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INK STAINED

EXPERIMENTS TOWARDS DECOLONIZING PRINT

Emily Davidson  Master of Fine Arts Thesis

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NSCAD University
Kjipuktik  Mi'kma'ki | Halifax  Nova Scotia

Emily Davidson

Ink Stained: Experiments Towards Decolonization

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts

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Thesis Advisor:

Carla Taunton

Thesis Committee:

Leah Decter, Charmaine A. Nelson, Carla Taunton, Ericka Walker

Photography:

Wiebke Schroeder

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Ink Stained: Experiments Towards Decolonization
MFA Thesis Exhibition

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Print media is integral to the historic and ongoing colonization of Indigenous lands across Turtle Island. This thesis describes six artworks by Emily Davidson that interrogate the artist's relationship to colonization as a white queer settler woman and printmaker. The research-creation discussed uses aesthetic action to activate settler responsibility aiming to contribute to decolonization. Two artworks use Territory Network Methodology to visualize the way sovereign Indigenous territories are interconnected with everyday objects and experiences. This methodology runs parallel to Indigenous-led mapping projects and intercultural collaborations that centre Indigenous place names and visualize Indigenous territories. Two artworks focus on the roles of printers and settlers in Transatlantic Slavery in the territories that became Canada. All six artworks engage with the concepts and practices of archival research. Together, these artworks offer experimental methods through which settlers can trouble the colonial archive, activate critical self-reflection, and redirect the medium of print to participate in decolonization.

Keywords: settler colonialism, printmaking, Canada, Transatlantic Slavery, aesthetic action, decolonization, history of printing, archives

As a printmaker I was taught to keep my hands clean and to never leave ink stains on my prints. As a white settler I was taught that my hands were already clean and that the world I inherited was rightfully mine. The trouble is, the lands and waters Canada controls through occupation do not rightfully belong to settlers or the colonial state. Canada exists on stolen Indigenous territories. Therefore, as a settler, the stains of violent, ongoing dispossession are on my hands. I could try—as many settlers have¹—to pretend my hands are clean by underestimating my entanglement with, and benefit from, colonial structures. Instead, I choose to put my stained hands to work towards the goal of decolonization.

Decolonization—necessarily—is the act of colonial nations returning lands and waters to Indigenous nations, alongside transformative reorganization of settler societies to be accountable to Indigenous sovereignties. Unanga̓ scholar Eve Tuck and frequent collaborator K. Wayne Yang write “decolonization is not accountable to settlers, or settler futurity. Decolonization is accountable to Indigenous sovereignty and futurity.”² In the context from which I write, as a settler currently occupying Mi'kma'ki, I look to Mi'kmaw legal scholar and activist Pamela Palmater to understand the specificities of Mi'kmaw sovereignty. She writes, “the Mi'kmaq nation has lived in Mi'kma'ki since time immemorial and has the legal and cultural obligations to manage and protect these lands

- 1 For a fulsome discussion on “settler moves to innocence” see Eve Tuck and K. Wayne Yang, “Decolonization is Not a Metaphor,” *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 1-40.
- 2 Tuck and Yang, “Decolonization is Not a Metaphor,” 35.



A PROCLAMATION.

THE PRESS IS A TOOL OF COLONIZATION	TO PUBLISH AND MAKE KNOWN	THE PRESS IS A TOOL OF COLONIZATION	TO PUBLISH AND MAKE KNOWN
TO PUBLISH AND MAKE KNOWN	THE PRESS IS A TOOL OF COLONIZATION	TO PUBLISH AND MAKE KNOWN	THE PRESS IS A TOOL OF COLONIZATION
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Gallery Hours
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11am - 5pm
Saturday
12pm - 4pm

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A PROCLAMATION., installation view
Photo: Wiebke Schroeder

for our future generations.”³ Palmater goes on to describe how treaty relations between the Mi'kmaq and the British Crown affirm Mi'kmaw sovereignty. She states, “there was no surrender of Mi'kmaw territory”⁴ and “no agreement to surrender our sovereignty and independence to the Crown.”⁵ In fact, a “nation-to-nation relationship was solidified in the treaties of 1725-26, 1752, and 1760-61”⁶ which set up *enduring* obligations for Mi'kmaq and British settlers “based on mutual respect, mutual

benefit and mutual protection.”⁷ Palmater notes how the Peace and Friendship Treaties apply to “both His Majesty’s heirs and Mi'kmaq heirs, forever.”⁸

Mi'kmaw activist and scholar Sherry M. Pictou notes that “treaty agreements initially made with the British Crown are now constitutionally the responsibility of the federal government.”⁹ Therefore, as a citizen of the constitutional monarchy of Canada,¹⁰ I am legally considered one of his “His Majesty’s heirs.”¹¹ My lineage as a descendant of

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- 3 Pamela Palmater, “My Tribe, My Heirs and Their Heirs Forever: Living Mi'kmaw Treaty,” in *Living Treaties: Narrating Mi'kmaw Treaty Relations*, ed. by Marie Battiste (Cape Breton: Cape Breton University Press, 2016), 24.
 - 4 Palmater, “My Tribe, My Heirs and Their Heirs Forever,” 34.
 - 5 Palmater, “My Tribe, My Heirs and Their Heirs Forever,” 34.
 - 6 Palmater, “My Tribe, My Heirs and Their Heirs Forever,” 32.
 - 7 Palmater, “My Tribe, My Heirs and Their Heirs Forever,” 34.
 - 8 Palmater, “My Tribe, My Heirs and Their Heirs Forever,” 34.
 - 9 Sherry M. Pictou, “What Is Decolonization? Mi'kmaq Ancestral Relational Understandings and Anthropological Perspectives on Treating Relations,” in *Transcontinental Dialogues: Activist Alliances with Indigenous Peoples of Canada, Mexico, and Australia*, ed. by Suzi Hutchings, Brian Noble, and R. Aída Hernández Castillo (Tucson: University of Arizona Press, 2019), 41.
 - 10 “Monarchy and the Crown,” *Government of Canada*, accessed October 25, 2023, <https://www.canada.ca/en/services/culture/canadian-identity-society/monarchy-crown.html>.
 - 11 Palmater, “My Tribe, My Heirs and Their Heirs Forever,” 34.

INK STAINED

EXPERIMENTS TOWARDS DECOLONIZING PRINT

Emily Davidson MFA Thesis Exhibition

Ink Stained brings together six works that interrogate my relationship to colonization as a white queer settler woman and printmaker. I take aim at settler narratives of the printing press as a symbol of egalitarian progress and democracy, instead print media to exposed as integral to historic and ongoing colonization of Indigenous lands across Turtle Island. Together these works offer experimental methods through which settlers can trouble the colonial archive, activate critical self-reflection, and evidence the medium of print to participate in decolonization.



Ink Stained, installation view
Photo: Wiebke Schroeder

British subjects¹² who have occupied Indigenous territories in British North American colonies since 1739,¹³ including Wolastokuk¹⁴ starting in 1783,¹⁵ only solidifies my position as a British subject myself.

