

**VIEW to the U transcribed**  
**Season 3: Global Perspectives; Episode #6**  
**Professor Maria Hupfield**  
**Departments of Visual Studies and English & Drama**  
**U of T Mississauga**

[Intro Music comes in and fades out]

Maria Hupfield (MH):[Introduction in Anishinaabemowin / Ojibway language]

I'm Maria Hupfield. I am the newly appointed Assistant Professor of Indigenous media arts and performance in the Faculties of Visual Studies and English.

Carla DeMarco (CD): That's fantastic. I don't think anyone's started off our podcast ever speaking a different language.

MH: This idea of artists and research really is something that I think is pretty new to the academic environment. When I first started teaching, I was at the Emily Carr University of Art + Design in Vancouver, BC, and so I was the first Indigenous hire there. It really was an art school that was then becoming a research institution. We don't really think of our practice when you're an artist as research in that kind of scientific method way, but we are engaged in research ongoing because whether it's investigating materials or ideas, it's absolutely there. There's a very certain amount of rigor that happens around it.

One of the things that I found actually helped me early on, I found that I had such a vast range of interests that I would look at it and I would think, does it look like the same person made these? When I moved to New York I really wanted to step back a little and really think about making a visual connection across how could I kind of guide people along. One of the things that helps for me was just to think of it as a science experiment.

If I introduce too many variables, then how can I follow my own train of thought? Maybe if I'm working with industrial felt I can work with that as a material and think about the material and then, I'm adding a jingle, so a sound to it, and then I'm wearing it. How does my movement affect the sound? So, I do one thing and the next time I might do something a little bit more subtly different. Maybe next time my movements, my movement vocabulary stays the same, but then I'm working with a musician.

[Theme music fades in]

CD: This is the voice of one of U of T Mississauga's newest faculty members, Maria Hupfield, and as her opening quote might illustrate, she is a bit unique on a few fronts: she is U of T Mississauga's first Canada Research Chair in transdisciplinary Indigenous arts; she is a globally renowned Indigenous performance artist; she is coming to UTM hot off the heels of nearly a decade based in Brooklyn, New York, making her mark in art circles there; and she also happens to be returning to her alma mater where she completed her own studies in art and art history at UTM in 1999.

Over the course of this interview on VIEW to the U, Maria talks about the power and impact of art, some of the projects she will be undertaking as part of her Canada Research Chair – or CRC – designation, how her innovative industrial-felt creations have pioneered a closer connection between craft and art, and how youth have the potential to reinvigorate ideas and perspectives.

Hello and welcome to VIEW to the U: An eye on UTM research.

I'm Carla DeMarco at UofT Mississauga. VIEW to the U is a monthly podcast that will feature UTM faculty members from a range of disciplines who will illuminate some of the inner workings of the science labs and enlighten the social sciences and humanities hubs at UTM.

### **Reimagining Research & Roots**

[Theme music fades out]

CD: Maria Hupfield is an Assistant Professor cross-appointed in the Departments of Visual Studies and English & Drama at UTM.

Prior to coming to UTM, Maria was based in the U.S. where she co-founded Native Art Department International with Jason Lujan. She was an Assistant Professor in Visual Art and Material Practice in the Faculty of Culture and Community at Emily Carr University of Art + Design from 2007 to 2011. Her art exhibitions have been seen throughout Canada and the United States as well as Venice, Zurich, and Paris. Her areas of expertise include performance practice that references Anishinaabeg oral history, feminist performance history, native feminism, and she works in a variety of media including sculpture, video, and performance.

CD: I was wondering if you could tell me a little bit more about your work and maybe what some of the projects you'll be taking on as part of this CRC designation and also if you want to mention any particular collaborations that you might be working on.

