the CISSS de l'Abitibi-Témiscamingue: hospitals, clinics, etc.

## **Iiyiyuu ayimuun**

Language spoken by the Eeyou-Eenou people (Crees)

## **Inuktitut**

Language spoken by the Nunavik and Nunavut Inuit people

## **Misapisin**

Baby blanket, inserted in the tikinagan

## **Health care staff**

Includes doctors, nurses, specialists, technicians, patient attendants and other employees of the CISSS de l'Abitibi-Témiscamingue who interact with patients and their families in a clinical setting.

## **Tikinagan**

Baby carrier made of bark, wood, leather and fabric (see page 20)

## **The "8" reads like a "w".**

**The anicinabe dialects vary from one community to the next, which explains spelling differences.**

# Objective & Approach

The Odeimen project aimed to integrate Anicinabe art in various facilities of the Centre intégré de santé et de services sociaux (CISSS) de l'Abitibi-Témiscamingue. Eight works by Anicinabe artists have thus been installed in these regional health and social services facilities. These artworks are both landmarks and signs of recognition for the Anicinabe Nation as they represent important symbols of their culture.

Odeimen is a Minwashin project, in collaboration with Tourisme Abitibi-Témiscamingue, the CISSS de l'Abitibi-Témiscamingue and the Quebec Ministry of Culture and Communications (MCCQ), as part of Tourisme Abitibi-Témiscamingue's Culturat initiative.

This report presents the approach of the Odeimen project and the works that were produced as part of the project.

*The most unique thing about the Odeimen project is that it claims that we are all connected, but also that we are all responsible. This responsibility does not lie only on us but also on the clinics and the healthcare system. We need to see ourselves in the system, to feel safe.*

- JOCELYNE ROBINSON, SCULPTOR





Odeimen was conceived at the end of 2019. The project was to start in September 2020. At the time of the death of Joyce Echaquan, a time out was granted to allow her family and community to deal with their emotions and to consult with each other. Meetings were held between Minwashin and the Anicinabe communities of Abitibi-Témiscamingue to hear their views on the project and their expectations. A call for applications was issued in the spring of 2021 and resulted in the recruitment of eight Anicinabe artists from different backgrounds and disciplines.

### Sharing and Discussion Day

On November 26, 2021, a day of sharing and discussion was organised at the Petit Théâtre in Rouyn-Noranda to stimulate the creativity of the artists participating in the Odeimen project. The day began with testimonies by Anicinabe culture-carriers: Ejinagosi Richard Kistabish, President of Minwashin, Marie Anne Cheezo and Joan Wabanonik. Atikamekw artist Eruoma Awashish offered an in-depth look at her work and artistic process. These testimonies highlighted the importance of art for health, healing and well-being. The artists participating in the Odeimen project shared their work in-progress or completed. This humble sharing revealed their artistic intentions, but also, in some cases, their own journey with respect to their health and the impact they wish to produce through their artwork.

The day also aimed to raise awareness of Anicinabe culture among health and social services stakeholders of the Abitibi-Témiscamingue region. A discussion on the subject, to which the artists, a representative of the CISSS de l'Abitibi-Témiscamingue, representatives of community health centres and regional friendship centres, the Minwashin team and a representative of the Culturat process (Tourisme Abitibi-Témiscamingue) contributed, provided the opportunity for very rich exchanges. The section «The Ideal Health Place» presents a summary of these discussions.

### Exhibition Opening

On May 6, 2022, an exhibition opening was organised in collaboration with the MA Museum in Rouyn-Noranda to bring together all the artworks created as part of the project. Jean-Jacques Lachapelle, Director General and Chief Curator, hosted the day's activities. During this event, five of the artists who participated in Odeimen presented their work, first during an activity that brought together the project partners, namely representatives of Minwashin, the Culturat program (Tourisme Abitibi-Témiscamingue) and the CISSS de l'Abitibi-Témiscamingue. This activity provided an opportunity to review the elements discussed during the sharing and discussion day held on November 26, 2021, mainly in terms of visual elements and facilities desired by Anicinabe people in health and social services settings. These are described in the section «Key symbols».

