

PACING

Issue 11

The Society for the Diffusion of Useful Knowledge

January 2022



Ayodamola Tanimowo Okunseinde, *Iyapo Repository Artifact_012* (detail), 2016. Spandex fabric, EVA foam, tubing, motors, Raspberry Pi. PHOTO: DEREK SCHULTZ.

pace (n.)

late 13c., "a step in walking," also "rate of motion; the space traveled by the foot in one completed movement in walking," from Old French *pas* "a step, pace, trace," and directly from Latin *passus*, *passum* "a step, pace, stride," noun use of past participle of *pandere* "to stretch (the leg), spread out," probably from PIE **pat-no-*, nasalized variant form of root **pete-* "to spread."

It also was, from late 14c., a **lineal measurement** of vague and variable extent, representing the space naturally traversed by the adult human foot in walking.

To **keep pace** (with) "maintain the same speed, advance at an equal rate" is from 1580s. *Pace-setter* "one who establishes trends in fashion," is by 1895.

pace (v.)

1510s, "to walk at a steady rate," from pace (n.). Meaning "to measure by pacing" is from 1570s. That of "to set the pace for" (another) is from 1886. Related: *Paced*; *pacing*.

The Society for the Diffusion of Useful Knowledge is a serial broadsheet publication produced by the Blackwood, University of Toronto Mississauga. Initiated in conjunction with *The Work of Wind: Air, Land, Sea* in 2018–19 to expand perspectives on environmental violence through artistic practices, cultural inquiry, and political mobilization, the SDUK continues as a signature triannual Blackwood publishing initiative in 2022.

Reflecting the Blackwood’s ongoing commitment to activating open-ended conversations with diverse publics beyond the gallery space, the SDUK serves as a platform for varied forms of circulation, dispersal, and diffusion. The series shares interdisciplinary knowledges; terminologies; modes of visual, cultural, and scientific literacy; strategies for thought and action; resources; and points of connection between local and international practices—artistic, activist, scholarly, and otherwise—during a time increasingly marked by alienation and isolation. Distributed free-of-charge as a print publication, and available through a dedicated reading platform on the Blackwood website and as a downloadable PDF, the SDUK engages a diffuse network of readers and contributors.

THE SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE (SDUK)

The Society for the Diffusion of Useful Knowledge composes and circulates an ecology of knowledge based on the relationship and antagonism of “useful” ideas. The name of this innovative platform is borrowed from a non-profit society founded in London in 1826, focused on publishing inexpensive texts such as the widely read *Penny Magazine* and *The Library of Useful Knowledge*, and aimed at spreading important world knowledge to anyone seeking to self-educate. Both continuing and troubling the origins of the society, the Blackwood’s SDUK platform asks: what constitutes useful knowledge? For whom? And who decides?

Recent and Upcoming Issues

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Through a range of forms, contributors to this issue speculate on publications, archives, and file repositories as means for building collective memory. Given the often violent and colonial origins of these forms, **how are Black culture workers navigating archives and collections?** In a roundtable discussion, Cleopatria Peterson and Adwoa Afful (p. 22) discuss how the respective print and digital platforms they have founded aim to counter persistent erasures of Black cultural production. The *Iyapo Repository*, founded by Salome Asega and Ayodamola Tanimowo Okunseinde, engages a similar practice: the artists work with participants to build an experimental counter-archive of Black futures. *Iyapo Repository’s* methods are expounded on in an essay by Okunseinde (p. 4), which includes a new call to contribute.

The ongoing pandemic has energized activist movements and re-enlivened stagnant or dormant organizing practices. In light of rising, broad-scale movement-building in the GTHA and throughout North America, **how are activist histories being reenacted, revived, and protected?** Mostafa Henaway (p. 10) reflects on the recent re-emergence of unionization in the unlikelyst of workplaces—such as Amazon and Dollarama. He shows how labour organizers have drawn on histories of struggle to adapt to new conditions of precarity. Maandeeq Mohamed (p. 28) examines parallel movements in eviction defense, tenant rights, and Indigenous land defense; in her telling, common tactics are shared through past and present movements that intervene in capitalism’s relentless pace. Some readers might immediately latch on to *pacing* as a familiar practice of walking and thinking. Given increasing understandings and recognition of the interconnectedness between body and mind, **how are scholars and artists connecting movement practices to thought?** Tasha Beeds’ essay (p. 8) links Anishinaabe teachings to water-walking as a powerful act of sovereignty, relationship-building, and environmental defense. Excerpted poetry by Cecily Nicholson (p. 26) engages the automotive pace of oil-produced landscapes: the spaces of highways, cities, and border crossings. Janelle Joseph and Debra Kriger (p. 16) share their framework for decolonizing kinesiology, bringing systemic and structural racism to bear on the way clients inhabit and move their bodies. If substantial and structural transformations are proposed across many contributions to this issue, one might ask: **How can change be rooted in reimagining our relationships to one another?** In the final column of a series, Jacob Wren (p. 30) speculates on long-term organizing amid the continuity of money, punishment, and competition as perpetual sowers of division. Lee Su-Feh and Bracken Hanuse Corlett (p. 18) discuss the long-term relationship-building that led to the creation of a carved mask. In text, images, and a subsequent performance score, Su-Feh discusses the complex relations to land and culture that were elicited by the mask. In a poetic text and series of drawings, Oana Avasilichioaei (p. 13) contemplates her material and embodied relations to sound—as a medium that reverberates, echoes, and shapes the spaces it fills—in the development of a new artwork. The issue concludes with a glossary that expands, connects, and clarifies terms used throughout the broadsheet. See the Blackwood website for additional links between glossary terms, editorial questions included in this introduction, and ongoing programs and research.

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Please note: the Blackwood Gallery and offices are closed throughout winter 2022 due to the COVID-19 pandemic. During this time, staff are reachable by email only.

How to Read this Broadsheet

The Blackwood gratefully acknowledges the operating support of the Canada Council for the Arts, the Ontario Arts Council, and the University of Toronto Mississauga.



This text has been scored by Oana Avasilichioaei in the second of her editorial interventions into the SDUK broadsheet series.

Power of People: Scale and Collective Conjuring

Ayodamola Tanimowo Okunseinde

This paper is about the power of the people (in numbers and over time) to witness, document, and conjure power, thus manifesting their own communal realities that often sit in contrast to oppressive state accounts. It is about the transmission of information to help define and sustain communal identity. Conjuring is not the frivolous making of fiction but rather a participatory and collaborative communal act that takes into account lived experiences; it is attentive to the past, the present, the future, and the politics of scale. I would like to examine these ideas of scale and collective conjuring of power as applied to the notion of Black witnessing as well as the Black futures archival project *Iyapo Repository*.¹ *Iyapo Repository* is a

Black archive that exists in an undefined future; it houses a collection of digital and physical artifacts created to affirm and project the future of people of African descent:

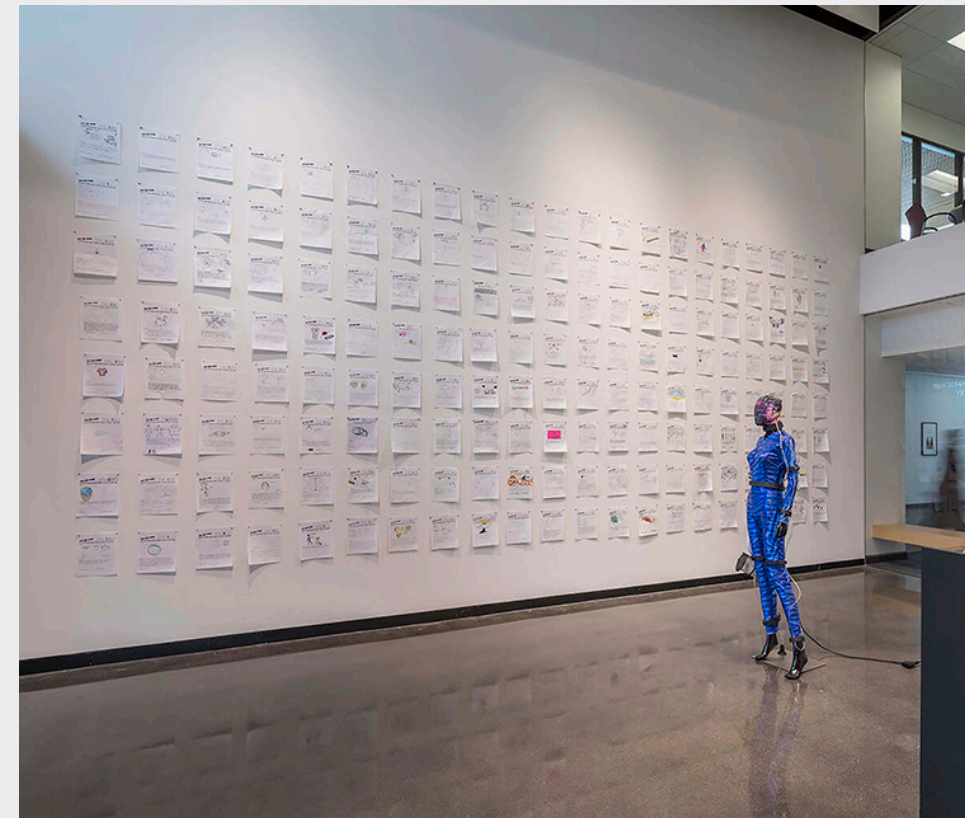
The collection is managed and developed through a series of workshops where participants become archivists of a future they envision. The resource library holds workshops in which participants sketch out and rapid-prototype future artifacts in domains such as food, music, politics, and fashion. These sketches constitute the collection of manuscripts. The repository then works to bring a select few of these artifacts to life.²

The workshops begin with a history of the *Iyapo Repository* project. Participants then split into groups of archivists of the future repository, and the provided card prompts help them to uncover and document archaeological artifacts from this imagined future.

With Black witnessing, as with *Iyapo Repository*, we recognize the significance of collaborative and participatory praxis as foundational to the generation of knowledge. But also key is how the scale of participation plays a role in creating space for negotiation, and how the scale of time tends toward a more accurate communal account.



Iyapo Repository workshop participant, with manuscripts and prompt cards in background, at Virginia Commonwealth University, Richmond, 2020. ALL IMAGES COURTESY THE ARTIST.



Iyapo Repository Manuscript Division, installation view, Law Warschaw Gallery, Saint Paul, MN, 2017.

graphic lens. Also significant is the manner in which each iteration of the exercise informs the previous and future exercise, and how scale in both numbers of participants and length of time might tend toward a more accurate community consensus. All of which, I argue, constitutes “conjuring” power.

Conjuring Power

But what does counting beans have to do with any notion of empowering communities? To make the connection, we might want to change the problem. How might communities collectively come together to grapple with state-sanctioned violence? In *Looking as Rebellion: The Concept of Black Witnessing*, journalism professor Allissa V. Richardson notes that in 2014—in the wake of highly publicized killings of unarmed Black men, women, and children—“African Americans were dismissive of official police or media reports. They wanted video evidence that came directly from the community itself.”⁵ The African American community and activists sought to document and archive the atrocities in their own voice and as a collective. The activation of this communal power is termed “Black witnessing” by Richardson, who notes: “Black witnessing is reflexive, yet reflective. It despairs, but it is enraged too. Black witnessing is not your average gaze. Before now though, we have lumped it in with mere ‘media witnessing.’”⁶

The difference between “Black witnessing” and “media witnessing” is not just a difference of reflexivity or reflection but also one of temporal scale. Black witnessing, in its attempts to link threads of atrocities to the past, gives power to contemporary witnessing. In doing so, collective accounts related to the murder of George Floyd may recall or be influenced by the murder of Michael Brown, and subsequently the assassination of Dr. Martin Luther King Jr. and the murder of Emmett Till. In addition to this temporal scale, there exists, in concert, the participatory scale. That is to say, the scale in the number of witnesses enables dialogue across varying “Black public spheres.” Black public spheres are places where members of the Black community connect virtually and physically around the world. From Black Twitter to barber-shops, spheres like these—regarded as critical social imaginaries—draw “energy from the vernacular practices of street talk and new music, radio shows and church voices, entrepreneurship and circulation.”⁷ Dialogue and negotiation between these spheres attempt to stabilize power,⁸ and as such the conjuring of power is possible only when a certain threshold of participants within the various “spheres” is met, all of whom draw legitimacy through an affirming temporal connection to the past. As in the jelly bean conjuring challenge, scale of both time and participants might enable a tendency toward a more accurate community comprehension.

Counting Beans

I recall, as a preteen, attending a county fair with my family. My siblings and I were drawn to the Jelly Bean Guessing Contest, a game where fair attendees each guess the number of jelly beans in a gallon glass jar. The game required we come within a ± 10 count of the correct number of jelly beans to win the prize, a stuffed animal. I guessed too low; my brother and sister guessed too high. To our disappointment, none of us won the prize. Individual participants’ guesses generally varied by orders of magnitude. Yet, averaging multiple, slightly informed guesses over time would yield a more accurate count.

Statisticians and social scientists would no doubt see the connection between such a method of aggregating collective wisdom (understanding that knowledge within a group supersedes the knowledge of even its most intelligent individual member) and those of nineteenth-century polymath Sir Francis Galton, as described in his 1907 text “Vox Populi.”³ But where Galton’s use of these methods affirms ideas of eugenics and scientific racism,⁴ I would like to co-opt them to argue for the conjuring of collective power within oppressed and disenfranchised communities.

There is power in numbers, and not just, as generally thought, with respect to physical force or the notion of majoritarian democracy, both of which can tend toward a “tyranny of the majority,” where the pursuit of the majority’s objectives may be at the expense of its minority factions. But there is also power in the “comprehension” that, by organizing, one might stimulate collective action in a community, thus creating change. By “comprehending,” I mean something be-

yond merely recognizing that numbers (of people) can create change. By “comprehending,” I mean a collective meta-cognitive process, which does not take scale as ontologically stable but instead as protean and generative, leaving open the possibility of emergence. If the effects of scale (in time and number of people) are variable, what benefit might we derive from paying attention to it in a reflexive fashion?

Let’s consider the Jelly Bean Guessing Contest as a collective challenge of conjuring.

- 1) Each individual within a group is given enough time and opportunity to estimate the number of beans in the jar. They are all asked to record their process of deliberation.
- 2) Participants pair up and review each other’s guesses and methods. They note their discussions for later.
- 3) The entire group then convenes to deliberate on a final count. They discuss their guesses, and they discuss the methods and strategies that got them to arrive at their numbers. They determine how close to the actual count of jelly beans their collective guess is.

The collective count here represents an attempt at a collective grappling with a solution for a problem (how many beans). While the solution of the correct number may not be fully reached, the collective process of deliberation still holds power. Thus of importance is not necessarily the count itself but the consensus building, negotiating, method development, relationship forming, collective sense of achievement, and integration of external feedback through, perhaps, an ethno-

This idea of witnessing also may be extended on the temporal scale into the future. Through what designers Anthony Dunne and Fiona Raby coined as “speculative design,” *Iyapo Repository* seeks to capture the anxieties of the present and future as yet another form of collective witnessing by contemplating and prototyping conditions that “will increase the probability of more desirable futures.”⁹ In the same manner as how Black witnessing draws power from the past, one might consider how speculative future witnessing could conjure power and lend voice to contemporary witnessing and social issues.

Invitation

The artifacts held in the *Iyapo Repository*, which are created from participants’ manuscript submissions, constitute an archive of a future communal witnessing. Using the jelly bean model, we might regard the written submissions and their artifacts as the beans to be counted. The communal count is the “grappling for a solution.” Again: the final tally is not the most important aspect; rather, what is most significant is the discursive power of the artifacts to generate reflexive and reflective spaces for community witnessing and conjuring of power over time. By “reflexive,” I mean the ability of the archive to look back on itself to generate knowledge, and by “reflective,” I mean the power of the archive to reflect contemporary social justice issues.

In the spirit of creating reflexive and reflective spaces, we invite submissions of artifacts based on existing manuscripts to add to the communal *Iyapo Repository* archive.