- MH: It's pretty exciting. I'm just starting out and I am running, doing all kinds of things, locating a studio, which we're calling the Indigenous Creation Studio here on campus that will function as a drop-in space, which really will be a kind of hub or basis where I'll be operating out of with some work-study students to begin to reach out to all kinds of people.
- MH: My own artistic process is very, I guess what I used to think of as interdisciplinary, meaning that I was often collaborating with musicians, with language speakers, all sorts of, whatever I was curious about. And now, I'm looking at this term transdisciplinary meaning as opposed to having silos of research, though they're separate from each other that are working together, that we're eradicating that and we're all kind have free movement and mobility across these areas. I think that's super important for how I think of visual arts, how I think of my own research, that it really is something that's coming from living life, that you're in it, you're driven by your passions and that that can cross over to so many things that can be like biology, that can be looking at plants, that could be theater, storytelling, all kinds of a vast spectrum of things. History, writing.
- CD: I'm glad that you explained the word transdisciplinary. I have heard that used quite a bit now and wasn't really sure about what the distinction was, as you say, with interdisciplinary, but I think that that makes more sense to me that there is that fluidity amongst the different disciplines. Right?
- MH: Yeah, absolutely. Even if I think about when I was studying fine arts as a student, that it was very discipline specific. So, for example, you would be in sculpture or printmaking and one of the great things about the art and art history program is that you get a foundation across the spectrum of different disciplines.
- I remember a student who was in printmaking and he was writing letters and printing them out on, maybe it was a dot matrix printer or something, and so it was technically printing, right? So there would be a lot of space for experimentation.
- I think that Indigenous culture, Indigenous art, material culture, all of those ideas that come around that, Indigenous knowledge are really embedded and connected with each other in the fundamental way that we're looking at an object that can be activated in ceremony. It can also be worn, there might be a story with it, there might be a song associated with it, another connection. And so for me, all the objects that we come in contact with in our lives operate in this way.
- CD: I know that one of the things that I remember about your CRC application was the fact that there is going to be a community medicine garden on campus. I just

CD: wondered what you hope that space will be for either students, maybe other researchers or people in the visual studies department.

MH: There's three components of my CRC. One is the Indigenous Creation Studio, which functions as an indoor site for making and collaboration. Then, the Indigenous medicine garden. Initially, I was seeing this as an outdoor space where it could function as a classroom, events could take place there, and it really is based on the land and that there could be, we're looking at stewardship, stewardship with land. So, initially calling it a medicine garden is looking at our own wellbeing, health and balance, but as part of the environment, really taking apart this idea of education being within the classroom that's a white cube, and then just opening that up and moving outside of that, so between two spaces.

Then, the third component is a living archive. It would be a virtual space online. I'm still figuring out a lot of this, so even though I have these ideas, I am trying to avoid as much as possible coming in and just kind of being like, aha, this is what we're doing, now I'm like landing.

It's more coming here, getting a sense of what this place is like, who is here, and already I'm just so happy with a lot of the work that's happening here, that there's already faculty who are and have been maintaining really good relations with the local community of the Mississauga park credit who have been reaching out. There's an incredible water gathering this summer that I went to that had so many people who I've known from all over who were here in Erindale Park. Yeah, I feel like this is a really good time to come in and build on what's happening.

CD: Are you going to be working closely with Cat Kriger, the elder based at UTM?

MH: Yeah, so Cat is here and we have an interesting connection because his knowledge or cultural knowledge comes from a community, a family, the Jones who are from Shawanaga First Nation, which is actually the nation up the road from where I grew up. I know that family quite well and the late Roger Jones who was his mentor, so I think elders are in a unique position in institutions. It's a very privileged position and I think there's a lot of outreach that I'll be looking to do to connect not only with Cat, but also the other elders that have been doing this work and called upon this work in education across U of T downtown, Scarborough campus as well as other faculty, Indigenous faculty.

CD: I was wondering what you were hoping to bring to UTM through your art and your scholarship. I think you've touched on some of this, but maybe if you could tease that out a little bit more.

