

burning vision marie clements

burning vision marie clements is a powerful and influential play that has left a significant mark on Canadian theatre. Written by acclaimed Métis playwright Marie Clements, *Burning Vision* explores complex themes of history, identity, and the impact of colonialism through an innovative theatrical approach. This article provides an in-depth look at the creation, context, and lasting impact of *Burning Vision*, delving into its narrative structure, thematic depth, and critical reception. Readers will discover why this play is regarded as a milestone in Indigenous storytelling, how Marie Clements' vision shaped its unique presentation, and the ways it continues to inspire audiences and scholars alike. Whether you are interested in theatre, Indigenous studies, or the art of storytelling, this comprehensive guide will illuminate the enduring relevance of *Burning Vision* by Marie Clements.

- Background and Creation of *Burning Vision*
- Marie Clements: The Playwright's Perspective
- Major Themes in *Burning Vision*
- Narrative Structure and Theatrical Innovation
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- Critical Reception and Awards
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Background and Creation of *Burning Vision*

Burning Vision is a groundbreaking play written by Marie Clements, first premiering in 2002. The work emerged from Clements' desire to address the historical and contemporary consequences of uranium mining in Canada, particularly its effects on Indigenous peoples and the atomic bomb's development during World War II. The play interweaves multiple narratives across time and space, connecting the lives of Dene miners, Japanese survivors of Hiroshima, and European settlers. Clements crafted *Burning Vision* as a response to the silenced histories that shaped both Indigenous communities and global events. The play's genesis reveals Clements' commitment to highlighting marginalized voices and confronting uncomfortable truths about Canada's past.

Motivation and Historical Context

Marie Clements drew inspiration from real events surrounding uranium extraction in the Northwest Territories and its catastrophic role in the atomic bombings. The play reflects on the environmental, cultural, and ethical dimensions of resource exploitation, colonization, and nuclear warfare. Clements' research included interviews, archival materials, and community engagement, ensuring authenticity in her portrayal of historical trauma and resilience.

Development Process

The creative process involved workshops, collaboration with Indigenous artists, and experimental staging. *Burning Vision* was developed with input from the Indigenous performing arts community, which shaped its narrative complexity and visual storytelling. The play's layered script and non-linear chronology were meticulously crafted to evoke emotional resonance and provoke critical thought.

Marie Clements: The Playwright's Perspective

Marie Clements is one of Canada's most celebrated Indigenous playwrights, filmmakers, and multidisciplinary artists. Her approach to *Burning Vision* exemplifies her commitment to using art as a means of activism and historical reckoning. Clements' Métis heritage and experiences inform her artistic worldview, shaping her dedication to amplifying Indigenous perspectives in mainstream culture.

Artistic Vision and Philosophy

Clements employs a hybrid of poetic language, visual imagery, and physical theatre to challenge conventional storytelling. Her works often blur the boundaries between reality and myth, inviting audiences to reconsider assumptions about history and identity. *Burning Vision* reflects Clements' belief in theatre as a transformative space for dialogue and healing.

Influence on Contemporary Theatre

The success of *Burning Vision* established Marie Clements as a leading figure in Indigenous theatre. Her influence extends to emerging playwrights and artists who seek to explore difficult subjects with honesty and innovation. Clements' mentorship and collaborative spirit continue to shape the evolution of Canadian performing arts.

Major Themes in Burning Vision

Burning Vision is renowned for its exploration of profound themes that resonate with audiences across cultures. The play addresses the interconnectedness of people, places, and historical events by weaving together multiple storylines and perspectives.

Colonialism and Indigenous Experience

The play exposes the long-term impact of colonial policies, resource extraction, and cultural erasure on Indigenous communities. Through the lens of the Dene people, Burning Vision confronts the consequences of uranium mining and the ongoing struggle for recognition and justice.

Global Conflict and Environmental Destruction

The narrative links the mining in Canada to the atomic bombings in Japan, illustrating how local actions can have devastating global repercussions. Burning Vision examines the ethical responsibilities of resource management and the human cost of technological progress.

Memory, Trauma, and Healing

Characters in Burning Vision grapple with intergenerational trauma, loss, and the search for healing. The play's structure, which spans decades and continents, emphasizes the persistence of memory and the importance of storytelling in overcoming historical wounds.

Narrative Structure and Theatrical Innovation

Burning Vision stands out for its inventive narrative structure and use of theatrical techniques. Marie Clements employs non-linear storytelling, symbolic imagery, and multimedia elements to create an immersive experience.

Non-Linear Storytelling

The play unfolds through a series of vignettes, flashbacks, and intersecting timelines. Characters from different eras interact on stage, blurring the boundaries between past, present, and future. This approach deepens the audience's understanding of historical continuity and shared humanity.

Visual and Physical Theatre

Clements incorporates movement, choreography, and striking visual motifs to convey emotion and meaning. The use of lighting, projections, and sound design enhances the atmosphere and underscores the thematic weight of the narrative.

Symbolism and Metaphor

- Uranium as a symbol of both destruction and survival
- Water representing life, memory, and transformation
- Ghostly presences illustrating intergenerational trauma

These symbolic elements invite audiences to interpret the play on multiple levels and engage with its deeper philosophical questions.

Impact on Canadian Theatre and Indigenous Storytelling

Burning Vision has had a lasting impact on Canadian theatre, raising the profile of Indigenous storytelling and inspiring new forms of artistic expression. Its success has paved the way for greater representation and recognition of Indigenous voices in the performing arts.

