



ojiibikaawan

dawna mueller

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[it has roots]

This book is dedicated to all of the survivors of the 60's Scoop and all of the mothers whose babies were taken, including my mother Imelda Sawchuk.

the sixties scoop

The Sixties Scoop is a dark stain on Canadian history whereby both Provincial and Federal Governments added another component to their already abhorrent treatment of Indigenous people since the beginning of the country's colonization. The name refers to a series of policies enacted by Provincial welfare authorities, supported by the Federal Government, from the 1950's to the 1970's whereby thousands of Indigenous babies and children were taken from their homes, families and birth mothers and adopted out to non-Indigenous families across Canada and the United States. The momentum of this initiative increased exponentially in the 1960's, hence the name 'Sixties Scoop'.

Non-Indigenous child welfare authorities began apprehending Indigenous children long before the 1950's by sending them to residential schools, but this organized effort to remove children and babies from their families was an additional part of a larger plan of complete assimilation of Indigenous culture with the singular goal of eradication. While many children were taken from their homes, other practices existed including mothers being told that their new born babies had died during childbirth, or mothers being pressured by doctors, nurses and social workers to give up their babies after birth.

For almost 40 years this practice continued with tens of thousands of Indigenous and Métis children losing their culture, families and communities. In 1985, Justice Edwin Kimelman released a report called 'No Safe Place: Review Committee on Indian and Métis Adoptions and Placements' whereby he concluded that 'cultural genocide has been taking place in a systematic, routine manner with an abysmal lack of sensitivity to children and families'. (Dart: 2017)

fragmented lives

A partial component, never whole or belonging
Tormented by haunting sounds of relentless wind
Alone with silent and empty echoes
And memories of lost and invisible kin

A childhood spent in ill-fitting skin
Straddling the precipice of cultural divide
But not even cognisant of the truth and the travesty
Never knowing the life blood side

Colonized corruption with assimilation its goal
Replete with manufactured lies and intentional theft
Stolen cultures and practices of genocide
Leaving the wombs and the wounded empty, alone and bereft

dawna mueller

bio

Dawna Mueller is a Métis Canadian/Swiss photographer with a place-based practice creating black and white images of natural landscapes that represent her desire to connect us back to our relationship with nature.

Recently, Dawna has been researching her family history upon discovering her Indigenous roots. As a child of the '60's Scoop' in Canada she was taken from her Métis mother at birth and adopted into a Ukrainian family. Her current photographic practice reconstructs her reclamation journey as she combines family and media archival material with her photographs to create a visual narrative of her story.

Dawna was born in Winnipeg, Manitoba and is Red River Métis and Ojibwe. She has a Bachelor of Arts Degree in Political Science from the University of British Columbia and a JD Law Degree from the Allard Hall School of Law at UBC. Additionally, Dawna studied Art and History at the University of Paris - Sorbonne, and has a Diploma in Photography from Cap Fotoschule in Switzerland. In 2018, she trained as a Climate Reality Leader with Al Gore at the Climate Reality Project. Dawna is currently studying for a Master's Degree of Photography at Falmouth University in the United Kingdom.

Dawna has exhibited her work internationally and her photographs are part of permanent and private collections worldwide, including Allard School of Law at UBC.



Photo by Phillip Chin

'Since the start of my artistic practice seven years ago, I have been drawn to the natural wilderness of the polar regions, Swiss alps and more recently, the ancient forest. In pursuit of connection and creation, I prefer to spend time in a place, slowly inhabiting it, returning on multiple occasions to see the changes over time. As human beings, we have a deep visceral connection to nature and as our world becomes more industrialized and urbanized it is my goal to share, through my visual narrative, that which I experience in these remote locations.'

statement of intent

My photographic practice reveals traces of the past that influence and mark depictions of the landscape in the present. I photograph areas that I repeatedly visit thereby developing a connection to the place. My contemplative work extends beyond visual notions of the sublime and picturesque to examine our cultural and social connections to nature and the liminality of existence in the absence of memory or history.