I therefore take seriously, the responsibilities and obligations the Peace and Friendship Treaties set out for me. Most potently, I aim to adhere to the concept that “Acts of Hostility”¹⁶ against Mi'kmaw

- 12 My ethno-cultural lineage is a mix of English, Scottish and Irish people. Regardless of these ethno-cultural distinctions, all of my ancestors who immigrated to, or continued to settle in, British North American colonies have been legally defined as British subjects.
- 13 My Irish-born patrilineal ancestor Rev. William Davidson immigrated to the town of Londonderry in the British Province of New Hampshire in 1739 to serve as an Anglican Minister. Edward Lutwyche Parker, *The History of Londonderry, Comprising the Towns of Derry and Londonderry, N.H.* (Boston: Perkins and Whipple, 1851), 148-49, 158.
- 14 The Wolastoqiyik are party to the Treaties of Peace and Friendship with the British Crown. Jason Hall, “A Note about Wolastoqey/Wəlastəkwey History,” *Wolastoqey Nation in New Brunswick*, Ponamowi-kisoohs, 2020, accessed November 7, 2023, <https://wnnb.wolastoqey.ca/history/>. The territory of the Wolastoqiyik is named Wolastokuk. “Wolastokuk Ancestral Territory,” Wolastoqiyik Wahsipkekuk First Nation, accessed November 7, 2023, <https://malecites.ca/en/territory>.
- 15 Regarding my patrilineal ancestor, Lieut. John Davidson (son of Rev. William Davidson), Parker writes, “His eldest son joined the British, during the revolutionary war, and settled in Nova Scotia, and sustained important civil offices. The younger brother, Hamilton also removed to the same place after the Declaration of Independence.” Parker, *The History of Londonderry*, 160. Note that the British colony of Nova Scotia was partitioned in 1784 to form the colony of New Brunswick. Corey Slumkoski, “The Partition of Nova Scotia,” in *The Winslow Papers*, June 11, 2005, Electronic Text Centre (UNB Libraries), <https://web.lib.unb.ca/winslow/partition.html>. Lieut. John Davidson served in the British regiment the King’s American Dragoons, which was evacuated to St. John in 1783 after the conclusion of the American Revolutionary War. For coverage on the ‘arrival and settlement’ of the King’s American Dragoons, see: W. O. Raymond, “The Loyalist Regiments Leave New York,” *W. O. Raymond Scrapbook*, June 19, 1895, transcribed in Provincial Archives of New Brunswick online, <https://archives.gnb.ca/exhibits/forthavoc/html/Raymond39.aspx?culture=en-CA>. I follow the characterization of Wolastoqi historian Andrea Bear Nicholas that the colonization of Wolastokuk was a British military occupation and invasion of sovereign Wolastoqey territory, not “arrival and settlement” of Loyalist “refugees.” Andrea Bear Nicholas, “The Role of Colonial Artists in the Dispossession and Displacement of the Maliseet, 1790s-1850s,” *Journal of Canadian Studies/Revue d’études canadiennes*, 49 no. 2 (2015): 30-32.
- 16 Printed Proclamation of the 1752 Treaty, Peace and Friendship Treaties Nova Scotia Archives RG 1 vol. 430 no. 2, <https://archives.novascotia.ca/mikmaq/archives/?ID=623>

people are strictly forbidden. Palmater lays out some of the ways settlers can be treaty partners by “undoing as much of the harm done as possible”¹⁷ and states that “every day that settlers live peacefully on our lands they confirm the treaties.”¹⁸ However, “peaceful” inaction in the face of disproportionate injustice against Mi'kmaw people by the Canadian state,¹⁹ does not meet my moral definition of not participating in acts of hostility or actively undoing harm.

Sometimes the task of fulfilling my treaty obligations and participating in decolonialization *feels* impossible due to the structurally complex and pervasive nature of neoliberal colonial capitalism.²⁰ I identify strongly with the contradiction described by xwélmexw scholar Dylan Robinson and white settler collaborator Keavy Martin:

As scholars committed to processes of decolonization, we struggle with the reality that almost nothing we can do will

17 Palmater, “My Tribe, My Heirs and Their Heirs Forever,” 34.

18 Palmater, “My Tribe, My Heirs and Their Heirs Forever,” 37.

19 Palmater provides a brief timeline of major instances in which the British Crown has broken the terms of the Peace and Friendship Treaties. Palmater, “My Tribe, My Heirs and Their Heirs Forever,” 34. For Mi'kmaw journalistic coverage of the ongoing struggle for Mi'kmaw fishers to practice treaty rights for livelihood fishing, see *Ku'ku'wes News: Independent Indigenous News*, owner/editor Maureen Googoo, accessed November 8, 2023, <https://kukukwes.com>. For in-depth coverage on treaty relations between Canada and Mi'kmaq Nation, see Sherry M. Pictou, “Decolonizing Mi'kmaw Memory of Treaty: L'sitkuk's Learning with Allies in Struggle for Food and Lifeways” (PhD dissertation, Dalhousie University, 2017). For additional coverage on disproportionate injustice inflicted by the Canadian state on Indigenous nations and people, see: *Reclaiming Power and Place: The Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls*, Canada, 2019; Truth and Reconciliation Commission of Canada, *Truth and Reconciliation Commission of Canada: Calls to Action*, 2015; Yellowhead Institute, *Land Back: A Yellowhead Institute Red Paper*, October 2019; Bob Joseph, *21 Things You May Not Know About the Indian Act* (Port Coquitlam: Indigenous Relations Press, 2018); Case Brief: Canada (Attorney General) v. First Nations Child and Family Caring Society of Canada, 2021 FC 969.

20 I follow Sherry M. Pictou's conception of neoliberal colonial capitalism, which resists “the misconception that colonialism, neoliberalism, and capitalism operate in isolation from each other and from state governments.” Pictou, “What Is Decolonization?” 39-40.

EVERYTHING WE NEED
WELL MAKE IT ARRIVE!
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IS MADE!



Ink Stained, installation view
Photo: Wiebke Schroeder

lead immediately or directly to the return of land or to the unsettling or dissolution of Canada's claim over Indigenous territories.²¹

Accordingly, I also resonate with Robinson and Martin's assertion "that even small, symbolic, and everyday actions are significant"²² and their broadly conceived category of "aesthetic action"²³ as a way of moving through this contradiction. Robinson and Martin conceive of aesthetic action as a "range of sensory stimuli—image, sound, and movement— [that] have social and political effects through our affective engagements with them."²⁴ Aesthetic action

provides a broad framework to engage art practices as a component of decolonial practices.

My approach to research-creation follows the scholarship and pedagogy of white settler curator and scholar Carla Taunton and white settler artist and scholar Leah Decter. Taunton and Decter have strategized and cultivated methods of settler responsibility to activate artistic production and curation "in conversation with, parallel to, and in co-resistance with Indigenous decolonization."²⁵ I engage a two-part process to grapple with the entangled nature of neoliberal colonial capitalism. First, I expose and interrogate "seemingly invisible

21 Dylan Robinson and Keavy Martin, "Introduction: 'The Body is a Resonant Chamber,'" in *Arts of Engagement: Taking Aesthetic Action in and Beyond the Truth and Reconciliation Commission of Canada*, Indigenous Studies Series (Waterloo, Ontario: Wilfrid Laurier University Press, 2016): 1.

22 Robinson and Martin "Introduction," 2.

23 Robinson and Martin "Introduction," 2.

24 Robinson and Martin "Introduction," 2.

25 Leah Decter and Carla Taunton, "beyond unsettling: activating meshworks of care, practice and relations," *PUBLIC: beyond unsettling: methodologies for decolonizing futures*, guest eds. Leah Decter and Carla Taunton, vol. 32, no. 64 (Fall 2021): 7. See also: Decter and Taunton, "Addressing the Settler Problem: Strategies of Settler Responsibility and Decolonization," *Fuse Magazine: Decolonial Aesthetics* 36, no. 4 (Fall 2013): 32-39.

colonial agendas, apparatus and narratives,”²⁶ and second, I probe my personal history²⁷ with self-reflexive intent to implicate myself²⁸ in colonialism. This dual process renders my entanglement with the structures of neoliberal colonial capitalism an opportunity, rather than an impediment, to decolonial aesthetic action. *Everything* in my life—and in settler Canada—is connected to neoliberal colonial capitalism so I can start *anywhere* to engage in decolonization.

For Ink Stained: Experiments Towards Decolonizing Print, my starting place is printmaking, which I extend to the system of print media more broadly. My goal is to engage (colonial) print *against* (colonial) print. All six works in *Ink Stained* are print-based and a variety of analogue

and digital mediums are deployed. I enmesh print forms and concepts to illustrate experimental possibilities of using a medium against itself for decolonial purposes. I interrogate my relationship to colonization as a white queer settler woman and printmaker. I activate self-publishing as an artistic practice and conceptual nod to the print and publishing industry as a colonial structure. I trouble the colonial archive by working along and against the archival grain. I take aim at settler narratives of the printing press as a symbol of egalitarian progress and democracy. Together, these activities expose print media as integral to historic and ongoing colonization of Indigenous lands across Turtle Island.