Influence on Indigenous Playwrights

The play's innovative structure and bold thematic focus have influenced a generation of Indigenous writers and performers. Burning Vision encourages artists to explore their heritage, challenge dominant narratives, and experiment with form and content.

Educational and Cultural Significance

Burning Vision is frequently included in academic curricula and cultural programming. Its relevance extends beyond the stage, fostering dialogue about reconciliation, environmental justice, and the power of art to effect change.

Critical Reception and Awards

Upon its premiere, *Burning Vision* was met with widespread acclaim from critics, audiences, and theatre professionals. The play was nominated for and received several prestigious awards, highlighting its artistic excellence and societal importance.

Critical Reviews

Reviewers praised the play's emotional depth, innovative staging, and unflinching portrayal of complex issues. *Burning Vision* was celebrated for its ability to provoke thought and inspire empathy among diverse audiences.

Awards and Recognition

- Governor General's Literary Award (nominee)
- Dora Mavor Moore Award (winner)
- Jessie Richardson Theatre Award (winner)

These accolades reflect the play's impact on Canadian arts and its enduring relevance in contemporary theatre.

Legacy and Continuing Influence

Burning Vision by Marie Clements remains a touchstone for artists, educators, and activists. Its legacy is seen in ongoing productions, scholarly analysis, and the evolution of Indigenous theatre in Canada and beyond. The play's themes continue to resonate in contemporary discussions about history, identity, and justice.

Ongoing Productions and Adaptations

Since its debut, *Burning Vision* has been staged by numerous theatre companies and adapted for various media. Its continued popularity reflects the universal appeal and significance of its message.

Role in Reconciliation and Dialogue

The play serves as a catalyst for conversations about reconciliation, the environment, and Indigenous rights. Its influence is evident in cultural policy, educational initiatives, and community engagement efforts across

Canada.

Future Directions

Burning Vision inspires ongoing innovation in theatre and storytelling, encouraging new generations to explore the intersections of art, history, and social change. Marie Clements' work remains a guiding force in shaping the future of Canadian and Indigenous arts.

Trending Questions and Answers about burning vision marie clements

Q: What is the central theme of Burning Vision by Marie Clements?

A: The central theme of Burning Vision is the interconnectedness of history, particularly how uranium mining in Canada affected Indigenous communities and contributed to global events like the atomic bombings in Japan, with a focus on colonialism, trauma, and healing.

Q: Who wrote Burning Vision and what is her background?

A: Burning Vision was written by Marie Clements, a Métis playwright, filmmaker, and multidisciplinary artist known for her commitment to Indigenous storytelling and innovative theatrical techniques.

Q: When did Burning Vision premiere?

A: Burning Vision premiered in 2002 and has since become a significant work in Canadian theatre and Indigenous literature.

Q: What awards has Burning Vision received?

A: Burning Vision has won the Dora Mavor Moore Award and the Jessie Richardson Theatre Award, and was nominated for the Governor General's Literary Award.

Q: How does Burning Vision use symbolism?

A: The play utilizes symbolism such as uranium to represent destruction and

survival, water as a metaphor for life and memory, and ghostly figures to illustrate intergenerational trauma.

Q: What impact has Burning Vision had on Canadian theatre?

A: Burning Vision has elevated Indigenous storytelling in Canadian theatre, influencing new generations of playwrights and raising awareness of historical and social issues.

Q: How does the play address environmental concerns?

A: Burning Vision explores the environmental impact of uranium mining, the consequences for Indigenous lands, and the global effects of resource exploitation.

Q: Why is Burning Vision considered innovative in its narrative structure?

A: The play is known for its non-linear storytelling, use of visual and physical theatre, and integration of multimedia elements, creating a unique and immersive audience experience.

Q: Is Burning Vision used in educational settings?

A: Yes, Burning Vision is widely studied in academic programs focused on theatre, Indigenous studies, and Canadian history due to its cultural and educational significance.

Q: What role does Marie Clements play in Indigenous arts today?

A: Marie Clements continues to mentor emerging artists, produce new works, and influence the growth of Indigenous arts and storytelling in Canada and internationally.

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Burning Vision: Unpacking Marie Clements' Powerful Storytelling

Marie Clements' *Burning Vision* isn't just a play; it's a visceral experience, a powerful exploration of Indigenous identity, trauma, and resilience. This post delves deep into the heart of Clements' masterpiece, analyzing its themes, characters, and enduring impact. We'll explore its critical reception, dissect its unique theatrical style, and unpack its significance within the context of contemporary Indigenous theatre. Get ready to embark on a journey into the fiery heart of *Burning Vision*.

H2: A Story of Survival and Reclamation

Burning Vision is not a straightforward narrative; rather, it's a fragmented, dreamlike journey through the life of a young Indigenous woman grappling with the intergenerational trauma stemming from residential schools. Clements masterfully uses fragmented memories, surreal imagery, and poetic language to convey the overwhelming weight of history and the struggle for self-discovery. The play doesn't shy away from depicting the brutal realities faced by Indigenous peoples, but it also celebrates the strength and enduring spirit of its characters.

H3: The Power of Performance and Poetic Language

Clements' writing is a testament to the power of language. The play is filled with stunning poetic imagery and lyrical dialogue that enhances the emotional impact of the narrative. The fragmented structure, mirroring the fragmented memories of the protagonist, forces the audience to actively engage with the material, piecing together the story alongside the character. The performance itself often utilizes physical theatre and multimedia elements, creating a truly immersive and affecting experience.