At the end of the day, the artists presented their creations to the general public. The vernissage began with a drum song by Pascale-Josée Binette, an artist involved in the project. Guests were able to contribute to Chantal Simard Nattaway's work by adding a few threads to the weaving that surrounds it. For many of the artists participating in the Odeimen project, this was their first vernissage, and the event was therefore of great importance in their artistic careers.

The artworks were exhibited at the MA Museum from May 6 to June 12, 2022. This exhibition is the only time they have all been displayed together in one place. They were installed in various establishments of the CISSS de l'Abitibi-Témiscamingue as of mid-June 2022, namely the Amos Hospital, the Timiskaming-Kipawa multiservice health and social services centre, the Rouyn-Noranda Hospital, the Val-d'Or Hospital, the La Sarre multiservice health and social services centre, the Senneterre multiservice health and social services centre, the Ville-Marie multiservice health and social services centre, and the Malartic Mental Health Hospital and CLSC.



# Odeimen and Health through Art

*“When I first entered residential school, I saw nothing of my culture in this place. Nothing at all. I was sent to a place where I had no reference point. And that’s how you can feel when you go to a public building in which you have no reference points.”*

- FROM EJINAGOSI RICHARD KISTABISH’S TESTIMONY  
AT THE MAY 2022 EXHIBITION OPENING



*Then one day  
a spirit came.*





I don't know all the pieces of Odeimen's story. All I know is that a very long time ago, a few hundred years ago, there was a pandemic among the Anicinabek. Everyone was affected. Either they got sick or they developed a bad attitude, no longer shared, no longer took care of others, or they remained paralysed in time, without thinking, without using their know-how, their interpersonal skills.

*Then one day a spirit came to the land and saw what was happening to the*

*Anicinabek.* So he asked the Creator to give him a physical form. The Creator was unsure what form to give him and at first the spirit manifested himself in different forms and in different places. He went to see the people who were most affected by the virus, either the sickest or those with a bad attitude. These are the people who were the first to be healed by this spirit. And the more people he healed and the more people he met, the spirit ended up knowing what form he wanted to take. He realised that sometimes the only way to heal people is through love. And since the heart represents love, it took the form of a heart, Odeimen. He was the first healer in our history. He healed us, but also helped us to be better, not to be bad.

*He stayed with us for a long time. When everyone found their balance, when everyone knew what to do to stay good, and therefore beautiful, that's when*

*Odeimen left us.* But he placed a heart in each one of us: a heart to love, a heart to be good. It was he who created the other healers, who also healed people with love. There is nothing better than love to accept ourselves, to accept our reality and to be respected.

*It is because of this story that this project was named Odeimen.*

There are other bits and versions of this story that I don't know about. But giving the project this name was a way for Minwashin and especially for artists to respect Odeimen. A way to guide creation so that we can be accepted and present in hospitals. There is something wrong there: everyone is sick. So we have to find a way to improve their condition. Our way to enter these places is to use our knowledge to create artworks that will represent this image of Odeimen. Because when we see artworks, we are necessarily taken by a feeling, we stop and we admire.

*This is the mission of the*

*Odeimen project:* to create more masterpieces, sculptures, songs, music to provide a slightly calmer state of mind, to offer a break, a bit of fresh air to sick people.

# Recherches

**Dominic Lafontaine**

*"I work according to the space and the location,  
the use of the space and the light."*

## The artwork

The series of panels represent the glass plates used by researchers in the field of medicine and health technology. The lines are the viruses they seek to capture and study in order to better protect humanity.