The works in *Ink Stained* are English-language text-based works. It is not lost on me that the

26 Decter and Taunton, “Addressing the Settler Problem,” 33.

27 Decter and Taunton, “Addressing the Settler Problem,” 39.

28 I follow Sarah Ahmed’s conceptualization of a “double turn” to guide my self-critique and implication. Sarah Ahmed, “Declarations of Whiteness: The Non-Performativity of Anti-Racism,” *borderlands* 3, no. 2 (October 2004), accessed November 8, 2023, https://webarchive.nla.gov.au/awa/20050616083826/http://www.borderlandsejournal.adelaide.edu.au/vol3no2_2004/ahmed_declarations.htm

PART I: PRINT AND COLONIALISM

Print and colonialism are co-constituting.

Scottish historian Emma Hunter and collaborator English scholar Leslie James point out that literature on the historical role of print in the colonial world often sidesteps “the larger question of how to conceptualise the relationship between print media and colonial rule.”³¹ Hunter and James propose a framework to study “the publics created through print media in the colonial world,”³² which focuses on “four factors – addressivity, performativity, materiality and periodicity.”³³ On the relationship between print and colonialism, Hunter and James

quote settler historian Tony Ballantyne’s assertion that printing “had the power to recast the economic, social, and political relationships that conditioned the ways in which coloniser and colonised made sense of their place in the world.”³⁴ Rather than track the ways my research-creation corresponds to the specifics of Hunter and James’ four-part framework,³⁵ I reference their scholarship to prove my concept that print and colonialism create each other (albeit in the company of a myriad of other enmeshed systems under neoliberal colonial capitalism).

Three works in *Ink Stained* mainly focus

31 Emma Hunter and Leslie James, “Introduction: Colonial Public Spheres and the Worlds of Print,” *Itinerario* 44, no. 2 (2020): 227.

32 Hunter and James, “Introduction,” 227.

33 Hunter and James, “Introduction,” 227.

34 Tony Ballantyne as quoted in Hunter and James, “Introduction,” 228.

35 Hunter and James apply their framework to historical case studies across vastly different locations in empire. I hope to return to this framework for use in my own historical research on print, colonization and slavery, as well as to further consider how this four-factor framework can interact with my future research-creation.

on exposing the correlation between print and colonialism. *A PROCLAMATION*. sets the stage for why print needs to be interrogated as a colonial structure. The work links eighteenth-century printing in the British colony of Nova Scotia to the present day by activating the concept of treaty as an enduring relationship. Print is exposed as a medium *and* action that propagates Eurocentric ways of knowing and solidifies colonial empire. *PUBLIC 64 Territory Network* takes on the twenty-first century print and publishing industry as a site of inquiry and experimentation. In this work, I propose a methodology that networks global Indigenous territories and colonial metropole territories to the production of a print publication to reveal a complex web of extractive relationships to land under neoliberal colonial capitalism. *Case Study on William Brown and Thomas Gilmore's Letter to William Dunlap, 1768: Connecting Territory Network Methodology to the History of Slavery in Canada* extends the concept

of networking territory to a historical document. This project reveals deep entanglement between printing, Transatlantic slavery, and colonial land dispossession during the pre-confederation formation of Canada.

A PROCLAMATION.

A PROCLAMATION. loudly announces the theme of the exhibition to viewers as they enter the space. The work is displayed in the large front window of the Anna Leonowens Gallery, directly next to the entrance to the gallery. High-visibility orange and pink posters are arranged in simple alternating pattern. Solid inky black letters on bright coloured paper create a bold impact. The poster text is letterpress printed in a variety of uppercase antique woodtype typefaces.

Two phrases are emblazoned on the posters: "THE PRESS IS A TOOL OF COLONIZATION" and "TO PUBLISH AND

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A PROCLAMATION., detail
Photo: Emily Davidson

MAKE KNOWN.”³⁶ The later of these phrases is directly quoted from the printed proclamation regarding 1752 Treaty of Peace and Friendship of between the Mi'kmaq and the British Crown.³⁷ In a window pane above the posters, black sign vinyl text reads “A PROCLAMATION.” This text is set in Caslon typeface, which I digitized from a scan of the original letterpress printed treaty proclamation.³⁸

I quote directly from the printed proclamation of the 1752 treaty to underscore how print functions to create and propagate colonial common sense among the settler public.

The printed proclamation of the 1752 treaty was issued shortly after the treaty was made between the Mi'kmaq and the British Crown, and, according to the Nova Scotia Archives is “used in association

36 An earlier version of *A PROCLAMATION*. was exhibited in a window of the Dawson Printshop at NSCAD University as part of *unpunctuated: MFA Group Show*, Anna Leonowens Gallery, Halifax, Nova Scotia, 2021. The 2021 version of *A PROCLAMATION*. used the phrase “LETTERPRESS IS A TOOL OF COLONIZATION” rather than “TO PUBLISH AND MAKE KNOWN.” Some of the posters in the 2021 version had layered text with phrases such as “SETTLER RESPONSIBILITY,” “EXPOSE,” “THE VIOLENCE OF PRINT.” The 2021 version included sign vinyl text which read “AND is therefore part of ongoing violence and Acts of Hostility against Mi'kmaq people. HALIFAX: Printed by J. Bushell, Printer to the Government, 1752.”

37 The full sentence reads, “I HAVE therefore thought it fit, by and with the Advice and Consent of His Majesty’s Council, and in His Majesty’s Name to publish and make known the same to all His Majesty’s Subjects, and strictly charge and command all His Majesty’s Officers, and all others His Subjects whatsoever, that they do forbear all Acts of Hostility against the aforesaid Major *Jean Baptiste Cope*, or his Tribe of *Chibenaccedie Mickmack* Indians, from and after the Day of the Date of these Presents, as they shall answer to the Contrary at their Peril.” Printed Proclamation of the 1752 Treaty, Nova Scotia Archives.

38 The printed treaty proclamation includes the text: “*HALIFAX*: Printed by *J. Bushell*, Printer to the Government. 1752.” Indicating that it was printed by Halifax Gazette printer John Bushell. Donald F. Chard, “BUSHELL, JOHN,” in *Dictionary of Canadian Biography*, vol. 3, University of Toronto/Université Laval, 2003–, accessed November 8, 2023, http://www.biographi.ca/en/bio/bushell_john_3E.html.

A PROCLAMATION.

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A PROCLAMATION., night view
Photo: Wiebke Schroeder

with this treaty.”³⁹ Salient to my concept for *A PROCLAMATION*, the purpose of this printed proclamation was not to *record* the treaty process, but rather to *disseminate* knowledge of the treaty to “all His Majesty’s Subjects.”⁴⁰ Here print functions to move treaty knowledge from a shared nation-to-nation process, towards a hierarchical colonial conception of the terms of the treaty. The printed words “create loyal subjects”⁴¹ by disseminating treaty responsibilities in a form which reinforces the sovereignty of the British Monarchy and the military and social hierarchies of colonial rule.⁴²

PUBLIC 64 Territory Network

PUBLIC 64 Territory Network is an infographic published as a two-page spread in *PUBLIC: beyond unsettling: methodologies for decolonizing futures*⁴³ guest edited by Leah Decter and Carla Taunton. In the gallery, an enlargement of the infographic, printed on terylene fabric, is mounted on the wall above a small white shelf holding two copies of the journal publication. The work traces the chain of production for the journal in which it is published, and identifies Indigenous territories where activity related to the publication took place. The complex

39 “Printed Proclamation of the 1752 Treaty” Mi’kmaq Holdings Resource Guide, Nova Scotia Archives, accessed November 8, 2023, <https://archives.novascotia.ca/mikmaq/archives/?ID=623>.

