

[Begins]

Hi everyone, we'll start in a minute.

Let everyone get their audio connected and that sort of thing.

>> We do have the chat open as well if anyone wants to introduce themselves, or to discuss as the night goes on. We'll also be holding questions there and choose a few at the end to ask Peter and Don.

>> I see a few connecting to audio.

>> Joy, they might not be on their laptop.

>> OK, it's just after 7. We can start. My name is Joy, I am on staff with 10C. There are a few folks facilitating. I'll start, and then I'll hand it over to Paige who will moderate the discussion.

And then Patti who is with the Guelph Arts Council will bring to a close and then we do have a woman named Angie who is going to provide live captioning. We will open the evening, host the panel discussion, chat will be open, and hopefully there will be time for questions. And then we'll close with a guest from Ontario Trillium Foundation.

So, my name is Joy Sammy and I am of mixed Indo-Caribbean settler descent. I want to acknowledge that we are on the ancestral lands of the Attawandaron, Mississaugas, Haudenosaunee and Metis. These treaties characterize our promise of friendship and represent our responsibility to share and care for this land and we can and need to do more to contribute to decolonization, through art and with our indigenous communities. When I say we need to challenge our worldview, I mean western, be it our understanding of art, or programs that support artists, there are so many ways of doing and they are better when we embrace that diversity. That has been the foundation of where we've come to at this panel, looking at how to support creative people.

The two panelists are Don Russel and Peter Schuler. Don is of Acadian and Mi'kmaq heritage. He was born in Newfoundland and resides in Cambridge in areas of forest that is nearly impenetrable, and the indistinguishable land of foliage. His ancestors have lived there for untold generations, and it infuses his work at every turn.

Peter is a grandfather and elder of the Mississaugas of the Credit. He is a member of the Minyagong Mindewan Lodge in Manitoba. He has taken his stories to high schools and in his retirement, he has taught a course introduction to Indigenous knowledge at the University of Waterloo. It's fantastic to have both of you joining us this evening to speak of your experience both as artists and as Indigenous artists and we also know each other well so that's fantastic.

And in addition to the questions we've prepared for tonight, I know Paige is excited to talk to you. She's sort of fangirling at this opportunity!

>> I'm just spotlighting Don and Peter so hopefully you can see and hear them. I want to say thank you for joining us tonight. I'm excited about this discussion, and big thank you to Don and Peter. Each of the questions I have I'd like to be answered by both Don and Peter. They both have wonderful practices. The first question I have, directed to Peter, how is your work tied to the land?

>> Well, a lot of things that I do I don't really consider them art as other people call it art. But that's just things I've been making. A lot are ceremonial items. I have this little project called the Buckthorn Project, which has to do with a piece of land on New Credit which I have put up a sweat lodge and started to build a round house and it gets the name Buckthorn project because part of the land is being taken over by an invasive species called Buckthorn. And my idea was to try and cut some of the buckthorn out which is dense and try to let the native species come back. When I started that, I started by taking my tobacco and offering it to them. I asked the questions though: what can I learn from these buckthorn trees? What can I learn from this? One of the things I looked at was how does this buckthorn work? What does it do? How is it able to choke out these species? As I looked at that, I could see that this is kind of a mirror image of how colonialism works to get rid of us off the land. To force us off the land, as the Indigenous people. And I see that these Buckthorn, they are, they get their leaves first in the springtime. they grow really fast. They produce berries really young. And they choke out the young trees that are here, the native species. They shade them out so they can't grow, or if they do, they grow slow. The buckthorn puts something into the soil that prohibits other species from growing.

And so when I look at the Buckthorn tree, and I see all those ones that are keeping the young ones of the Native species of growing, it makes me think of the residential schools. And how - I don't even like to call them schools, conversion camps - were put in place to prohibit us from growing up to be who we are. And to stop us from growing into what we should be. But also, when I look at the Buckthorn tree itself, when I started to cut this wood, I saw this wood is a nice colour. It's hard to work with. And I started to use that wood to make the handles for my rattles, to make the tops and bottoms. And I wanted to appreciate the beauty that is in that tree even though it's a pain in the butt I wanted to say it's good for something. And that's how we have to look at the people who came here. Even if they try to shade us out. We have to appreciate that they are human beings like us. And try to learn to get along.

Even this past spring, Don came and we made a sweat lodge from those trees. So, what I'm trying to do is get the colonizer to do what I want to do, not what he wants to do. So, I'm trying to work together to do something good.