## The artist

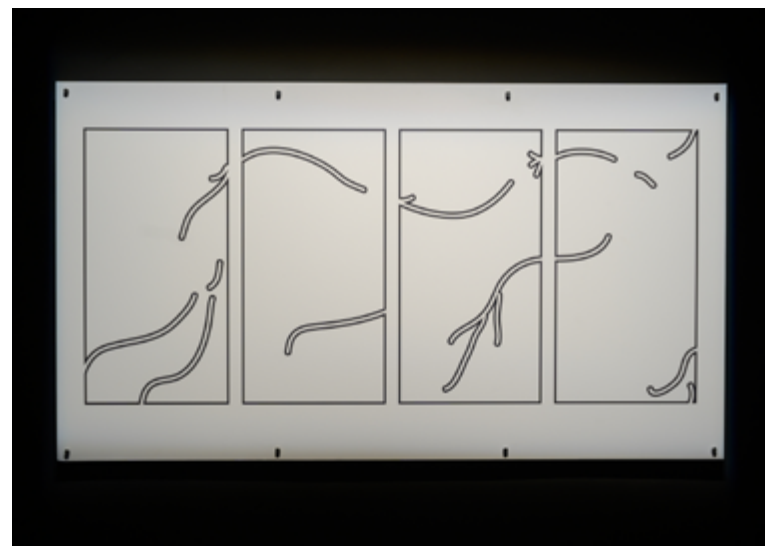
Dominic Lafontaine is a contemporary artist known for his bold style and discourse. He uses humour and absurdity as a liaison. He seeks to provoke awareness and positive changes in perception.

**2022**

**Digital artwork | Approximately 3 x 4 feet**

## Location

Centre multiservices de santé et de services sociaux de Témiscaming-Kipawa





# Ambulance ecnalubmA, I am turtle

**Karl Chevrier**

## The artwork

The horse, which refers to the ambulance, carries a non-indigenous person on a stretcher to a healer. The turtle-headed work honours ancestral knowledge and reminds us to slow down, whether to care for others or to let the ambulance pass (hence the upside-down title).

## The artist

From the Timiskaming First Nation, Karl Chevrier combines tradition and innovation in his work. He focuses on symbols and messages of healing and harmony between all elements of nature, including humans.

**2022**

**Wood carving | 16 x 26 x 4 inches**

## Location

Centre multiservices de santé et  
de services sociaux de La Sarre

*"I wanted to get back to the raw material. I wanted to feel the wood. I wanted to feel the transformation of a piece into a piece of art. In this case, you cannot make a mistake, so everything is always planned ahead of time. When I use the heart of the tree, it is like taking something that is very precious and sharing it with people. We are talking about the heart of the tree, the heart of everybody."*



# The Medicine Bear-ie

Janice Wabie

*"I am a Jingle dress dancer. I go to schools to teach about healing and the Jingle dress. I am really honored when schools ask me to do this because when I was a kid, I didn't know anything about it. Now I can go to schools and teach children at a very young age. Being part of this project also another great opportunity to teach with art."*

## The artwork

A symbol of medicine, but also an animal from the artist's clan, the bear represents her family. The bright colours inspire joy and attract children's attention. The strawberries represent both love and the heart, which are central to physical and mental health.

## The artist

Janice Wabie dedicates her art to the traditions of her community, Timiskaming First Nation, which she learned as a teenager. For several years, she has been actively involved in the transmission of these cultural treasures.

2022

Acrylic | 20 x 25 x 2,5 inches

## Location

Hôpital en santé mentale et CLSC de Malartic







# Ka nitakiositc, celui qui élève

**Pascale-Josée Binette**

*“An elder, a kokom (grandmother or elder), gives a tikinagan [misapisin] made of bark to the mother, then shows her how to put the baby in it with the misapisin (blankets). (...) Each painting depicts a moment of cultural transmission.”*

## The artwork

Reflections on knowledge transmission in the experience of motherhood. In the painting on the left, the mother recalls the path she took before bringing her child into the world. In the other, the passing on of an object represents the continuity of the transmission of knowledge and culture.

## The artist

Pascale-Josée is a multidisciplinary artist who seeks collaborative projects that encourage deep and sincere exchanges. Passionate about cultural mediation, she puts her talent and experience at the service of well-being and collective healing.

**2022**

**Acrylic | 18 x 18 x 2 inches**

## Location

Hôpital de Val-d'Or



# Famille Mak

Carlos Kistabish

*"For us, the Anicinabek, and all other First Nations, the family is very important. What I represent is a family of loons on the water. For me, the loon symbolises peacefulness, calm. In the colours of this painting, there is red and orange: these are colours that come up a lot [in our art]; they are warm colours."*

## The artwork

Inspiring both calm and tranquility, the loons in this painting also represent the family aspect, which is very important to the Anicinabek. The concentric circles in the water are a sign of movement, of life, and the warm colours are used to create a comforting effect.