40 Printed Proclamation of the 1752 Treaty, Nova Scotia Archives.

41 Hunter and James, “Introduction,” 237.

42 For example, the proclamation begins “By His EXCELLENCY *Peregrine Thomas Hopson*, Esq; Captain General and Governour in Chief, in and over His Majesty’s Province of *Nova-Scotia*, or *Accadie*, Vice Admiral of the same, ad Colonel of one of His Majesty’s Regiments of Foot, &c.” Printed Proclamation of the 1752 Treaty, Nova Scotia Archives.

43 Emily Davidson, “PUBLIC 64 Territory Network,” *PUBLIC: beyond unsettling*, 136-139. The artist statement published in this issue formed the basis for this section of text.

network required to produce an offset printed publication extends far beyond the conception of place and land normally attributed to the production of objects under neoliberal colonial capitalism. This piece expands the notion of land acknowledgement.⁴⁴ I aim to visualize the way sovereign Indigenous territories are interconnected with everyday objects and experiences—often through ongoing violent dispossession of Indigenous lands by settler-colonial states and corporations.

PUBLIC 64 Territory Network is my first experiment in creating a methodology, which I term

Territory Network Methodology. This methodology runs parallel to many Indigenous-led mapping projects⁴⁵ and intercultural collaborations aiming to centre Indigenous place names and visualize Indigenous territories.⁴⁶ Indigenous sovereignty and self-determination guide the parameters I put in place to develop this methodology.

Territory Network Methodology aims to use the self-determined names for places and people. Māori scholar Linda Tuhiwai Smith, writes “by ‘naming the world’ people name their realities”⁴⁷ and notes that “there are realities which can only be found, as

⁴⁴ For discussion on the possibilities and limitations of land acknowledgments, see: Dylan Robinson, Kanonhsyonne Janice C. Hill, Armand Garnet Ruffo, Selena Couture, and Lisa Cooke Ravensbergen, “Rethinking the Practice and Performance of Indigenous Land Acknowledgement,” *Canadian Theatre Review* 177, no. 1 (2019): 20-30.

⁴⁵ A few examples of Indigenous-led mapping projects are: Ta'n Weji-sqalia'tiek: Mi'kmaw Place Names Digital Atlas and Website Project, accessed June 16, 2023, <https://placenames.mapdev.ca/>; “Carte du Nionwentsio,” Nation Huronne-Wendat, accessed June 17, 2023, <https://wendake.ca/cnhw/bureau-du-nionwentsio/a-propos/carte-du-nionwentsio/>; Jolene Ashini and Chelsea Arbour, “Our Land: Mapping Nitassinan,” Arctic Arts Summit, June 16, 2023, <https://arcticartssummit.ca/articles/our-land-mapping-nitassinan/>.

⁴⁶ Two examples of intercultural collaborations that focus on Indigenous place names and territories are: *Native Land Digital*, accessed June 17, 2023, <https://native-land.ca/> and “Turtle Island Decolonized: Mapping Indigenous Names across ‘North America,’” *Decolonial Atlas*, 2023, accessed November 8, 2023, <https://decolonialatlas.wordpress.com/turtle-island-decolonized/>

⁴⁷ Linda Tuhiwai Smith, “Twenty-Five Indigenous Projects,” in *Decolonizing Methodologies: Re-search and Indigenous Peoples*, second ed., (London: Zed Books, 2012), 262.

self-evident concepts, in the indigenous language; they can never be captured by another language.”⁴⁸ I therefore seek nation-specific Indigenous-authored sources to learn the names of Indigenous nations and places.⁴⁹ In some cases, Indigenous nations have re/claimed place names created by colonial-Indigenous interactions and use these names in contemporary and self-determined ways.⁵⁰ In other cases, my exclusive reliance on English language resources, combined with colonial erasure of Indigenous naming, limited my access to self-determined names of some peoples and territories. For colonial

metropole sites, I also used self-determined place names but do not seek information on “original” non-Indigenous inhabitants. Casting everyone as “Indigenous to somewhere” ignores the realities of metropole-colony empire and operates as, what Tuck and Yang term, a “settler move to innocence”⁵¹ to allow colonizers to avoid responsibility for colonization.

Territory Network Methodology resists the urge to flatten complexities into matching information categories across all sites. This acknowledges that Indigenous ways of naming homelands differ

48 Smith, “Twenty-Five Indigenous Projects,” 262.

49 Examples of such sources are First Nation websites, Indigenous-authored scholarly articles and books, and Indigenous-led mapping projects.

50 The Gespe’gewa’gi Mi’ngawei Mawioimi describe how the process of cultural and linguistic borrowing is expressed in Mi’gmaq naming practices, stating “when a reality of one cultural group does not exist in the other group’s culture, the word expressing that reality is borrowed by the second group.” Gespe’gewa’gi Mi’ngawei Mawioimi, “Our Place Names,” in *Nta’tugwaqanminen: Our Story, Evolution of the Gespe’gewa’gi Mi’gmaq* (Halifax and Winnipeg: Fernwood Publishing, 2016), 28.

51 Tuck and Yang, “Decolonization is Not a Metaphor,” 9.

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TREATY 1 TERRITORY

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SKUHIKON

NITCASIPI

Zhannwimowah
word meaning
'great river'

Forestry

around the world.⁵² Additionally, not every place where settlers maintain occupations have equivalent Indigenous names.⁵³ The result is that place names and translations to English do not appear for all territories included in the infographic. *PUBLIC 64 Territory Network* effectively illustrates the overwhelming complexity of networking territories but does not fully capture how territories overlap. The choice to prioritize the clarity of the supply chain created challenges in visualizing shared territories, especially for gathering places of multiple

Indigenous Nations (which often have place names in numerous Indigenous languages). I will explore ways to illustrate the nature of overlapping/contested/co-existent/imposed/continuous territories in future projects that extend Territory Network Methodology.

The process of researching this supply chain for *PUBLIC 64 Territory Network* highlighted the extent to which multinational corporations are constantly expanding, consolidating, opening and abandoning major project sites with significant impacts on

52 One example of an Indigenous place naming practices is described by the Gespe'gewa'gi Mi'ngawei Mawiomi, who write, "Mi'gmaq place names, as with most ancient place names, are based on descriptive words. They describe features of the landscape, and to a lesser extent, how oral history is woven into the specific places in the landscape. In this way, when people discuss their travels and the routes they followed, at the same time they draw a portrait of the landscape and what happened there. This allows travellers to 'recognize' the many landmarks of a landscape when they see them for the first time." Gespe'gewa'gi Mi'ngawei Mawiomi, "Our Place Names," 28.

53 The introductory text for *Turtle Island Decolonized*, states: "some major cities are missing from the map because, as our collaborator DeLesslin George-Warren (Catawba) pointed out, 'The fact is that we've lost so much in terms of our language and place names. It might be more honest to recognize that loss in the map instead of giving the false notion that the place name still exists for us.'" "Turtle Island Decolonized," *Decolonial Atlas*.

Indigenous peoples and lands worldwide.⁵⁴ When a multinational corporation reports operation in over one hundred countries,⁵⁵ they do not recognize the many more Indigenous territories that they occupy. Indeed, corporations occupying Indigenous territories frequently ignore the principle of “free, prior and informed consent,”⁵⁶ aiming to sidestep the sovereignty of Indigenous nations.⁵⁷ In this way, *PUBLIC 64 Territory Network* illustrates a causal

relationship between the contemporary global print and publishing industry and the ongoing dispossession of Indigenous peoples from their sovereign territories.