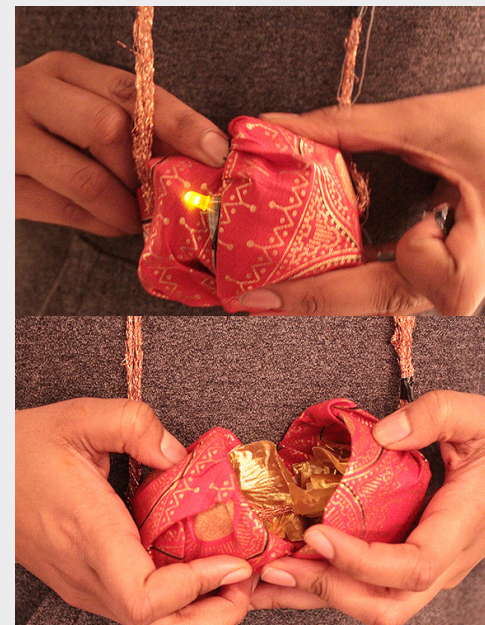
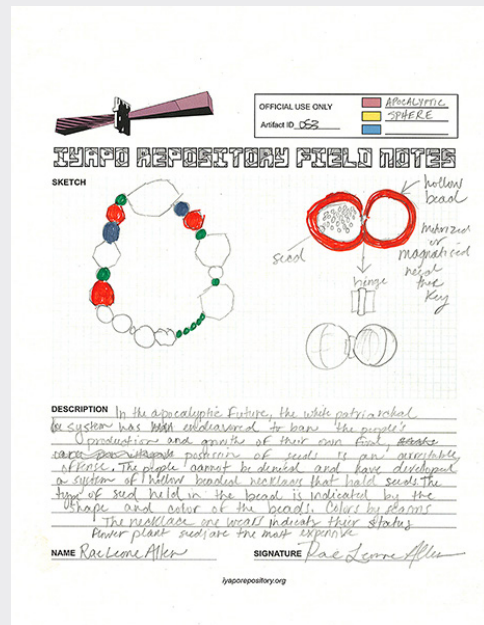
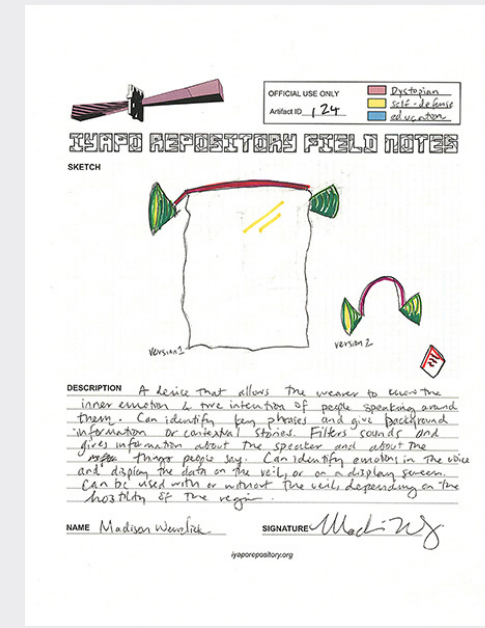
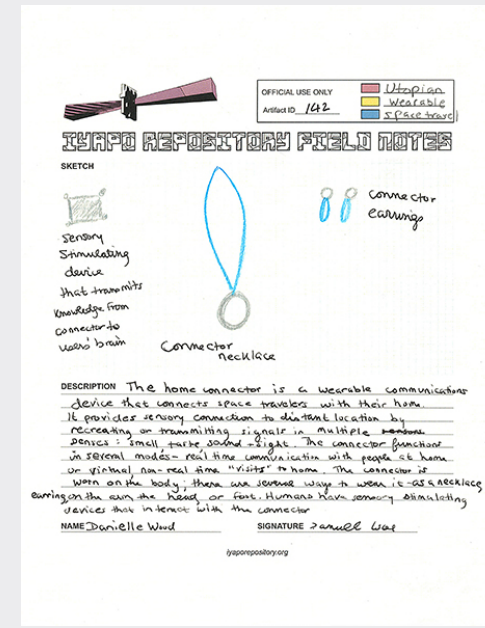
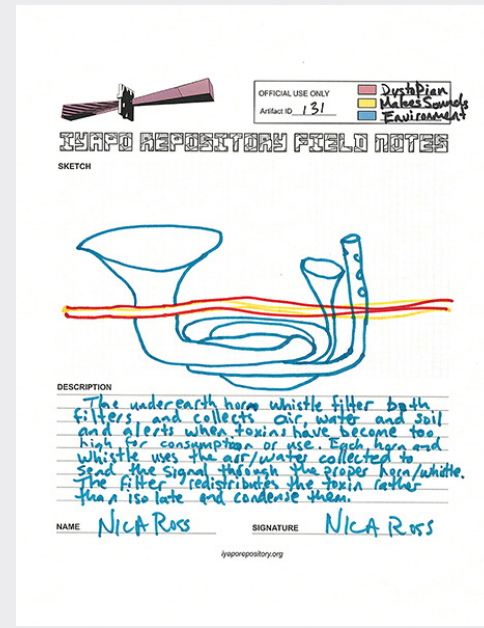
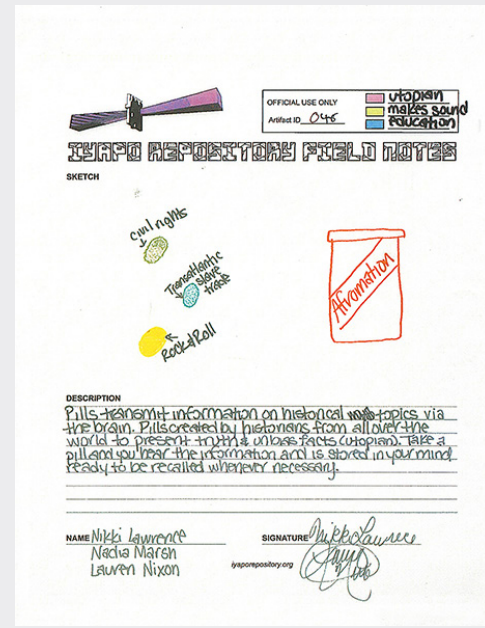
- 1) Select (from this spread) the manuscript submission you wish to work with.
- 2) Craft, your own artifact out of everyday material (cardboard, paper, glue, found objects, etc.), from the manuscript you selected.
- 3) Submit a photograph, gif, video, or visual meme of your created artifact to projects@iyaporepository.org.
- 4) You may include a written reflection or description of your creative process.

We regard these potential artifact submissions as another method of collective witnessing and documenting. If each submission, similar to a bean, represents an individual account, then in the collective count, we move toward a semblance of “comprehension” of a collective Black future. Additionally, the artifact submissions represent yet another example of the power of the people to work collectively through time in conjuring power with the ultimate outcome of manifesting communal realities. It is our hope that the discourse conjured from your artifact submissions lends voice toward contemplating solutions for pressing social issues.



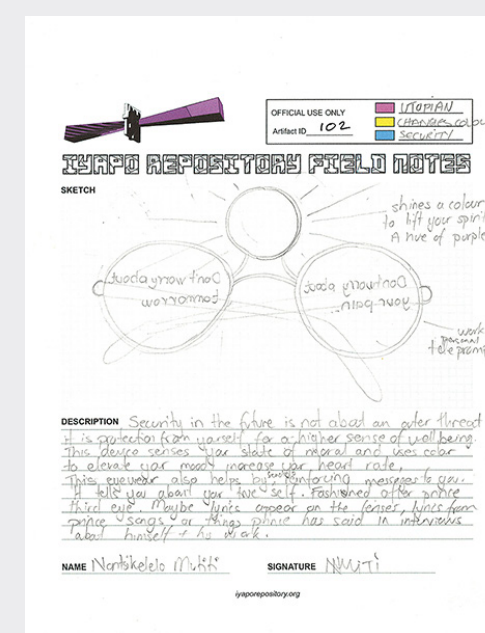
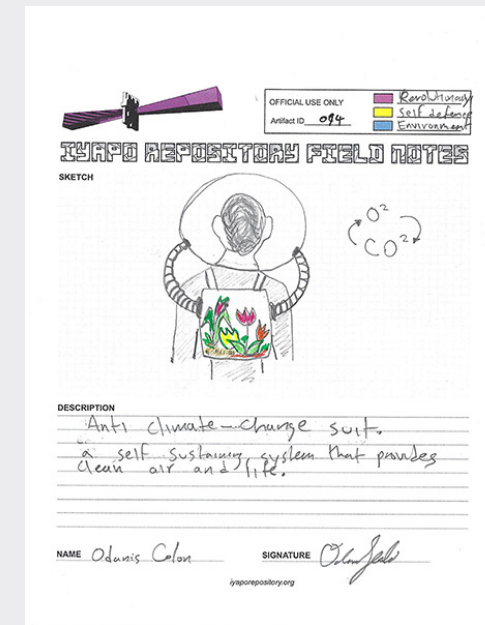
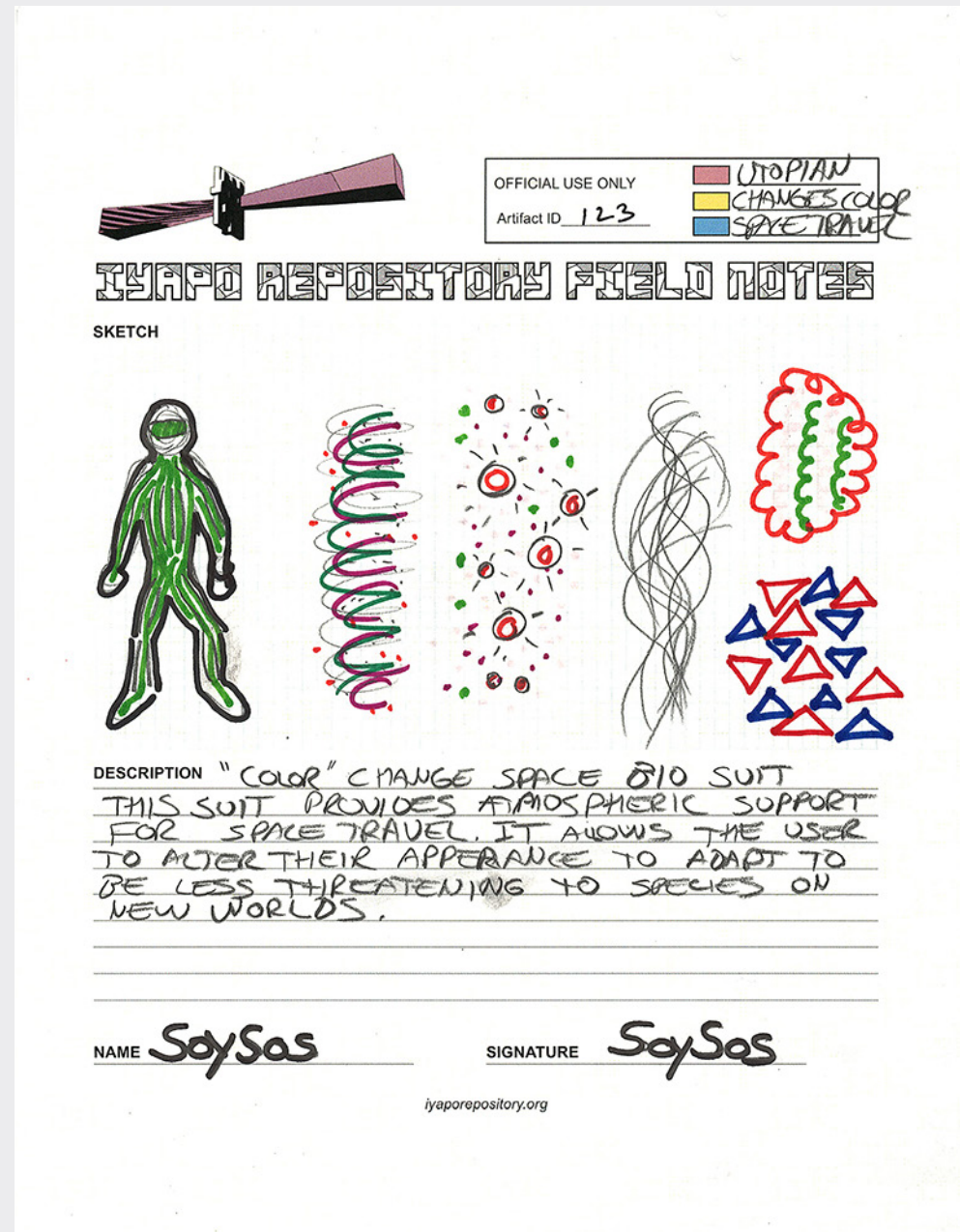
Multiple manifestations of *Artifact046*, 2016. Each manifestation may be regarded as a speculative future witness in artifact form that comments on contemporary issues, such as the current debates over teaching critical race theory.¹⁰

Artifact046: “Pills transmit information on historical topics via the brain. Pills created by historians from all over the world to present truth and unbiased facts (utopian). Take a pill and you hear the information and [it] is stored in your mind ready to be recalled whenever necessary.”



Artifact053 as made by workshop participants at the Museum of Contemporary African Diasporan Arts, Brooklyn, 2017. The artifact is fabricated from cloth, twine, fabric petals, and an LED.

Artifact053: “In the apocalyptic future, the white patriarchal system has endeavored to ban the people’s production and growth of their own food. Possession of seeds is an arrestable offense. The people cannot be denied and have developed a system of hollow beaded necklaces that hold seeds. The type of seed held in the bead[s] is indicated by the shape and color of the beads. The necklace one wears indicates their status. Flower plant seeds are the most expensive.”



- 1 *Iyapo Repository* is a resource library created by Ayodamola Okunseinde and Salome Asega and developed as part of their residency at Eyebeam, Brooklyn.
- 2 Ayodamola Tanimowo Okunseinde, “Iyapo Repository: Constructing and Archiving Alternate Futures,” in *Art Hack Practice: Critical Intersections of Art, Innovation and the Maker Movement*, ed. Victoria Bradbury and Suzy O’Hara (New York: Taylor & Francis, 2019).
- 3 Francis Galton, “Vox Populi,” *Nature* 75, no. 7 (1907): 450–51.
- 4 Sir Francis Galton was a proponent of eugenics. He put particular emphasis on “positive eugenics,” aimed at encouraging the physically and mentally superior members of the population to choose partners with similar traits.
- 5 Allissa V. Richardson, *Bearing Witness While Black: African Americans, Smartphones, and the New Protest #Journalism* (Oxford: Oxford University Press, 2020), 7.
- 6 Richardson, *Bearing Witness While Black*, 5.
- 7 Richardson, *Bearing Witness While Black*, 18.
- 8 Richardson, *Bearing Witness While Black*, 17.
- 9 Fiona Raby and Anthony Dunne, *Speculative Everything: Design, Fiction, and Social Dreaming* (Cambridge, MA: MIT Press, 2013), 6.
- 10 See Jacey Fortin, “Critical Race Theory: A Brief History,” *New York Times*, November 8, 2021, <https://www.nytimes.com/article/what-is-critical-race-theory.html>.



UTSC Community Mural – *The Water Walker*, 2020. Acrylic on canvas. 8 x 25 ft. Installed in the Meeting Place, University of Toronto Scarborough Campus.

Walking through Mishibizhiw: Challenging the Measured Pace of Colonization

Tasha Beeds

For Indigenous people, stories are living, maintaining who we are despite the attempts to eradicate us. They are maskihky¹, bundled up for us by our Old Ones who knew stories would be the antidote to colonialism.

He moved slowly and painfully, so weak he could barely swim. The refuse from humans swirled around him, getting caught on his scales. Plastic bags, bottles, and cups with various lettering—McDonalds, Tim Hortons, Walmart, and Nestle—along with fishing lines, straws, toys, and more. Twenty-two million pounds annually² flowed from humans into Gichigamiin,³ his home. He remembered a time when only Anishinaabeg⁴ lived on the land. They honoured Nibi and the Mnidoowag⁵ with offerings and Semaa, recognizing how humans were a part of Creation—not above it.