Ojibikiwaan, an Ojibwe word for 'it has roots' is a visual narrative combining photographic imagery with archival material tracing my ancestral history. Removed from my indigenous culture at birth due to a government policy of assimilation, I grew up as an adopted child in a Ukrainian family. Upon discovering my identity as an adult, I have spent the last few years exploring the duality of existence: straddling two cultures but belonging to neither. It is through this place-based photographic practice that I find myself on a personal journey to reclaim my indigenous roots.

Indigenous cultures have had literal and spiritual relationships to nature since time immemorial and my photographs trace this history of knowledge and connection. My practice and process demonstrates the poignancy of the visual narrative by combining photographs with archival material creating richly woven tapestries contextualizing my indigenous ancestry. I have patiently and thoughtfully photographed the same ancient forest locations for months documenting the subtle changes while recognizing the inherent sameness. As nature has cycles of decay and renewal, so do families.

I have added large format analogue photography to my digital practice with the intention of slowing down and being more conscious of my process. I have taught myself large format photographic and lens based techniques as well as darkroom processing and printing, all of which resonate with the personal trajectory of discovery that I am currently on. It is a slow and contemplative process that contributes to my methodology of intentional and present creation. I have been influenced by many photographers using large format apparatus such as Awoiska van der Molen, Sally Mann, Jem Southam and Thomas Struth who have all made conscious choices to slow down their practice while spending time in nature.

Adding analogue photography to my digital practice led to innovative and creative output by experimenting with the reverse processing of black and white negatives to create positive transparencies, as well as by printing negatives on direct positive paper to create silver gelatin negative prints. My research into negative paper prints, starting with Henry Fox-Talbot in the mid-nineteenth century to contemporary photographers such as Thomas Ruff and Richard Misrach, inspired me to challenge concepts and take risks in my work. It is my creative way of deciphering reality in a way that feels analogous to my personal lived experience of straddling two cultures - a liminal space in need of exploration, discovery and reflection.

In addition to printing both silver gelatin positive and negative prints and presenting them in my Work in Progress Portfolio Book, I wanted to also show them in physically tangible ways and am experimenting with mounting reverse processed negatives (positive transparencies) and negative paper prints into light boxes inspired by the work of Jeff Wall.