So that's kind of - and I have this little doodle here, which I don't know if you can see it - this is a doodle that has to do with water. And at the very top you see some rain clouds and you see river, and fish in there, and all the birds and animals. This is just a doodle. And the doodle comes from the land. From what I call my relatives, which you call the environment.

>> And Don, how has the land entered your work?

>> I think for me, mostly, it would be memory. I come from Newfoundland as you mentioned. And Newfoundland is a beautiful place. Obviously, the access to the ocean, it's always right there. The water going down to the beach was always a big part of my life. Being able to walk into the woods, you know, as kids we would build forts, we would go up and down the brooks. We'd make dams. And it was a familiar environment. A very familiar place. And when we moved from Newfoundland to Ontario, it was a completely different place to be. Everything about it. The trees, everything. So, I felt lost, not connected at all. And so, for me it was all about that memory of trying to I suppose connect to the place that I'm from, and not forget it. There was always a hope to return there. I find that's a big part of my work. But that would just be in the beginning it was a superficial way that got me into the work.

And over the years I felt that I was feeling a connection to this place they call Southern Ontario. And I wanted to connect to the land here. So, I started to do a few projects that you would describe as land art projects. Involving stone, they are quite monumental and large. And they evolved slowly. How I began those is I had an idea of what I wanted to do but I left a lot of it open to see what would come in. And that's how those projects developed, slowly over three to four months of time. And allowing things to be a bit open made all the difference in the projects. It was like a conversation with the land.

So that was - that's been a real challenge of mine as an artist. How does the land or my connection to the land, how does that inform my work? And I felt that it's evolving as my understanding evolves. And that understanding also includes a spiritual understanding of where we fit in. And so, as I grow with my understanding, so does my work in its connection to land.

>> Wonderful. You touched on a point, talking about conversation, and taking time to make work. How important is process to you and the work you do?

>> Just me?

>> We'll start with you.

>> Ok. Process is a big part of it. I like to, I don't like to predetermine, I might have - say a painting - I might have a flash or idea that comes from my experience. And so, I let that - what's that word? - percolate. I allow it to percolate. And see what comes up in the paintings. So often my paintings have five or six underneath. I could work on a painting for 20, 30 hours and suddenly see it's not it. And abandon it. I'm not covering it up - the painting is still there underneath - I work with wax and am always moving the wax. So, the painting underneath shows itself. So, process is intrinsic to what I do.

>> Thank you. And Peter, how does this process enter into the work you do? Oh, you're muted.

>> OK. I'm like Don when it comes to ... it's like ... recently I made a hand drum which I painted. And I don't know how to describe this, but the image came into my head of like a belt, like a woman might wear at a pow wow or in ceremony. And I wondered, could I put that around the hand drum frame. And how I could do that. And I thought, maybe I could carve that in there. And so, I put that hand drum frame and I started to do that. By the time I got that all carved in there, I had painted the controls with blue paint, and I wood burned a belt around it. I saw that there has to be a woman on the hand drum. And it's like, um, you allow things to appear. It's like you .. I've heard other people who carve stone and say you have to let the stone reveal itself, or what's in that stone. And that's how I look at - when I make, I don't do many paintings, but when I start something, I just put a dot there. And we see what comes from the dot. And part of that it's hard to describe ... but I can tell you a short story ... well, I don't have short stories.

I made this little painting on wood. And it was only about 3x4. And I make these rattles rattling' in the cow horn and wood. And so, part of that is kind of repetitive. Your mind goes on autopilot. And when it does, is when things appear. And in this process, I was using a router to make these pieces fit. And when they got too small for me to work with, I was throwing them in my kindling box. And something told me, don't throw those away. It was like an instruction, so I fished them out of the box.

And as I'm working away, I got doing what I was doing, and I thought, what am I going to do with it? I'm looking at one of those pieces of wood. And that's what came to me. Make a dot. So, I got my wood burner and made a dot. They turned into tree stumps. And then there were Indigenous people looking at the tree stumps. And in the background was marks on the wood from the saw. I put inks on there and they turned into trees. And then I put different coloured ink and you had a sunset. These ancestors are looking at the clear cut, that's what came out from that. That's not the end of the story. That was Monday. Wednesday, I'm going to the university. I drive along Highway 24. I took the back road into Kitchener. And on the way I see these contractors are cutting down the trees and they are putting a subdivision in there. And I was late. I kept on going. But a mile down the road, something said, turn around, go back and look. So, I'm driving my car, I turn around, I drive into this thing where I should have been driving a truck. When I drove in there, what I saw was exactly what I had put on that thing - minus the people there looking at it. I took pictures on my phone. And that little woodcut I made was just a continuation. And that is - is - you know, the process. And I can't describe it any other way.