Soon after they arrived, the Newcomers learned about the Copper Nohkomisag⁶ whom his kind had fiercely protected since time immemorial. Anishinaabeg always knew to never take too much. They were reciprocal, gifting in return, respecting the delicate balance Gizhe Mnidoo had given. He and his warriors couldn't stop the machines that kept appearing, digging deeper into the lakebed, leaving a slew of waste that now mingled with the plastic. The Copper Nohkomisag the Anishinaabeg used to carry Nibi because they helped the cleansing process wasn't enough for the Settlers. They mined iron, nickel, gold, and platinum, leaving mercury and asbes-

tos behind.⁷ His kind kept dying until even their nemesis Nimkii Binesiwak⁸ took pity on them. From the whispered prayers he heard, Anishinaabeg also faced the same unparalleled death and suffering as his Water Nation were experiencing. He wondered if the Settlers had made a pact with the Windigos;⁹ their hearts appeared frozen, too.

The Settlers deliberately ruptured the memory of many Anishinaabeg while saying the Mnidoowag were figments of a “savage” imagination. It wasn't so bad when they first arrived, but as time passed, the canoes gave way to machines that leaked poison and pumped even more strange substances into Nibi. Death paved settlement. Anishinaabeg visited less and less; some of the Old Ones passed on the knowledge of the Mnidoowag, but their offerings dwindled, resulting in a weakening they'd never experienced before.

He remembered when, not too long ago, Anishinaabe niniijaanisag¹⁰ suddenly disappeared. The playing, canoeing, swimming, and fishing stopped. All along the shorelines of Gichigamiin, men and women in black coats with the signatory marking † hanging from their necks brought little brown bodies in rock-filled burlap bags. His tears mingled with Nibi as they tried to sing the babies home. The Little Ones whispered: “They locked up our Spirits. We can't move through the Western door. We can't go home. They are afraid we

will come back and haunt them for what they did to us, so they trapped us using their † power.”

Nibi held the children for as long as she could, but she wasn't strong enough to break the lock. She was exhausted. She had to focus all her energy on staying alive. He often helped her, using his tail to get the larger pieces of plastic out of her; however, they eventually broke down, forming new, minuscule weapons. Neither he nor Nibi could navigate the unseeable, and they had no choice but to ingest them. Between using her currents to try to catch the plastic, moving the turtles, fish, beavers, and others with waves, and dealing with the onslaught of violence from the humans, Nibi was slowly losing the fight for Life. In some places, she'd already dried up, no longer flowing, and his kind, as the Gchi'Mnidoowag of the Water, felt what she did. Nibi and her world were dying. What he didn't understand was how the humans couldn't see that what was happening to the Water, and to the Beings that were a part of her, was going to happen to them, too.

He used the last of his strength to create the whirlpool familiar to the Anishinaabeg. It was his doorway into their world.¹¹ He had watched a nēhiyaw woman for some time, seeing her before she saw herself. She was already connected to Nibi; she just didn't know it, yet. He pulled himself through the opening, collapsing when he

hit the shoreline. He called on Sabe and the memekwisak¹² for help. They would take him to the woman who Nibi said would be able to see and hear him.

I first saw Mishibizhiw in dreamtime. He was a strange-looking large cat who echoed a stegosaurus. He was so severely dehydrated that parts of him were like dried leather. Everything around him was dry and desert-like. I didn't know who he was, but I felt deep empathy for him. He lay on his side in pain, panting and barely breathing. I could hear him whispering for help. Moved to tears, I didn't know what I could do. His presence stayed with me into the waking hours.

As one of the “five great beings who might be referred to as ‘super-manitos,’”¹³ Mishibizhiw is connected to the Midewiwin Society. The world of the Mnidoowag as understood by the Mide is “accessible only through the doorway of the dreams . . . To enter this world was to step *into*, not out of, the *real* world.”¹⁴ The lines between the two blurred when I saw Mishibizhiw at the edge of a forest on an early morning walk with my late dog, Thunder. The Water Panther was right in front of me—whether illusion or real, I couldn't tell. I knew I had to act, though, and so I did, using Anishinaabe and nēhiyaw Protocols.

In response to the gifts I gave him, Mishibizhiw visited me again through dream. This time he spoke weakly, but clearly, piercing through the worlds. He implored me in his fragile state with measured words: “Tell the people not to forget, remind them of their relationship with us and with Nibi.” Just as we humans were once vulnerable before the Mnidoowag, Mishibizhiw was now the one helpless in front of me.¹⁵

The very next day, Anishinaabe-Kwewag Liz Osawamick and Shirley Williams knocked on my door, encouraging me to join them on their Water Walk for Rice Lake. They explained how, by walking in Ceremony for the Water, they were walking for all of Life. While walking, the Water Walkers sing, express gratitude to Nibi, make offerings, and educate people. Women, the only doorway through which human life can enter, carry Nibi in a Copper Nohkom vessel, remembering and honouring the connections between the two entities and between the women and Creation. The men and gender-fluid people, as protectors, carry the Eagle Water Staff. The Water Walks were started by the late Grandmother Biidasige-ba, Josephine-ba¹⁶ Mandamin, who walked all around the Great Lakes in response to Three Fires Mide Ogimaa Bawdwaywidun-ba, Eddie-ba Benton-Banai, who spoke of a prophecy wherein Water would be worth more than her weight in gold. Just as Josephine-ba had responded to the call to action, I knew Water Walking was how I could help Mishibizhiw and Nibi.

Walking for the Water is not just a physical act; it's a spiritual obligation under Indigenous legal orders. The offerings I gave bound me to Mishibizhiw and to Nibi. The ties are fashioned from a deep, profound love for Creation. As a kōhkom and an Aunty, I carry a responsibility to the Ones who follow behind me: my grandchildren, nieces, nephews, and your children, too. I am going to be an Ancestress. I want our future generations to know I did everything I could in my power to help them live. I want them to know I challenged the pace of colonization through my own movement across Shkagamik Kwe.¹⁷

Every step taken is a prayer for Nibi, for all of Life, and for our future generations.

Above: This co-created mural is based on Josephine-Ba Mandamin's journey to bring awareness of water pollution and environmental degradation in the Great Lakes region. Facilitated by artists Christi Belcourt and Isaac Murdoch, the work was developed over the span of five days in March 2020 in collaboration with UTSC students, staff, and faculty.

- 1 Medicine; note there is no capitalization in standard Cree orthography, reinforcing the value of equality.
- 2 Garret Ellison, “Plastic Pollution Litters the Great Lakes. The Problem Is Only Getting Worse,” Michigan Live, September 7, 2021, <https://www.mlive.com/public-interest/2021/09/plastic-pollution-litters-the-great-lakes-the-problem-is-only-getting-worse.html>.
- 3 The Five Freshwater Seas.
- 4 Ojibway people.
- 5 Spirits.
- 6 Grandmothers.
- 7 Lorraine Boissoneault, “Conflicted over Copper: How the Mining Industry Developed around Lake Superior,” *Great Lakes Now*, June 5, 2020, <https://www.greatlakesnow.org/2020/06/copper-mining-history-lake-superior-minnesota>.
- 8 The Thunderers.
- 9 The Cannibal Being.
- 10 Children.
- 11 Corbiere, Alan and Crystal Miigwans. “Animiki minwaa Mishibizhiw: Narrative Images of the Thunderbird and the Underwater Panther,” in *Before and After the Horizon: Anishinaabe Artists of the Great Lakes*, ed. David Penney and Gerald McMaster (Washington, DC: Smithsonian Books, 2013), 42.
- 12 Sasquatch and the Little People.
- 13 Dewdney, *The Sacred Scrolls of the Ojibway* (Toronto: University of Toronto, 1975), 39.
- 14 Dewdney, *The Sacred Scrolls of the Ojibway*, 37.
- 15 Dewdney, *The Sacred Scrolls of the Ojibway*.
- 16 The “ba” at the end of an individual's name is to indicate they have passed away and are no longer with us.
- 17 Mother Earth.

Permanent Precarity

Mostafa Henaway

Joel, a friend and activist working at Dollarama's distribution centre on the outskirts of Montreal, called me in March 2020 asking to meet in person. All businesses had been closed due to the COVID-19 pandemic except those deemed essential. I was scared to leave the house, but Joel said it was urgent. I met him along with a group of his co-workers. The first thing he asked me was, "Why are we essential? Why don't we have the right to be home like everyone else? Because the owners can make more, they're playing with our lives?" This is a workplace dominated by people at the margins of the labour market. Asylum seekers, new immigrants, and those awaiting deportation who had come from the US during the summer of 2017, crossing the border at Roxham Road between Quebec and New York state. When these workers were deemed essential, it was not an honour but a slap in the face. Their lives had been identified as collateral damage in the name of profit. Such low-waged essential workers remained at their jobs, placing their lives at risk for little pay. And when companies offered "pandemic pay," it was often short-lived and fought for by the workers.

In Montreal, at the time the epicentre of the pandemic in Canada, low-waged essential workers bore the brunt of the pandemic, as they did in other cities globally. Employers with little concern for their employees' health, safety, and well-being only exacerbated the situation many faced before the pandemic. As Dr. Marcella Nunez-Smith, director of the Equity Re-

search and Innovation Center at Yale School of Medicine, put it: "We know that these racial ethnic disparities in COVID-19 are the result of pre-pandemic realities."¹ Statistics Canada released numbers showing immigrants are at higher risk of death because they predominantly work in essential industries such as care work, agriculture, food processing, the supply chain, and logistics. According to Statistics Canada, immigrants comprise 20% of the total population but accounted for 30% of all COVID-19-related deaths. Further, as of June 2021, immigrants made up 44 to 51% of COVID-19 deaths in Vancouver and Toronto.² In Montreal, the neighbourhoods of Montréal-Nord and Parc-Extension, whose populations comprise immigrants and the working poor, were hit especially hard. One of the asylum seekers living in Montréal-Nord who lost his life to COVID-19 was Marcellin François.³ He worked in a textile factory through temping agencies during the week and in long-term care homes on the weekends. His wife also caught COVID, but managed to survive; she worked through an agency at a Cargill meat-processing plant, which saw one of the most significant outbreaks in Quebec during the first wave.

The pandemic led to a wave of worker organizing in the face of seemingly belligerent employers who had little regard for their workers as profits skyrocketed. The last few years have seen historic organizing campaigns within the hardest-to-unionize sectors in the Canadian con-

text. One of the most vital has been the case of Chapters-Indigo. Alongside this, the Teamsters' historic union drives at Amazon in Alberta, worker organizing at Dollarama warehouses by the Immigrant Workers Centre in Montreal, and Gig Workers United in Toronto all point to a similar trend. The pandemic has led to an urgent rebuilding of the labour movement in sectors deemed at the margins of the trade union movement. Beyond Canada, the US is witnessing one of the largest and longest waves of labour militancy since the Second World War, nicknamed Striketober. Significant strikes at everywhere from Kellogg's to John Deere and the forming of the Amazon Labor Union in New York are likewise part of this renewed labour movement. This is a historic moment. While not yet constituting a rupture with the current paradigm of neoliberal capitalism, workers, and more broadly society, are now moving forward in a progressive direction. There is push back against the neoliberal revolution, which undid the victories of previous generations of workers and has enforced market discipline on all workers and marginalized populations. From Black Lives Matter to the "Great Resignation," movements and workers are learning from each other, watching each other, and creating a sense of a collective, coordinated movement forward, which is beginning to challenge the very paradigm of neoliberal capitalism. When workers begin to learn possibilities for transformation not from the past but from each other, this is when it begins to present a real danger to the

structures of power. As with other historical conjunctures such as the Great Depression and the post-First World War era, major waves of strikes and upheavals result from a combination of factors. They are never truly spontaneous: while on the surface movements respond to particular crises, in the background a long process of incremental learning between workers has taken place, opening up possibilities for these moments of upheaval and rupture. Where this current moment is leading us, though, remains uncharted; the destination will be determined by how far we are willing to move forward and at what pace we can go as we uncover possibilities to address the sense of precarity we have long been forced to live with. But, as a result of the pandemic, we have been given the opportunity to view our contemporary situation with previously unattainable clarity, as the market discipline and permanent precarity that have dominated workers' lives and livelihoods for the past three decades become glaringly exposed.

Global Capitalism's Need for Permanent Precarity

Those on the frontlines delivering our food, stocking our shelves, cleaning our hospitals, caring for our elders, and growing our food were deemed essential overnight. Yet, before the pandemic, these workforces were largely invisible and deemed disposable. Across Europe and North America, these workers share similar traits: many are immigrants, asylum seekers, those without status, coming from the Global South, and racialized. Such essential workers hold precarious jobs, often low paid, non-unionized, dangerous, and contract, temporary, or part-time. These jobs are deemed low-skilled and must be done on site, unlike the remote work possible in "high-skilled" sectors, or what anthropologist David Graeber calls "bullshit jobs," like marketing and project management.⁴ Under the pandemic, we collectively realized that our society is unable to survive without low-paid essential workers. Marxist-feminist scholar Tithi Bhattacharya more accurately describes these jobs as "life-making jobs"⁵; without them, we would not be able to reproduce our societies. They are essential, though, not just to our communities, but also to global capitalism. The largest corporations' cores consist of mass pools of precarious and disposable workers, from Amazon and Walmart to the agriculture and food industry.

The transition toward permanent precarity—a central pillar of the neoliberal revolution—began in the 1970s. In the aftermath of the global economic crisis of that decade, a key strategy for corporations was to globalize capital. This meant offshoring manufacturing to the Global South in search of cheap labour, privatizing state enterprises, and deregulating labour markets. In Canada, it led to the reduction of manufacturing employment to 12%.⁶ The threat of offshoring

was crucial for extracting concessions from workers to accept increasingly flexible work arrangements and wage cuts. Manufacturing activities, which are labour intensive and cannot be offshored, were also hard to automate. Globalization transformed the Fordist employment model, dismantling full-time, unionized, and single-employer jobs. This has made workers insecure in their employment in the face of deteriorating wage structures. The decline of the social wage (which might include cuts to social assistance, employment insurance, and other state benefits) has compounded a sense of insecurity. In Canada, by 2019, part-time employment reached 20% of total employment.⁷ The transition to increasingly precarious work also relies on the production of precarious workers. The pandemic has illuminated how precarious work is bound to the racialization and feminization of low-wage essential labour, such as agriculture and care work. Those living with precarious immigration status become ideal workers for sectors that rely on a revolving door of disposable workers. As sociologists Ellen Reese and Jake Alimahomed-Wilson put it in their analysis of Amazon capitalism through the prism of racial capitalism: "White supremacy is such a normalized part of capitalism that it often obscures the racial violence inherent in capital accumulation."⁸

In Canada, for example, the number of workers in the Temporary Foreign Worker Program outpaces those on a path of permanent migration. As a result, migrant workers are absorbed into flexible and lean labour regimes characterized by insecurity, low wages, and increased risks to health and safety. The intersections of migration, gender, and new forms of precarious work have created what can even be called a sense of *hyper*-precarity under neoliberalism. This transformation of labour has directly resulted in the structural inequality crisis we currently find ourselves in. According to the Parliamentary Budget Office, the top 1% of Canadians hold 25.6% of the wealth; this equals the wealth held by a separate 80% of Canadian society.⁹

The extent of corporate power in the current Canadian context becomes evident when examining the disparities of wealth and power in relation to large employers that also dominate their industries in terms of sales. For example, three food retail corporations account for 72% of food consumption in Canada: Metro, Loblaw's, Empire (Sobeys and Safeway). Total sales reached \$83.8 billion in 2016.¹⁰ Extreme corporate concentration of our food distribution systems equips these corporations with immense power to dictate conditions and wages across their supply chains, from industrial bakeries to food processing, agriculture, and retail. In Toronto, Enrico Miranda, a Filipino migrant worker, was killed in 2019 while working at an industrial bakery in North York. He was the fifth temp agency worker to die at Fiera Foods since 1999.¹¹ Fiera relies

heavily on temp agencies, since their positions are gruelling and low paid. Because temp agencies help client companies evade responsibility for workers, it results in little regard for health and safety or proper training, which in turn has led directly to worker deaths. Fiera's most prominent clients are Sobeys, Metro, Loblaw's, and Tim Hortons.