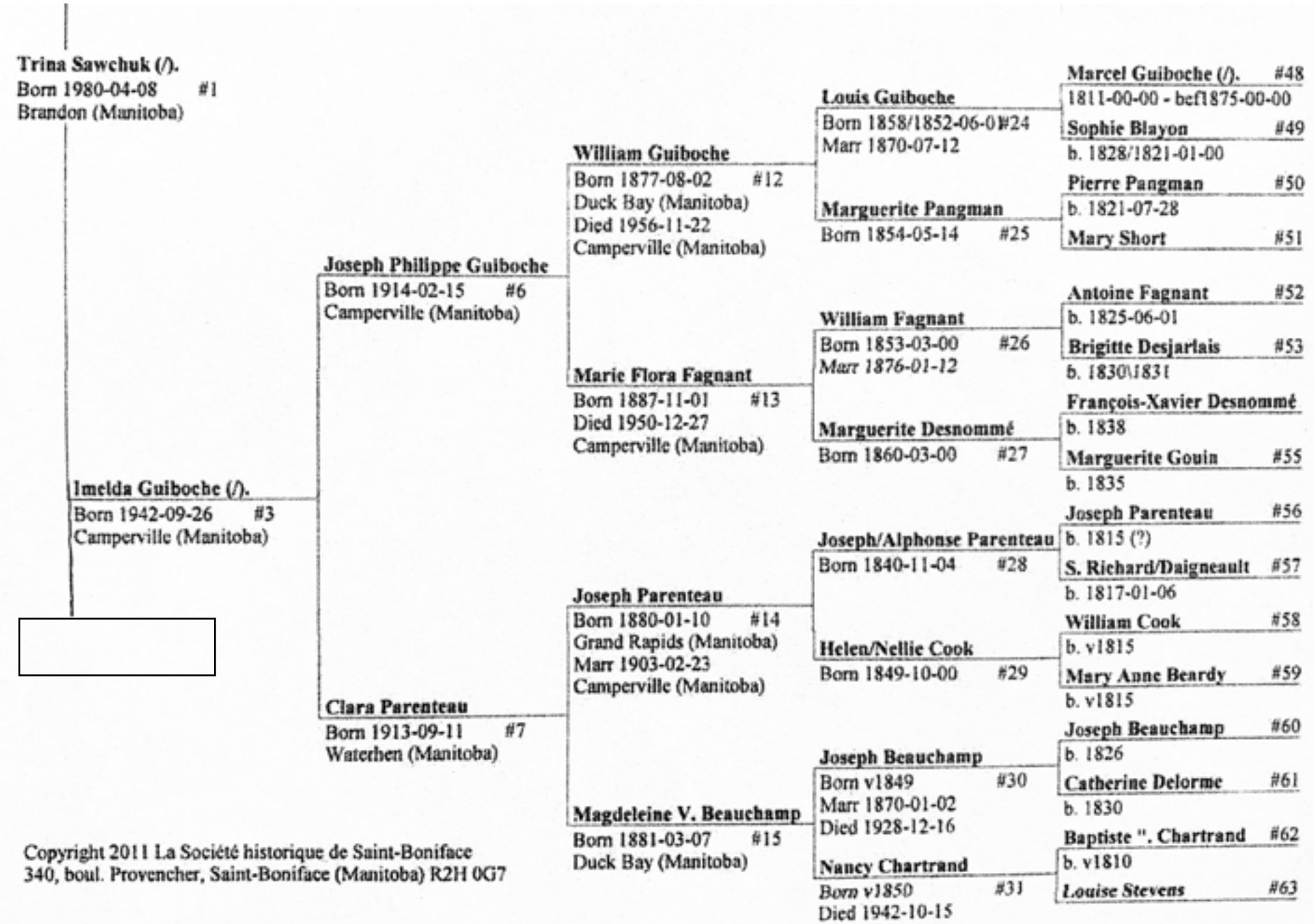
Fig. 5. Mueller. 2022. *Miikana*. Large Format Analogue 8x10" Silver Gelatin Negative Print.



Fig. 6. Mueller. 2022. *Manidooaazi*. Digital Image.



Fig. 7. Mueller. 2022. *Ogjin Mitig*. Large Format Analogue 8x10" Silver Gelatin Negative Print.



AIM—Adopt Indian-Metis—giving children white parents

By JIM POLING
 SASKATOON — (CP) — Louise is a dark-eyed, bright 34-year-old who, although her mind can't comprehend it yet, is engaged in a desperate battle which will shape her future.

The fight is for security, something she hasn't found in three different homes and something which her fourth — and probably permanent — parents hope to give her.

Louise's fight is different from that of most adopted children because her new family is white and she is Metis — part Indian and part white.

She represents a challenge not only to her new parents, but to a branch of the Saskatchewan department of welfare called AIM — Adopt Indian-Metis centre.

AIM was established three years ago as a pilot project in the Regina area when a serious backlog of Indian and Metis children under provincial care developed.

During 1965-67, the fiscal year before the project started, only 50 Indian and Metis children were adopted in Saskatchewan.

From April 1, 1968, to Dec. 31, 1968, a total of 140 were placed in permanent homes. Sixty of these were placed by AIM's Regina office and its Saskatoon branch and the rest by the welfare department which handles Indian and Metis adoptions outside the two districts.

One of the questions Louise's prospective parents had to answer before going to AIM was: Aren't there enough problems in adoption without taking a child of another race?