- MH: Well, I guess the first Indigenous faculty in my position, so one of the things I'm often drawn to are new initiatives and so I feel like that's definitely something that's here. Pulling things together, looking longterm, what might be happening here in terms of what that ongoing commitment is within education to Indigenous knowledge. Starting with, of course for me it will start with art, with material cultural. It will start with making. It will start with people. Coming from a performance art background, it starts with the bodies and it starts with the people and goes up from there.
- CD: I know that you're based in visual studies, but so then will they primarily be held some of these events at the Blackwood Gallery?
- MH: Yeah. We'll see. I'm super excited to be working with Christine Shaw at the Blackwood. We actually worked together last year for the #CallResponse exhibition that was at the Blackwood. That's one of the committees I am sitting on, is with the gallery because I'm in a sense returning home, I'm coming back, moving back from Brooklyn where I've been for nine years and being from Ontario and having gone to school here in Toronto, and I'm from two and a half hours North of here, being an alumni of the program.
- One of the things about when you go away is that you can kind of reinvent yourself or you're new to the place and everything is on your terms. But when you go back, there is a sense of responsibility and then being put to work is basically I think of it as. I'm slowly being put to work and having acquired a skillset and an expanded skillset from the different places I've been and lived and bringing those back.
- CD: It's interesting because you were just making me think of, there was a world literature class that I took and they used to refer to these characters as the "been-to characters," because they'd *been to* another place, but then came back with this sort of new knowledge and, as you say, maybe some kind of reinvention. I think that's exciting.
- MH: Yeah. That's great.
- CD: This is the question that I don't know if it is a fair question, but if you could provide some details about how visual arts factor into your research. I guess I was wondering if your art informs your research or if it's the other way around, does your research inform your art or maybe you can't separate the two, but I-
- MH: No, that's a really good question because this idea of artists and research really is something that I think is pretty new to the academic environment. When I first started teaching, I was at the Emily Carr University of Art + Design in Vancouver, BC. I was the first Indigenous hire there and I worked there for

about three years and it really was an art school that was then becoming a research institution, right?

People were questioning, well, how is my work research? We don't really think of our practice when you're an artist as research in that kind of scientific method way, but we are engaged in research ongoing because whether it's investigating materials or ideas, it's absolutely there. There's a very certain amount of rigor that happens around it.

MH:

One of the things that I found actually helped me early on because when you're an artist, especially if you're a young artist or making things as a young person in the world, you might have one idea and then you go on to another idea and another idea or you jump around a little bit, and for myself, I found that I had such a vast range of interests that I would look at it and I would think, does it look like the same person made these?

When I moved to New York I really wanted to step back a little and really think about making a visual connection across instead of jumping ahead so far that people couldn't follow. How could I kind of guide people along? One of the things that helps for me was just to think of it as a science experiment, right? If I introduce too many variables, then how can I follow my own train of thought? Maybe if I'm working with industrial felt I can work with it as material and think about the material and then I'm adding a jingle, so a sound to it, and then I'm wearing it. How does my movement affect the sound? I do one thing and the next time I might do something a little bit more subtly different. Maybe next time my movements, my movement vocabulary stays the same, but then I'm working with a musician.

Now I'm not a musician, so now I can say, well they are, so they're going to think about sound in a different way. I've also worked with dancers, so I had a show at the Power Plant called the One who Keeps on Giving, where I worked with my family and it was incredible because I had this, I call it a jingle spiral, but it's basically a circle that you wear like a poncho. There's a head flap in the middle where your head can poke out and then it's a spiral. It spirals to the center where your head pops out. When I made it, I took some photos of it. It was kind of heavy and I thought, do I want to do a performance around this? I realized, yeah, I don't want to do a performance where I couldn't think of what I would do with this ridiculous jingle spiral. There was this whole idea behind the spiral, too.

But what happened for that performance at the Power Plant and that video that I ended up making was because I was working with my family, I asked my sister Diane, who's a competition pow wow dancer, and she had participated and she said, I will, but I don't want to wear my dance outfit. I said, that's no problem.

MH: Why don't I make something? And then I said, wait a minute, why don't you wear the jingle spiral? I was so excited about it and she's like, okay, yeah, I'll do it. She was also nine months pregnant in the video. You can't really see it, but she's nine months pregnant dancing in this jingle spiral, which totally covered her.