The retail sector notoriously relies on a minimum-wage, part-time workforce that is highly gendered. During the first wave of the pandemic, workers at the giant retailer Indigo Books and Music were deeply concerned regarding health and safety issues and basic respect in the workplace. Meanwhile, as her workers were forced to take on extra duties including sanitizing without proper equipment, had many benefits cut, and experienced mass layoffs, CEO Heather Reisman's family maintained their \$1.4 billion of wealth, which places them in Canada's 1%. According to an Indigo worker named Jennifer, "[Indigo] is always telling us that we're the backbone of the store, that we're the ones driving the profits ... and yet your most vulnerable employees are getting the least protections in your store."¹² Organization campaigns at the company are significant and hold hope that young people, mainly marginalized women, can push their voices front and centre. Since September 2020, several Indigo stores have voted to unionize.

Amazon Capitalism Made in Canada

The just-in-time production at the heart of the global economy likewise requires a globalized, just-in-time distribution and logistics. From the 1980s onward, heavy engagement in international commerce, logistics, and goods movement became key to corporations' competitive advantage, because this shift in and scaling of logistics allows firms to maximize profits through fusing the production and circulation of goods. This "logistics revolution" has become central to global capitalism and accounts for the rise of today's most powerful corporations, such as Walmart and Amazon. The ability to match low-cost, just-in-time production with equally low-cost, just-in-time distribution is central to their retail strategies.

The COVID-19 pandemic further accelerated the rise of the e-commerce model that Amazon and others rely on, with sales reaching a record \$3.9 billion in May 2020 in Canada.¹³ High turnover due to working conditions and low pay has made this sector reliant on perma-temps. For example, a 2019 report found that, in a sample of fifty warehouse workers, all were immigrants, 90% were temps, and many faced unsafe working conditions.¹⁴ In Montreal alone, the logistics and warehouse sector employs nearly 100,000 workers.

The Montreal Immigrant Workers Centre (IWC) began organizing with precarious workers at Dollarama warehouses nearly a decade ago. We distributed flyers and

Soundpace // Eavesdropping on the Process of a Dilettante Composer

Oana Avasilichioaei

organized workshops and campaigns to improve basic conditions. These actions were spurred by Dollarama workers approaching the IWC and sharing their indignation that, because of their status or race, they were being treated unjustly and that no other workplace had placed them in such precarity. Dollarama is one of Canada's largest retailers, operating over 1,200 outlets and achieving annual sales of \$3.78 billion. Its owners are currently the fiftieth most affluent family in Canada. Yet most of Dollarama's racialized immigrant workforce in Quebec receives an average wage of \$13.50 to \$14.75 per hour. The Rossy family has built its vast fortune on the extreme exploitation of workers at their stores, distribution centres, and warehouses.

Joel, the Dollarama worker mentioned at the beginning of this text, is just one of a thousand such employees hired by the five different temp agencies that the company uses. All workers across Dollarama's six warehouses and central distribution centre are racialized, and many are refugee claimants with little access to health and safety measures or protective equipment.

In March 20, 2020, I and other IWC organizers began doing outreach in front of the metro station where workers congregate. Joel and others alerted us to their dire work situation and fear during the beginning of the pandemic. We understood the seriousness of the situation, because Dollarama has often placed profit over the health and safety of its workers. We distributed masks. We encouraged workers to call the Labour Standards Commission. Finally, on April 7, workers held a press conference to denounce the situation they were facing. In response, Dollarama claimed it treated its workers well.

In the spring and summer of 2020, we met with workers fired for questioning Dollarama's protocols. We continued to collect contacts, organize workshops to support workers with immigration files, and hold rallies to halt cuts to COVID-19 pay premiums. We built coalitions with

trade unions and community organizations, and succeeded in securing permanent wage increases. It took several actions and a year-long public campaign for Dollarama to finally directly deal with the IWC. But, ultimately, the concentrated actions of workers and allies in the public sphere created its own momentum, and our incremental, long-term actions proved that persistent action can force corporations to change their course.

From the Margins to the Centre

Much of the organizing we are witnessing at this moment is bringing hope amid the ongoing crises caused by our economic system. Despite the odds, workers at Amazon and Dollarama warehouses, grocery store clerks, retail workers, and gig workers are reclaiming their dignity. These current struggles are highlighting the collective crisis we all face: capitalism as a system is at the heart of the precarity and anxiety of our current moment. Much of this union revival, on the surface, may seem spontaneous. However, all along, organizations like the IWC and countless other workers' centres and organized labour initiatives have been quietly pushing to bring the margins to the centre.

The IWC, for its part, has sought to organize among the most "unorganizable" sections of the working class, including immigrant women in the care sector, textile and garment workers, temporary placement agency workers in warehouses, temporary foreign workers in agriculture, and those in even more vulnerable positions, such as workers without status. The IWC's strategy is to embed itself in communities and workers' lives to build the solidarity and trust needed to defend these groups' rights, both collectively and individually, regardless of any person's status type of work. We believe such embedding is necessary for any renewal of the labour movement, which has become even more evident during the pandemic. In Canada, trade unions and policy makers boast about our union density rate, which stands at 32%, as compared

to 11% in the US. However, once you scratch below the surface, another reality appears. Union density for private-sector workers is only 15%, and this represents the bulk of workers in Canada. One of the most significant obstacles to increasing this number is that unions have taken a defensive stance and shown themselves unwilling to adapt to the transformations of work and the composition of the working class.

The IWC, founded in 2000, aims to overcome the current crisis within trade unions by viewing labour organizing as a movement in itself, beyond the confines of recognized unions. Precarious immigrant workers in Montreal required a space where they could discuss their issues, build solidarity, and organize campaigns to begin to undo the structural laws that exploit them. With unions unable or unwilling to organize temporary agency workers, it became necessary to build grassroots leadership directly among these workers. The IWC's approach has been to build a coalition against precarious work, bringing together different groups of workers who experience precarity in various ways. It aims to build leadership and give a collective voice to workers, but also to organize beyond the confines of contract negotiations by building a movement that meets the needs of workers inside and outside the workplace. Regardless of how laws may or may not change, organizing among these precarious workers—who are at the heart of global capitalism—is essential. That these workers have the power to bring down the largest corporations, and even the entire economy, shows the immense power they have, despite their vulnerability. Under the pandemic, unions have finally begun to realize this and change toward a new way of organizing—one that reflects the realities and needs of today's workers—is now happening. Because what is at stake is not just a renewed role for the labour movement, but, fundamentally, the possibility for radical social transformation to tackle the enduring crisis of capitalism we all confront.

It begins with desire. A longing for what is yet to be conceived. Faint and fragmentary glimmers of ideas, sound heard in the mind's ear: elongated resonances, long drawn-out frequencies advancing and receding in waves, layers, reverberations // static, silent extensions // sometimes sparse, sometimes full // a sea of glass, a more active, rougher sea of surf and foam and wind // plucked chords // long vocal vowelings fading into breathlessness.

It began years before with the dilettante's desire to learn something about sound and music (because unschooled) by drawing (with an instinctual, untrained hand) a series of graphic scores. Each a drawing in itself. A blueprint of potential. A visual musicality. Perhaps a future sounding. Or perhaps not. And even before that,

it began with the excited feeling and compelling aural images inspired by the graphic scores of some of the greats such as Cornelius Cardew, Iannis Xenakis, John Cage.

The dilettante has read that pacing in compositional music has to do with selecting the tempo and overall rhythm for the performance of a score. Pacing in sound work, and certainly in the dilettante's sonic essay, might then entail the apparent rate at which aural events take place, apparent because the sound, though transmitted rather than played, is still actively constructed in each moment by the types of speakers through which it is conveyed, by the space in which it is resonated, and by the listening ear-body (with all its particularities) and the location

of that ear-body in the resonant space. Pacing thus shapes an aural elaboration in space and time, yet the contours of this elaboration remain, to some extent, porous or in flux. So one composes the simultaneous evolution andnowness of these aural events knowing that there will be variations in the impact of their pacing. So one composes with a certain (and arguably naive) sense of trust and a conviction of inevitable failure.

It began with the staff, the five horizontal lines that structure the composition of notes (in Western musical notation). It began with the lines because of the dilettante's aspiration to draw sound though unable to read music. Thus the five lines of the staff would be made into markers of sound.

Oana Avasilichioaei, *Chamberonic II*, ink, charcoal and pencil on graph paper, 21 cm x 29.5 cm, 2018.



1 Maria Goody, "What Do Coronavirus Racial Disparities Look Like State By State?," Shots: Health News from NPR, May 30, 2020, <https://www.npr.org/sections/health-shots/2020/05/30/865413079/what-do-coronavirus-racial-disparities-look-like-state-by-state>.

2 Edward Ng, "COVID-19 Deaths among Immigrants: Evidence from the Early Months of the Pandemic," Statistics Canada, June 9, 2021, <https://www150.statcan.gc.ca/n1/pub/45-28-0001/2021001/article/00017-eng.htm>.

3 Tracey Lindeman, "Why Are So Many People Getting Sick and Dying in Montreal from Covid-19?," *Guardian* (UK), May 13, 2006, <https://www.theguardian.com/world/2020/may/13/coronavirus-montreal-canada-hit-hard>.

4 David Graeber, *Bullshit Jobs: A Theory*, (New York: Simon and Schuster, 2018).

5 Tithi Bhattacharya and Susan Ferguson, "Deepening our Understanding of Social Reproduction Theory," *Pluto Books Blog*, n.d., <https://www.plutobooks.com/blog/deepening-our-understanding-of-social-reproduction-theory/>.

6 André Bernard, "Trends in Manufacturing Employment," Statistics Canada, February 2009, <https://www150.statcan.gc.ca/n1/pub/75-001-x/2009102/article/10788-eng.htm>.

7 Canada Employment Insurance Commission, "Labour Market Context," in *Employment Insurance Monitoring and Assessment Report for the Fiscal Year Beginning April 1, 2018 and Ending March 31, 2019*, 2019, modified July 9, 2020, <https://www.canada.ca/en/employment-social-development/programs/ei/ei-list/reports/monitoring2019/chapter1.html>.

8 Jake Alimahomed-Wilson and Ellen Reese, "Amazon Capitalism: How Covid-19 and Racism Made the World's Most Powerful Corporation," *Pluto Books Blog*, n.d., <https://www.plutobooks.com/blog/amazon-capitalism/>.

9 "Canada's Super Rich Actually Own a Bigger Share of Wealth Than Previously Thought," Better Dwelling, June 18, 2020, <https://betterdwelling.com/canadas-super-rich-actually-own-a-bigger-share-of-wealth-than-previously-thought/>.

10 R. J. MacRae, "Corporate Concentration," Food Policy for Canada, York University, n.d., <https://foodpolicyforcanada.info.yorku.ca/background/problems/corporate-concentration/>.

11 Sara Mojtehdzadeh, "Industrial Bakery Facing Prosecution over Death of Temp Agency Worker Enrico Miranda," *Toronto Star*, September 25, 2020, <https://www.thestar.com/news/gta/2020/09/25/industrial-bakery-facing-prosecution-over-death-of-temp-agency-worker-enrico-miranda.html>.

12 James MacDonald, "The Story of the Union Drives Sweeping Indigo Stores," *Briarpatch*, February 3, 2021, <https://briarpatchmagazine.com/articles/view/union-drives-sweeping-indigo-stores>.

13 CBC News, "Online shopping has doubled during the pandemic, Statistics Canada says," July 24, 2020, <https://www.cbc.ca/news/business/online-shopping-covid-19-1.5661818>.

14 "Commission on Warehouse Work in Montreal," Immigrant Workers Centre, January 28, 2021, <https://iwc-cti.ca/commission/>.



Oana Avasilichioaei, *Chambersonic II*, ink, charcoal and pencil on graph paper, 21 cm x 29.5 cm, 2018.

Much later, after enough drawings had accumulated, after a selection had been made, after a potential order or movement had been established, it began with translation. From the visual two-dimensionality of the page to a volumetric spatialization of sound across eight speakers (the dilettante still called them “speakers” then, though a more accurate word would have been “monitors”). The arrangement, spacing, length, thickness, shape, proximity, colour, and texture of the lines would combine to suggest various gestures, qualities, volumes, tones, and frequencies of sound.

Thus far, the dilettante had only ever worked in stereo. Although she was a long way off from exhausting its possibilities, over the years she had grown somewhat comfortable with its qualities; its potential for structuring audio had become familiar. The leap from stereo to octophonic was oceanic. Everything she had learned (often by scrambling in the dark) had to be unlearned and then learned anew. How sound would behave within and beyond the eight-source circle. How certain shorter, more staccato sounds would remain localized to one spot, moving out of it ever so slowly, while more melodic, elongated resonances would quickly fill the room.

Pacing here was suddenly so much more complex than anything the dilettante had ever considered before, for it was

multidimensional, multifractal, a constant choice between a stationary point and a movement, between a solo, duet, trio, chorus, or a combination of all, between a focus and a dissipation, between a fullness and a fast wave, a fading and a rhythmic beat, between a circular progress and a linear expansion, all choices simultaneous, all choices exponentially increased by a factor of eight.

At first, the dilettante tried to assign an “instrument” to every aspect of the lines, a time frame to every drawing. However, this quickly failed and it became evident that she must build the piece holistically. For every segment, as one stood in the middle of the room of speakers, she wanted one to feel as though they were standing in the middle of the drawing. In certain segments, some of the qualities of the lines would be more present while others would be more muted. The time and pacing of the segments would vary. Sonic lines, linear soundings, fading reverbs, growing distortions, washes of sound.

The dilettante selected, reselected, selected again, and chanced upon her instruments: the wet sound of a processed theremin, the raw melodies of a prepared piano somewhat out of tune, the noisy textures of various objects and drawing implements captured with contact mics, the distortions of an old zither, an improvised gong, the vocal spectre of the breath.

A sense of a trace, of bareness, a shadow or suggestion of something more concrete yet that remained just out of reach was at the core of her selection.

There is a skill (which the dilettante could barely graze with her fingertips) to knowing when to let loose and when to hold back, when to add and when to remove, when and how to sculpt silence, when to build on or continue or devolve or work against what came before, when and how to be aleatory, when to defy expectations created by a particular moment and surprise or when to deliver on those expectations, when and how to make peaks into transitions and transitions into endings.

It began each day with a listening session of the whole, with note taking (such as: use theremin with reverb but no volume on theremin so record only the wet // use fainter paperdraw 33 for lighter yellow parts of the lines // record textures: cat brush, pine cones, chopsticks, plastic fork on paper // create longer transitions // maybe extend zoom 28 so fade-in is longer // maybe warp texture 18 further // bring back a sound, altered or unaltered), with ideas for changes, for the next, with listening to potential sound already recorded, or with recording more. It developed slowly, drawing by drawing, second by second, in multiples of channel combinations. There was a semblance of form and of building, but also of disintegration,

suspension, a tense promise of what is to come, a memory of what has not yet happened.

About halfway through the process, the dilettante asked for some feedback, a few trusted reactions on the work thus far: a sense of being out of time, out of space, prehistoric // spectral presences, eerie, lurking soundings but largely falling between as most of the sounds can't be placed // begins in a more intimate, contained space, then moves outward, later returns to another, more intimate space embodied through a rotating, almost centripetal breath, then moves outward again, ever more outward // a sense of structures and shapes // sometimes very abstract, material, textural, other times more suggestive of images, atmospheres, figures, almost painterly // an organic machine //

cinematic // electronic with much organic physicality // the dissolution of radio static.

Then the process went on, the work evolved, morphing ever so slightly with each change, addition, deletion, failed direction, progression, moment of attention. Though a semblance of an ending was eventually reached, the aural labour continues. It begins again and again and again. There is much refinement to be done, the intricacies of the pacing, the activation of the volumes, and the embodied reactions of the ear-bodies to be reconsidered. The octophonic work might only ever be completed in a moment of listening, once it has entered and reverberated off an individual ear-body in a particular space. And then in another. And then in another. And even then, will it ever truly be finished?

Oana Avasilichioaei, *Chambersonic II*, ink, charcoal and pencil on graph paper, 21 cm x 29.5 cm, 2018.