## The artist

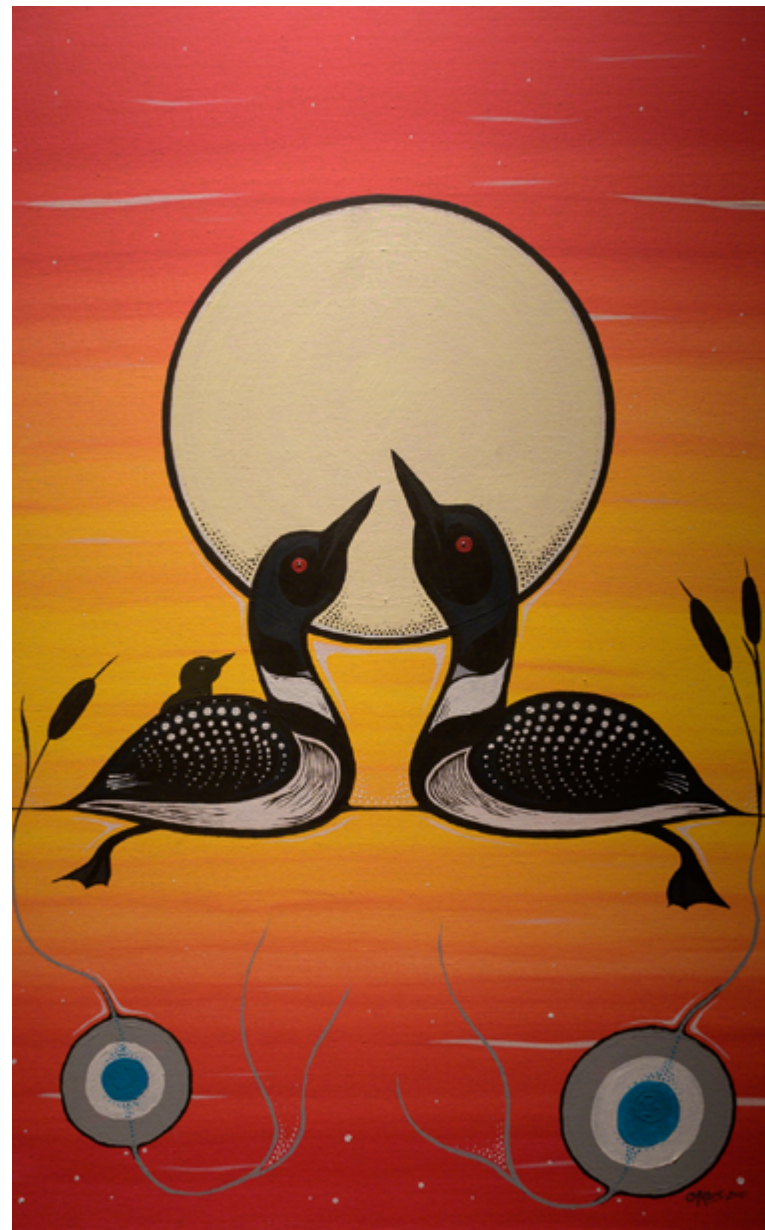
Carlos Kistabish is from Pikogan. The woodland style, which he identifies with, explores the relationships between humans, animals and plants and includes images that are often spiritually and symbolically rich.

2018

Acrylic | 24 x 36 x 1,5 inches

## Location

Hôpital d'Amos





# Kiwidamon notacin, Je te parle écoute-moi!

Chantal Simard (Nattaway)

*“The stick stands for the right to speak, which is very important, but also for the listening space because every person inside a hospital, no matter where they come from, no matter who they are, first of all needs to be heard, needs to be listened to.”*

## The artwork

Symbolising communication and listening, the talking sticks represent human beings, with each one's differences. The ribbons and beads attached to the canvas create links between them and invite us to weave bonds of trust between us.