It was incredible because her movement vocabulary as a traditional fancy shawl dancer, she often would have to hold her arms up to hold the shawl up. Here she is wearing this shingle spiral and she's holding her arms up so that you could see the spiral and she's circling and churning and the movement that she made through the space and because she's so used to being at a pow wow and dancing with other dancers and team dancing and all of that, that she was able to navigate the space. Her awareness of that space was so great. In the video you can see her moving around, but she's just setting the rhythm, moving around and navigating me as I'm holding this painting throughout the video.

But yeah, so then if you go and write about that becomes another layer where I can break down what's happening within that work as a sort of research around choreography, dance, kinship. There's so many academics who are doing tons of incredible work right now around Indigenous knowledge. But the connection with art isn't necessarily made.

I did a conference at the Museum of Arts and Design in New York and it was called Crossroads: Native Feminism and Art. For that, we brought together Indigenous feminists with artists and it was really because we have all of these native women, native identifying femme, non-binary artists who are making incredible work and all this massive research around Indigenous feminisms. But it wasn't being connected even in any kind of exhibition. So, it was a way to bring these two groups together. I think that we're really looking at a lot of different institutions and artists are beginning to hold up this space where we're right there too, and let's see what that looks like.

CD: I think you're raising such a good point because I think it's true that, say if you're a writer, a lot of times there's a lot of research that would go into work before someone's working on a book or you know something, but I don't think people always make that connection that if you're say, a visual artist or performance artists that you're necessarily doing that same kind of research. But of course, your work is informed by something.

MH: Yeah, absolutely. I was just reading this incredible English journal from 2016. I'm slowly catching up here. The guest editors were Eve Tuck and Karen [inaudible] who are two faculty members here at U of T downtown campus. There's an article on native feminisms in motion. Here, I think it's a really great

- MH: reference to a sort of research by Sandy Grande from a book called *Red Pedagogy*, the methodology.
- I'll just read it here where she says, "My research is about ideas and emotion that is ideas as they come alive within and through peoples communities, events, texts, practices, policies, institutions, artistic expressions, ceremonies, and rituals. I engage them in motion through a process of active and close observation wherein I live with, try on, and wrestle with ideas."
- MH: I think that might go against our idea of what research is, but I think that's very much in keeping with how also I view my own work that it really is a working through and in doing so, a validating of a personal experience as well, like a body knowledge.
- CD: I like the idea of sort of working through all the different ideas that you have and adding to it as you go along.
- MH: I'm actually really excited right now because I'm working towards an exhibition at The Heard and I'm working with this incredible poet, Natalie Diaz who teaches poetry at the University of Arizona, and putting together an issue of *Red Ink* where we're looking at language.
- Often in performance, I don't speak because I'm so focused on doing, I'm solely looking at that. But then to work with someone who is all about voice, all about a performance that's based in the speech act.
- CD: But, The Heard, is that based in Arizona?
- MH: Oh, yeah. It's in Phoenix, Arizona. It's in December. I'm looking forward to it because it'll be winter here. You have to go somewhere warm.
- CD: That's a good plan. I did watch the video that you were referencing. I was going to say I want to link to that as well once we post this because I just thought it was so interesting and I liked even the fact that you're using this felt material.
- MH: You know, it's interesting because that exhibition, *The One who Keeps on Giving* it went to multiple venues and for each venue I would do a performance in the gallery at the opening and that was really based on who was living in the area.
- I think the first time I did it the gallery was a little, they're like, oh yeah, this artwork really is yours. You really are interacting with it. Because I would pick things up. I had like a felt snowmobile helmet and I put it on my head or the chandelier I made, I'd swing it in the space and just really show that everything