Bringing the Decolonial into Kinesiology, Health, and Sport Ethics

Janelle Joseph and Debra Kriger

The field of kinesiology revolves around the moving, healthy body. Only recently have practitioners begun to consider how foundational ideas about the body are linked to colonial histories, eugenics movements, and European standards. Consider ideas of beautiful bodies that centre thin European women, ideas of fitness in which non-disabled bodies reign, and ideas of movement that lead to sports such as (men's) football and hockey being much more understood, researched, and practiced than bhangra or capoeira. For students and scholars of kinesiology to know what constitutes the notion of fairness, who should be included, how bodies ought to move, and why marginalization continues, discussions of ethics in kinesiology must be decolonized.

Decolonizing kinesiology requires acknowledging that the judgments of “good” health and “normal” moving bodies are rooted in linear colonial ideas of pursuing higher, faster, stronger. The Decolonizing Kinesiology Ethics Model (DKEM)¹ was developed to recognize the ways kinesiology practices reinforce power relations that disproportionately impact the health, liberty, and longevity of people who identify as Black, Indigenous, and people of colour (BIPOC); lesbian, gay, bisexual/biromantic, transgender, queer, intersex, asexual, two-spirit, and other sexual and gender identities (LGBTQIA2S+); neurodivergent; disabled; and women. Through the DKEM, people invested in kinesiology can promote health, sport, and well-being beyond colonial ideas and ideals of excellence and superficial notions of inclusion. For example, personal trainers in leisure and fitness centres who ask their clients how much weight they want to lose may be inadvertently discounting the autonomy of those who believe in health at every size² or fat liberation. Decolonial perspectives must be approached as an interdisciplinary, creative, collaborative project among those interested in movement and health at the level of cells, joints, minds, bodies, people, cultures, and policies—starting with recognizing the historically narrow scientific lens through which the body has been viewed, and the broad colonial context in which movement and health are currently situated.

The DKEM proposes six ways to improve ethical work related to movement: (1) social justice, (2) practitioner vulnerability, and (3) relationships in a social-political-historical context, alongside traditional ethical principles of (4) autonomy, (5) beneficence, and (6) non-maleficence.

Social Justice

As a response to inequality, social justice aims to transform laws, institutions, systems, and professional practices that distribute unequal life chances to members of society from birth—goals that align with the ideals of decolonization. We know negative health outcomes, including higher health risks and shorter life expectancy, are prevalent among marginalized communities such as Black, Indigenous, and disabled groups. What does the colonial history of moving bodies have to do with health? Historically, each of these groups has been formally excluded from sport access and health care. Black people's bodies were treated as disposable commodities, forced to work (move) to death during the transatlantic slave trade and, today, Black people disproportionately fill manual and menial labour positions. Indigenous children were removed from their homes and forced to assimilate through Western physical activities in residential schools, then as adults were formally excluded from sport due to rules relating to professional-amateur divides based in racism. Disabled groups have been assumed incompetent, institutionalized, and prevented from enjoying access to sport and health in ways that suit them since the advent of Western sports in the 1800s—and little has changed despite the efforts of the Paralympic movement of the 1960s. Paralympic practices have continued to reproduce disabled athletes as “tragic” figures who are medically rescued through sport and rehabilitation and, “in contrast to the claim of empowerment, are implicated in the perpetuation of [exclusionary] practices and unequal power relationships.”³ Black, Indigenous, and disabled groups are often then blamed for their own poor health outcomes, which are, in fact, caused by ongoing colonial structures and processes.

To avoid reproducing the harms resulting from historical power imbalances, kinesiology practitioners must understand the truths of colonial histories and centre a social justice approach, which entails politicizing care, recognizing self-determination, and supporting underrepresented, under-cared for, and under-resourced people and communities. The beneficent desire to help that often motivates coaches, nurses, recreation professionals, and kinesiology researchers may lead to decisions that reinforce unjust harms by perpetuating what is considered “normal,” “obvious,” and even “excellent.” Kinesiology practitioners who emphasize social

justice in their ethical decision-making *work* with not *for* the oppressed in their struggles for liberation and see every interaction and space as a potential site for justice, the fair distribution of resources, and demonstrating vulnerability to achieve the goals of improving health and sport inclusion.

Vulnerability

Attention to vulnerability in kinesiology-related professions has focused on the ways certain populations have been taken advantage of in the name of health research, clinical intervention, and sports competition (for example, vulnerable child gymnasts in relation to abusive coaches).⁴ Decolonial practice means adding attention to the ways practitioners have vulnerabilities too. Experts may be trained to know everything about bodily systems and experiences from a Euro-scientific perspective, but considering vulnerability means, rather, entertaining *not*-knowing, showing humility, and learning from those who are served—students, clients, athletes, patients—to improve relationships. To practice vulnerability, a kinesiology practitioner must reflect on their personal histories, acknowledge their prejudices, and discover the values that undergird certain privileges (e.g., weight loss is “always” the goal of personal training and is something “good”). Vulnerability requires believing what people seeking service say, sometimes conceding being wrong, and apologizing when necessary. In contrast to the modern, human-centred, colonial paradigm that regards teachers, coaches, and athletic trainers as infallible experts (they have degrees in post-secondary education, after all), the DKEM reminds the practitioner to demonstrate vulnerability within a context of relationality to others.

Context and Relationships

The focus on context and relationships in the DKEM outlines a norm of considering the ancient, colonial, and intergenerational legacies that create our current social structures. Relationships are at the core of all ethics models, but decolonial practices, by contrast, situate relationships as intimate connections to people, land, air, water, space, and time. Narrow ideas of the medicalized, (un)fit, or (un)athletic body normalized through time and space can be perpetuated or challenged. The DKEM invites practitioners to consider their relationships with previous generations of scholars and experts and multiple ways of knowing and being.

Autonomy, Beneficence, and Non-maleficence

Most ethics models reference principles of autonomy, beneficence, and non-maleficence. Kinesiology practitioners too have an obligation to respect autonomy through discerning whether the people they serve can make their own decisions about their bodies, have the necessary information to make those decisions, and are not coerced. The DKEM offers a decolonizing expansion to the principle of autonomy. The concept of an autonomous individual as one embodied person is a Eurocentric definition reinforced through colonial sport and health practices. “Autonomous” students, clients, athletes, and patients may not understand the medical information in the way it is presented, may not want to be informed of risks, or may not see themselves as solely responsible for their decision-making. If the goal of respecting autonomy is to maximize benefits (beneficence) and do no harm (non-maleficence) then it is possible that family or community, rather than individual, definitions of “benefits” and “harms” should be adhered to. Critical questions must be asked of each interaction to reflect on how the practitioner has decided what the “best” outcomes are. Many sport for development programs, for example, involve outsiders entering under-resourced communities to teach and create access to Western sports. While the objectives may include girls' empowerment or HIV/AIDS education through sport, the methods mirror colonial missions of the 1800s to “civilize” natives. What is considered “harm” ought to be contextualized and defined from a particular community's perspective. The terms “benefits” and “harms” are neither universal nor neutral.

The DKEM can serve as a foundation to shift sport and health practitioners toward more equitable practices and improve movement and well-being opportunities and outcomes. The importance of vulnerability, context, relationships, autonomy, beneficence, and non-maleficence in the social justice framework of the DKEM challenges practitioners to link individuals' lived experiences to broader systems, histories, and populations to provide better care and transform how bodies, health, and movement are understood.

- 1 J. Joseph and D. Kriger, “Towards a Decolonizing Kinesiology Ethics Model,” *Quest* 73, no. 3 (2021): 192–208. <http://doi.org/10.1080/00336297.2021.1898996>.
- 2 See, for example, the Health at Every Size website: <https://haesccommunity.com/>.
- 3 D. Peers, “Patients, Athletes, Freaks: Paralympism and the Reproduction of Disability,” *Journal of Sport and Social Issues* 36, no. 3 (2012): 295–316. <http://doi.org/10.1177/0193723512442201>.
- 4 A. Stirling and G. A. Kerr, “Initiating and Sustaining Emotional Abuse in the Coach–Athlete Relationship: An Ecological Transactional Model of Vulnerability,” *Journal of Aggression, Maltreatment & Trauma* 23, no. 2 (2014): 116–35. <http://doi.org/10.1080/10926771.2014.872747>.



Esmaa Mohamoud with Gendrim Hoti, *One of the Boys*, 2017–19. COURTESY KAVI GUPTA.

The Territory Between Us

Lee Su-Feh with Bracken Hanuse Corlett



Bracken Hanuse Corlett with mask. PHOTO: DEAN HUNT.

In 2018, I approached Bracken Hanuse Corlett (Wuikinuxv/Klahoose) to ask if he would carve me a mask. We had spent a year talking with each other—over coffee, via text messages and emails. These conversations were between two artists getting to know each other. They touched upon our relationship to the land and waters where we live, to art, to traditions, and to our families and loved ones. We talked about our respective relationships to masks in general.

I was born and raised in Malaysia, where I was indelibly marked by teachers and mentors trying to figure out what it meant to make contemporary Asian performance out of the remnants of colonialism and rup-

tured traditions. As a teenager, I decided I wanted to be a dancer while watching my first dance teacher, Marion D’Cruz, rehearse her mask solo *Bacchanale* (first performed 1981) in her mask-lined living room. Some years later, Marion taught me this solo as a gift to take on my journey away from home to Paris, where I was going to pursue my dreams of becoming a dancer. While I never performed this work in public, I carried it, along with the mask and costume that Marion had given me, like a talisman, to keep me grounded amid new adventures.

Masks carry deep significance for Bracken as well. He tells me:

My art practice is interdisciplinary and collaborative. It is also rooted in the material visual culture of the Wuikinuxv and Klahoose Peoples. The guiding ethic and aesthetic of the process is Wuulhu. “Wuulhu” means “to fuse together” in the Wuikila language. To me, this means the process of making is always connected regardless of medium. It is being unapologetically in love with the stars, the sky, the water, and the land. . . . Around fifteen years ago I started to learn carving and design from my relatives, the Heiltsuk artists Bradley Hunt and his sons Shawn and Dean. This time at their studio gave me a better technical understanding of the art, but I was also encouraged to choose my own conceptual path with it. To me, a mask is a vessel that is meant to be concealed, shared, activated, and listened to. This mask for Su-Feh came from a red cedar tree that had fallen in a forest fire in 1890. The journey of this mask started before European contact. It transformed from a small sapling into a towering giant. It survived an inferno and rested in the ground while seasons changed on its skin for more than a hundred years. This mask is an exchange between artists that lives outside of commodification. It was created from the ground, water, fire, and the conversations between us.

Bracken and I have often talked about the mask as a representation of the territory between us: me, an immigrant, and him, an Indigenous person of the West Coast of Turtle Island. We would refer to the mask as “The Territory Between Us.”

At this point, the question that interested me was: How might the human body write choreography into a mask? And then: How might the mask write choreography onto human bodies? You could say that I was asking Bracken, the carver, to choreograph me.

My sole task upon receiving the mask was simply to submit to it, to be guided by it.

This mask became the starting point of my second year as artist-in-residence at Dancemakers Centre for Creation in Toronto, alongside a cohort of other artists. I had imagined a process where others and I would put on the mask, listen to what it demanded from our bodies, and simply make a dance for it. I wanted to create a score that came out of us collectively

listening to the mask. I hoped for a score that could eventually be danced by anybody willing to submit to the demands of the mask.

The mask, however, had other ideas. It said no.

Or: No, not yet.

I heard the no as a feeling of uncertainty in my body when I put it on in front of other people. I heard the no in the questions and uncertainties of the artists who put on the mask. I heard the no in the look of uncertainty I noted in colleagues to whom I showed the mask.

“Should I be wearing this mask?” “Should you be wearing this mask?”

Questions both spoken and unspoken.

These uncertainties were already present in my conversations with Bracken. We talked about the complicated territory of who had a right to wear this mask: despite being carved specifically for me and not bound by traditional ceremonies and Protocols, it was still informed by Bracken’s West Coast training and traditions. We wondered if he even had a right to give me this mask. We talked about the politics, the permissions, the historical hurts that have happened in a long history of settlers taking things that weren’t theirs to take. I didn’t want to be a settler who stole things.

What struck me most was listening to Bracken talk about carving as an act of responsibility to the life-giving energy in a raw piece of cedar. When he handed me



PHOTO: JASON MACNAIR.

the mask, he was handing me the responsibility to continue taking care of it, to listen to the cedar. The mask is, after all, a part of a fallen cedar. It is part of the land, and when I listen to it, I am listening to my responsibilities to the land and to the relationships that are part of it.

I decided to listen to this “no” I heard. I submitted to the mask. I stopped trying to “make” a dance with the mask and instead acknowledged the mask as a being with a life of its own, and not an object for me to impose my will upon.

The mask’s presence became a witness to all that I did, a being I had to be accountable to and that reminded me of things more important than the production of work for the market.

I have what I call “consultation dances” with the mask: private moments of intimacy, sometimes in studio, but most often in the forest, by the ocean. I look through its eyes, but they do not line up with mine. I have to move my body in response to this new view of the world. I have to listen harder. Feel more through my skin, my feet, my whole body. I make sounds in the mask as a way of echolocating myself. I listen harder to the sounds around me as a way to figure out where I am.

These dances are to figure out my next step in my query. A query about what I don’t know about myself. A query about what I don’t know about the land I am on. A query into all my relations.



PHOTO: JASON MACNAIR.



PHOTO: JASON MACNAIR.

Score for Dancing across Distances: Openings and Obstacles

A set of tasks to dance with, alone or with others.
A set of tasks to solve problems with.
A set of tasks to fight with,
To love with.

Start with your body.
Follow openings.

“Openings” are pleasure, curiosity, or desire.
Follow openings.

Yield to or soften around obstacles.

“Obstacles” are pain, boredom, or resistance.
Yield around obstacles.

To yield is neither to push into nor to pull away,

But to soften around the obstacle
The way your palm might soften around a cactus
In order not to be hurt by the spines.
Yield so that the obstacle is not ignored,
But is acknowledged, held with care.

Observe the consequences of each action.

(One little movement in one part of the body
Connects to every movement in the rest of the body;
One little flutter of a wing in one part of the planet
Is related to earth-shifting events in another part.)

Notice the changed shape of you.
Notice new pleasures, new obstacles.

Repeat.

Apply to everything.

(Start with your body.)

As I write this piece, I realize that I am in a long, durational dance with the mask. I dance with the mask as a way of dancing with the land, with hopes of bypassing the colonial ways my body has learned to relate to the planet and to the human and nonhuman beings it holds. I am trying to figure out, even as I am dancing, how to invite others into this dance with me, if even for a brief moment. This writing is one invitation. Thank you for reading. Thank you for dancing with me.

“Ensuring I Can Let People Know They Exist”: Continuities of Black Feminist Publishing in Toronto

A conversation between Cleopatra Peterson and Adwoa Afful,
as listened to by Corinn Gerber

How is storytelling related to publishing? The participants of the following conversation—Cleopatra Peterson, co-founder of Old Growth Press, and Adwoa Afful, founder and project manager of Mapping Black Futures—each establish this relationship in a different way. While the authors of Old Growth Press tell stories using words and images, Mapping Black Futures is an interactive online resource. The conversation interweaves these two contemporary approaches with that of Sister Vision Press, founded in 1984 to publish the work of Black women, women of colour, and Indigenous women living in Canada. One of Sister Vision’s initial priorities was the publication of oral histories. Co-founder Makeda Silvera contributed to the run-up to this conversation but ultimately was unable to attend. In this intergenerational exchange, Black feminist publishing’s ongoing inventions of the relation between storytelling and publishing emerge as a powerful force shaping the Greater Toronto Area—a force that continues to make meaning despite the ongoing attempts at epistemological erasure performed by dominant narratives of the city.

Cleopatra Peterson: I think [the relation between storytelling and publishing] comes down to representation, which has been

politicized, capitalized, to a degree where it means nothing anymore. Being able to tell your own stories and see yourself in that, and encouraging people to tell their own stories so they can see themselves in the world, is something that’s very important to my practice—and something that I experience a lot of fulfillment from when telling stories. So, [it’s important to me to use] whatever knowledge base or skills I have to assist others in doing that, even outside of Old Growth Press. I’m always teaching zine-making workshops to encourage and teach skills, so people know how to self-publish their own work in a cheap, affordable way.