"To most people who come here, race makes no difference," said Alton Vickers, AIM supervisor for the Saskatoon office. "But they are aware that it does to some people."

Louise's new parents, who have two boys, aged 9 and 18, and a girl 6, were drawn to AIM by its publicity campaign and a long-standing interest in the Indian people.

"At first I thought that when I took her shopping with me I would be apprehensive. But I'm as proud as punch taking her and I expect everyone to like her."

"We haven't met any discrimination yet . . . but perhaps it's discrimination of a form when people say 'Aren't you the good Samaritan?'"

Louise was abandoned at two years of age and lived in two foster homes. When taken into the care of the province she spoke only Cree.

Mrs. Vickers said most people who go to AIM already have families, either natural or adopted or a mixture.

Few childless couples adopted Indian or Metis children. Mrs. Vickers said the reason probably is that those who already have had the satisfaction of having a family are willing to give all they can to some child who otherwise may never have a permanent home.

"With older children it is not like a birth. It's like a marriage, an Oriental marriage made under contract. It's not instant love."

In Louise's case, she has been accepted by her brothers and sisters who were prepared for her arrival. She also has been accepted by the neighborhood kids.

The children can see her skin is darker than theirs, but don't seem to realize, or care, that she is of another race.

Her new parents are confident that given the love and security that their natural children have received, Louise will become a stable adult, proud of her race and proud of the white family which gave her the happiness and security she couldn't have obtained in a series of foster homes.

A Feature of Ogilvy's Goods and Chattels Sale



Informal See-Through Dining Set

A Feature of Ogilvy's Goods and Chattels Sale



Fig. 10. The Gazette Newspaper. 1970. AIM Adopt Indian Metis.



Fig. 11. Mueller. 2022. Zoongigane. Digital Image.



Fig. 12. Mueller. 2022. *Ozide-Mikane*. Digital Image.



Fig. 13. Newspaper Advertising, ca. 1960. *Happy Family*.



Fig. 14. Newspaper Advertising, ca. 1960. *Safe in Your Hands*.



Fig. 15. Mueller. 2022. *Mishiivaatig*. Digital Image.



Fig. 16. Catholic Church Archive Camperville. 1925. Residential School Camperville, Manitoba.



Fig. 17. Mueller. 2022. Baagnewatig. Digital Image.



**HERE'S
SOMETHING...
YOU CAN'T BUY**

Who can put a price on happiness? There are wards, of Indian heritage, who have no hope of knowing the joy and happiness that comes with being part of a family. Give a child a little love and you'll receive a great deal in return. You can do it by adopting one of these forgotten children, and becoming part of AIM.

**COMMENTS
OF PARENTS**

It is now more than nine years since Mark, our son, joined our family. He has always been as much a part of it as our natural children.

All who would win joy, must share it; happiness was born a twin.