H3: Key Themes Explored in *Burning Vision*

Several powerful themes intertwine throughout *Burning Vision*:

Intergenerational Trauma: The play poignantly explores the lasting impact of residential schools and the ways in which trauma is passed down through generations. The protagonist's struggles are a microcosm of the collective trauma experienced by many Indigenous communities.

Identity and Self-Discovery: The central character's journey is one of self-discovery and reclaiming her Indigenous identity in the face of oppression and assimilation. This process is fraught with challenges, but ultimately leads to a sense of empowerment.

Resilience and Hope: Despite the bleakness of the themes, *Burning Vision* offers a glimmer of hope. The play emphasizes the resilience of the Indigenous spirit and the capacity for healing and recovery.

Cultural Reclamation: The play is a powerful act of cultural reclamation, using theatre as a medium to share Indigenous stories and perspectives, challenging dominant narratives and reclaiming agency.

H2: Critical Acclaim and Lasting Impact

Since its debut, *Burning Vision* has received widespread critical acclaim, praised for its innovative approach to storytelling, powerful performances, and its unflinching portrayal of a difficult but crucial aspect of Canadian history. The play has been lauded for its ability to connect with audiences on an emotional level and spark important conversations about Indigenous rights, reconciliation, and the ongoing struggle for justice. It has become a staple in theatrical productions across Canada and has toured internationally, bringing Clements' powerful storytelling to a global audience.

H2: The Uniqueness of Clements' Theatrical Style

Marie Clements is known for her distinctive theatrical style, which blends traditional theatrical elements with innovative techniques drawn from Indigenous storytelling traditions. In *Burning Vision*, this is particularly evident in the play's use of fragmented narrative, dreamlike sequences, and the incorporation of Indigenous languages and music. This unique approach allows her to create a deeply moving and authentic portrayal of Indigenous experiences that resonates far beyond the stage. The blend of realism and surrealism enhances the emotional power of the story, allowing the audience to connect with the character's internal struggles on a profound level.

H2: Engaging with *Burning Vision*: Discussion Points and Further Exploration

After experiencing *Burning Vision*, audiences are left to grapple with its complex themes and powerful imagery. It sparks conversations about the lasting legacy of residential schools, the importance of Indigenous self-determination, and the power of art to foster healing and reconciliation. Further exploration might include researching Marie Clements' other works, exploring the history of residential schools in Canada, and engaging with the ongoing efforts toward reconciliation between Indigenous peoples and the Canadian government.

Conclusion:

Burning Vision is not merely a play; it's a call to action, a testament to the resilience of the human spirit, and a powerful artistic contribution to the ongoing dialogue surrounding Indigenous rights and reconciliation. Marie Clements' masterful storytelling compels audiences to confront uncomfortable truths and celebrate the strength and beauty of Indigenous cultures. The play's lasting impact lies in its ability to ignite important conversations and inspire a deeper understanding of Indigenous experiences.

FAQs:

1. Where can I see *Burning Vision* performed? Check local theatre listings and the websites of major theatre companies. Due to its popularity, it often tours extensively.
2. Is *Burning Vision* suitable for all audiences? While powerful and important, the play deals with mature themes including violence and trauma. Parental guidance is advised.
3. What is the significance of the title, *Burning Vision*? The title is symbolic, representing the intense pain and trauma experienced by the protagonist, but also the enduring flame of her spirit and her struggle for self-discovery.
4. Are there any other works by Marie Clements that explore similar themes? Yes, Clements has a

significant body of work exploring Indigenous identity, trauma, and resilience. Explore her other plays and films for a deeper understanding of her artistic vision.

5. How can I learn more about the history of residential schools in Canada? Numerous resources are available online and in libraries, including government reports, documentaries, and books written by survivors and scholars. The Truth and Reconciliation Commission's final report is a crucial resource.

burning vision marie clements: Burning Vision Marie Clements, 2003 Miners, people of Hiroshima, and others labour under the false sun of uranium. Cast of 5 women and 12 men.

burning vision marie clements: The Unnatural and Accidental Women Marie Clements, 2005 Surrealist dramatization of a notorious case involving mysterious deaths on Vancouver's Skid Row. Cast of 11 women and 2 men.

burning vision marie clements: Copper Thunderbird Marie Clements, Marie Humber Clements, 2007 A multilayered drama based on the persona of famed Ojibwa artist Norval Morrisseau. Cast of 5 women and 4 men.

burning vision marie clements: Ecodramaturgies Lisa Woynarski, 2020-11-25 This book addresses theatre's contribution to the way we think about ecology, our relationship to the environment, and what it means to be human in the context of climate change. It offers a detailed study of the ways in which contemporary performance has critiqued and re-imagined everyday ecological relationships, in more just and equitable ways. The broad spectrum of ecologically-oriented theatre and performance included here, largely from the UK, US, Canada, Europe, and Mexico, have problematised, reframed, and upended the pervasive and reductive images of climate change that tend to dominate the ecological imagination. Taking an inclusive approach this book foregrounds marginalised perspectives and the multiple social and political forces that shape climate change and related ecological crises, framing understandings of the earth as home. Recent works by Fevered Sleep, Rimini Protokoll, Violeta Luna, Deke Weaver, Metis Arts, Lucy + Jorge Orta, as well as Indigenous activist movements such as NoDAPL and Idle No More, are described in detail.