The more we can disseminate our own personal stories and work, the more we can see ourselves in spaces, and the less we can feel alone. Then more people may be able to treat us as human beings as opposed to a diversity win, which is what we are seen as in a larger landscape, which is really disappointing. I am especially seeing that as a bookseller. It’s really frustrating to see twenty books by white authors, and then one or two books by Black authors, or one transgender novel. If you’re not the majority, which is cisgender and white, then you are only allowed one book, one each year, to be the only

person with that identity. That’s not true to how the world works. This speaks a lot to how there are people creating the work you want to see, but they’re not creating it at the level that is Penguin Random House, for example. Not everyone knows how to have access to that, or where to find it. And it *is* a bit harder to find. So, the more you create work—where you tell stories and where it’s disseminated—the easier people can find it, and the more I empower them.

Adwoa Afful: I should say that I’m speaking mostly for myself, and am not speaking for the other people who participate in Black Futures Now. Throughout my career, I have worked for nonprofits and in the public sector, so storytelling takes on a very specific connotation for me. Storytelling is often the way in which these organizations try to gain entry into various communities, specifically communities of colour. Often, the narratives around those communities is what organizations try to engage with first. This helps them determine their plans and policy-making processes around engaging those communities. So, for me, storytelling comes very much from a civic place: What are the stories we tell ourselves or that have been told to us about where



Zine crafting workshop, July 4, 2019, at The Beguiling, Toronto. Hosted by Old Growth Press with Rabeea Syed. COURTESY CLEOPATRIA PETERSON.

we live? [About] the city, how it functions, what our role is in it, and who occupies which spaces? And who belongs in which spaces? One of the reasons why Black Futures Now started was because, while myself and my partner were in school, we kept learning or hearing about what were essentially stories about the city that didn’t include any perspectives or any stories or experiences of Black women. Later, we expanded Black Futures Now to include people who are outside of gender binaries or norms. We asked ourselves: What does not being included in those stories do to the communities that are still experiencing the impact of whatever decision is coming as a result of that?

Our goal was initially to expand those stories. Over time, that goal has evolved to not so much expand, but forefront, the stories that were already existent in the communities that we belong to, or among people we interacted with, but we didn’t see them being documented to the same extent or given the amount of attention they deserved. Because one of the ongoing issues in Toronto, Ontario, or Canada more broadly is that—when you look at not even just histories, but anything around policies—traditionally it has been to actively erase those stories or ignore them. We wanted to counteract that erasure through our own work, but then also provide a space online that was accessible for people who were looking for these stories and wanted a spot where they could be active participants in the creation of them. People who specifically identify as Black, as nonbinary, as women, and as trans. Because even within the communities that we belong to, we also found that still, there’s layers, right? There’s always hierarchies. We found that the stories that

did end up making it to the forefront did still privilege a very cis, het, middle-class, older, mostly male perspective, even if we’re talking among people of colour. So that’s what we wanted to focus on.

Corinn Gerber: Maybe here is a good point to weave in Sister Vision Press. Because you were talking about stories that disappear again, right? You were talking about erasure even. What does the story of Sister Vision mean to you? Do you know about Dewson House? Do you know those stories?

AA: I know about Dewson House through one of the youths who worked on our project. They did research and then brought that up to us. So, they’re actually featured on our website.

CP: I’ve heard of Sister Vision Press. It’s something I’ve been interested to delve into. But it would be something I have to teach myself, as opposed to having that information accessible to me. Which is weird, having gone [through] a publications program. You would think that maybe it would get touched on a bit, but it has not. So, I would love to hear from you.

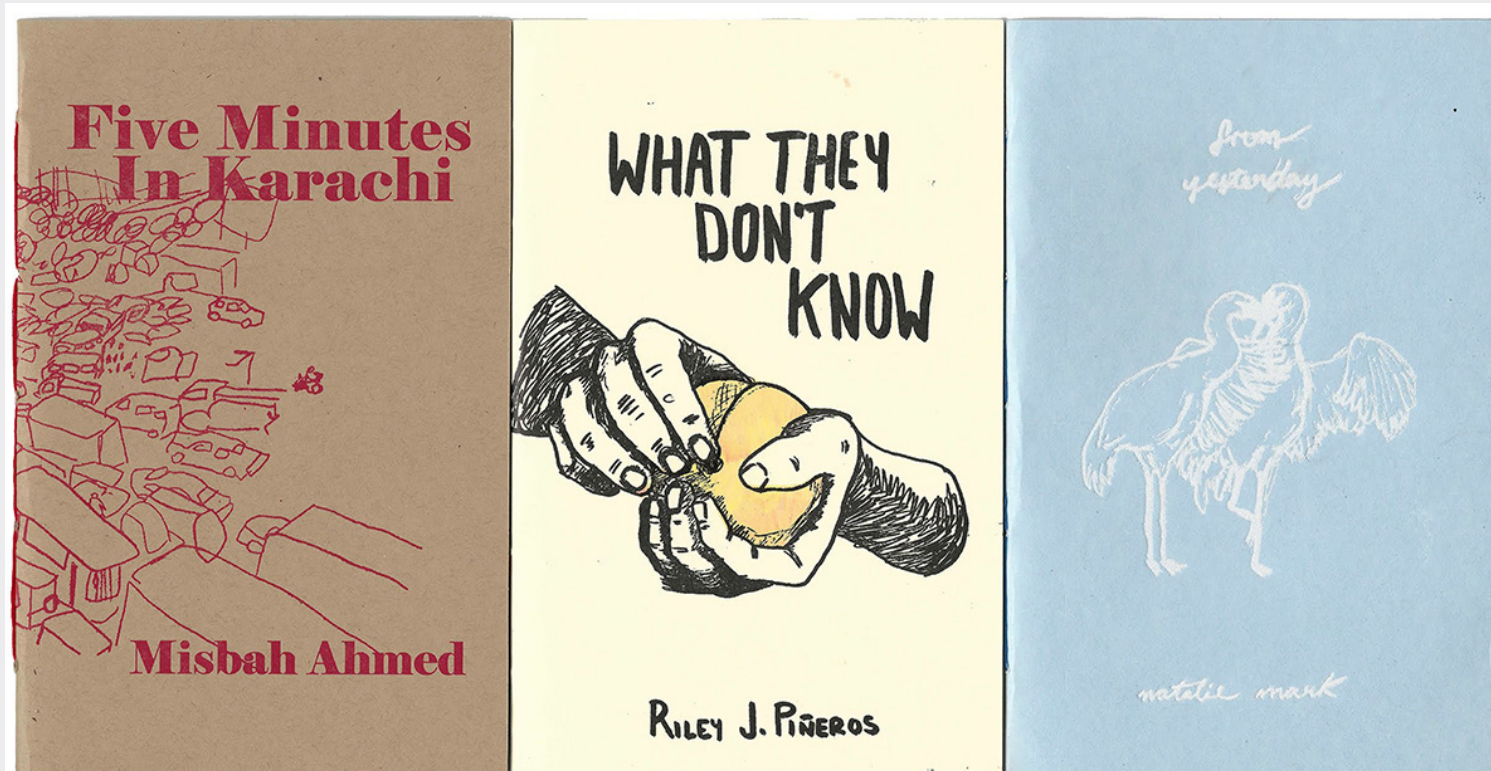
CG: I can’t speak for Makeda, but there is publicly accessible information, for instance, Makeda Silvera just shared her memories of Dewson House. There are Sister Vision’s own publications, some of which you can still get. The movie *Our Dance of Revolution* (2019) about Toronto’s Black queer histories opens with Makeda talking about Dewson House. A lot of the organizations that later came to make spaces for LGBTQ2S+ Black, Indigenous, and people of colour in Toronto came out of that house. For instance, *Zami, Les-*

biens of Colour, and Sister Vision Press, which was Makeda’s press together with her then life partner, Stephanie Martin. They started in the basement of Dewson House. Later, Sister Vision shared an office with *Fireweed* magazine, on whose board Makeda also sat. That office was on Baldwin Street, neighbouring Women’s Press, who then began to distribute Sister Vision’s books. So the stories are very much tied to places in the city, as in the map of Mapping Black Futures. Where are you printing your publications, Cleo?

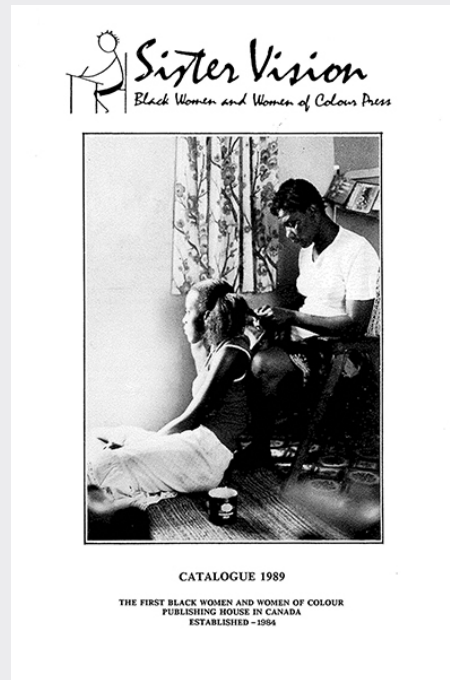
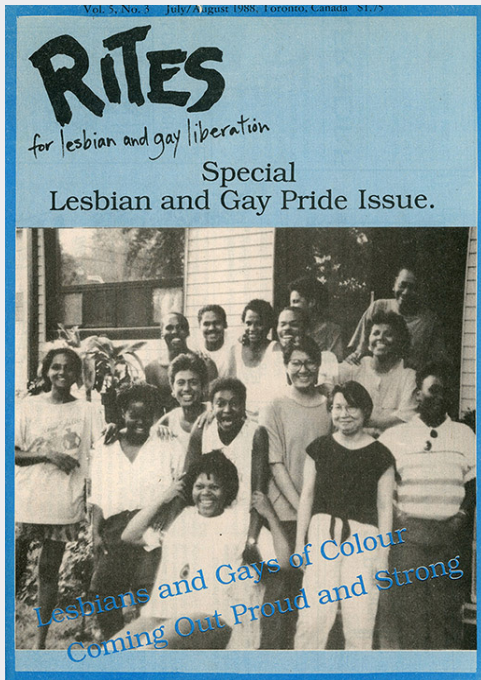
CP: We definitely switch. We do the interior somewhere else. We used eco-printed paper for our first run with books that had embossed and screenprinted covers. When I was at OCAD [Ontario College of Art & Design, Toronto], I got to use their letterpress, so I really miss having access to a print studio for free. I was doing the labour of printing covers. And for our second run, we got our covers Risograph printed, and we used Vide Press. So, West End, centrally. We actually found a really great Black-owned print shop to do the interior printing for our second run: Omazzii, and they’re located centrally, [in the] Bay-Yonge area. They were amazing to work with, [and] had the best prices. It was really great. We definitely recommend them for printing projects.

CG: Maybe that leads to: What does Tkaronto/Toronto mean to you? And how is Toronto linked to places outside of it?

AA: Mapping Black Futures is very much a geographically specific collective. Geography means a lot in terms of how we organize ourselves, what informs our mission, and who we engage with. That said, this [question] came out a lot through



Old Growth Press 2019 publications, left to right: Misbah Ahmed, *Five Minutes in Karachi*; Riley J. Piñeros, *What They Don't Know*; Natalie Mark 姜月明, *From Yesterday*. COURTESY CLEOPATRIA PETERSON.



Left: The Dewson House collective on the cover of *Rites* magazine, 1988. Right: *Sister Vision Press* catalogue, 1989. COURTESY THE ARQUIVES – CANADA'S LGBTQ2+ ARCHIVES.

the youth that we engage with in our Mapping Black Futures project. When we first started our project, we had to have a long discussion about what constitutes Toronto, what constitutes the GTA. Because as much as we like to think of Toronto itself as a diverse city, a lot of the diversity is concentrated on the peripheries of the city. So, we would have to extend to Brampton and other parts of the city that may not be considered in official city maps and guidelines as part of Toronto. I guess the point is that there are multiple Torontos. There's the official Toronto that you'll see in various city-planning guidelines, then there's a Toronto that's connected to culture. And then there are pockets of Toronto that primarily certain populations connect to, but that aren't really considered when you think of what makes this city.

CP: I think we could run Old Growth Press anywhere. It's not really tied geographically. So we are quite different in that way. We are all based in Toronto, but the work we're doing is not specific to Toronto. For instance, Natalie Mark [one of our authors] is from Winnipeg and the prairies. So their work speaks to their experiences of the prairies. Misbah Ahmed's work is about Karachi. So it's more of an outward presentation of who exists in Toronto, through their work. And we welcome anyone from Canada to publish with us or submit. For me as an artist in Toronto, I find it hard to exist in these spaces. Because any space that represents any part of my identity disappears very quickly. There are no permanent spaces; they're all very transient. The places that are permanent are so white, and then feeling like an outsider in those spaces . . . [It's] a huge problem. But also, where else do you go? And also knowing that you are a settler on this land.

AA: That's why we ended up moving online. Because it was, for better or worse, one of the very few spaces that actually

was open. But it is telling that the few spaces that met all of our needs [are] virtual spaces. It's not perfect. But it's one of the more accessible ways to claim space in the city. Which is ironic, because it's not actually claiming space in the city, literally.

CP: The only permanent space I can think of that is Black-run and for Black folks is Nia Centre for the Arts, which just opened. We have one out of how many others? And it makes me think of Glad Day Bookshop, how they had to move, and I'm sure there's not anyone Black funding Glad Day. I'm not saying Glad Day doesn't do important work and have space for Black people. But I remember going there for [a] publication class, and I don't know who we were talking to, [but] we were trying to ask about PoC in the queer community in the past. I think it's funny that you're like: "Oh, *Sister Vision* was on Baldwin Street." and during all this they were like, "Oh, Black people weren't really around back then."

AA: That's the erasure we were talking about. One of the ongoing issues with being Black in Toronto is that people think you're new all the time. There's no sense that there have historically been communities here from the beginning. If you're doing anything that's Black-centred, queer-centred, you become an archivist, regardless of what your project is. No matter what you're doing, there's always a piece of education and research and historical work that you need to do, to underscore why you should be doing the work that you're doing, or why you should exist as a project. That I'm often happy to do, but that maybe isn't required of other groups to do. So we don't have archives, we don't have easily accessible histories.

CP: You really have to prostrate yourself as a diversity win in a way. Just existing in any space, really, it's a bigger problem. It's not just publishing. And then I think

in publishing, as a creator who is Black, you should be writing Black stories, and what are Black stories? Anything I write is a Black story, because I'm Black and I'm writing it.

AA: It's vital work; we get a lot of feedback. But if it's vital work, then why aren't we able to compensate [people for] it? I have a day job. I think you have a day job, too, Cleo. There is a cycle that's perpetuated. I think it's not as documented as well as it should be, because documentation, archiving, it takes extra work. And I think people expect it to happen, almost spontaneously, by the communities that are already disproportionately impacted by [the uneven distribution of labour]. So there needs to be a more intentional effort, and an effort that's consistently funded in order to keep these things going.

CG: There's an institution needed, actually—whatever form it takes—that takes on the labour of archiving those stories. [An institution] where you could go and you would find materials.