—Gail Lynn

PT INDIAN METIS Centre AIM

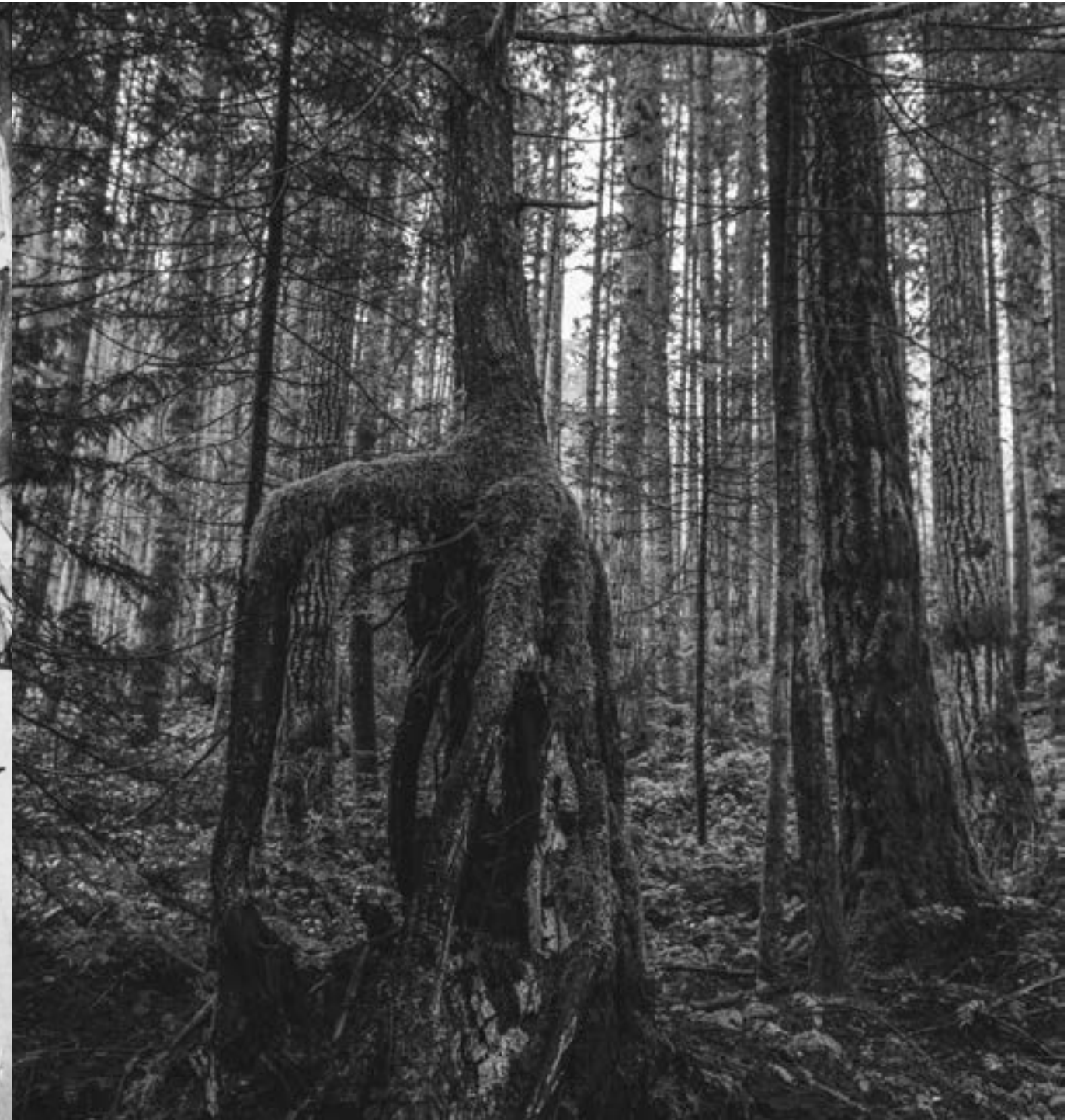
Fig. 18. Discourse Magazine. ca. 1960. *Here's Something you Can't Buy*.Fig. 19. Mueller. 2022. *Ojibik*. Digital Image.





Fig. 21. Mueller, 2022. *Barni*. Large Format Analogue 8x10" Silver Gelatin Print.



Fig. 22. Unknown Photographer, 1944. *Grandfather and Great Uncles*.



Fig. 23. (Above) Unknown Photographer. 1944. *Uncle Lawrence WWII*.
Fig. 24. (Below) Unknown Photographer. 1944. *Jiibayaki*.



Fig. 25. Mueller 2022. *Maajaa'iwewin*. Digital Image.



Fig. 26. Mueller. 2022. *Aanji-Bimaadizi*. Digital Image.



Fig. 27. Unknown Photographer. 1952. *Uncle Thomas Guiboche's Wedding*.