burning vision marie clements: Roads, Mobility, and Violence in Indigenous Literature and Art from North America Deena Rymhs, 2018-12-20 Roads, Mobility, and Violence in Indigenous Literature and Art from North America explores mobility, spatialized violence, and geographies of activism in a diverse archive of literary and visual art by Indigenous authors and artists. Building on Raymond Williams's observation that traffic is not only a technique; it is a form of consciousness and a form of social relations, this book pulls into focus racial, sexual, and environmental violence localized around roads. Reading this archive of texts next to lived struggles over spatial justice, Rymhs argues that roads are spaces of complex signification. For many Indigenous communities, the road has not often been so open. Recent Indigenous writing and visual art explores this tension between mobility and confinement. Drawing primarily on the work of Marie Clements, Tomson Highway, Marilyn Dumont, Leanne Simpson, Richard Van Camp, Kent Monkman, and Louise Erdrich, this volume examines histories of uprooting and violence associated with roads. Along with exploring these fraught histories of mobility, this book emphasizes various ways in which Indigenous communities have transformed roads into sites of political resistance and social memory.

burning vision marie clements: Earth Matters on Stage Theresa J. May, 2020-08-09 Earth Matters on Stage: Ecology and Environment in American Theater tells the story of how American theater has shaped popular understandings of the environment throughout the twentieth century as it argues for theater's potential power in the age of climate change. Using cultural and environmental history, seven chapters interrogate key moments in American theater and American environmentalism over the course of the twentieth century in the United States. It focuses, in particular, on how drama has represented environmental injustice and how inequality has become part of the American environmental landscape. As the first book-length ecocritical study of American

theater, *Earth Matters* examines both familiar dramas and lesser-known grassroots plays in an effort to show that theater can be a powerful force for social change from frontier drama of the late nineteenth century to the eco-theater movement. This book argues that theater has always and already been part of the history of environmental ideas and action in the United States. *Earth Matters* also maps the rise of an ecocritical thought and eco-theater practice – what the author calls ecodramaturgy – showing how theater has informed environmental perceptions and policies. Through key plays and productions, it identifies strategies for artists who want their work to contribute to cultural transformation in the face of climate change.

burning vision marie clements: *The Edward Curtis Project* Marie Clements, Rita Leistner, 2010 A profoundly moving new drama by Marie Clements, combined with a spectacular contemporary photo exhibit by Rita Leistner.

burning vision marie clements: *Late Nights on Air* Elizabeth Hay, 2010-08-20 The Scotiabank Giller Prize-winning novel from Elizabeth Hay. Harry Boyd, a hard-bitten refugee from failure in Toronto television, has returned to a small radio station in the Canadian North. There, in Yellowknife, in the summer of 1975, he falls in love with a voice on air, though the real woman, Dido Paris, is both a surprise and even more than he imagined. Dido and Harry are part of the cast of eccentric, utterly loveable characters, all transplants from elsewhere, who form an unlikely group at the station. Their loves and longings, their rivalries and entanglements, the stories of their pasts and what brought each of them to the North, form the centre. One summer, on a canoe trip four of them make into the Arctic wilderness (following in the steps of the legendary Englishman John Hornby, who, along with his small party, starved to death in the barrens in 1927), they find the balance of love shifting, much as the balance of power in the North is being changed by the proposed Mackenzie Valley gas pipeline, which threatens to displace Native people from their land. With unforgettable characters, vividly evoked settings, in this award-winning novel, Hay brings to bear her skewering intelligence into the frailties of the human heart and her ability to tell a spellbinding story. Written in gorgeous prose, laced with dark humour, *Late Nights on Air* is Hay's most seductive and accomplished novel yet.

burning vision marie clements: *A Bird in the House* Margaret Laurence, 2010-01-26 One of Canada's most accomplished authors combines the best qualities of both the short story and the novel to create a lyrical evocation of the beauty, pain, and wonder of growing up. In eight interconnected, finely wrought stories, Margaret Laurence recreates the world of Vanessa MacLeod – a world of scrub-oak, willow, and chokecherry bushes; of family love and conflict; and of a girl's growing awareness of and passage into womanhood. The stories blend into one masterly and moving whole: poignant, compassionate, and profound in emotional impact. In this fourth book of the five-volume Manawaka series, Vanessa MacLeod takes her rightful place alongside the other unforgettable heroines of Manawaka: Hagar Shipley in *The Stone Angel*, Rachel Cameron in *A Jest of God*, Stacey MacAindra in *The Fire-Dwellers*, and Morag Gunn in *The Diviners*.

burning vision marie clements: *Crazy Times with Uncle Ken* Ruskin Bond, 2016-10-26 Read all the stories about Ruskin Bond's bumbling and endearing Uncle Ken in this collection. Whenever Uncle Ken arrives at Grandma's house, as he does frequently, there is trouble afoot! Uncle Ken drives his car into a wall, is mistaken for a famous cricketer, troubled by a mischievous ghost, chased by a swarm of bees and attacked by flying foxes. Be it the numerous bicycle rides with the author or his futile attempts at finding a job, Uncle Ken's misadventures provide huge doses of laughter. *Crazy Times with Uncle Ken* includes old classics as well as new stories, and will be enjoyed by all Ruskin Bond fans.

