



Protesters picket the U.S. Supreme Court, which is hearing arguments on Proposition 8, a ban on gay marriage. JONATHAN ERNST/REUTERS

QUEBEC

Dirty elections and illicit deals: 'Mr. Three Per Cent' testifies

LES PERREAUX MONTREAL

In the opening moments of testimony expected to last days, the Quebec political bagman known as Mr. Three Per Cent described a vast system of municipal politics that for decades brushed aside laws of political finance and ethical conduct.

Bernard Trépanier, a political fundraiser who cut his teeth helping elect a Progressive Conservative MP in the Brian Mulroney era, told Quebec's corruption inquiry that even strict political financing laws brought in to the province nearly 40 years ago did nothing to clean up municipal

politics.

Mr. Trépanier admitted he was paid illegally to organize turnkey elections in a long list of municipalities surrounding Montreal from the 1980s into the 2000s. Those races didn't require his fundraising skills, he said. They were already bought and paid for by engineering and law firms looking for city business.

In the first 10 years of this century, even as he was head fundraiser for Union Montréal, the party in power in the city, Mr. Trépanier collected nearly \$1-million to act as an unregistered lobbyist for engineering firm Dessau.

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FIRST NATIONS

Residential school art discovery depicts survival of the spirit

JUSTINE HUNTER VICTORIA

For 50 years, a rare collection of first nations paintings was stashed away in bags and boxes, long forgotten by the artists. The subjects are everyday scenes from the West Coast – a beach, a fishing boat, an eagle diving. The media – cheap poster paint on low-grade paper – are unforgiving.

But the collection is special because of its origins: The artists were first nations children in a notorious residential school on Vancouver Island.

They endured abuse and hardship. Their dorm supervisor would eventually be branded a

"sexual terrorist" by the courts. But the children found respite in art classes offered by a renegade painter who quietly provided the chance to explore their indigenous art, even as the school sought to suppress their culture.

This weekend will see the artwork returned in a repatriation ceremony in Port Alberni that will elevate the children's art to cultural artifacts.

One of the artists is Arthur Bolton, who came to the school at age seven, an orphan who cried at night in his dorm. He studied with volunteer teacher Robert Aller because it got him out of class.

Art, Page 12

trade Jarome Iginia for quality, not quantity, Eric Duhatschek writes. **Sports, Page S5**

Barrick Gold chairman Peter Munk strongly hints that his successor at the world's largest gold producer will be his co-chair, John L. Thornton. **Report on Business, Page B1**

Banks beware

BMO allows its **special mortgage rate** offer to lapse after Ottawa warns against starting a price war, and Canada's banking regulator tells the Big Six to boost their capital reserves.

Report on Business, Page B3

Canada's flag-bearers at the Venice Biennale in Architecture are focusing on **Nunavut's** departure from traditional forms in their Arctic Adaptations project. **Life & Arts, page L6**

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Many of the paintings created by children at the Alberni Indian Residential School have been traced back to the artists or their families. CHAD HIPOLITO FOR THE GLOBE AND MAIL

FROM PAGE 1

Art: 'We want to show the public what happened to us in the residential schools'

» "He had talked to us a lot about how to memorize where you have been – you see that painting in your mind, you throw it down," Mr. Bolton said. What he learned helped steer him into a successful career as a first nations artist and a teacher. "Now I teach people: You have to survive on the artwork."

Mr. Bolton recognized his painting – of eagles and ravens resting on a logjam – after anthropologist Andrea Walsh sought him out. He was 10 years old when he threw it down on paper, but he still remembers the scene.

The collection was discovered

by a field studies class at the University of Victoria, years after Mr. Aller left his collection to the university. Included in that material, but initially ignored, was a set of 47 paintings created by some of Mr. Aller's students at the Alberni Indian Residential School.

Mr. Aller, who studied art with Group of Seven painter Arthur Lismer, ended up on the West Coast because of his interest in first nations art. In his memoirs, he was critical of the way the students were treated at the school. As a volunteer art teacher in the late 1950s and early 1960s, he would push the desks aside when

he taught and obtained museum-grade photographs of first nations ceremonial masks for the students to study and copy.

"When we went through the collection, we realized this was pretty special, given the anonymity of the kids in these schools," Ms. Walsh said. "We have come to think of students who have gone through the residential schools as survivors. These paintings, too, have survived."

Her university team spent two years working with elders from Coast Salish communities to find the artists or their families. Roughly half of the paintings have been traced back to their

creators and will be returned to them. But in some cases, the artists have asked the university to preserve their work as a means of telling their stories.

"We want to show the public what happened to us in the residential schools," Mr. Bolton said, "and what we accomplished out of it."

Ms. Walsh and her team are now reaching out to an estimated 1,000 institutions across Canada to see what other artwork may have survived from the era of Canada's residential school system.

"We are afforded an unbelievable opportunity to witness what

the children were thinking about when they were in residential school," she said. Looking at the paintings together, the students were thinking about the life they had known outside the strict confines of the school system.

Deb George is a Cowichan elder who serves as the university's cultural protocol liaison. In helping shape the repatriation ceremony, she wanted to reunite the artists with their work, but also to bear witness to their residential school experiences.

"This is driven by the community," Ms. George said, "to celebrate the children who created this."