Fig. 28. Mueller. 2022. *Nizoodenh Mitig I*. Large Format Analogue 8x10" Silver Gelatin Negative Print.



Fig. 29. Mueller. 2022. *Nizoodenh Mitig II*. Large Format Analogue 8x10" Silver Gelatin Print.



Fig. 30. Unknown Photographer. ca. 1925. *Great Grandmother Marie Flora and Children.*



Fig. 31. Mueller. 2022. *Manidoowaadizi*. Large Format Analogue 8x10" Silver Gelatin Negative Print.



Fig. 32. Unknown Photographer. 1927. Romanian Passport Great Grandmother Donna Zawada.



Fig. 33. Unknown Photographer. ca.1915. Great Grandparents and Grandmother Doris Zawada.



Fig. 34. Mueller. 2022. *Noonaawaso*. Large Format Analogue 8x10" Silver Gelatin Print.



Fig. 35. Unknown Photographer. 1950. *Rose and Andy Chubey Wedding.*



Fig. 36. Mueller. 2022. *Waabamojichaagwaan*. Digital Image Collage.

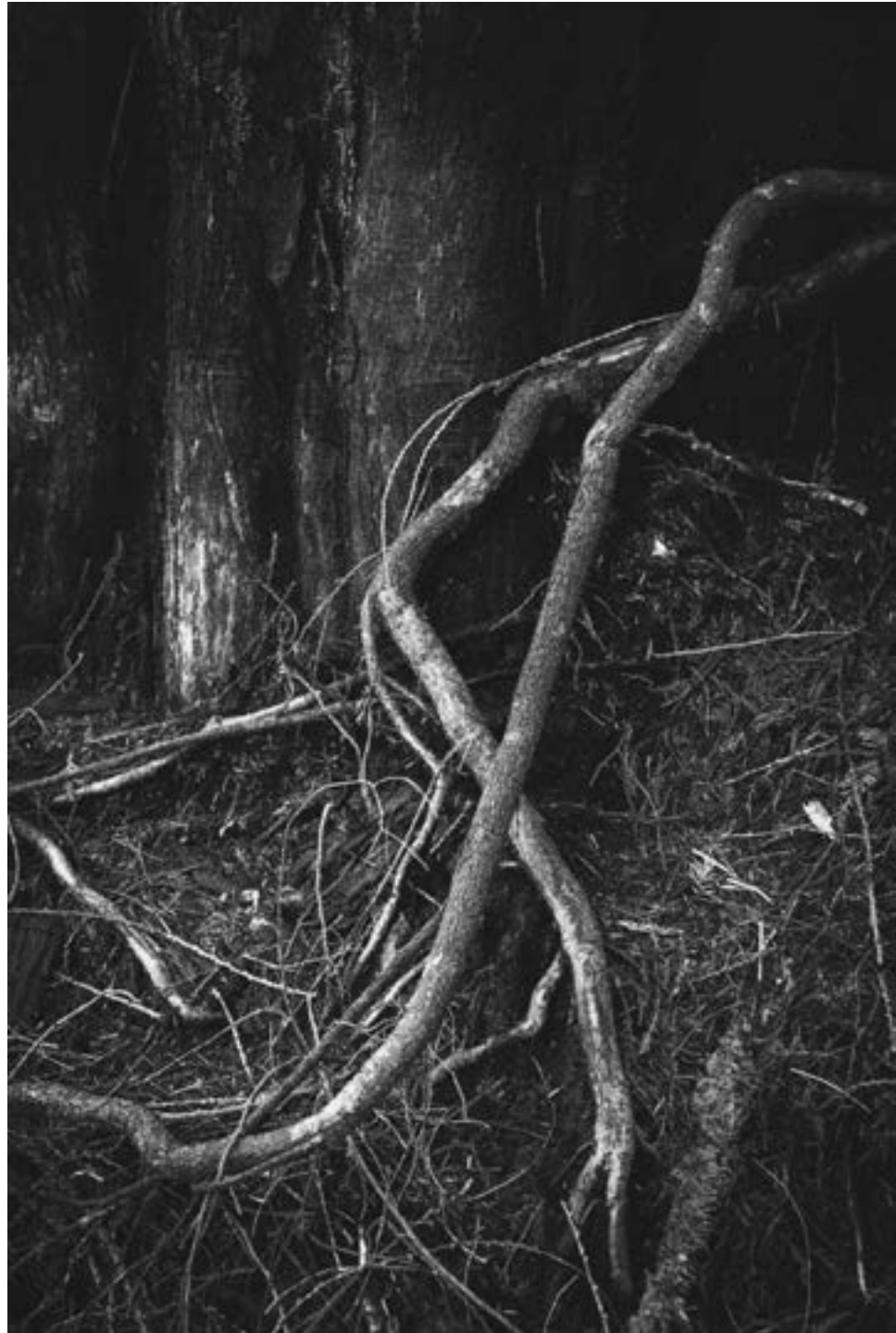


Fig. 37. Mueller. 2022. *Zaagi*. Digital Image.



Fig. 38. Unknown Photographer. 1950. *Rose and Andy Chubey*.



Fig. 39. Mueller. 2022. *Bimaadziwan*. Large Format Analogue 8x10" Silver Gelatin Print.



Fig. 40. Unknown Photographer. 1961. *Rose & Dawna I.*



Fig. 41. Mueller. 2022. *Agaawaadan*. Digital Image.



PROVINCE OF MANITOBA

Department of Health and Public Welfare

Decree of Absolute Adoption

Whereas *Henry Andrew Chubey* and *Margaret Chubey*, the Adopting Parents, named in a certain application to adopt a child, dated the 15th. day of November A.D. 1960, made application to me a County Court Judge of Manitoba for a Decree of Absolute Adoption in respect of *Karen Kay Chitkoche* now to be known as *Donna Lynn Chubey* born on the 12th. day of October A.D. 1960.