burning vision marie clements: *Talker's Town and the Girl Who Swam Forever* Marie Clements, Nelson Gray, 2018-05-04 The two one-act plays in *Talker's Town* and *The Girl Who Swam Forever* are set in a small northern B.C. mill town in the 1960s. They portray identical characters and action from entirely different gender and cultural perspectives. In many ways, the two separate works are inter-related coming-of-age stories, with transformation as a key theme. The central action in both plays involves an Aboriginal girl, Roberta Bob, who escapes from a residential school

and hides out by the river. In Nelson Gray's *Talker's Town*, the story is conveyed by a teenage non-Indigenous boy whose friend has had a relationship with the girl and whose attempts to hush up the affair lead to disastrous consequences. In Marie Clements's *The Girl Who Swam Forever*, the action unfolds from the perspective of the girl, who - to claim her past and secure her future - must undergo a shape-shifting transformation and meet her grandmother's ancestral spirit in the form of a hundred-year-old sturgeon. Employing a single setting and working with the same set of characters, the playwrights have created two radically different fictional worlds, one Aboriginal and one non-Aboriginal. Published together, the plays form a fascinating diptych that reveals rifts between Indigenous and colonial/settler histories and provides a vehicle for cultural exchange. As a starting point for trans-cultural dialogue, this set of plays will be of interest to educators, theatre directors, and the general reader interested in the current discourse arising from Canada's Truth and Reconciliation Commission, Idle No More, and the Indigenous Rights Movement happening throughout North America. Read as a set, these two plays also invite conversations about negotiating creative boundaries, particularly with respect to eco-centric politics and cultural appropriation. *Talker's Town*: cast of 5 men and 1 woman. *The Girl Who Swam Forever*: cast of 2 women and 2 men.

burning vision marie clements: *Iron Peggy* Marie Clements, 2020-06-09 Interplay of Indigenous characters from different historical periods (modern vs. First World War), different cultural groups (Cree, Coast Salish ...). Suited for younger and young-adult audiences. Introduction to Indigenous Peoples in Canadian history.

burning vision marie clements: *Trans Scripts Part I: The Women* Paul Lucas, 2019 Based on over seventy interviews conducted around the world by playwright Paul Lucas, *Trans Scripts, Part I: The Women* is a compelling exploration of the lives of trans women, as told in their own words. These unique and compelling stories are honest, funny, moving, insightful, and inspiring, but most of all, they are human, shedding light not on our differences but on what we all, as humans, share.

burning vision marie clements: *A Mind Spread Out on the Ground* Alicia Elliott, 2019-03-26 #1 NATIONAL BESTSELLER SHORTLISTED FOR THE 2019 HILARY WESTON WRITERS' TRUST PRIZE FOR NONFICTION NAMED ONE OF THE BEST BOOKS OF 2019 BY THE GLOBE AND MAIL • CBC • CHATELAINE • QUILL & QUIRE • THE HILL TIMES • POP MATTERS A bold and profound meditation on trauma, legacy, oppression and racism in North America from award-winning Haudenosaunee writer Alicia Elliott. In an urgent and visceral work that asks essential questions about the treatment of Native people in North America while drawing on intimate details of her own life and experience with intergenerational trauma, Alicia Elliott offers indispensable insight into the ongoing legacy of colonialism. She engages with such wide-ranging topics as race, parenthood, love, mental illness, poverty, sexual assault, gentrification, writing and representation, and in the process makes connections both large and small between the past and present, the personal and political—from overcoming a years-long battle with head lice to the way Native writers are treated within the Canadian literary industry; her unplanned teenage pregnancy to the history of dark matter and how it relates to racism in the court system; her childhood diet of Kraft Dinner to how systemic oppression is directly linked to health problems in Native communities. With deep consideration and searing prose, Elliott provides a candid look at our past, an illuminating portrait of our present and a powerful tool for a better future.

burning vision marie clements: *Trans/acting Culture, Writing, and Memory* Eva C. Karpinski, Jennifer Henderson, Ian Sowton, Ray Ellenwood, 2013-10-30 *Trans/acting Culture, Writing, and Memory* is a collection of essays written in honour of Barbara Godard, one of the most original and wide-ranging literary critics, theorists, teachers, translators, and public intellectuals Canada has ever produced. The contributors, both established and emerging scholars, extend Godard's work through engagements with her published texts in the spirit of creative interchange and intergenerational relay of ideas. Their essays resonate with Godard's innovative scholarship situated at the intersection of such fields as literary studies, cultural studies, translation studies, feminist theory, arts criticism, social activism, institutional analysis, and public memory. In pursuit

of unexpected linkages and connections, the essays venture beyond generic and disciplinary borders, zeroing in on Godard's transdisciplinary practice that has been extremely influential in the way that it framed questions and modeled interventions for the study of Canadian, Québécois, and Acadian literatures and cultures. The authors work with the archives ranging from Canadian government policies and documents, to publications concerning white supremacist organizations in Southern Ontario, online materials from a Toronto-based transgender arts festival, a photographic mural installation commemorating the Montreal Massacre, and the works of such writers and artists as Marie Clements, Nicole Brossard, France Daigle, Nancy Huston, Yvette Nolan, Gail Scott, Denise Desautels, Louise Warren, Rebecca Belmore, Vera Frenkel, Robert Lepage, and Janet Cardiff.

burning vision marie clements: *Little Red Warrior and His Lawyer* Kevin Loring, 2020-08-04 Humour allows the exploration of Indigenous relationships with settler law.

burning vision marie clements: *Clinical Case Studies for the Family Nurse Practitioner* Leslie Neal-Boylan, 2011-11-28 Clinical Case Studies for the Family Nurse Practitioner is a key resource for advanced practice nurses and graduate students seeking to test their skills in assessing, diagnosing, and managing cases in family and primary care. Composed of more than 70 cases ranging from common to unique, the book compiles years of experience from experts in the field. It is organized chronologically, presenting cases from neonatal to geriatric care in a standard approach built on the SOAP format. This includes differential diagnosis and a series of critical thinking questions ideal for self-assessment or classroom use.