AA: There's the queer archives in Toronto [the ArQuives: Canada's LGBTQ2+ Archives], which is important. They do have some old queer magazines, like *Zami*. But that's still a largely—

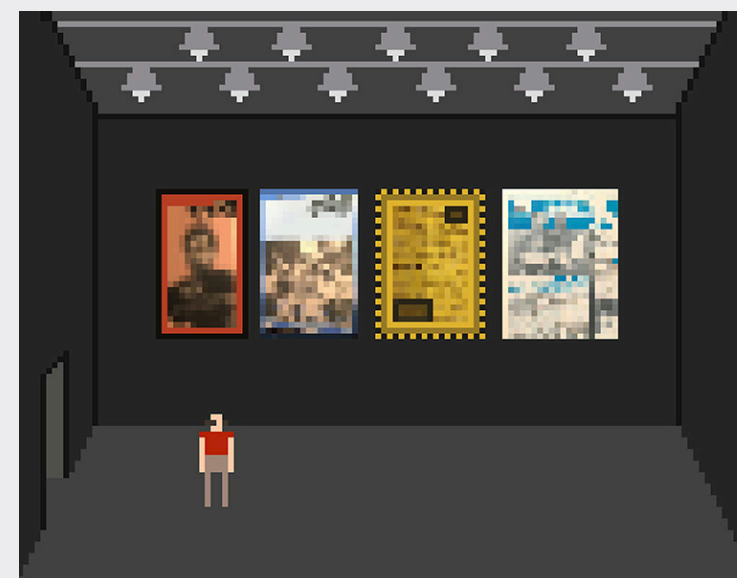
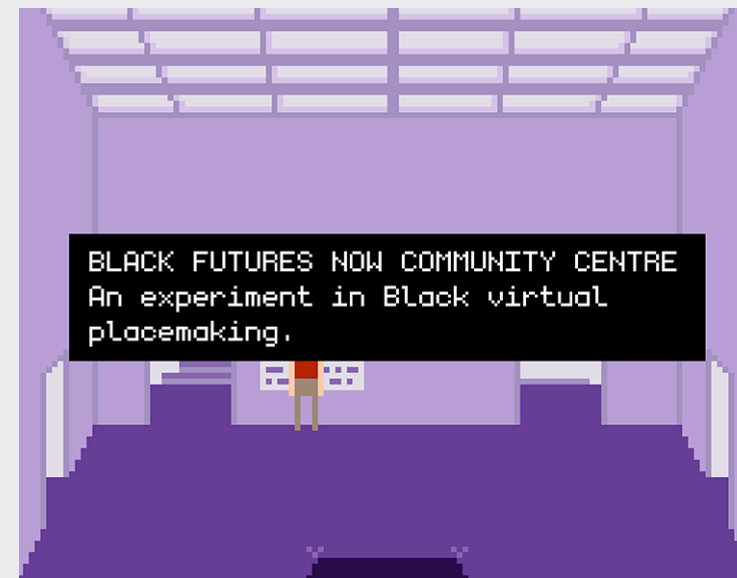
CG: There's lots of gaps in there.

AA: There's a lot of gaps, right? And it's not necessarily a Black-run or Black space.

CP: I've also had the archives tell me that they didn't really have any stuff [about communities of colour]. So they've applied the same white queer perspective, where Black people or people of colour weren't really a part of Toronto, which is not true. So much of that history is lost. How do you fill those gaps?

CG: Do you know Courtney McFarlane? He curated a show in 2019 called *See We Yahl!*, as the first show of the Legacies in Motion: Black Queer Archival Project [at BAND Gallery, Toronto]. He has this growing archive in his home, [which he] branched out into the community. So, the work is being done. But you're right: it's still being done by individual people. And Courtney is doing much more than he ever gets paid for in the framework of one exhibition.

CP: I think that's just how it's built. That we don't survive our work. I think it's built like that on purpose. The lack of an archive of my identities is how I approach hoarding. There's publications that I purchase, or make sure I have, because I want to leave that behind for people in some way. I love publishing books and I am trying to think critically about my love of publication and books in an environmental capacity, now with how we are with our climate, of course. But [I'm] just ensuring that I can let people know they exist in the things that I have collected throughout my years of living.



Mapping Black Futures Community Centre, 2020. Screenshots from interactive website. COURTESY MAPPING BLACK FUTURES.

Full Stop

Maandeeq Mohamed



Highway blockade in Caledonia, Ontario (2006) to prevent development on Six Nations territory, from *Six Miles Deep*, 2009 (Director: Sara Roque). 43 minutes. COURTESY NATIONAL FILM BOARD OF CANADA.

How to frustrate the time of empire, when settler colonialism presents itself as inevitable, encompassing past, present, and future, as if nothing exists outside it?¹ In “Suspending Damage,” Indigenous studies scholar Eve Tuck writes of another time, of a desire that evinces decolonial temporalities at the juncture of “the *not yet* and, at times, the *not anymore*.”² The *not anymore* holds the promise of inevitable decolonization (after the dictum of so much movement building: “all empires fall”). And the *not yet* suggests that this end will come sooner than we might think. I want to read scenes of the blockade as countering the pace of settler colonialism, toward this *not yet* and *not anymore*. Consider the protest site 1492 Land Back Lane,³ located in what is sometimes called Caledonia, Ontario, where land defenders are protecting their lands from colonial-capitalist development. On July 19, 2020, Six Nations land defenders occupied the McKenzie Meadows development site, where Foxgate Developments planned to construct 218 houses on Haldimand Tract lands, and renamed it 1492 Land Back Lane. On August 5, 2020, the defenders were arrested, prompting the community of Six Nations to block several roads, Highway 6, and the CN rail line, disrupting commerce.⁴ In interrupting the railway’s flow of commodities and people, the pace of settler time is slowed to a pause at 1492 Land Back Lane.

Almost a year later, Foxgate Developments announced the cancellation of the development at 1492 Land Back Lane, citing

the land defenders’ occupation as having “no sign of ending.” Foxgate’s description of Haudenosaunee resistance as “unending” echoes state-led reconciliation efforts oriented toward “moving forward” to avoid the kind of anticolonial organizing that would challenge the existence of the Canadian state and the profits of private property. In 2008, for instance, Indigenous studies scholar Glen Coulthard identified the creation of the Truth and Reconciliation Commission as directly linked to the Canadian state’s anxieties over 1990s Indigenous resistance movements, such as the Kanehsata’ke resistance.⁵ Almost a decade and a half later, the Canadian Security Intelligence Service gave an internal report on the “disruptive implications” of 1492 Land Back Lane in these terms: “Critical infrastructure near the camp has been damaged, vandalized or disrupted during the protest. The damage to critical infrastructure and the potential disruption to services have implications not only for Caledonia, but southern Ontario as a whole.”⁶ If the state needs to “reconcile” and “move forward” to avoid further anticolonial organizing that would challenge both the existence of the Canadian state and the profits of private property, then Haudenosaunee sovereignties showing “no sign of ending” insists on an altogether different pace. At 1492 Land Back Lane, the pace of settler colonialism is brought to a disruptive halt when a desire for the time of *not yet* and *not anymore* exists outside reconciliatory state gestures. A billboard on the former McKenzie Meadows development reads:

“Your kind of community.”⁷ Is the “your” in Foxgate’s advertisement the same “your” as in Ontario’s slogan of “Yours to discover?” Named after the year Christopher Columbus claimed he discovered the Americas, 1492 Land Back Lane—five hundred years later—refuses the language of colonial discovery and possession that defines Ontario’s tourism sector; instead, it insists on the sovereignty of unceded Haudenosaunee territory: this is 1492 Land Back Lane.

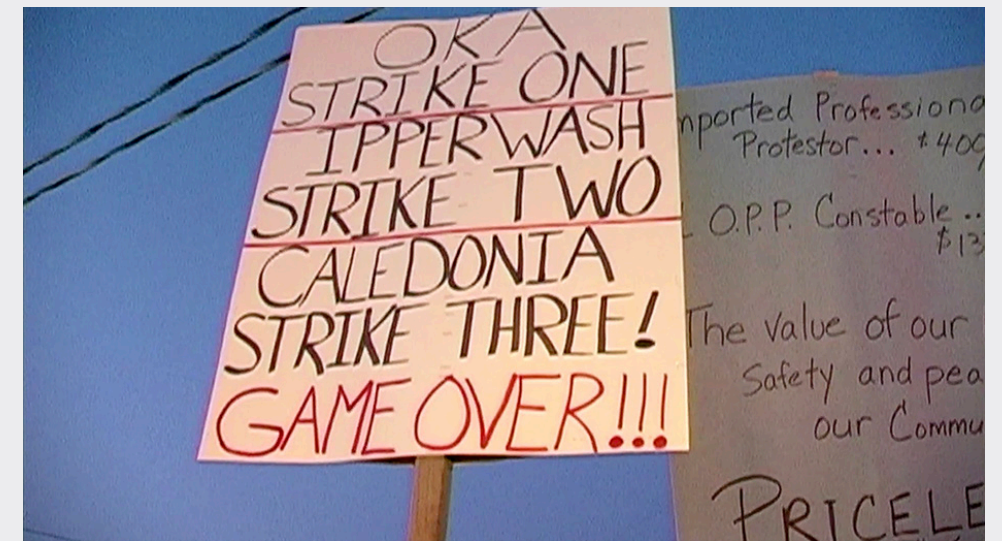
I want to think through the kind of stoppage that 1492 Land Back Lane evinces alongside the work being done by the innumerable tenant unions and organizations across Toronto. Groups like the Goodwood Tenants Union and People’s Defence, who have successfully blocked the eviction of numerous tenants during the COVID-19 pandemic, refuse the settler logic of defending private property on stolen land. On September 21, 2020, members of the Goodwood Tenants Union (a collective of tenants at 108 Goodwood Park Court, East York) protected one of the building’s residents from eviction.⁸ When the sheriff and several police officers arrived to enforce the eviction order, dozens of Goodwood tenants prevented their entry into the building. And on April 17, 2021, when twenty-six police cruisers arrived at 33 Gabian Way, York, to evict a father and his two children, the presence of dozens of members of People’s Defence (a Toronto-based eviction defence group) placed enough pressure on the landlord to halt the eviction and negotiate a new lease with the tenant.⁹ If the police as an institution exists to protect private property (consider the more than \$16 million spent by the Ontario Provincial Police in half a year to police 1492 Land Back Lane as just one example of how the colonial history of policing in the Americas continues today), then communities of tenants protecting their neighbours present a kind of blockade on stolen land.

Over the past year, alongside this work being done by tenant unions, labour unions have produced similar stoppages of their own. On April 26, 2021, thirty-five United Steelworker members at a Rexplas bottling plant walked out to demand better pay from their employer. Despite a 21% increase in revenue from pandemic profits, Rexplas did not increase employee wages until weeks of striking had taken place.¹⁰ Throughout 2020–21, staff at various Toronto District School Board schools

have refused work due to concerns about the spread of COVID-19.¹¹ And, in the summer of 2021, frontline healthcare workers at Black Creek Community Health Centre, deemed essential throughout the ongoing pandemic, went on strike to demand a provincially mandated 1% wage increase.¹² Amid these labour stoppages as workers demand fair pay and safer working conditions, labour shortages have been further impacting various industries across Ontario, from restaurants to automotive manufacturing.¹³ According to a May 2021 report by CIBC, “Canadian businesses could still run into issues as they attempt to reopen or expand their workforces. Under the CRB [Canada Recovery Benefit], people have an incentive to return to work, but that incentive diminishes the more they earn [from the benefit].”¹⁴ In CIBC’s calculation, workers’ precarious experience of making more money from COVID-19-related unemployment benefits than they can in below-living-wage jobs is reduced to a labour “issue.” Is “labour shortage,” here, rather a euphemism for workers refusing to return to their exploitation? A euphemism for the farms across Ontario that are COVID-19 hotspots, causing outbreaks among migrant farm workers?¹⁵ The language of reports like CIBC’s often invokes the idea of a block: employers “run into issues,” “shortages,” or “challenges” that disrupt the pace of “economic recovery” (for who?).¹⁶ Such stoppages evoke similar scenes as the ones enacted by the eviction blockades of tenant unions across Toronto and by the land defenders refusing colonial development on unceded Haudenosaunee land. These sorts of blockades introduce a pause, refusing the terms of exploited labour and private property on stolen land. And this pause is expansive, encompassing the *not anymore* demanded by striking workers and by tenants who prevent the eviction of their neighbours on stolen land. Sitting in this pause can offer a window to a *not-yet*-here but soon-to-come end to empire.



A Wampum belt in *Six Miles Deep*, 2009 (Director: Sara Roque). 43 minutes. COURTESY NATIONAL FILM BOARD OF CANADA.



Signage at the Caledonia blockade in *Six Miles Deep*, 2009 (Director: Sara Roque). 43 minutes. COURTESY NATIONAL FILM BOARD OF CANADA.

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In Spite of Defeatism

Jacob Wren

In my life I feel guilty for many things (while at the same time knowing that guilt is absolutely not productive, effective, or emancipatory). However, the main thing I most often feel guilty about is that fact that I'm an artist rather than an activist. Of course, it is completely possible to be both an artist and an activist, but I don't believe I've managed to do so. When I ask myself why, my thinking often runs a little bit like this: It seems to me there are at least two parts to being an activist. (There are many, but here I'm thinking of two.) The first is seeing the problems. This I can do. And the second is believing things can change. This is the part I'm weakest on. When I've told people this over the years, they often explain to me that my position is a privilege, a luxury, that people who are oppressed have no choice but to believe things can change—their very survival depends on it.

Through these discussions I've gradually come to understand that activism entails fighting for positive, emancipatory change regardless of whether or not it is actually possible. Activists fight for such changes because it is the right thing to do, not because there is any guarantee—or even strong possibility—they will succeed. It might also be a matter of how one measures success. Small victories in the present can lead to greater victories in the future that cannot yet be assessed. Any sense of movement, any sense that the evils of the status quo are not fixed, that they can continuously be made to shift and change, even slightly, can be seen as having enormous value. And anything that helps people in the present, even in small ways, is certainly important. Why do I find these things so difficult to feel or understand? Perhaps it's a certain lack of faith on my part, which also signals just how much ongoing faith one must possess in order to persist in activism.

Sometimes I tell myself one of the main reasons I'm not much of an activist is that I have no natural talent for strategy or tactics. (Other times, I chalk it up to simple cowardice. Both are true.) But I do spend a great deal of time thinking about strategy and tactics. In my first *SDUK* column, I suggested three areas I'd recently been considering: money, punishment, and competition. "If we could completely get rid of all our current ideas around money, punishment, and competition, what might our culture look like then?"¹ For some reason these three concepts draw me in, suggest for me real possibilities I'm still working to untangle. I was asked to expand on these aspects in my second

column, but instead chose to replace it with a gesture of protest, leaving my column blank in support of Dr. Valentina Azarova and the Canadian Association of University Teachers Council's censure of the University of Toronto.² I'm still not certain this gesture was the right move on my part (perhaps I should have chosen a different strategy), but I also very much believe in trying things, learning as I go. So now, belatedly, a few thoughts:

Money: I have been anticapitalist my entire life and now wonder if capitalism is not stronger than ever. (It is only upon more recently reading the political theorist Cedric Robinson that I've fully realized the degree to which all capitalism is racial capitalism. How does our anticapitalism change when we understand all capitalism as racial capitalism?) These days I honestly wonder to what degree it is possible to get rid of capitalism without also getting rid of money. How might we undo the many ways in which money allows people (especially the rich) to hoard power in a manner that so far exceeds any connection to reality it becomes completely untenable? Of course, I have absolutely no idea how to get rid of money, but if that is the long-term goal, then what imaginative pathways are generated and how might we pursue them?

Punishment: As I have learned from reading the many amazing thinkers and activists currently working in and around transformative justice: everyone does harm. (So much information is available, but a book that really struck me on the topic is *Beyond Survival: Strategies and Stories from the Transformative Justice Movement*, edited by political strategist Ejeris Dixon and artist, writer, and activist Leah Lakshmi Piepzna-Samarasinha.) The world we live in tells us over and over again that the correct response to harm is punishment. But how can we work toward some other model of understanding harm, of people taking accountability for their actions and being welcomed back into the community if they are effectively able to change? How can we re-envision harm as a part of life we are able to learn from and, in doing so, work toward repair? Such things, it seems to me, could fully take place only in a considerably more equitable world, one that resembles nothing so much as the honest opposite of all that surrounds us.

Competition: I'm still not sure exactly what I want to say about competition. In our capitalist world, from such an early age, we are made to understand that compe-

tion contains some greater truth that cooperation does not. (Grades, sports, literary awards, etc.) What kinds of changes might be required to create real awareness—and capacity—around the essential value of working together?