>> That's beautiful.

>> You have these things happen and say, 'did that really happen?' I think when you have that connection, you are making that connection with the spirits. That will guide you into something that you can learn from or see something.

>> I heard you speak before about listening to that inner voice and what is tied to the process of your work is just listening.

>> Yep.

>> I know earlier today Peter, you mentioned that you don't necessarily consider everything you make to be art. How does the western way of looking at art differ from Indigenous?

>> When I see paintings by the Masters, I was lucky enough to go to Paris one time. I went to the Louvre. And you know, I saw the Mona Lisa. And I saw those paintings. And to me, they kind of reflect the Western worldview. And that worldview only looks at people. And that may be an unfair statement, but it seems like you know, it's centred on people. And not on nature. There are exceptions to that, but the great lot of it is centred on people. When we look at Indigenous art, you can go look at a Birch bark canoe. Which we wouldn't necessarily consider art, but it is a piece of art, a marvel of engineering. Some of our ceremonial items like a ceremonial pipe that the bull was made from stone and the stem made from wood if you take a piece of sumac, you can carve that and make a spiral, do everything with that and the different layers give you colours. and then take a hot coat hanger and there's your hole in the middle. You can do the same thing with white ash. It's hard to describe when you're working on those things. It's like, do you see it - you have to bring into being what you see. it's really ... um ... it's something that you know is going to be used for another purpose, and it becomes art. And there's usually a story that's connected to that. I don't know if that helps you out.

>> I think that was a wonderful answer. I know we've had discussions in developing this program, around the idea that many Indigenous languages might not have the term art in the language. It's not defined individually compared to other adjectives.

>> Well, there is like, in my cupboard behind me I have a pair of mitts that were given to me. And they were from way up north. And they are fully beaded cuffs. And you know, they are art.

Whoever created that was an artist. And you know, the man who gave it to me is no longer with us, but when he gave them to me, he was in the last stages of cancer. And when they gave them to me, he said I want you to use these. And someone had given them to him when he was working as a teacher. And that in itself that giving was art.

>> Don, do you have anything to add onto that thought?

>> Usually when Peter says a few things I'm left pondering for a while. So, can you please repeat that question?

>> How does the western way of art different from Indigenous perspective?

>> Yeah. That is something I'm learning I would say. And that's something I am learning every day. I certainly started art fully in a western tradition. I studied painting, drawing, in a classical sense. But even at the university, I would find myself on the fifth floor of

the library looking at the native art section. I was always wanting to learn more but there was nothing there. The teachers weren't talking about it. It seemed to me that when we had discussions about temporary art, this was the world over. Contemporary art wasn't just western. I loved Japanese contemporary art. This was in my mind. We don't talk about Indigenous art. And I wanted to learn more. So, I would go to the library, and I would do doodles and drawings that at the time people would call primitive art. I didn't see it as primitive, but that's one of the categories in western art history that they call something primitive art. It's also a part of the 20th century art as well with certain artists. But that's not what I was trying to get at.

I guess for me when I would look at the photographs of objects, let's take a mask, I'd wonder what went into it? Why was it made this way, not that way? There was no answer certainly in the art history room. And all I could do was try to mimic it. I even did a few callings to connect to it. So ... I think that you know, the western world looks at things very concretely. And that's how we approach painting. But when you look at Indigenous art, it's not a depiction of something. It is something. And that something has power, perhaps. Like Peter speaks about the rattles he makes. They have a purpose, meaning, place in ceremony. Yet every one of the rattles Peter makes are different. They have the choice of colour, wood, all of these things are informed by the process he undertakes to make. There is two things: the beauty of the object that was carefully considered, but it was also used for something that has meaning. Like the mitts - you have to use them. I'm fortunate to have one of Peter's rattles, and when we use it in ceremonies sometimes it gets muddy. It can't be precious with it. After a few times there's no chance, the mud and stains are part of it. So that object in a way is alive. You know? It comes to life in a completely different way. And it isn't precious, that we put it away and revere it. And study it. As we do with Western art objects.