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- 54** For example: “Agfa Reorganizes its Printing Plate Manufacturing Capacity to Address the Significant Decline in Market Demand,” *Agfa*, press release, Mortsel, Belgium, June 11, 2020, <https://www.agfa.com/corporate/news-item/agfa-reorganizes-its-printing-plate-manufacturing-capacity-to-address-the-significant-decline-in-market-demand/>; Shilpa Phandis, “Apple iPhone Maker Foxconn Buys 300 Acres in Bengaluru,” *Times of India*, May 10, 2023 <https://timesofindia.indiatimes.com/city/bengaluru/foxconn-buys-300-acres-in-bengaluru/articleshow/100118636.cms>
- 55** Sources were primarily corporate sustainability reports and annual general reports. For example, see: Sappi North America, Inc., *2020 Sustainability Report*, accessed November 8, 2023 <https://www.sappi.com/sappi-north-america-releases-2020-sustainability-report>
- 56** For coverage on the right of Indigenous people to free, prior and informed consent, see articles 10, 11, 19, 28, 29 in *UN General Assembly, United Nations Declaration on the Rights of Indigenous Peoples: resolution / adopted by the General Assembly*, October 2, 2007, A/RES/61/295.
- 57** As an example, Coastal GasLink has ignored its responsibility to obtain “free, prior and informed consent” from Wet’suwet’en Nation to build the LNG pipeline. See, Andy Rowel, “UN Calls for “Free, Prior and Informed Consent” from First Nations for Canadian Pipelines” *Oil Change International* (blog), January 10, 2020, <https://priceofoil.org/2020/01/10/un-calls-for-free-prior-and-informed-consent-from-first-nations-for-canadian-pipelines/>. Fossil fuel industries are not captured in *PUBLIC 64 Territory Network*, but a direct relationship between the global print and publishing industry and global fossil fuel extraction industry exists.

... of Wm^l Brown's Acc^t was in a ...
Philadelphia

your Bond to him from June 23rd to

... so lucky as to get a Negro,
... he may be ...

Case Study on William Brown and Thomas Gilmore's Letter to William Dunlap, 1768: Connecting Territory Network Methodology to the History of Slavery in Canada

The histories of printing, colonialism, and slavery are inseparable in the territories that have become Canada. In *Case Study on William Brown and Thomas Gilmore's Letter to William Dunlap, 1768: Connecting Territory Network Methodology to the History of*

Slavery in Canada,⁵⁸ I examine a key historical document that illustrates this connection. In April 1768, *Quebec Gazette* proprietors William Brown and Thomas Gilmore wrote to their former employer, William Dunlap, to request that he purchase and send an enslaved person to them, to be forced to work in their printing office.⁵⁹

I read Brown and Gilmore's letter "along and against the archival grain," which is part of a methodology I discuss in Part III, to interrogate the specificities of colonial enslaver violence implicit in their correspondence. My historical analysis builds on black Canadian art historian Charmaine A. Nelson's scholarship on the Brown and Gilmore's

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- 58** I presented an earlier version of this paper at *Settler Colonialism in Canada: Reliving the Past, Opening New Paths Graduate Student Symposium*, University of Regina, Regina, Saskatchewan, October 14, 2022, delivered online. This paper will be included in a forthcoming University of Regina online publication based on the symposium presentations.
- 59** William Brown and Thomas Gilmore to William Dunlap, letter, April 29, 1768, Neilson Collection, MG 24, B1 vol. 47, file 2: Brown & Gilmore record - correspondence of William Brown & William Dunlap, 1763-1771 (pages 1-23, 25-29) Microfilm C-15778, Library and Archives Canada. Thank you to Dr. Charmaine A. Nelson for providing me with this source.

Appendix 1: Territory Network Data for Biographical Highlights of William Brown, Thomas Gilmore, William Dunlop, Deborah Dunlop, and Priamus (1720-1768)

ACTIVITY	DATES	INDIGENOUS PLACE NAME	INDIGENOUS TERRITORY NAME	EUROPEAN / SETTLER PLACE NAME
William Dunlop was born	c. 1720 (?)	N/A		Stevanage, North Ire-land
Thomas Gilmore was born (location)	c. 1741	N/A		Stones, Ireland
William Brown was born	c. 1757	N/A		Newton (Dunmurry and Galton's?) Scotland
William Dunlop immigrated from port of Lerry (?) to port Philadelphia	c. 1740 (?)	N/A		
Thomas Gilmore immigrated from port of Dublin to port of Philadelphia (possible, if born in Stone, Ireland)	c. 1730 (?)	N/A		
William Brown immigrated from Scotland to Virginia (pers unknown)	c. 1751	Transatlantic voyage		
Priamus was born	c. 1740 (?)	Transatlantic voyage		
Deborah Dunlop (née Croaker) was born	October, 1721	Transatlantic voyage		
William Dunlop settled in Philadelphia, learned printing trade at William Bradford's shop	c. 1741	[Thus far, no additional records of Priamus found in colonial archives; Priamus could have been born in Africa or any region of British North America or the Caribbean]		
Thomas Gilmore was born (possible location)	c. 1724	Coaquanock'		
William Dunlop married Deborah Croaker, niece of Benjamin Franklin's wife Deborah Read Franklin	c. 1754	Lenape word commonly translated to English as "grove of sap pines"		
Deborah Dunlop moved back to Philadelphia and lived at the Franklin residence; move was possibly in response to threat of violence due to Indigenous resistance to settlers in Lancaster	1756	Commonly translated to English as "homelands of the Lenape"		
William Brown learned the trade of printer apprentices at Williams Bradford, Black Horse alley, worked for Benjamin Franklin and David Hall	1754-58	Philadelphia British Province of Pennsylvania		

ACTIVITY	DATES	INDIGENOUS PLACE NAME	INDIGENOUS TERRITORY NAME	EUROPEAN / SETTLER PLACE NAME
William Dunlop expressed intention to Revere's friends; Deborah Dunlop assisted in running the press office	April 4, 1757	Coaquanock	Lenapehoking	Philadelphia, Penn Province of Pennsylvania
William Dunlop moved back to Philadelphia and lived at the Franklin residence	Early 1757	Lenape word commonly translated to English as "grove of sap pines"	Commonly translated to English as "homelands of the Lenape"	Philadelphia
William Dunlop purchased New-ent Printing Office, Market Street from James Chalmers	June 1758			Philadelphia
Priamus was employed by William Dunlop and lived in Newton Printing Office, Market Street	Between 1758, 1761 - possibly until 1768 (?)			
William Brown began working for William Dunlop at New-ent Printing Office, Market Street	1758			
Thomas Gilmore apprenticed at William Dunlop's New-ent Printing Office, Market Street; Gilmore was a relative of Dunlop's	1759-1761			
William Brown and Thomas Gilmore agreed a partnership agreement to establish a printing office in Quebec; William Dunlop serves in the partnership venture	August 5, 1761			
William Brown departs Philadelphia for in-law residence in Quebec	August 6, 1761			
Deborah Dunlop managed New-ent Printing Office, Market Street during William Dunlop's absence	Jan 1761			
William Dunlop with New-ent Printing Office, Market Street to his nephew John Dunlop	c. 1761			
Deborah Dunlop returning from niece's absence residing in Philadelphia	c. 1761			
John Dunlop over a letter to William Brown and Thomas Gilmore in response to their April 28, 1768 letter	September 17, 1768			
William Brown Brown, partnership with James Ridgway to open a bookshop	End of 1768			
Lenape word commonly translated to English as "grove of sap pines"				

Case Study on William Brown and Thomas Gilmore's Letter, publication detail Photo: Wiebke Schroeder

role as enslavers and promoters of slavery.⁶⁰ I also draw on white settler historian David Walstreicher's work connecting print culture and transatlantic slavery⁶¹ and white settler historian Jordan E. Taylor's study on the coordinating role printers played as brokers for the sale of enslaved people.⁶² Alongside Nelson, Walstreicher and Taylor, I conclude that printers and print culture were structurally integral to the institution of Transatlantic Slavery.

This case study extends Territory Network Methodology to experiment with its application for historical documents analysis. I use Territory Network Methodology to connect the colonial institutions of Transatlantic Slavery and Indigenous land dispossession. In this methodology, land is inextricable from history, and enslaver behavior is

revealed as a product of complex and integrated multi-location empire.