As is probably the case for many reading this, now is a historical moment in which I find myself considering not only what is being said but also who is saying it. I often ask myself: Who am I to write these things? What is my social position and how can I justify speaking from it? I also know that your experience reading this might be extremely different from mine writing it. I write in the hope that, within this process, some transformation or opening might be in play. If what I produce is more literature than anything else, it is only because I can't seem to help it: these are the places my mind goes when I sit down to consider strategy. Nonetheless, the forms of belief required for making art so often mirror the forms of belief required for activism. Such connections are always close.

Which brings me full circle, since when I look at the world today, I deeply feel what is needed is not art but activism. (And certainly some of this activism can take the *form* of art, and certainly art can be anything, including activism—but, nonetheless, I can't help but feel, in our current moment, art might not be what is needed most.) So what kind of activism am I really thinking of? I wish I knew. Since it often seems to me we require an activism that reaches so far beyond anything that current activism is able to achieve. (Then I tell myself: don't write this, it indicates only unhelpful defeatism.) In my first column, I quoted educator and curator Mariame Kaba saying her activism is on "a five-hundred-year clock": working hard to do things now that might fully come into fruition in half a century's time. Setting off some more dominoes in a five-hundred-year chain. Thinking about this five-hundred-year clock is what brings me to the theme of pacing. Since, in both art and activism, whatever it is we're going to do, we must both do it now and deeply consider the future.

The final essay in a serial column exploring the intersections of political action, ecological collapse, futurity, and writing.

1 Jacob Wren, "The First Chapter," *The Society for the Diffusion of Useful Knowledge* 9: DIFFUSING (June 2021), 38.

2 Jacob Wren, "In Support of the Censure," *The Society for the Diffusion of Useful Knowledge* 10: PRONOUNCING (October 2021), 30.

Biographies

Adwoa Afful is a public health researcher and writer who was born and raised in Toronto. Trained as an urban planner, Afful often explores the increasingly central role technology is playing in community building and its implications for Black women and gender nonbinary people across Toronto. She is also the founder of Black Futures Now Toronto, a grassroots initiative that works to engage Black women and nonbinary people in anti-oppressive placemaking.

Oana Avasilichioaei interweaves poetry, sound, photography, and translation to explore an expanded idea of language, polyphonic structures, and the borders of listening. Her six collections of poetry hybrids include *Eight Track* (Talonbooks, 2019; finalist for the A. M. Klein Prize for Poetry and the Governor General's Literary Award) and *Liminal* (Talonbooks, 2015). She has created many performance and sound works, written a libretto for a one-act opera (*Cells of Wind*, 2020–22), and her current project *Chambersonic* is constellated around the voice.

Tasha Beeds is an Indigenous scholar of nêhiyaw, Scottish-Métis, and Bajan ancestry from the Treaty 6 territories of Saskatchewan. She activates as a mama, kôhkom, poet, Water Walker, and Mide-wiwin from Minweyewwigaan Lodge. Tasha's collective work celebrates and promotes Indigenous nationhood and sovereignty. She advocates for the protection of Creation based on carrying ancestral legacies forward for future generations. Tasha is in her second year as the Ron Ianni Fellow at the University of Windsor's Indigenous Legal Orders Institute. She is the inaugural Anako Indigenous Research Institute Scholar at Carleton University, a limited term Lecturer in Indigenous Studies at the University of Saskatchewan and a Na'ah Ilahee Sovereign Futures Indigenous Environmental Leader. Having walked approximately 7000 kms for the Great Lakes and the Kawartha Lakes, Tasha recently led her first two Water Walks for Junction Creek in Sudbury and for the Saskatchewan River (year 1 of 4), continuing her late mentor Josephine-ba Mandamin's legacy.

Corinn Gerber is a PhD candidate at the University of Toronto. She is the co-founder of Passenger Books and has worked as a publisher and bookseller at various institutions in Toronto, Montreal, Berlin, Cologne, and Zurich. Her dissertation is dedicated to how Black and Afro-German feminist publishers make meaning in these places.

Bracken Hanuse Corlett is an interdisciplinary artist from the Wuikinuxv and Klahoose Nations. Corlett's work incorporates Northwest Coast aesthetics and symbols, and fuses painting and drawing with digital media, audio-visual perfor-

mance, animation and narration. He is a graduate of the En'owkin Centre of Indigenous Art and went to Emily Carr University of Art + Design. He has studied Northwest Coast art with acclaimed Heiltsuk artists Bradley Hunt and his sons Shawn Hunt and Dean Hunt. His work has been exhibited and presented at Grunt Gallery, Vancouver; Museum of Anthropology (MOA), Vancouver; the Winnipeg Art Gallery and Urban Shaman, Winnipeg; the MacKenzie Art Gallery, Regina; ImagineNative and Toronto International Film Festival, Toronto.

Mostafa Henaway is a writer, organizer, and researcher. Mostafa has is a longtime organizer at the Immigrant Workers Centre in Montreal, working with precarious immigrants and migrants for labour and migrant justice. Before that he organized with Taxi drivers in Toronto with the Ontario Coalition Against Poverty. He is also a PhD candidate at Concordia University in Geography, Planning and Environmental Studies focusing on the economic and social impact of Amazon warehouses. He is also a writer on issues of precarious work, migration and warehouse worker organizing. He is also the co-editor of *Montreal! A Citizen's Guide to City Politics*.

Dr. **Janelle Joseph** is Assistant Professor in the Faculty of Kinesiology and Physical Education at the University of Toronto and the founder and Director of the Indigeneity, Diaspora, Equity, and Anti-racism in Sport (IDEAS) Research Lab. Joseph's research includes three books related to race and sport.

Dr. **Debra Kriger** (she/her) applies health and social theories to practice. A methodologist and critical public health scientist, she originated life-sculpting methods to hear stories of the embodiment of "health risk" over time, funded by the Canadian Institutes for Health Research. Kriger's research, teaching, and consulting all centre on the ways coinciding, embodied systems of oppression impact the possibilities of human thriving and movement through space and over time.

Maandeeq Mohamed is a writer engaging Black studies and related cultural production. Her writing has been featured in *Real Life*, *C Magazine*, and *Canadian Art*. Mohamed is currently a PhD student in English and gender studies at the University of Toronto, where she is a SSHRC Joseph-Armand Bombardier Doctoral Scholar.

Cecily Nicholson is an award-winning author of three books of poetry. She volunteers with community impacted by carcerality and food insecurity. Her readings, talks, and residencies have been hosted by spaces such as New York University's Tisch School of the Arts, Woodland Pattern Book Center, Milwaukee, the Holloway Series in Poetry UC Berkeley, and the Surrey School District.

Ayodamola Okunseinde is a Nigerian American artist, designer, educator, and time traveller living and working in New York. His works range from painting and speculative design to physically interactive works, wearable technology, and explorations of "reclamation." He has exhibited and presented at the 11th Shanghai Biennale; 17th Venice Architecture Biennale; Tribeca Storyscapes, New York; Eyeo Festival; Brooklyn Museum, New York; Beyond the Cradle, MIT Media Lab, Cambridge, MA; and Afrotectopia, New York, among others. Okunseinde is currently a PhD student in anthropology at the New School for Social Research, New York, and holds an MFA in Design and Technology from the Parsons School of Design, New York, where he serves as Assistant Professor of Interaction and Media Design.

Cleopatria Peterson is a multidisciplinary artist who writes, printmakes, illustrates, and loves self-publishing. They graduated from the Fashion Communication program at X University, Toronto, and won the medal for Cross-Disciplinary Arts: Publications at OCAD University, Toronto. Their work focuses on themes of nature, healing, and care. Peterson is a huge advocate for encouraging people from all backgrounds to make art and is the co-founder of Old Growth Press, a small press working to change the publishing landscape with work from POC and LGBTQ+ creators.

Lee Su-Feh's work as a performance-maker encompasses choreography, teaching, dramaturgy, writing, and community organizing. Born and raised in Malaysia, Lee moved to Vancouver in 1988 and has since created a body of work that interrogates the contemporary body as a site of intersecting and displaced histories and habits. In 1995, she co-founded battery opera performance with David McIntosh, and together they have led the company to earn a reputation for being "fearlessly iconoclastic," producing award-winning works that take place in theatres, on the street, in hotel rooms, and in print.

Jacob Wren makes literature, performances, and exhibitions. His books include *Polyamorous Love Song*, *Rich and Poor*, and *Authenticity Is a Feeling*. As Co-Artistic Director of Montreal-based PME-ART, he has helped create performances such as *Individualism Was a Mistake*, *The DJ Who Gave Too Much Information*, *Every Song I've Ever Written*, and *Adventures can be found anywhere, même dans la mélancolie*. Most recently, PME-ART presented the online conference *Vulnerable Paradoxes*.

GLOSSARY

An entangled lexicon for a rapidly changing world

Coalition: An alliance of groups or organizations, often temporary, formed in support of a shared goal. With etymological roots in “coalesce”: “unite, grow together, become one in growth,” the formation of coalitions often supports multi-dimensional approaches to collective organizing, as when unions and community organizations work together to combine their perspectives and priorities (see Henaway, p. 10; Xiang in *SDUK09*, p. 36).

Conjure: To make something appear suddenly or unexpectedly as if by ghosts, spirits, or magic. Ayodamola Tanimowo Okunseinde advocates for “collective conjuring” (p. 4), as way of reimagining identity through communal, durational, and participatory actions. Used in anti-oppression practices, collective conjuring offers a method to reimagine relationships to the past, and to reshape the future.

Essential has been used ubiquitously throughout the COVID-19 pandemic. Who decides who, or what, is and is not essential? Whose work is valued under these terms? Which goods and services are essential to everyday life? Mostafa Henaway (p. 10) chronicles the precarious work that is largely fulfilled by marginalized workers, whose duties have been at once deemed essential and rendered invisible. For additional insights into who or what is highlighted as “essential” through acts of protest, see Maandeeq Mohamed (p. 28).

The Anishaabemowin word for sea, **Gichigami**, translates to “big” (gichi) “liquid” (-gami). As described in *The Decolonial Atlas*, Nayaano-nibiimaang **Gichigamiin** or “the Five Freshwater Seas” include: Anishinaabewi-gichigami (“Anishinaabe’s Sea,” Lake Superior); Ininwewi-gichigami (“Illinois Sea,” Lake Michigan); Naadowewi-gichigami (“Iroquois’ Sea”), also known as Gichi-aazhoogami-gichigami (“Great Crosswaters Sea,” Lake Huron); Waabishkiigoo-gichigami (“Neutral’s Sea”), also known as Aanikegamaa-gichigami (“Chain of Lakes Sea,” Lake Erie); and Niigaani-Michiganichigami (“Leading Sea”), also known as Gichi-zaaga’igan (“Big Lake,” Lake Ontario). See Tasha Beeds (p. 8) on circumnavigating the shores of the Gichigamiin for water justice.

Fitness: The state or condition of being fit such that one has the capacity to fulfill specific roles or tasks. Physical fitness pertains to one’s health and well-being, particularly the ability to perform sports, occupations, and daily activities. Knowledge systems of the moving body often perpetuate power relations and exclusionary ideas of fitness, rooted in colonial, Eurocentric, patriarchal, and ableist ideologies. For decolonial practices in kinesiology that embrace BIPOC, LGBTQIA2S+, disabled and neurodivergent bodies, see Joseph and Kriger (p. 16).

Guilt: the emotional state of contradiction, compromise, remorse, regret, or shame (for the relation between art, activism, and personal guilt, see Wren, p. 30). Employed in a legal context to denote intent and culpability, guilt also circulates culturally as a diffuse effect of morality, injustice, and belief (as when legacies of colonialism and slavery manifest as white guilt).

Interruption and disruption are two closely related strategies describing a disturbance or pause to an event, activity, or process. Disruption might be characterized as a spatial intervention such as a strike, blockade, march, or walkout (see Henaway, p. 10; Mohamed, p. 28), while interruption can describe communications strategies such as speeches, media releases, boycott or censure campaigns (see Sharp in *SDUK05*, p. 13; Walcott in *SDUK10*, p. 4).

Margin: An edge, border, boundary, or brink. In everyday use, **marginalization** defines the processes by which groups are excluded from the majority opinion or viewpoint (see also **Hegemony** in *SDUK10*). As Mostafa Henaway writes, marginalized social groups and individuals are disproportionately subject to labour exploitation (p. 10); they are also under-represented in media and archives (see Afful, Peterson and Gerber, p. 22). For a perspective on margins in economics, see Cochrane in *SDUK06*, p. 24.

Non-maleficence summarizes the oath of medical professionals to “do no harm” when caring for patients. Janelle Joseph and Debra Kriger (p. 16) describe how this historic principle—and **beneficence**, its corollary—can be better applied in kinesiology practice by questioning the very basis of “benefits” and “harms.” For more on patient autonomy in decision-making, see *Take Care* for contexts of assisted dying (Banerjee and Eastwood, p. 4) and care work (Ai-jen Poo, p. 6).

Oral History is a practice of recording and archiving speech for posterity, often employed when histories are at risk of being lost or forgotten, or as a way of strengthening community bonds (see Afful, Peterson and Gerber, p. 22). In an academic context, this methodology prioritizes oral speech to preserve the speaker’s intent and identity, and for its ease of use and accessibility. Employed across many cultural practices of storytelling and song, oral histories long predate their formal definition within academic practice.

Permission: Consent or formal authorization to do something. As described in the process of gifting a carved mask from Bracken Hanuse Corlett to Lee Su-Feh (p. 18), permission is a long-term trust-building process, which is time-delimited and subject to renegotiation. Discourses of permission and consent are gaining increased traction in disciplines premised on client-patient interaction (such as in kinesiology; see Joseph and Kriger, p. 16). For the refusal of permission through protest blockades, see Mohamed (p. 28).

Proximity: To be near in distance or time. The state of being proximate suggests physical and temporal closeness and foregrounds connection, such as our corporeal relationships to sound (see Avasilichioaei, p. 13), or the unique proximity to landscape provoked through automobility (Nicholson, p. 26). Being in proximity may give something value or status (see Jaworski and Wool in *SDUK09*, p. 8), enact solidarities, or encourage transdisciplinary knowledge (Skinner in *SDUK07.1*, p. 28). Collaboration and co-creation often involves working in proximity even when physically apart (see Lee and Hanuse Corlett, p. 18; The Neurocultures Collective in *SDUK09*, p. 30; see also **coalition**).

A **repository** is a container used to store things for the purpose of collection, preservation, or dissemination; may be a physical space for depositing material objects, or a digital location for storing data and open files (see Campbell in *SDUK09*, p. 24). Repositories and their collecting scopes and practices differ according to their sites, publics, and mandates, such as circulating under-represented histories (see Afful, Peterson and Gerber, p. 22), managing nuclear waste (Hird in *SDUK02*, p. 23), or conjuring alternative Black futures (Okunseinde, p. 4).

Reverberation: the prolonged movement of a sound wave; for instance, when a tuning fork is struck, low resistance in its metal tines and the surrounding air can cause it to reverberate unimpeded for an extended duration. Oana Avasilichioaei (p. 13) details her experiments with reverberation, which explore how sound can be elongated in space and time. As a metaphorically rich dynamic between an initial action and its ongoing effects, reverberation can also describe connections between historic and current political movements and relations (see Wren, p. 30; Beeds, p. 8).

Often defined in engineering as the instrument from which power is distributed in a motor vehicle, **transmission** is more broadly understood as something that is transferred or shared. The processes and media of transmission vary: information, knowledge, messages, or sound may be delivered through written and oral communication, or speakers and telecommunication networks (see Avasilichioaei, p. 13; Chiang in *SDUK08*, p. 14). While transmitted speech has the power to incite social change, and to preserve knowledge and communal identities (see Okunseinde, p. 4), it also holds the capacity to spread misinformation.

Walking: Movement by limbs or wheels; alone as strolling, sauntering, or loafing; in groups as marching or parading. Walking holds deep ties to creative production, thought, and action across many global cultures and territories. Counter to the dominant Western tradition of disembodied thought, scholars whose work takes up walking point out that bodily movement often spurs creativity. Since 2003, Anishinaabe activists have led annual walks throughout the Great Lakes region to underscore the importance of clean water, and the interconnectedness of all beings (see Beeds, p. 8).