>> That ties back into that idea of process, and the process of ongoing past, the creation point to its life.

>> Mmhmm, absolutely.

>> And so, as we're kind of - this artist talk is kind of a combination of our project as we work towards building an Indigenous artist in residency, and this could be more of an open discussion between you and Peter, about why it is important to create an alternative residency framework specifically for Indigenous artists. What barriers might Indigenous artists face in a traditional artist residency, and what framework should we create?

>> I can flap my gums here. One of the things I thought about after, one of the differences between Western and Indigenous art, I would tend to think that Indigenous art is more spirit driven than western art. When it comes to looking at Indigenous artist in residency, I think that it's a matter of education. Of educating the western world, and I take every opportunity I can to educate um ... European Canadians um, or Canadians wherever they come from, about our belief system. About our worldview. And to um, try to make them think about the land itself. And then ... try to change their way of thinking.

And in part that's why I agreed to work with Professor Dan McCarthy the University of Waterloo. I think they call that EARS - environment, resources, and sustainability - which is an oxymoron.

And I say we should change that to mean that every relative is sacred. And I'm talking about non-human relatives. and when you treat the environment as a resource, sustainability doesn't enter into the picture. It gets talked about but we're not trying to sustain the environment. We're trying to sustain the flow of money form the environment. And so, when we can try to educate the people and have them look at the environment as a relative, wherever part of that environment is, you'll pick up and look after your relatives much more closely than you are a resource. And so, I think with the Indigenous artist in residence we have an opportunity to further educate the public. And you know, this is something that's not new. We've been trying to educate the public for over 500 years. And a lot of what we say is dismissed as myth, as legend, whatever you want to call it. I think the world is slowly waking up to the fact that you can't keep on doing what you're doing. You can't keep trying to fix the problem with the thing that caused the problem in the first place. I've talked to quite a few educators, and I've said why are you trying to fix the problem with the same thing that created the problem? I think Einstein said that's the definition for insanity. We're just plain nuts if we think we can fix it by using the same ideas and philosophy that created the problem. That's my short answer.

>> Don, do you have anything to add on that?

>> Yes. Yeah, Peter and I were talking about that question earlier. And so, I'll put in the bits that Peter forgot. Which was imply that it's part of being a neighbour, knowing your neighbours. And that kind of concept. And I think form what I've experienced, from Canadians for the most part, there seems to be quite a bit of lack of understanding, lack of knowledge. Education is key. People need to know. And I think to have somebody come into the community that has something to offer, that people could learn form, that's a great way to learn and how education could take place. I think for this program, I don't know how you'll choose people, if there's a call out there or if you select them and invite them specially, I think that could be something to consider. And you know, there's so many opportunities there. So many possibilities of how that could be a fantastic way of people getting to know one another really.

>> The hope for the program is really connection between communities. With that I have one more question if you are willing to take a surprise question. What role does art play with in First Nation, Metis, Inuit communities that could help connect people back to their communities and land? I'm thinking about how Indigenous people are living in a more urban setting than potentially their ancestors were. So, I'm wondering what role art plays in that, in their lives?

>> The definition of art changes from person to person, place to place. It's tricky to answer that. And certainly all the different cultures, Indigenous cultures across Canada would have different ways to answer. I'm thinking about Mi'kmaq culture. How they had

their own kind of fashion, women wore these conical hats woven to how similar baskets are woven. And they're just terrific. And at some point that disappeared. I don't see Mi'kmaq people picking up that traditional dress and trying to reincorporate it into this world it's a shame. Each nation, each culture has a unique expression and that's going to have different importance from place to place. That would be my answer.

>>You want to go? Perfect.

>> Um ... part of what Don has talked about with things we don't see anymore, I grew up without too much exposure to my culture, no exposure to language or ceremonies. And you know, it was something I had to go and look for. It was something I had to walk up stream or against the flow to connect to. And it required a conscious effort and it required being vulnerable, and I always remember the first time I went to one for the ceremonies. You know, everybody was keeping time to the drum with Ishigwang. And there I am, my hands are empty. And you want to go like this but you can't. So, when you look at art, I'll show you something here. Maybe. One time I was out walking on the land. And I found this turtle that had been killed by a fox or something. It was an empty shell. So, I put my tobacco down and I took it. Larry McLoud from Nippissing, he showed me how to make a rattle out of it. So, I made a rattle, not with this shell but another one, but while I was making it I saw what this one was going to look like. It looks like this. The head and the handle - but the head is looking around.