Case Study on William Brown and Thomas Gilmore's Letter is presented as a square, soft-cover, saddle-stitched volume. The two-layer cover has an exterior sheet of mylar with the full title letterpress printed in red ink from handset Caslon type. The digitally-printed interior cover sheet is detail of a black and white microfilm copy of William Brown and Thomas Gilmore's April 1768 letter, cropped to bring focus to the printers' signatures. The digitally-printed interior layout uses the typefaces Franklin Gothic and Adobe Caslon. The colour palette of the publication is red and black. The simple, two-column layout is accented by large Caslon italic drop caps, red lines and occasional Caslon ornaments. An

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- 60** Charmaine A. Nelson, "A 'Tone of Voice Peculiar to New-England': Fugitive Slave Advertisements and the Heterogeneity of Enslaved People of African Descent in Eighteenth-Century Quebec," *Current Anthropology* 61, no. S22 (October 1, 2020): S310.
- 61** David Waldstreicher, "Reading the Runaways: Self-Fashioning, Print Culture, and Confidence in Slavery in the Eighteenth-Century Mid-Atlantic," *William and Mary Quarterly* 56, no. 2 (April 1999): 243–72.
- 62** Jordan E. Taylor, "Enquire of the Printer: Newspaper Advertising and the Moral Economy of the North American Slave Trade, 1704–1807," *Early American Studies: An Interdisciplinary Journal* 18, no. 3 (2020): 287–323.

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Quebec, April 29th 1768

Rev. Sir,

Yours of the 25th of February last we received in due time. We heartily condescend with you on Mr. Dunlop's unhappy situation, and are anxious to hear of his recovery, which we most earnestly wish for. We are glad to find you have disposed of the Bill, whereupon we have transmitted your Receipt, and in our Books are ready to the Receipt transmitted you last, which you allow to be right, and say you have copied it exactly into your Books, on your Letter of Oct. 26th 1767, which implies the receipt of our Bonds, upon the Exchange on that Bill we have returned at Paris being entirely ignorant of what it was, and that we had no knowledge of it, your enclosing the Bonds in Philadelphia, the same you disposed of, it is possible that some of our Bonds did not inform us of the Disposal of the Bill, but quite the contrary, we did it contain a Copy of our Receipt as they are mentioned in your last. On getting your Acc. we find there is a Balance in our Favour of one Guinea which, together with the Balance from Cairne, makes a Balance in our Favour of 12. 18. 0 your Currency, out one of which we by the first of the next month have charged William Brown's private Acc. of 12. 10. 0, and now whatever Balances may remain due to you on Thomas Gilmore's private Acc. and of which (which indeed you may find him an Acc. off) and if any Balance remains carry it to the Credit of our Favour. We expect Mr. Hill find us Discharge in full Acc. and not omit informing us if Cairne has paid, and if we shall credit him and charge you for that Sum, if he has not paid, and you should not chuse to take it upon yourself, it would be high time for us to fall on some Method of getting paid. You'll take Notice that Cairne's Acc. was not in the State of the Acc. between you and us, we sent you

Having been long employed with Canadian Boys as menial servants at the Printing Office we were not able to be a Disposition of trying to get a Boy who will not engage for any considerable Term, and as soon as they find themselves slighted against their Masters and become intolerable, we are at last come to a Resolution of trying to get a Negro Boy, whom we hope you will endeavour to purchase one for us, between 15 and 20 Years of Age, fit to put to school, and who has had the small Pox, and Country bred, and can be recommended for his Honesty, we would not begrudge a pretty good Price for such a likely & honest, or if you should be inclinable to part with your Boy, we would be glad to have him, and would be

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be willing to give what might be judged a reasonable Price. We pray you may be successful in your search, and as soon as you shall be certain of your determination to find your part with your Boy, we'll give you may send him no Time in acquainting us of the Price, which we will immediately remit you on Bill on York, as we shall have the Cash ready till we hear from you. Should it be too late for an opportunity from Philadelphia there has always been a Post for York, but in August and Sept. and we doubt not but there will be this year. We shall expect therefore by the first Opportunity for your Serv. We are, with profound Respect, Sir, Your most obliged humble Servants

Brown & Gilmore

An exact Copy sent the 29th of June 1768

Mr. The Balance of Mr. Brown's Acc. was in your Favour when he left Philadelphia £ 6. 8.

The Interest on your Bond to him from June 25th till Feb 25th 1768 15. 10

P. S. If you were so lucky as to get a Negro before you embark him, we beg he may be enforced

Kept in a letter to
from December 29th
March 1768



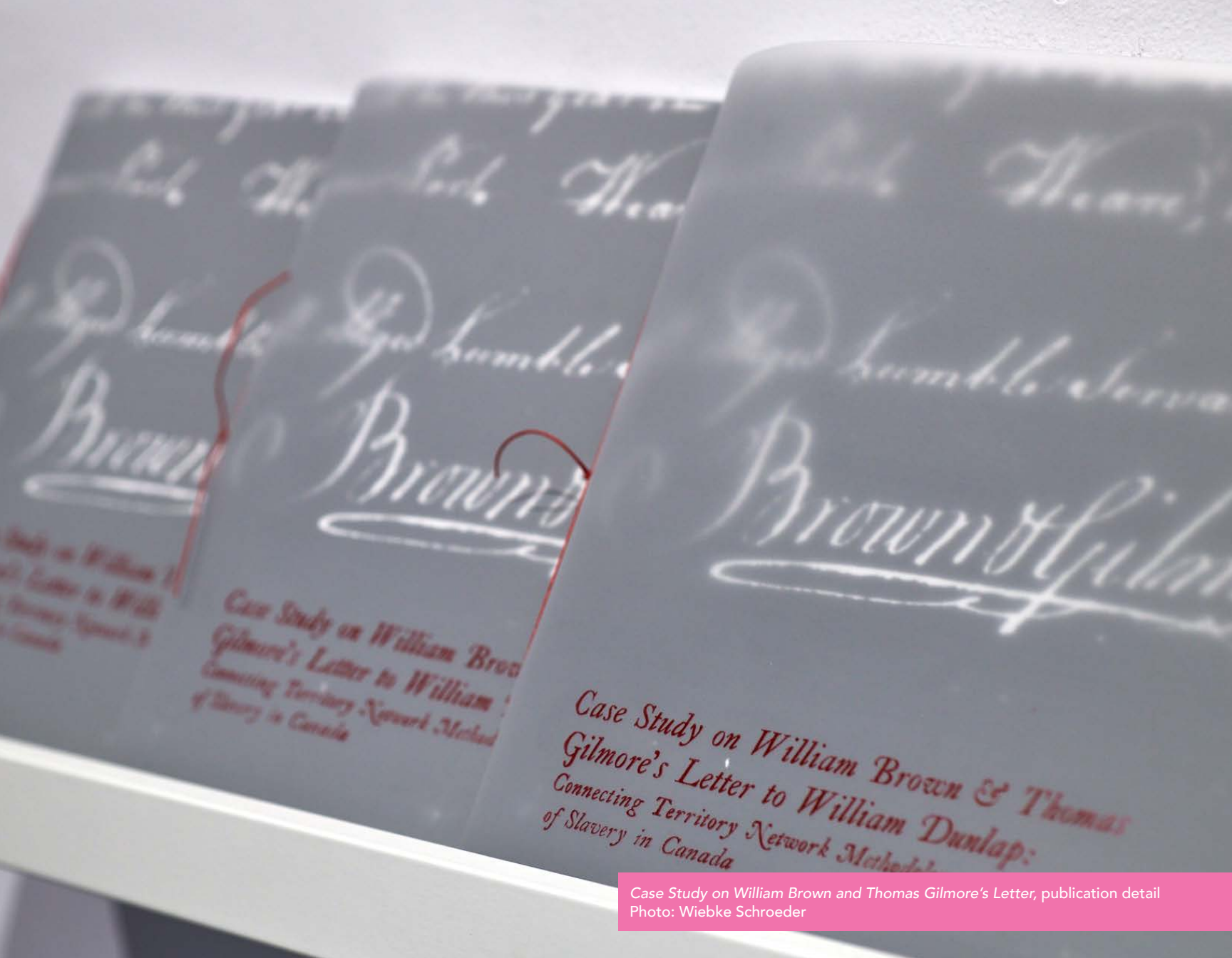
Case Study on William Brown and Thomas Gilmore's Letter, installation view
Photo: Wiebke Schroeder

appendix table showing territory network data takes up a significant portion of the volume. I purposely deploy a colonial graphic sensibility in the design of the publication as a way of inserting my position that histories of printing, colonialism, and slavery are inseparable into the existing colonial canon of print history.