## The artist

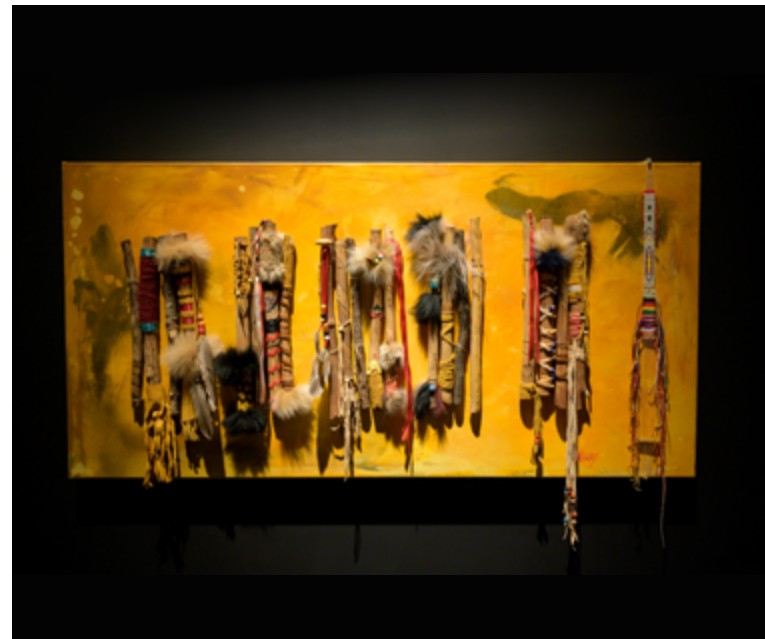
Everything symbolic, ritual, and spiritual is important in Nattaway's work, as is the question of identity. She knows how to revisit aspects of her Anicinabe culture and present them in a contemporary way.

2022

Mixed media | 25 x 50 x 2,5 inches

## Location

Hôpital de Rouyn-Noranda





# Life Giver's, Tikinagan

Frank Polson

*"I've chosen two women, a baby girl and its mother, because women are all life givers. Water is very important because we live in the water for nine months in our mother's womb. And then we come to this world, and that's when our life starts."*

## The artwork

In this painting, a mother, carrying her child in a tikinagan, passes on her knowledge and her balanced relationship with the elements of nature.

## The artist

Frank Polson is from Long Point First Nation. The woodland style, which he adopted, explores the relationships between humans, animals and plants and includes images that are often spiritually and symbolically rich.

2022

Acrylic | 30 x 40 inches

## Location

Centre multiservices de santé et  
de services sociaux de Senneterre







# “Find Mino Pimatswowin”

**Jocelyne Robinson –  
Kokomisminan Dibik–kakizis  
Nésaywin (Grandmother Moon’s Breath)  
and Dave Robinson**

## The artwork

The roots and leaves of the strawberries create an interconnected network that reminds us that medicine and healing for the Anicinabek is a balance between body, mind and spirit, and all the elements of nature. This work invites us to find “Mino Pimatswowin”, a well-balanced life.

## The artists

Hailing from Timiskaming First Nation, Jocelyne Robinson and Dave Robinson (son) seek to create a space for dialogue between indigenous traditional knowledge and the Western way of thinking.

**2022**

**Wood carving | 4,5 x 24,5 x 123,5 inches**

## Location

Centre multiservices de santé et de services sociaux de Ville-Marie

*“The carving is made of yellow cedar and has four layers. The layers remind us of the 4 aspects of the medicine wheel and the cardinal directions: emotional, physical, intellectual, and spiritual health.”*



# The Ideal Healthcare Space

One of the objectives of the Odeimen project is to raise awareness of the Anicinabe culture and the perspectives of the Anicinabek on health and well-being among health and social services providers in the Abitibi-Témiscamingue region. To this end, on November 26, 2021, the artists participating in the Odeimen project, a representative of the CISSS de l'Abitibi-Témiscamingue, representatives of community health centres and regional friendship centres, the Minwashin team and a representative of the Culturat program (Tourisme Abitibi-Témiscamingue) participated in a discussion activity. Three questions guided the discussions:

## Question one

What does it take for Anicinabe people to feel good, comfortable, and safe in healthcare settings?