And so, you know, being on the land, finding that turtle, that drew me even closer back to the land. I grew up on a farm, in the country, I don't like living in the city, I don't like going to the city. And you know when we are taken away from the land there's something missing. I'm not just talking about Indigenous people - I'm talking about everyone. If you never heard your language spoken and don't know that language, you don't know what you lost. And we have so many things like that that we don't know what we lost. And it's not until you start looking for those things you realize how much you've lost. And when Don's talking about those conical hats, you don't miss it if you don't know it's there. If you're not aware. And so, when you start looking into the history of things, it would be possible for one group to meet another group and recognize they're from a certain area because of the way their clothes look or whatever makes them separate. Even to know what clan they were from because of something they had with them. That kind of thing. There is so much buried in the language, and in the artwork, and buried in Birch bark scrolls, and things like that, that learning that is like going to university. But going to university forever because you can never learn it all.

I'm just talking about the little bit I know. But you start going across the country, you have the Cree people, the people on the west coast, go to the East and have all those peoples. And everyone has something different. and you know, going to ceremonies - the ceremonies are on the land. Going into the bush is a ceremony. When I go back to my Buckthorn project, when I enter the bush I stop, I take out my tobacco, and I dress my relatives.

[Speaking Indigenous language/greeting]

Thank you. I see you and I hear you. I stop and listen to the wind. And you know, from that comes art. And I was walking at the Guelph arboretum. And I saw something in a tree. It looked like a piece of glass or something. I went and I looked. It was a Ponderosa Pine tree. And I took some photographs. I said here, Don likes to paint. And I sent the pictures of the bark. And it's such a beautiful thing that I saw. And it just caught my eye. It was a tiny, tiny thing. It looked like a diamond. And the colours there, that just boggles my mind that people will walk right past it and never see it. That's coming from the land. That's where it comes from. It's like you have a gift sometimes, that you see something that no one else can see. You have to be looking at it a certain way, to have that jump out at you. If you can do that, it will show people the beauty of that tree. And it might be something they consider just a mundane tree.

>> Hm. That's beautiful, Peter, thank you. I think Joy has some questions or comments to share?

>> I think - reacting to what you just said, there's a comment from one of the folks. She said, I sit and look out at my window. I sit and look out my window to the parking lot by my low income building, small trees dug up from somewhere and dropped into a hole in the centre green space. I talk every day to the one by my balcony but they remind me of what was just said of how to connect back to culture. I feel sad for some of the scrawny trees that aren't doing so well. I am not sure what to say to them. but I try to comfort them. it looks silly to other people here. I am settler background. I have a question here somewhere, I'm just not sure what it is. She's talking her way through and listening is important. If anybody else has any questions or comments feel free to put them in the chat. Don?

>> I was thinking that you know, one of the things about Indigenous teachings it that it talks about us as all human beings. So perhaps some things that Sandy heard, make her realize that she's very much a human being. That's what occurs to me. And we connect to our relations.

>> Makes me think too, in many Indigenous teachings, your relations include the plants around you. and in Western belief we create that hierarchy, and we are not as connected. So the folks who are out there talking to their plants, are reacting to something, they're feeling something. Listening to you both too made me think about the pursuit of meditation, and those kind of different ways of connecting. And It think very much what I hear is that you know, what I would say, meditation from a western European background is part of how you're listening and hearing and waiting for the land to speak to you in your art. That's also just maybe more of a comment than a question, but I see a lot of parallels between what some people in western culture are often looking for - striving for - but so much of it is in process. I think we are often looking for a product. But the way to get there is through process. That's the important part.

>> Back to what Peter was saying about you can't fix the problem you created in the same way.

>> Mmhhh. And I love the connection between purpose, art, and story. When you spoke about the rattle and that much Indigenous art, is not a depiction of something but it is something. It's a different way of framing. It's being open to understanding that there are different worldview and how we see objects or art is so important in figuring out you know, how we move forward.

And I think the relationship both of you have with the land is a really you know, like living in an urban environment, how you maintain that connection with the land. Do you have to go somewhere to do that? Can you achieve that in a city?

>> Well when I go visit Peter - I just feel the weight gone. And then when I leave, I know I'm going to try to hang onto that good, relaxed feeling for awhile. when I get back to the city it just chips away at it. We do live in an area where there are places to go. I live in Hespler. Speed river runs through it, and we have kayaks. That really helps. I think it's an uphill battle.