In the gallery, three copies of the publication sit on a white shelf. Above the shelf, an enlarged reproduction of the microfilm copy of William Brown and Thomas Gilmore's April 1768 letter is wheat-pasted to the wall. The front and reverse side of the letter are pasted side-by-side. The microfilm processes reversed the colours of the original document so that Brown's⁶³ English roundhand cursive writing appears in white on a black background. The visual impact of the large-

scale penmanship flourishes, and inviting tactile publication, belie the violence discussed within.

63 The letter is signed by "Brown & Gilmore" but by comparing this letter to other specimens of letters authored solely by William Brown, I conclude that this letter is in Brown's handwriting. See: Neilson Collection, MG 24, B1 vol. 47, file 2: Brown & Gilmore record - correspondence of William Brown & William Dunlap, 1763-1771 (pages 1-23, 25-29) Microfilm C-15778, Library and Archives Canada.



*Case Study on William Brown
Gilmore's Letter to William
Connecting Territory Network Methods
of Slavery in Canada*

*Case Study on William Brown & Thomas
Gilmore's Letter to William Dunlap:
Connecting Territory Network Methods
of Slavery in Canada*

Case Study on William Brown and Thomas Gilmore's Letter, publication detail
Photo: Wiebke Schroeder

PART II: IMPLICATED IN COLONIALISM

I am **inextricably complicit** in colonialism.

White settler philosopher Alexis Shotwell prompts “those who benefit from oppression—white people, and settlers more generally—to claim kin with the oppressor.”⁶⁴ She argues that “only through actively beginning from our understanding of our complicity in ongoing brutality can white settlers participate in the project of remaking the world.”⁶⁵ This echoes feminist writer Sarah Ahmed’s call for white subjects “to stay implicated in what they critique,”⁶⁶ by enacting a “double turn.”⁶⁷ Through this action,

white settlers can turn “towards their role and responsibility in these histories of racism, as histories of this present,”⁶⁸ and simultaneously “to turn away from themselves, and towards others.”⁶⁹ My complicity and implication in colonialism provides reinforcement for my desire to uphold my treaty responsibilities and participate in decolonial aesthetic action. I follow non-aboriginal activist and scholar Clare Land and settler Australian artist Amy Spiers by “grounding action in settler self-education and community education”⁷⁰ and taking responsibility

64 Alexis Shotwell, “Claiming Bad Kin: Solidarity from Complicit Locations,” *Society for the Diffusion of Useful Knowledge, Special Edition: Bearing* no. 3 (March 2021): 8.

65 Shotwell, “Claiming Bad Kin,” 11.

66 Ahmed, “Declarations of Whiteness.”

67 Ahmed, “Declarations of Whiteness.”

68 Ahmed, “Declarations of Whiteness.”

69 Ahmed, “Declarations of Whiteness.”

70 In this quotation Amy Spiers cites Clare Land’s scholarship. Amy Spiers, “# MirandaMustGo: Contesting a Settler Colonial Obsession with Lost-in-the-Bush Myths Through Public and Socially Engaged Art.” *Art & the Public Sphere* 8, no. 2 (2019): 225.

QUEER MAPPING ON INDIGENOUS LAND

Queering the Map acknowledges that their project started on the traditional territory of the Karienukheháka. This site encourages map users to refer to native-land.ca to find out what Indigenous land they are on and to take concrete steps towards decolonization. But I feel heavy about the implications of mapping my queer settler memories onto colonial maps of Indigenous lands.

How might queer settlers connect memory of place to (new) understandings of Indigenous land? Is Queering the Map accessible, known or of interest to two-spirit and queer Indigenous people throughout world? How can Queering the Map break out of networks dominated by queer white tourists and settlers?

Maybe a clue for what settler decolonization efforts can look like comes from native-land.ca itself. The website was started by Victor Temprano, a settler on Okanagan land, and has since become the online home for Native Land Digital, with Indigenous and settler people. I wonder what kind of transformation looked like for the project.

THE MAGPIE & THE BUFFALO ARE NO FRIENDS



THEY USED TO SIT HAPPILY IN SILENCE

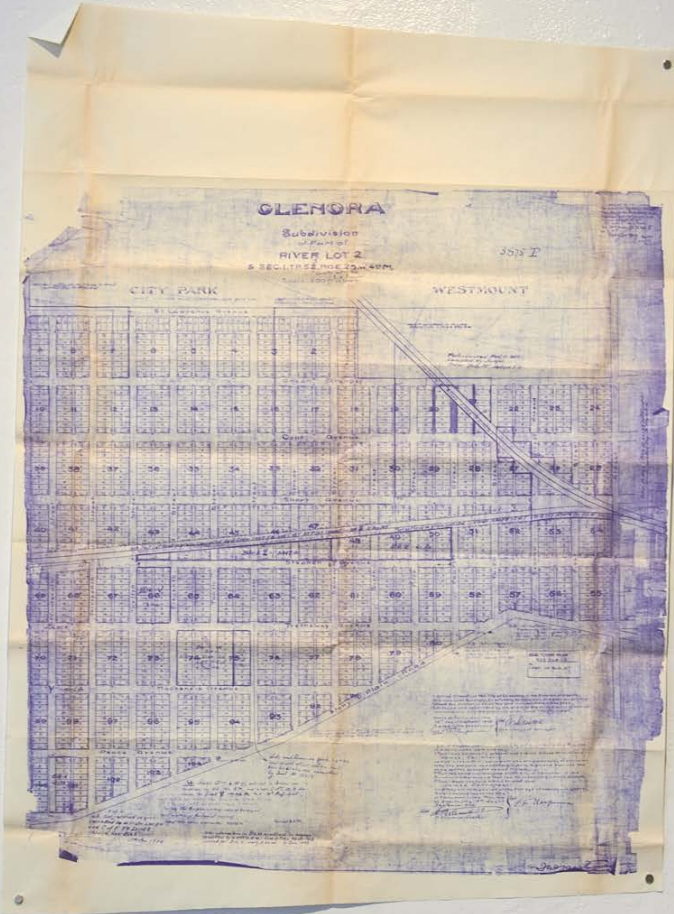
NO RAINS, JUST SNOWS



NOW THE BUFFALO ARE GONE



NO MAGPIE CAME FOR THE BUFFALO TO RETURN



FREE ZINES!
PLEASE TAKE ONE



Glenora Zine, installation view (left), map detail (right)
Photos: Wiebke Schroeder

multiple copies of the collaborative zine are displayed on a white shelf. A pink wall-mounted sticker to the right side of the shelf reads: “Free zines! Please take one.” A blueprint copy of a 1906 survey map titled “Glenora subdivision of Part of River Lot 2” is hung above the zine shelf with earth magnets. The map has been previously folded and the creases are still present.