## Question two

Imagine an ideal healthcare setting: What does it look like? What is special about the care provided there? What emotions do we feel in there?

## Question three

What needs to be done to create such healthcare spaces?

**The following pages summarise the ideas raised by participants in the activity.**





# Mino Pimatsowin

The Anicinabek share an understanding of health that can be described as holistic: it encompasses all aspects of a person: emotional, psychological, physical, and spiritual health, but also their family, community, and environment. There is a strong link between health, culture and language. This conception of health was described by the participants in the discussion activity and the wishes they expressed were closely related to it. Indeed, according to them, health institutions could be places where culture and language are transmitted. This could ensure that these places are not only focused on health issues, but also on pride, education and intergenerational transmission.



## Attitudes

The Anicinabek want to be greeted with smiles and a courteous, friendly and respectful attitude. Communication should be clear and detailed: taking the time to explain things simply. Humour is a healing mode of communication that facilitates good relationships: Anicinabe people like to laugh and joke. It is considered preferable to communicate discreetly and calmly with people in order to ensure the confidentiality of conversations.

## Language and language barriers

Language was mentioned as an essential tool to contribute to the feeling of being welcomed. A need for interpretation in Anicinabemowin was highlighted for the elderly, and in English for members of the English-speaking communities.

A lexicon of anicinabemowin words, such as 'Welcome - Mino Pijan', 'Hello - K8e or Kwe', 'Thank you - Mik8etc or Meegwetch', 'Yes - Ehe' and 'No - ka8in or kaw' could be offered to health staff. This lexicon could include words to describe thirst, hunger, pain, etc.



*“I had wrapped a baby at the hospital. The babies were all crying, only this baby was not crying because she was well wrapped in her misapisin (blanket). I was asked, “How did you do that?” We took the babies and wrapped them all up.”*

- MARIE ANNE CHEEZO



### Adapting healthcare and services

Anicinabe patients and their families sometimes feel isolated and alone. Facilitating their access to comfortable spaces, activities and traditional foods can contribute to their well-being and healing.

Healthcare staff could learn about the cultural codes associated with different stages of life and death and some traditional anicinabe techniques. Anicinabe culture-carriers could teach these to them and to Anicinabe patients.

A protocol based on anicinabe culture would help to ensure culturally appropriate services. Based on values such as equity, respect and justice, they would recognise the uniqueness of the Anicinabek and protect them from discrimination, as well as ensuring that certain anicinabe cultural codes and practices are respected. A user's guide could also be developed for Anicinabe patients.

### Palliative care and death

A person or group of people may be available to help the dying person and his/her family prepare for the impending death. While some people may wish to meet with a priest at that time, others may prefer to turn to a traditional spirituality. The presence of an elder and the holding of a ceremony could provide a reassuring, purifying and soothing moment.

### Consultation with family members

It should be allowed to accept family members during medical consultations in order to facilitate communication with patients, to reduce their feelings of loneliness and to foster their recovery. Family members can act as interpreters or caregivers, for example. The involvement of the family ensures that the patient is assisted in understanding and following the instructions for their medication or prescribed treatment. Rethinking the regulations regarding the maximum number of visitors or the visiting hours would be useful in this respect.





### Anicinabe culture

Presence of elders, natural helpers and volunteerism. The presence of elders as culture-carriers should be facilitated, as they are able to give teachings and facilitate the distribution of medicinal plants or the conduct of ceremonies. Sewing and cooking activities can be good contexts for sharing knowledge with the Anicinabek about health and other issues. The creation of Indigenous service navigators or liaison officers positions is also considered to be an optimal solution. Family members should be considered as natural helpers and allowed to be present with patients.

### Traditional medicine and food

The distribution of traditional medicinal plants by elders could improve the health and well-being of patients in hospitals and clinics. Doctors could learn about traditional medicine and recommend it to patients. Certain teas or herbal teas, for example, could be offered to patients.

Similarly, access to traditional foods, such as moose, beaver, hare, animal fat and berries, would be greatly appreciated by Anicinabe patients, especially elders. Food donations could be made by community members.