>> One thing to think about is um ... if you think about wilderness, ok? There was no wilderness before Europeans got here. There was just home. So, when you look at a town, and the trees are there, your relatives are still there. The woman talking about the skinny trees, you're making the connection. It's the same thing you do in the bush. If you feel bad, nobody's watering it, talk to that skinny tree. Give it some encouragement. I hear people talk about you know, sacred places.

And I always think to myself why is that a sacred place? Why is not the whole earth a sacred place? Why don't we treat it like a sacred space? I know there are places where there are stronger connections with different entities, and that's hard to describe, but you know, the earth is a sacred place. It's just that we've forgot that. And that's part of the problem. You can't fix the problem with the same type of thinking.

And you know, one thing I was thinking about afterwards when I mentioned the picture I took to send to Don from that tree, the art is also created by relatives. The tree created that. And sometimes you'll see, like I have stones that will blow your mind away. And you'll be saying, how did that - I don't believe you didn't carve that - but it's just the way I found it. We think about, there's a place where you find these round stones, and people are always saying, that round thing isn't growing back and forth in the water. I know for a fact that's not true. Because at that same place you find all these stones that are shaped. I have that one that would blow your mind, it looks like a bird. And what blows your mind, and you turn it over, and there's a round stone inside of it. And you have to ask yourself, how did it get like that? Creation creates art. And from that same place, there was a woman waiting out on the water. And she picked up this stone like this big. And said, have you tried to make a sculpture? Do this one. It was just perfect. And um, you know, that's just something that's found. There are round stones that are that big. They're all made form the same kind of stone. And you know, I have one that looks like a turtle. It's just a stone that someone gave to me because they knew it was my clan. And so those things, you know, when you talk about does the art come from the land,

those are the things you see. Can't explain them. I don't have to know why. I don't know who created. I just have to accept it.

>> I was just going to say it sounds like taking the time to observe, listen, and discover what the land has to show. it's a really important part to what you're creating, Peter.

>> Don, do you have any remarks to respond to what Peter just said?

>> Um ... no. I mean I think that's put so well as he was talking I went to go grab some stones to show you. Just one sec. Round stone. But then someone - I say, look it's perfect - and then they go no it's not. But it is! That's a perfect stone. I found this at the Bay of Fundy back in 98, after finishing a sun dance. My first sun dance. And I found that stone, there were million of stones there, but this was the only stone I see. I pray with this stone. I hold this stone in my hand. It think this stone, when I hold it in my h and it's like it vibrates. There's something to it. I like finding things that - it's like an animal shape. I don't know if you can see it.

>> Hold it a bit higher? Perfect. That is beautiful.

>> It's not showing it here, but to me it's a polar bear.

>> I don't know about everybody else but I can see it.

>> See that polar bear? Yeah. I could do that all day. Every day. What'd you do today? I found ten rocks. What did they look like? i could do that all day. That's part of the connection. Because of the stones we have in Newfoundland, a lot are granite. They get smoothed by the water. That's our past time, to go down and find shapes. At my grandfather's house he had a perfect foot. Arch and everything.

>> I'm going to get my rocks.

>> He's going to get his stones.

>> I wonder how many people are thinking about their own stash of rocks!

>> We'll have another zoom call with our confession of rock collections.

>> I'm going to show you this moccasin. Here's the bottom. And the side. It's a Moccasin foot. My dad found that somewhere up north and he brought it home and gave it to me. It just looks like a foot with a moccasin. And I've had that for I don't know, forty years or so. And it sits on my bedside table and you know, like, what they say is that the rocks, the stones, they carry the collective memory of mother earth. And so when we use those rocks in the sweat lodge, we heat them in the fire and they become red hot. And we call them grandfathers. And we call them grandmothers.

And um, and so that's part of that healing ceremony is just to use those stones to help us. And you can tell them anything because they've been around for a long time. You're not going to surprise them. So, these things like that are um, the western view would say wow, you're imprinting that there. And I say well, think whatever you want. If it speaks to me, I'm listening. If you can't hear it, it's not my problem.

>> Exactly.

Thank you so much for that Peter. Thank you to both of you for showing us your rock collection.

I'm sure we could spend a whole night talking about rock collections. I wanted to say thank you so much for sharing your knowledge. It's been a wonderful night. But I just want to say thank you for your time. At this point I'm going to remove some of the spotlights.

[End]