1. Landscape as a semiotic system
2. Eeyou Istchee: sign of aboriginality
3. James Bay: sign of modernity
4. Place naming (toponymy)
5. James Bay tourism: a new landscape

Source: Pierre Turgeon, *La Radissonie* (Libre Expression, 1992)
Landscape reflects culture but also the power relations between cultures.

The creation of a landscape by one culture can mean the erasure of previous cultural markers…
« A Brief History of America… » from Robert Crumb

Source: The Crumb Museum - www.crumbmuseum.com/crumb1.html#target
1. LANDSCAPE AS A SEMIOTIC SYSTEM

Is the first landscape « empty »?
Only to those who cannot read the cultural text that is inscribed in it...
1. LANDSCAPE AS A SEMIOTIC SYSTEM

« A landscape is a cultural image, a pictorial way of representing, structuring or symbolising surroundings. This is not to say that landscapes are immaterial. They may be represented in a variety of materials and on many surfaces – in paint on canvas, in writing on paper, in earth, stone, water and vegetation on the ground. »

Daniels, Stephen and Denis Cosgrove eds., *The Iconography of landscape* (Cambridge, UK: Cambridge University Press, 1988)

2. EEYOU ISTCHEE : SIGN OF ABORIGINALITY
Principal trade routes at the beginning of the 17th century
Treaties and reserves across Canada
2. EEYOU ISTCHEE : SIGN OF ABORIGINALITY
The process of « réduction » (spatial)
2. **EEYOU ISTCHEE : SIGN OF ABORIGINALITY**

The process of « réduction » (legal)

1857: Act to Encourage the Gradual Civilization of Indian Tribes

1869: Act for the Gradual Enfranchisement of Indians

1876: Indian Act

« The great aim of our legislation has been to do away with the tribal system and assimilate the Indian people in all respects with the other inhabitants of the Dominion as speedily as they are fit to change. »

Prime Minister John A. Macdonald (1887)
Beyond the reduction: the land as a lived territory…

« Cree Hunters of Mistassini » by Boyce Richardson
National Film Board of Canada (1974)
http://www.nfb.ca/film/cree_hunters
3. JAMES BAY: SIGN OF MODERNITY

Source: Pierre Turgeon
La Radissonie (Libre Expression, 1992)

Quebec Premier Robert Bourassa (1933-1996)

“IT will not be said that we will live poorly on such a rich land.”
“The territory of Québec remains to a large extent unexplored. While the Americans and Russians are involved in space exploration, there remains on our territory, very close to us and inside our frontiers, one of the most beautiful challenges that can be taken up: the conquest of Quebec’s North, with its tumultuous waters that form so many grandiose rivers, its immense lakes that resemble so many seas, its evergreen forests that hide unimaginable resources in mining deposits of all kinds... We must reinvent the history of Quebec; we must repeat the courage and the will of our ancestors in the twentieth century; we must occupy our territory; we must conquer James Bay. We have decided that the time has come.”

James Bay : Responding to a cultural imperative…

Who shall convert the wilderness into a flourishing country?

« The possession of the mouth of the St.-Lawrence concerns not only those who happen to have made their settlements along the narrow line which borders it, but all who now dwell, or will hereafter dwell, in the great basin of that river. For we must not look to the present alone. The question is, by what race is it likely that the wilderness which now covers the rich and ample regions surrounding the comparatively small and contracted districts in which the French Canadians are located, is eventually to be converted into a settled and flourishing country? »

Rapport sur les affaires de l’Amérique du Nord britannique (1839)
Converting the wilderness into a flourishing country: Economic initiatives
Converting the wilderness into a flourishing country: Mapping
Converting the wilderness into a flourishing country: Resource planning and engineering
Renaissance: emergence of perspective as a way of seeing corresponds to a reconfiguration of the links between art, science, capital and political power…

« For in an important, if not always literal, sense the spectator owns the view because all of its components are structured and directed towards his eyes only. The claim of realism is in fact ideological. It offers a view of the world directed at the experience of one individual at a given moment in time when the arrangement of the constituent forms is pleasing, uplifting or in some other way linked to the observer’s psychological state; it then represents this view as universally valid by claiming for it the status of reality. The experience of the insider, the landscape as subject, and the collective life within it are all implicitly denied. Subjectivity is rendered the property of the artist and the viewer – those who control the landscape – not those who belong to it » (p. 20)

Denis Cosgrove, Social formation and symbolic landscape (Croom Helm 1984)
Once the aboriginal landscape (Eeyou Istchee) is resignified as a landscape of modernity (James Bay) where the Eeyouch are absent, what are the processes that further consolidate the erasure of “the experience of the insider, the landscape as subject, and the collective life within it”?