burning vision marie clements: **Jonny Appleseed** Joshua Whitehead, 2018-06-26 WINNER, Lambda Literary Award "You're gonna need a rock and a whole lotta medicine" is a mantra that Jonny Appleseed, a young Two-Spirit/Indigiqueer, repeats to himself in this vivid and utterly compelling novel. Off the reserve and trying to find ways to live and love in the big city, Jonny becomes a cybersex worker who fetishizes himself in order to make a living. Self-ordained as an NDN glitter princess, Jonny has one week before he must return to the "rez," and his former life, to attend the funeral of his stepfather. The next seven days are like a fevered dream: stories of love, trauma, sex, kinship, ambition, and the heartbreaking recollection of his beloved kokum (grandmother). Jonny's life is a series of breakages, appendages, and linkages—and as he goes through the motions of preparing to return home, he learns how to put together the pieces of his life. Jonny Appleseed is a unique, shattering vision of First Nations life, full of grit, glitter, and dreams. This publication meets the EPUB Accessibility requirements and it also meets the Web Content Accessibility Guidelines (WCAG-AA). It is screen-reader friendly and is accessible to persons with disabilities. A Simple book with few images, which is defined with accessible structural markup. This book contains various accessibility features such as alternative text for images, table of contents, page-list, landmark, reading order and semantic structure.

burning vision marie clements: Tombs of the Vanishing Indian Marie Humber Clements, 2012 Marie Clements' powerful multimedia dramas address difficult Aboriginal issues with sharp insight and critique.

burning vision marie clements: **Where the Blood Mixes** Kevin Loring, 2009 Where the Blood Mixes is meant to expose the shadows below the surface of the author's First Nations heritage, and to celebrate its survivors. Though torn down years ago, the memories of their Residential School still live deep inside the hearts of those who spent their childhoods there. For some, like Floyd, the legacy of that trauma has been passed down through families for generations. But what is the greater story, what lies untold beneath Floyd's alcoholism, under the pain and isolation of the play's main character? Loring's title was inspired by the mistranslation of the N'lakap'mux (Thompson) place name Kumsheen. For years, it was believed to mean the place where the rivers meet--the confluence of the muddy Fraser and the brilliant blue Thompson Rivers. A more accurate translation is: the place inside the heart where the blood mixes. But Kumsheen also refers to a story: Coyote was disemboweled there, along a great cliff in an epic battle with a giant shape-shifting being that could transform the world with its powers--to this day his intestines can still be seen strewn along the granite walls. In his rage the transformer tore Coyote apart and

scattered his body across the nation, his heart landing in the place where the rivers meet. Floyd is a man who has lost everyone he holds most dear. Now after more than two decades, his daughter Christine returns home to confront her father. Set during the salmon run, *Where the Blood Mixes* takes us to the bottom of the river, to the heart of a People. In 2009 *Where the Blood Mixes* won the Jessie Richardson Award for Outstanding Original Script; the Sydney J. Risk Prize for Outstanding Original Script by an Emerging Playwright; and most recently the Governor General's Literary Award for Drama.

burning vision marie clements: *How to Read a Folktale* Lee Haring, 2013-10-24 *How to Read a Folktale* offers the first English translation of *Ibonia*, a spellbinding tale of old Madagascar. *Ibonia* is a folktale on epic scale. Much of its plot sounds familiar: a powerful royal hero attempts to rescue his betrothed from an evil adversary and, after a series of tests and duels, he and his lover are joyfully united with a marriage that affirms the royal lineage. These fairytale elements link *Ibonia* with European folktales, but the tale is still very much a product of Madagascar. It contains African-style praise poetry for the hero; it presents Indonesian-style riddles and poems; and it inflates the form of folktale into epic proportions. Recorded when the Malagasy people were experiencing European contact for the first time, *Ibonia* proclaims the power of the ancestors against the foreigner. Through *Ibonia*, Lee Haring expertly helps readers to understand the very nature of folktales. His definitive translation, originally published in 1994, has now been fully revised to emphasize its poetic qualities, while his new introduction and detailed notes give insight into the fascinating imagination and symbols of the Malagasy. Haring's research connects this exotic narrative with fundamental questions not only of anthropology but also of literary criticism.

burning vision marie clements: *April Raintree* Beatrice Mosionier, 2011-03-17 A revised version of the novel *In Search of April Raintree*, written specifically for students in grades 9 through 12. Through her characterization of two young sisters who are removed from their family, the author poignantly illustrates the difficulties that many Aboriginal people face in maintaining a positive self-identity.

burning vision marie clements: *Vertigo* Amanda Lohrey, 2009-04-30 Luke and Anna, thirty-something and restless, decide on a sea change. Worn down by city life and wounded by a loss neither can talk about, they flee to a sleepy village by the coast. There, surrounded by nature, they begin to feel rejuvenated. But when bushfire threatens their new home, they must confront what they have tried to put behind them. *Vertigo* is a fable of love and awakening by one of Australia's finest writers, about the unexpected way emotions can return and life can change. 'Vertigo will keep you up much too late but it's worth a one-sitting read.' —West Australian 'Extraordinarily vivid and compelling ... a stunning and memorable novella' —The Age 'Lohrey achieves a kind of perfection' —Sydney Morning Herald 'A carefully crafted little gem of a book' —Advertiser

burning vision marie clements: *Coyote And The Enemy Aliens* Thomas King, 2012-12-18 "You know, everyone likes a good story." And everyone loves a Coyote story. One day, back in 1941, the Whitemen out west hired Coyote. Boy, you say. Ho ho! But wait until you see what happens next. *A Short History of Indians in Canada*, Thomas King's bestselling collection of twenty tales, is a comic tour de force, showcasing the author at his hilarious and provocative best. With his razor-sharp observations and mystical characters, including the ever-present and ever-changing Coyote, King pokes a sharp stick into the gears of the Native myth-making machine, exposing the underbelly of both historical and contemporary Native-White relationships. Through the laughter, these stories shimmer brightly with the universal truths that unite us. HarperCollins brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperCollins short-stories collection to build your digital library.