### Boutique

Selling handicrafts, cards, traditional medicines in the institutions' boutiques would be another way to create a warm welcome for Anicinabe patients.

*Culture and health are linked;  
they help us.*

- JOAN WABANONIK



### Space organisation and embellishment

The workshop participants stressed the importance of creating spaces for the Anicinabek in healthcare facilities.

These spaces should be places for meetings, ceremonies, knowledge sharing on health and traditional medicines. Although the spaces should be dedicated to the Anicinabek and other Indigenous nations, they should be accessible to all to ensure inclusiveness. They could also serve as places for health workers to learn about the Anicinabe culture.

Outdoor spaces, such as a sweat lodge, sacred fire circle or teepee could be used for smudging, water ceremonies or Walking Out ceremonies. The possibility of lighting a fire, tending it and sitting around it was highlighted for its gathering potential and cultural significance.

*Spaces  
for the  
Anicinabek*



### Large rooms

The importance of providing sufficiently large rooms for families to gather, especially for births or deaths, was repeatedly stressed. Rooms should be set up in a culturally appropriate way in different departments, such as paediatrics, obstetrics, palliative care, etc.



## Education and collaboration

Training for healthcare workers could increase their knowledge of the rights, history, culture and realities of Indigenous people, particularly the Anicinabek.

Healthcare staff could also visit one or more communities, participate in events such as a pow-wow, sharing circles, community meals or ceremonies, either in a community or on the premises of healthcare institutions. All of this should be done with a view to building relationships and collaboration between the Anicinabek and healthcare personnel.


Even though education and dialogue are important, those who participated in the discussions emphasised the importance of approaching certain topics with sensitivity and respect. Not all Indigenous people want to talk about painful events in their lives or the history of their nation, such as residential schools. Non-Indigenous people should respect the wishes of Indigenous people about what they do or do not want to discuss. Similarly, it is considered important to increase the representation of Anicinabe people on healthcare staff, boards of directors and user committees, and to encourage their participation in the development and implementation of measures to be applied to them.







# Key symbols



*Odeimen, for me, is the strawberry. It is a fruit that our grandparents and great-grandparents used to pick to support themselves. And it is a fruit that brings happiness. The fruit tastes sweet. And when we think of "sweet", we think of the feeling of well-being. I'm not talking about candies, but this fruit, among others, for me, that's what it provides. It's an important fruit, it's part of the food of our ancestors.*

– CARLOS KISTABISH, ARTIST







Different visual, tactile and olfactory elements could help Anicinabe people to find reference points and feel welcome in health facilities. They also want to be represented by positive images of themselves and their contributions to history and contemporary society. It is important to consult with Anicinabe communities to ensure appropriate use of symbols associated with their culture. It would also be crucial to include symbols and words in liiyuu Ayimuun (Cree) and Inuktitut in institutions where people from these nations receive services.



### **Objects, people, art**

Tikinagan (baby carrier) and misapisin (baby blanket)  
Birchbark canoe – Works by Anicinabe artists  
Dream catchers, Photos of Anicinabe people and objects related to their culture



### **Languages**

Room and department names in Anicinabemowin. Words and names in Anicinabemowin, liiyuu ayimuun (Cree) and Inuktitut. At the reception of departments and in some areas, such as rooms or halls set up for Anicinabek. Lexicon: basic words «Welcome – Mino Pijan», «Hello – K8e or Kwe», «Thank you – Mik8etc or Meegwetch», «Yes – Ehe» and «No – ka8in or kaw» could be offered to healthcare staff. These words and names should be validated with the communities.



### **Shapes and colours**

Medicine wheel – Circle – The four directions  
Colours: red, yellow, white, black



### **Materials and textures**

Bark, fur, leather, rocks, living materials



### **Traditional medicine, odors and flavours**

The four medicinal plants: sage, cedar, tobacco and sweetgrass  
Strawberry – Medicine Wheel  
Odours: sage, fir, fragrant oils  
Traditional foods: meats, fats and berries



### **Trees and forest**

Birch, poplar, forest, roots, seeing trees from root to top  
The forest is a place where the Anicinabek feel good, even the best.



