

SELF-DIRECTED WORKSHOP GUIDE

THE PEDAGOGICAL IMPULSE

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BUSH MANIFESTO AND INDIGENOUS EPISTEMOLOGIES

THEMES

Indigenous knowledge
Institutional critique

ENGAGING WITH

Bush Manifesto
by Tania Willard

PARTICIPANTS

3 - 15

ABOUT THIS WORKSHOP

The *Bush Manifesto* seeks to provoke critical discussions around art. From where and how it exists to who or what makes art. Using the *Bush Manifesto* as a point of entry, this workshop seeks to hold conversations that transgress colonial and institutionalized frameworks around contemporary art practices.

Through the *Manifesto* participants will exchange conversations around Indigenous knowledges and art that has existed for thousands of years on the land, outside of city centres, gallery systems, and western-centric value systems. After the discussion, participants will create a shared document where they collaboratively list:

- Things in the art world they refuse
- Things in the art world they want to welcome/include

Lastly, drawing from Tania Willard and Peter Morin's invitation from their editorial column in *136 C Magazine* "Site Action," participants are invited to print the manifesto and the list on recycled paper and plant it in the ground for mother earth to read.

The self-guided workshops explore the *Instant Class Kit*, a portable curriculum guide and pop-up exhibition. The kit brings together contemporary curriculum materials in the form of artist multiples such as zines, scores, games, newspapers and other sensory objects. The items in the kit strive to deliver a curriculum based on the values of critical democratic pedagogy, anti-racist and anti-colonial logics, and social justice. The self-guided workshops explore and activate some of the kit contents.

ACTIVITIES

PART 1: WHERE DOES ART EXIST?

- Introduction to the artist Tania Willard and *Bush Manifesto*.
- Participants engage in an act of close reading the *Bush Manifesto*. During this process, each participant highlights the statements that generate:
 - Curiosity
 - Confusion
 - Hope
 - Agreement
- Participants share their highlights and discuss the reason for why they selected those quotes. During this conversation, we encourage to critically reflect with the Indigenous knowledges presented in the manifesto and its significance to re-think the Euro-western focused systems of art's valuation.

PART 2: REFUSAL AND WELCOMING

- In a shared google document, participants write down a list of thoughts around the following prompts:
 - Things in the art world they refuse
 - Things in the art world they want to welcome/include
- After everyone has had the opportunity to insert their thoughts, participants collaboratively edit the document to form their own manifesto.
- On a volunteer basis, participants are invited to print or write down their manifesto or *Bush Manifesto*, and plant it in the ground for mother earth to read. We strongly recommend using recycled paper.

RECOMMENDED READINGS

These readings are open source. You can access them by clicking on the link.

- [Morin, P., Willard, T. \(2017\). Editorial: Site/action. C Magazine. \(136\). https://cmagazine.com/issues/136/editorialsite-ation](https://cmagazine.com/issues/136/editorialsite-ation)
- [Mathur, A. \(2017\). Refracting Bush. C Magazine. \(136\). https://cmagazine.com/issues/136/refracting-bush](https://cmagazine.com/issues/136/refracting-bush)

MATERIALS

- You can find the artists' bios [HERE](#) and the projects' descriptions [HERE](#)
- Access to google drive and docs, or to other collaborative software