burning vision marie clements: *We Are All Completely Beside Ourselves* Karen Joy Fowler, 2013-05-30 The New York Times bestselling author of *The Jane Austen Book Club* introduces a middle-class American family that is ordinary in every way but one in this novel that won the PEN/Faulkner Award and was a finalist for the Man Booker Prize. Meet the Cooke family: Mother

and Dad, brother Lowell, sister Fern, and Rosemary, who begins her story in the middle. She has her reasons. "I was raised with a chimpanzee," she explains. "I tell you Fern was a chimp and already you aren't thinking of her as my sister. But until Fern's expulsion...she was my twin, my funhouse mirror, my whirlwind other half and I loved her as a sister." As a child, Rosemary never stopped talking. Then, something happened, and Rosemary wrapped herself in silence. In *We Are All Completely Beside Ourselves*, Karen Joy Fowler weaves her most accomplished work to date—a tale of loving but fallible people whose well-intentioned actions lead to heartbreaking consequences. "A gripping, big-hearted book...through the tender voice of her protagonist, Fowler has a lot to say about family, memory, language, science, and indeed the question of what constitutes a human being."—Khaled Hosseini

burning vision marie clements: The Meaning of Life Elmer Daniel Klemke, Steven M. Cahn, 2008 This is a revision of an anthology on the meaning of life intended for introduction to philosophy and human nature courses. It includes primarily the writings by philosophers but also offers some selections from literary figures and religious thinkers.

burning vision marie clements: The Optical Unconscious Rosalind E. Krauss, 1994-07-25 The *Optical Unconscious* is a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self-fulfilling truths. The account of modernism presented here challenges the vaunted principle of vision itself. And it is a very different story than we have ever read, not only because its insurgent plot and characters rise from below the calm surface of the known and law-like field of modernist painting, but because the voice is unlike anything we have heard before. Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery, Rosalind Krauss abandons the historian's voice of objective detachment and forges a new style of writing in this book: art history that insinuates diary and art theory, and that has the gait and tone of fiction. The *Optical Unconscious* will be deeply vexing to modernism's standard-bearers, and to readers who have accepted the foundational principles on which their aesthetic is based. Krauss also gives us the story that Alfred Barr, Meyer Shapiro, and Clement Greenberg repressed, the story of a small, disparate group of artists who defied modernism's most cherished self-descriptions, giving rise to an unruly, disruptive force that persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today. In order to understand why modernism had to repress the optical unconscious, Krauss eavesdrops on Roger Fry in the salons of Bloomsbury, and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug; we find her in the living room of Clement Greenberg as he complains about smart Jewish girls with their typewriters in the 1960s, and in colloquy with Michael Fried about Frank Stella's love of baseball. Along the way, there are also narrative encounters with Freud, Jacques Lacan, Georges Bataille, Roger Caillois, Gilles Deleuze, and Jean-François Lyotard. To embody this optical unconscious, Krauss turns to the pages of Max Ernst's collage novels, to Marcel Duchamp's hypnotic Rotoreliefs, to Eva Hesse's luminous sculptures, and to Cy Twombly's, Andy Warhol's, and Robert Morris's scandalous decoding of Jackson Pollock's drip pictures as Anti-Form. These artists introduced a new set of values into the field of twentieth-century art, offering ready-made images of obsessional fantasy in place of modernism's intentionality and unexamined compulsions.

burning vision marie clements: Eight-Track Oana Avasilichioaei, 2019-10-21 *Eight-Track* is composed of eight tracks (or series) plus two bonus tracks, each of which explores one of the various meanings of the word track, such as a musical track, a physical path, the marks left by a person or animal, speech tracking, animal and human tracking, and systems of surveillance. Questions asked: How can a trace be sonically and visually embodied? What do our systems of surveillance reveal about ourselves? How does language oppress?

burning vision marie clements: Indian Act Donna-Michelle St. Bernard, 2018-06-04 An important new collection with works by First Nations playwrights Drew Hayden Taylor, Tara Beagan, Curtis Peeteetuce, Yvette Nolan, and more.

burning vision marie clements: From the Ground Up Daniel Stoffman, Tony Van Leersum,

2007-01-01

burning vision marie clements: Mr. Burns and Other Plays Anne Elizabeth Washburn, 2017
A downright brilliant (The New York Times) comedy by one of American theater's most original new voices.

