

Fig 3: Indigenous Canadian Hockey and Tuareg Iconography

This illustration combines fantasy, rural Quebecois aesthetics, hockey, and indigenous iconography from North American and North African groups. The left side of the illustration features a longhouse, the traditional communal living space of Iroquois-speaking indigenous tribes around the southern Ontario and New York state region.

The main tribes were the "Huron-Wendat, Haudenosaunee, Petun, and Neutral" (Canadian Encyclopedia). Interestingly, the word Haudenosaunee translates to "people of the longhouse"; the Haudenosaunee is comprised of 6 different tribes and is also known as the Iroquois Confederacy (Canadian Encyclopedia). Longhouses are matriarchal structures housing multiple nuclear families connected through the female line. Longhouses range from

"12-122 meters" and are divided into segments for each family, with an open central aisle running through each segment, and a partially open roof to allow smoke to escape (Britannica). Up until early colonization, longhouses were "central to Iroquoian community life" and functioned as a meeting place for storytelling, "sacred ceremonies, and socializing" (Britannica). Although longhouses were mostly phased out during the 1700s in favor of single-family European-style living spaces, they still function as important ceremonial or community gathering spaces.

The other living space depicted is an old Quebecois house which, much like colonial Canada, contains British and French traditionalism. The roof of the house mimics the flat roof often found in London houses, and it only has two stories, influenced by French traditionalism. In France, one-story urban dwellings suggested poverty, but houses or apartments more than two stories were often shared by at least two families. Instead of adopting the English standard for a three-story living space per family, two stories became the standard for early Quebecois architecture. To retain privacy, the first story was often lifted above the ground level with steps leading up to the vestibule and front door.

There are stark differences between the longhouse and the traditional Quebecois house. The former is community-based, with nearly no privacy, the latter is influenced by class and privacy. By juxtaposing these two living spaces within a hockey scene, I wonder how North Americans warm themselves after long days in the cold. How has the pursuit of privacy affected the way we function as a community?

In this vein of community and separation, I explore which communities rest at the forefront of the "Canadian image." Among maple syrup, poutine, and Drake, Canada is most often associated with hockey. This sport, which has roots dating back 4000 years in "Iran, Egypt, and Greece", is considered a Canadian invention, as modern hockey originated in Montreal, with the first game of indoor ice hockey being played in 1875 (International Hockey Federation). Hockey is important to Canada, especially in Quebec, with the Montreal Canadiens being the most popular team, with the most Stanley Cup wins at 85, and the Toronto Maple Leafs coming in 2nd with 73.

Lacross, an ingenious North American sport, and English field hockey are said to be the two main influences of ice hockey. Acculturation, or cross-cultural sharing, led to the origination of this celebrated sport. Yet, the Indigenous influences of the sport are often left out of the mainstream picture, in the same way that Indigenous Canadian cultures do not rest at among the popular hockey-loving, poutine-eating, flannel-wearing "Canadian" image.

Over 4 millennia, hockey has been developed by multitudes of cultures, migrating from "Iran, Egypt, and Greece" to an indoor hockey rink in 1875 Montreal. Each group, as well as the recent Indigenous and European influences

rather than a symbol depicting an accurate portrait of Canada's history, a mixture of the original people, European colonizers, and more recent immigrants of color, form the cultural fabric of Canada.

The hockey players in the foreground have pins embroidered on their uniforms, a Canadian flag, and the symbol for the medicine wheel. By placing a range of Indigenous iconography in a setting that appears to be inexplicably Canadian, this illustration aims to broaden the definition of what it means to be Canadian and explore the presence of millennia-old indigenous cultures in this relatively new country.