### **Water**

River, water  
Full Moon Ceremony  
Water has a strong healing potential



### **Fire**

Fire, building a fire, gathering around a fire  
Burning sage  
Lighting a candle

# Conclusion

## From the introduction by Ejinagosi Richard Kistabish at the May 2022 exhibition opening

This project had already started before the Joyce Echaquan event. When we wanted to make it public with a call to artists, Joyce took the stage. We decided at that point to step back and give Joyce's family all the space they needed. We put the project on ice for a while. Joyce's case is not an isolated one. It is still happening today and everywhere. First Nation people are afraid to go to the hospital, to see a doctor. Because the treatment you get there, sometimes, is different.

The objective of Odeimen is to create a reference point for those who go to health institutions in the region. You need reference points when you enter a hospital. In any building of the institutions, we Anicinabek never have reference points.

Anicinabe art has its place there. We need to produce more of it, so that we can feel at ease, comfortable. I think an image is very important for us because our language is based on images. When we speak it, we share images. So when we see artworks like those produced by Odeimen, it's as if the hospital wanted to talk to us to create a first positive contact. Today, thanks to Odeimen, there are beautiful artworks in hospitals, there is no longer this old cold white. But we need to do a little more.

Odeimen is a beginning. It is a beginning of the appropriation of our space: the space we have lost

or the space we never had. We have to make it our own. Therefore, first of all, we need to take small steps like those taken with this project. But something else will also have to be set in motion. Hospitals have the resources to create an atmosphere of recognition for us, the Anicinabek.

We were first called Savages, we were then called Algonquins. We have been called Amerindians, Indigenous. These are all words I want to see disappear. I am Anicinabe. What you see in front of you is an Anicinabe, not an Indigenous person, not an Amerindian, it's an Anicinabe. It's time to reclaim our space. The artworks to be installed in the hospitals are of paramount importance and necessary to change things.



# Kitci Mik8etc! Thank you!

## Odeimen exhibition team at the MA Museum:

**Jean-Jacques Lachapelle and Karyne Brassard** (Museum coordinator), **Brad Caldwell and Marie Bois-Joyal** (exhibition set-up), **Barbara Beranek** (Cultural mediator), **Janie Lafontaine, Julien Coulombe and Nicolas Provencher** (Visitors reception), **Karine Berthiaume** (Artistic director, Minwashin) **Sarah Charbonneau** (Assistant to the President and Director General – Public Affairs and Media Relations, CISSS de l'Abitibi-Témiscamingue) **Pascale Charlebois** (Consultant in strategic writing and project management, Tourisme Abitibi-Témiscamingue), **Wanda Crépeau-Etapp** (Coordinator of the Odeimen project, Minwashin), **Caroline Lemire** (Director General, Minwashin), **Marie-Christine Turgeon** (Planning, Programming and Research Officer – Responsible for Indigenous issues, CISSS de l'Abitibi-Témiscamingue) and **Janis Rivard** (Exhibition opening coordination, Minwashin)

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Québec

Secrétariat  
aux relations avec  
les Premières Nations  
et les Inuit  
Québec

*To the artists who made the  
Odeimen project a reality and to all  
the other people who contributed to it,  
Kitci Mik8etc!*

Photo taken at the exhibition opening on May 6, 2022. From left to right: Marie-Pierre Renaud (UQAT), Chantal Simard – Nattaway (artist), Pascale-Josée Binette (artist), Wanda Crépeau-Etapp (Minwashin), Caroline Lemire (Minwashin), Pascale Charlebois (Culturat, Tourisme Abitibi-Témiscamingue), Ejinagosi Richard Kistabish (Minwashin), Marie-Christine Turgeon (CISSS de l'Abitibi-Témiscamingue), Dominic Lafontaine (artist), Sarah Charbonneau (CISSS de l'Abitibi-Témiscamingue), Karl Chevrier (artist), Jocelyn Robinson – Kokomisminan Dibik-kakizis Nésaywin (artist), Jean-Jacques Lachapelle (Musée MA) et Karine Berthiaume (Minwashin). Photo credit: Marie-Raphaëlle LeBlond, Minwashin.





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