And Whereas the said application for a Decree of Absolute Adoption has been approved, in writing, by the Director of Public Welfare, in accord with The Child Welfare Act.

And Whereas on due consideration the said Application for a Decree of Absolute Adoption has been approved by me.

Under authority vested in me by The Child Welfare Act, I do hereby grant a Decree of Absolute Adoption to the said Adopting Parents in respect of the said Child.

The 1st day of May A.D. 1962

A. M. [Signature]
A COUNTY COURT JUDGE





Fig. 44. Mueller. 2022. *Waaside*. Digital Image.



Fig. 45. Chubey. 1960. *Andy & Dawna*.

Fig. 46. Mueller. *Mashkawadin*. Digital Image.



Fig. 47. Mueller, 2022. *Niiboqe*. Large Format Analogue 8x10" Silver Gelatin Print.

A CHILD IS WAITING

Happy, Playful Girl



Sherri, 3 . . . loves to be hugged and cuddled.

Three-year-old Sherri can quickly win your attention she is talking, repeating what others say and is more attentive. She is attending



Fig. 49. Unknown Photographer. 1967. *Dawna Grade One.*

Fig. 48. CBC News. ca. 1960. *Happy, Playful Girl.*



Fig. 50. Mueller. 2020. *Nazhikewizi*. Large Format Analogue 8x10" Silver Gelatin Negative Print.

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Names of my photographic images are in my ancestral Ojibwe language referenced at: <https://ojibwe.lib.umn.edu/>

Fig. 1. Unknown Photographer. (left) ca. 1948. *Great Grandmother Marie Flora Fagnant Guiboche*. Private Collection.

Fig. 2. Unknown Photographer. (right) ca. 1935. *Grandmother Clara Parenteau Guiboche*. Private Collection.

Fig. 3. Mueller, Dawna. 2015. (left) *Mother Imelda Guiboche Sawchuk*. Private Collection.