- MH: in there had other dimensions and could move. And then in moving, our understanding of it also changed and then our relationship to it changed. Then, perhaps your relationship to me would change too and thinking that oh yes, an artist made this, a person made this what, what's going on?
- CD: I like the felt Walkman.
- MH: That's probably of our time. And the way that, especially though I really get it, the way that technologies become obsolete and move in different times. What I love about the Walkman though, because I have used it quite a bit, or frequently, I return to it is how durable it is. You can pick up a Walkman today and it will still work if you have a tape.
- CD: I heard you say in an interview that it's important for art to have a space to sit so that you can sit and visit with it and think about it in certain ways. And also that it's good to see things in different kinds of ways, including some of the performance pieces you have created in different spaces to craft a new story around the performance every time. So you did touch on this a little bit already, but I just wonder if you could talk about how your program of research at UTM will help you to craft a new story.
- MH: Oh yeah, totally. Well, first of all, UTM is doing exactly that. It's created a dedicated position. It's showing commitment, right? And it's giving space right away through the CRC and the support of that in the on campus that will physically have a space to gather. I guess you could take it from that kind of view as well, that it's not just a surface thing, but it's something that's going a little deeper. It's a incredible thing to be able to be here and there's so much potential around what can happen and what we can learn from each other.
- CD: I am interested about how you got interested in this area of art and research in the first place. I understand your mom was an artist, a visual artist, but I just wonder about your path in art, whether it started out always visual or if it was performance art or if you could talk a little bit about that?
- MH: My parents met at Sheridan College. I don't know how much I'm fated to be an artist, but yeah, definitely my mom was painting. She did a lot of oil painting and my dad was in the first graduating class at Sheridan College in new media. They saw each other in the hall and that was that. They followed each other around and just stuck together and went on to have four children. There wasn't so much art making later on. I mean, my dad's now a master boat builder and they moved back to be close to my mom's community, which came with a different lifestyle and different options around art.

MH: I suppose I'm in many ways picking that back up around art making in my family. But I definitely, I was the student who my teachers really were telling me, you're an artist. I didn't know what that meant. And then finally in high school, my last year I dropped calculus. I mean I was okay at it, but I realized I was going to make a tough decision and I was going to commit to art, whatever that was. I came here and I was so excited to be able to focus on it and have just been going since.

It's taken me awhile to, as I think it does a lot of people, to figure out what type of artist. There's so many different ways to be an artist in the world, but I definitely like to make things and I think that even in those early days, what I was making really pointed to where I am now. I think my last year of school in my undergrad I was making objects out of paper. I was already working with fiber and textile and sewing, which you know now I'm basically doing the same thing only with industrial felt.

MH: Well you know, we have a saying that I grew up with, which is that in my community anyway on my reserve was that basically everyone is an artist. You're surrounded by musicians and artists and a lot of my aunts make quill boxes. This is something that's just fairly familiar. My mom, I knew she would draw and write and do all kinds of things constantly and my aunt was also, you know, art collector coming to look at her paintings. These are things that happened. I don't know that I really understood the logistics.

I think that's a pretty common thing. But this idea of separating art as a very working for a market, an art market is a another kind of understanding. Going to New York has helped me understand what that is about, which is a whole other thing as well.

CD: I appreciate that sort of notion of creativity because it can come in many forms.

MH: It's everywhere and applies to so many different parts of our lives.

CD: This is a really broad question, but I do like to ask it of anyone that I'm interviewing is what do you feel is the biggest impact of your work?

MH: I suppose that depends how I would think of impact. I mean, there's so many multi layers to that. What I'm really interested in are just regular everyday people because I really believe in art. I really believe that art has a way to directly impact people before you even think about it, you feel it. There's such freedom in it, such possibility and hope. I want to use that to connect with all kinds of people. Then that's something New York, it's all about people and being in education, working at UTM, that's about people as well. That's about another, looking at the generation that's coming up next.

MH: In the Indigenous community, we talk a lot about youth, that youth are really the hope of the future. One of the ideas around that or how I come to understand it is that as adults, we're really set in what we're doing. We get distracted with all these other things, but youth can really have a picture of what's ahead and they're open to things.

Although some may not consider post-secondary education being youth, but it really is at the stage where everything is in front. And especially right now more than ever, looking at the state of the world, the climate, the environment that there's now more than ever, we really need to be thinking creatively about how we want to find solutions, how we want to move forward.

CD: As you say, I think they're young adults, but minds are still being turned on.