burning vision marie clements: Red Tents Mary Ann Clements, Aisha Hannibal, 2021-03-29
WITH A FOREWORD BY ALISA STARKEWEATHER, FOUNDER OF THE RED TENT TEMPLE MOVEMENT. Each Red Tent is a unique reflection of the community of women who create it. But these varied spaces share something in common. The longing for connection and belonging. The sharing of how we are feeling and who we are in our lives. The nourishment of ourselves and each other. The slowing down, the rest, the replenishment. The simple act of sharing time and space with a group of women. The opportunity to let go of the other responsibilities in our lives When women come together, magic happens. We know this to be true from our own experience. And we have also seen that something else happens too when these communities grow: they can become a beacon to others. Red Tents weaves together the voices and experiences of many women to create a shared story about the role Red Tents can play in our lives. We document our shared hope, vision and dream - Red Tents as liberatory community spaces for women around the world. Full of inspiration and practical learning, along with questions and practices to support and stimulate discussion about some of the challenges Red Tents face. Red Tents is written by the founders of the Red Tent Directory, including interviews with over seventy women from diverse backgrounds who run Red Tents, this book provides the practical support women need to establish and sustain a Red Tent in their own community. Common challenges and how to overcome them Building Red Tent spaces that are liberatory and challenge oppression Leading together and making your tent sustainable This book provides you with inspiring, grounded, tried and tested advice for creating a safer and more inclusive space.

burning vision marie clements: Ravishing the Heiress Sherry Thomas, 2012-07-03
Millicent understands the terms of her arranged marriage all too well. She gets to be a Countess by marrying an impoverished Earl. And in return, the Earl Fitzhugh receives the benefit of her vast wealth, saving his family from bankruptcy. Because of her youth, they have agreed to wait eight years before consummating the marriage--and then, only to beget an heir. After which, they will lead separate lives. It is a most sensible arrangement. Except for one little thing. Somehow Millie has fallen head over heels in love with her husband. Her husband, who has become her very best friend, but nothing more...Her husband, who plans to reunite with his childhood sweetheart, the beautiful and newly widowed Isabella, as soon as he has honored the pact with his wife... As the hour they truly become husband-and-wife draws near, both Millie and Fitzhugh must face the truth in their hearts. Has their pact bred only a great friendship--or has it, without either of them quite noticing, given rise to a great love?

burning vision marie clements: When the World was New George Blondin, 1990
A collection of stories of the Sahtu Dene people of the Mackenzie Valley, Northwest Territories, both traditional and contemporary, dealing with history and cultural traditions as well as adaptations to social change. Oral history in book form, covering five generations of the Blondin family of Fort Franklin.

burning vision marie clements: Staging Coyote's Dream Richard Paul Knowles, Monique Mojica, 2003
The first anthology of First Nations drama to be published in Canada, this volume includes seminal work by various authors, and also features previously unpublished plays.

burning vision marie clements: Black Skin, White Masks Frantz Fanon, 2017
Black Skin, White Masks is a classic, devastating account of the dehumanising effects of colonisation experienced by black subjects living in a white world. First published in English in 1967, this book provides an unsurpassed study of the psychology of racism using scientific analysis and poetic grace. Franz Fanon identifies a devastating pathology at the heart of Western culture, a denial of difference, that persists to this day. A major influence on civil rights, anti-colonial, and black consciousness movements around the world, his writings speak to all who continue the struggle for

political and cultural liberation. With an introduction by Paul Gilroy, author of *There Ain't No Black in the Union Jack*.

burning vision marie clements: *Readings in Performance and Ecology* Wendy Arons, Theresa J. May, 2016-04-30 This ground-breaking collection focuses on how theatre, dance, and other forms of performance are helping to transform our ecological values. Top scholars explore how familiar and new works of performance can help us recognize our reciprocal relationship with the natural world and how it helps us understand the way we are connected to the land.

burning vision marie clements: *My Name Is Seepeetza* Shirley Sterling, 2022-09-06 An honest look at life in an Indian residential school in the 1950s, and how one indomitable young spirit survived it — 30th anniversary edition. Seepeetza loves living on Joyaska Ranch with her family. But when she is six years old, she is driven to the town of Kalamak, in the interior of British Columbia. Seepeetza will spend the next several years of her life at an Indian residential school. The nuns call her Martha and cut her hair. Worst of all, she is forbidden to “talk Indian,” even with her sisters and cousins. Still, Seepeetza looks for bright spots — the cookie she receives at Halloween, the dance practices. Most of all, there are her memories of holidays back at the ranch — camping trips, horseback riding, picking berries and cleaning fish with her mother, aunt and grandmother. Always, thoughts of home make school life bearable. Based on her own experiences at the Kamloops Indian Residential School, this powerful novel by Nlaka’pamux author Shirley Sterling is a moving account of one of the most blatant expressions of racism in the history of Canada. Includes a new afterword by acclaimed Cree author Tomson Highway of the Barren Lands First Nation in northern Manitoba. Key Text Features afterword dialogue journal entries maps Correlates to the Common Core State Standards in English Language Arts: CCSS.ELA-LITERACY.RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text. CCSS.ELA-LITERACY.RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. CCSS.ELA-LITERACY.RL.6.6 Explain how an author develops the point of view of the narrator or speaker in a text.

burning vision marie clements: *With(Out) Trace: Interdisciplinary Investigations into Time, Space and the Body* Simon Dwyer, Rachel Franks, Reina Green, 2019-07-22 This book, *With(out) Trace: Inter-Disciplinary Investigations into Time, Space and the Body*, unpacks many of the issues that surround the idea of trace: what we intentionally, an unintentionally, leave behind as well as how trace can help us to move forward. In particular this volume looks at how interdisciplinarity can suggest new ways of seeing and, subsequently, exploring interconnections between time, space and the body.

burning vision marie clements: *Corcoran Gallery of Art* Corcoran Gallery of Art, Sarah Cash, Emily Dana Shapiro, Jennifer Carson, 2011 This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

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