Fig. 4. Lavoie, Rose. 1960. (right) *Baby Karen May Guiboche/Dawna Chubey*. Private Collection

Fig. 5. Mueller, Dawna. 2022. *Miikana*. Large Format Analogue 8x10" Silver Gelatin Negative Print.

Fig. 6. Mueller, Dawna. 2022. *Manidoowaazi*. Digital Image.

Fig. 7. Mueller, Dawna. 2022. *Ogiin Mitig*. Large Format Analogue 8x10" Silver Gelatin Negative Print.

Fig. 8. Mueller, Dawna. 2022. *Ancestry Chart*. Private Collection

Fig. 9. Mueller, Dawna. 2022. *Giishkizh*. Digital Image.

Fig. 10. The Gazette Newspaper. 1970. *AIM Adopt Indian Metis*. <https://scoopsters.wordpress.com/about/>

aim-adopt-indian-metis-giving-children-white-parents/

Fig. 11. Mueller, Dawna. 2022. *Zoongigane*. Digital Image.

Fig. 12. Mueller, Dawna. 2022. *Ozide-Mikane*. Digital Image.

Fig. 13. Unknown Photographer. ca. 1960. *Happy Family*. Newspaper Advertising. <https://activehistory.ca/2017/10/selling-the-sixties-scoop-saskatchewan-adopt-indian-and-metis-project/>

Fig. 14. Unknown Photographer. ca. 1960. *Safe in Your Hands*. Newspaper Advertising. <https://activehistory.ca/2017/10/selling-the-sixties-scoop-saskatchewan-adopt-indian-and-metis-project/>

Fig. 15. Mueller, Dawna. 2022. *Mishiivaatig*. Digital Image.

Fig. 16. Unknown Photographer. 1925. *Residential School Camperville, Manitoba. Catholic Church Archive Camperville*.

Fig. 17. Mueller, Dawna. 2022. *Baaginewaatig*. Digital Image.

Fig. 18. Mueller, Dawna. *Here's Something you Can't Buy*. Newspaper Advertisiting. <https://www.discoursemagazine.ca/wp-content/uploads/2019/04/Raven-Sinclair-with-cover.pdf>

Fig. 19. Mueller, Dawna. 2022. *Ojibik*. Digital Image.

Fig. 20. Mueller, Dawna. 2022. *Dibishkookamig*. Large Format Analogue 8x10" Silver Gelatin Negative Print.

Fig. 21. Mueller, Dawna. 2022. *Bami*. Large Format Analogue 8x10" Silver Gelatin Print.

Fig. 22. Unknown Photographer. 1944. *Grandfather and Great Uncles*. Private Collection.

Fig. 23. Unknown Photographer. 1944. *Uncle Lawrence WWII*. Private Collection.

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Fig. 41. Mueller, Dawna. 2022. *Agaawaadan*. Digital Image.

Fig. 42. Dept of Health & Public Welfare. 1960. *Decree of Absolute Adoption*. Private Archive.

Fig. 43. Chubey, Andy. 1963. *Rose & Dawna II*. Private Collection.

Fig. 44. Mueller, Dawna. 2022. *Waaside*. Digital Image.

Fig. 45. Chubey, Rose. 1960. *Andy & Dawna*. Private Collection.

Fig. 46. Mueller, Dawna. *Mashkawadin*. Digital Image.

Fig. 47. Mueller, Dawna. 2022. *Niibooken*. Large Format Analogue 8x10" Silver Gelatin Print.

Fig. 48. Unknown Photographer. ca. 1960. *Happy, Playful Girl*. <https://www.cbc.ca/news/politics/60s-scoop-ruling-aboriginal-1.3981771>

Fig. 49. Unknown Photographer. 1967. *Dawna Grade One*. Private Collection.

Fig. 50. Mueller, Dawna 2020. *Nazhikewizi*. Large Format Analogue 8x10" Silver Gelatin Negative Print.

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