MH: Absolutely. And even if I look back at what I was thinking when I was 19 or when I was in my art classes with my art professors, even now, not so much has changed. Those values are still there. What I have now is the benefit of experience that can help me, but the vision and the thoughts that I was having, the connections I was making ended up being very much greatly so influenced by my professors who I had.

[Interlude music fades in]

CD: **Coming up: Global Perspectives.**

Maria talks about her international impact in the art world and reflects on her return to UTM, and she has a few words of wisdom for the student cohort who are also embarking on their own new academic path on campus along with her.

[Interlude music fades in]

CD: This new season of the podcast is focused on global perspectives, looking at UTM researchers who have global impact or do work or collaborations around the world in the course of their working. You fall very nicely into this category because I know you, as you mentioned, spent nine years in Brooklyn, but also you've had impact abroad and internationally. I'm just wondering if you could speak to that a little bit about some of your international and your U.S. collaborations.

MH: Yeah, I mean right now I've been really focused more so on the Canadian-U.S. border in terms of international. It's interesting to think about what international even means if you're native, because there's so many nations and there's a whole history of nation-to-nation relations ongoing.

MH: In terms of international, that's really where I've been focused because growing up in Canada I thought I had ideas about the U.S. because I watched TV, right? But then when I got there I realized, no, this is a whole different country. And even when I moved there, it was a different moment. Obama was there and I was like, I want to be here, I want to see what's happening, I want to feel this love that's going, and then everything since.

It really is important to travel and get out there in the world. But that has also given me other opportunities to go to Paris, to go to Venice. I remember in Venice being there with a group of native artists from the U.S., Kelly Mashburn, who's a photographer and Marcella Ernest who's a video artist and sitting there, the three of us and being like, here we are together sitting on the grass in Venice in this nice little park, thinking about being native and being outside of that context.

MH: I think that you think in your own country people don't really have an idea of who you are, but outside of that there's even less so because they're really going on representations that are put out. They're looking at media, they're looking at books, and who is controlling that? There is a need to take control and think about who's writing those narratives and to represent a lot of that internationally.

My husband Jason [Lujan], he's Cherokee, Apache, and Mexican from Texas. We collaborate as a duo and we call ourselves Native Art Department International. Jason talks a lot about this idea, I think he had an instructor who is also an elder who said, no matter where in the world you are, if you're Native, there's someone speaking on your behalf. That's something that we really think a lot about when we're out in the world, that we're often the only and what does it mean when you're the only, and how you carry yourself, and how people relate to you, and what your responsibility is then when you return.

CD: I'm just thinking how different your work would be received in some of these other international places, like you said, like Venice. Because, I mean obviously in Canada or in the U.S. there is a different relation to some of the work that you're doing.

MH: Absolutely. I think that's what's so great about traveling as an artist and having exhibitions in different places. You have that opportunity to connect and it is really, then if people aren't aware of your knowledge, or expertise, or your cultural background, whatever it is, then you are afforded that through the medium, through the material, through the aesthetic that then that becomes their point of contact, so then people can look at it.

Especially with my work, because I'm working with industrial felt, that's a material that has been in Europe, highly associated with another individual

- MH: another artist, Joseph Beuys. So when I go there, there's all of that baggage that comes, so in a way, I'm able to, if I'm feeling oppressed by this baggage of my own history of colonization as an Indigenous woman, then when you go to Europe I might have been a very different person or used a very different material if I had been from Europe.
- It's really interesting when you start to make these connections. I mean, of course I know who he is, I know of his work, but it is very different in North America where you might have access to artists, a different kind of artists. So for me, to sew is another kind of, and like this material's great for sewing. It's super forgiving.
- CD: I need to start working in felt.
- MH: It's funny because it's one of the few materials that I can work with and not feel ethically compromised because of things like hide, or bark, but allows me ways of making that I'm very much familiar with and just adapt them. It also straddles a space where it's the felt that we think of around craft, and then also, high art because of this history with modernism.
- I know I'm deliberately mashing things up. I'm trying, I'm showing a lot of innovation, experimentation. I don't like to stick to one place. I like the freedom of being an artist for me is the same as being a native person in the world that I, of course, can do and use different material. Although, I do culturally kind of guide what I do. I mean, I do make decisions that have cultural sensitivity to them. So there's that, which that layer is mostly appreciated by community members, depending who the audience is. It has many different, it's codified in different ways.
- CD: You're an alumna of UTM having graduated from the art and art history program in 1999 and so, while you are returning though likely to a much different campus, because I know UTM has changed a lot since then and also in this new role as artist, professor, teacher and CRC. But there's also a lot of new students who are starting along with you. I'm just wondering what your approach is to this new undertaking in this new role and also if you have some tips for some of the students who are starting out along with you.
- MH: Mm, yeah. You know, it's a very special time for me this year because this class will be the class that I'm starting with, right? We're starting together and that's pretty incredible. It's also, interesting enough, so my son just graduated high school, so he, my husband and I were realizing this, he's the same age as the students who I will be, many of the students. So, there's that as well.

MH: The best thing I can think of or what comes to mind is I think that with school or anything, any job, it often feels like work. Something you have to push through, something you have to labor through to get a reward, whether that's a paycheck or whatnot. And what I try to do with my own practice, I've switched to and work on is my choices are driven by my interests and my passions, so that that's what's keeping me going.

That would be my best advice is just pay attention. You know, pay attention to what your body's telling you, what you're thinking, what's attracting and let that also guide you because we make those decisions, who we are, how we want to be in the world, how we want to live our lives. At the end of the day, we're the ones who live that life. You can't blame anyone else for the choices you make. You just have to learn, grow, move on. It sounds so cliché, live your passion, move forward responsibly.

CD: I totally get what you're saying. I think sometimes you're embarking on writing an essay for the first time in like a university class. You can be passionate about it, but also there's a lot of fear and-

MH: Oh yeah, totally. Well, you know, I'm from such a small town. I really was a country mouse. I really have this, you know, I don't know how I ended up in New York. I was just wide-eyed the whole time. I'm so curious about the world. I just go.

Someone asked me once, they said, has anyone ever told you no? And I thought, well, you know, I'm pretty sure people have given me the impression that it wasn't a good idea and I still did it. What is it that made me think I could do it, that I was capable? So having that belief in yourself and then also knowing when and how to be resourceful. I think this generation is so good with looking things up, but it's not just looking things up. It's the following through, finding people and getting that support around the essay, like, oh, maybe someone needs to edit it for me before I hand it in.

I think it's important to be generous with ourselves, give ourselves time, and support, and care when we put things out there so that we're not just like running from thing to thing crazy. That's a hard way to live.

CD: I agree. Time to take a breath and like you say, enjoy just living at that moment.

MH: I was having a flashback to my first year here at UTM. I lived on campus. I would go to class in my pajamas sometimes, all of that. I remember people who were in the same program as me, they would say, Maria, you're so happy. Why are you smiling all the time? Like why are you so happy? There is something up with that. And I realized I just couldn't believe how fortunate I was to be

- MH: someplace where I could study, do what I wanted to do. It was such a dramatic change from living in the bush up by Parry Sound. There I was in the big city learning art with other people who liked art, too. I wasn't the only freak or person doing something.
- CD: Sounds like a pretty joyful existence.
- MH: Yeah. Finding your people, right? Find your people.
- CD: Yeah. I tell that to my kids all the time. Sometimes you don't find them in grade school or in high school. You have to wait a little bit.
- MH: Or you find them in areas. I definitely found some of my people in New York, so that was tough to leave, but they're still there and there's more people here.
- CD: Thank you so much, Maria.
- MH: Thanks.

[Theme music fades in]

- CD: I would like to thank everyone for listening to today's episode of VIEW to the U.
- I would like to thank my guest, Maria Hupfield, for telling us about her art and research in UTM's departments of Visual Studies and English & Drama.
- I would like to thank the Office of the Vice-Principal, Research for their support.
- Lastly, and as always, thank you to the tune-y Tim Lane for his tracks and support.
- Thank you!

[Interlude music fades out]