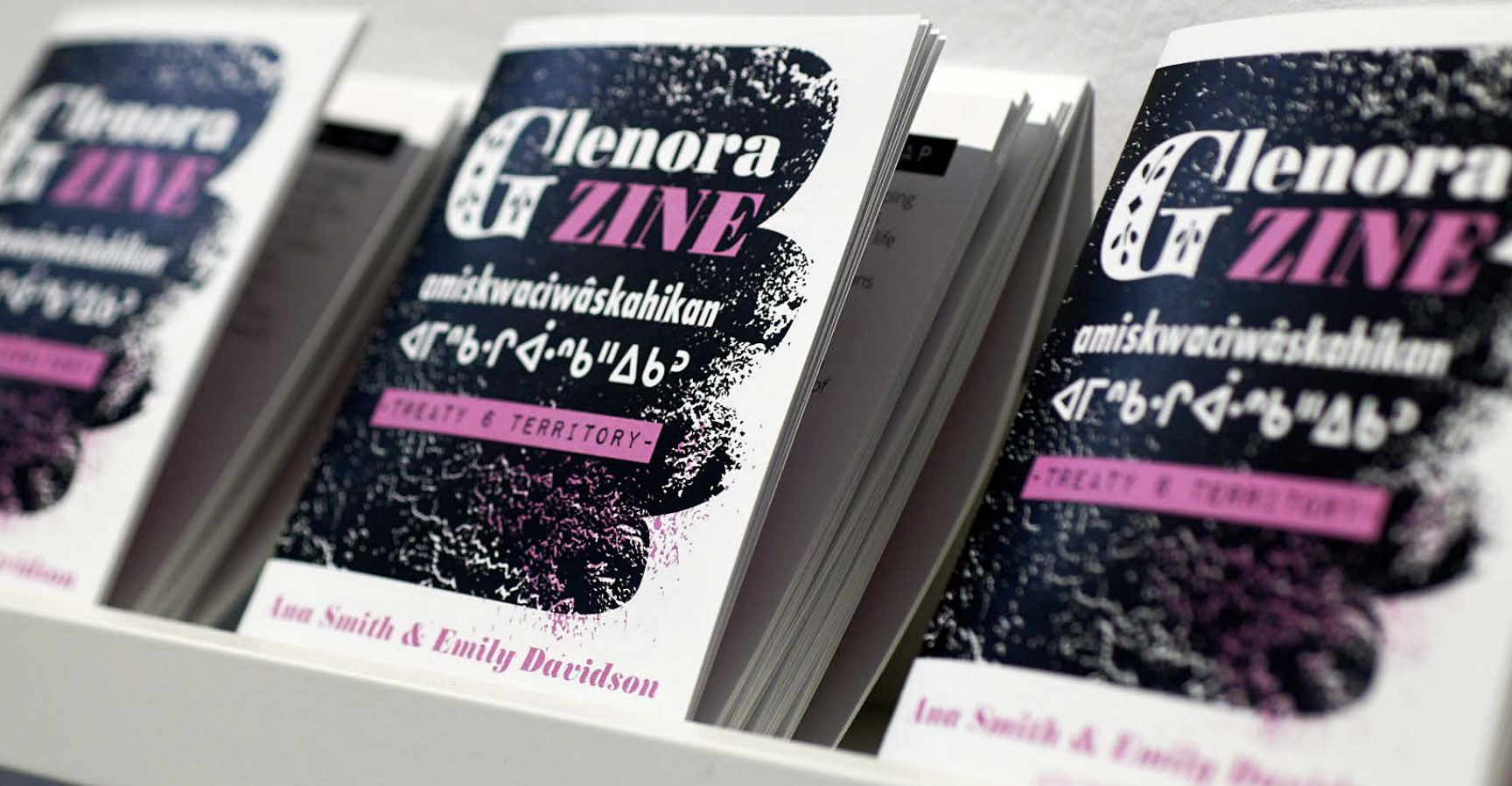
Glenora Zine was produced during the Mitchell Art Gallery Exchange Mentor Program during the summer of 2020, when I was paired with Friday Smith as their mentor. This zine uses the medium of digital print and the method of self-publication to create a venue for settler self-education, community education, and intercultural collaboration. The introductory essay co-authored with Smith nods to the autobiographical and self-reflective format

of perzines⁷⁴ combined with analytical writing in a point-form note style. We wrote from the perspective of our shared positionality as white settlers who have occupied the neighbourhood Glenora. The aim of our writing was to be as direct and concise as possible in sharing our historical research and to offer a model of the beginning stages of ethical settler treaty engagement with our analysis.

Glenora Zine includes comic-style entries by Smith and me, alongside invited contributions by Koe-Schnell and Belcourt. Smith extended invitations to their “friends and neighbours”⁷⁵ relationally; both Koe-Schnell and Belcourt have personal relationships with Smith, and lived in Glenora at the time of the publication. Each of our comics ultimately assert that Glenora is Indigenous land and that the terms of Treaty 6 must be upheld.

74 Perzine is short of “personal magazine” and is a subcategory of self-published printed matter. Perzines are characterized by self-reflection and informal autobiographic narrative.

75 Davidson and Smith, “Introduction, 3.



Glenora Zine, publication detail
Photos: Wiebke Schroeder

My sole-authored contributions sort through my childhood memories of class stratification and reflect on my queer identity as it relates to land/ neighbourhood in the place where I grew up.

The strength of this work is in its specificity and its distribution method. The specificity of the neighbourhood focus created an entry point for me and Smith to make progress in our own understandings of treaty relations in Treaty 6 Territory—Ahmed’s turn towards ourselves, our histories and our present.⁷⁶ Our cross-cultural collaboration with Belcourt and Koe-Schnell and the public distribution of the zine activate Ahmed’s turn away from ourselves “and towards others.”⁷⁷ In 2020, Smith distributed *Glenora Zine* within the neighbourhood by leaving copies at venues such as the Glenora Community League and local

cafes. Additional copies were distributed for free by the Mitchell Art Gallery and Smith and I each gave copies directly to people within our personal networks. Within *Ink Stained*, I extend the public dissemination of *Glenora Zine* in order to continue the goal of “settler self-education and community education.”⁷⁸

Unsettling the Archives of the Inner City Artists’ Commune

Unsettling the Archives of the Inner City Artists’ Commune responds to my 2013 artwork *Another World: Archives of the Inner City Artists’ Commune*. A group of twenty letterpress and screenprinted posters are staple gunned to the wall of the gallery in a tightly hung arrangement. The posters are primarily

76 Ahmed, “Declarations of Whiteness.”

77 Ahmed, “Declarations of Whiteness.”

78 Spiers citing Land: Spiers, “# MirandaMustGo,” 225.



Unsettling the Archives of the Inner City Artists' Commune, installation view
Photos: Wiebke Schroeder

text-based slogans and are printed on a variety of colours and textures of paper. The phrase “NO COMMONS ON STOLEN LAND” is stenciled in large black painted letters running across the group of posters. The aesthetic is reminiscent of a hand-painted protest banner layered on top of political posters. Phrases such as “CAPITALISM HAS FALLEN,” “CALLING ALL HARVESTERS!” and “IMAGINE A NEW RELATIONSHIP TO EVERY ASPECT OF EVERYTHING” are still visible on some of the posters, but some text is obscured by the large black stencil letters.

Another World proposed a fictional post-capitalist future where a group of artists survive by subsistence farming the land of Citadel Hill and the Halifax Commons. Letterpress and screenprinted ephemera revealed glimpses of the ideas and activities of

this utopian group. My imagined protagonists were similar to me; I projected myself into the speculative future I created. My white settler-focus is evident in several individual posters, such the “BARN RAISING” flyer, which evokes potent settler homesteading mythologies⁷⁹ in the name of collective sufficiency. The work effectively asserts that settlers will continue to occupy Mi'kma'ki beyond even the fall of the global capitalism.

Tuck and Yang describe how settler fantasies of innocence are “invested in a settler futurity and dependent on the foreclosure of an Indigenous futurity.”⁸⁰ *Another World* activates settler futurity by focusing speculative worldbuilding on the activity of settler occupiers. White settler scholar Eva Mackey proposes that,

79 For analysis on how homesteading mythologies are intertwined in settler visual culture in Canada, see: Erin Morton, “Unsettling Canadian Art History: Materializing Settler Colonialism,” presented at *Identity, Collaboration, Sustainability: International Festival of Craft*, Applied Arts Scotland, online, September 30, 2021. <https://vimeo.com/619230737>.

80 Tuck and Yang, “Decolonization is Not a Metaphor,” 14.

Settled expectations and certainty emerge from having one's ontology of entitlement confirmed through various laws, social surroundings, and particular versions of exchange-based⁸¹ history and culture. More specifically, however, I think that this sense of certainty emerges from the belief in the fantasy of ownership and control over the past/present/future of one's own body and property.⁸²

The speculative future I created with *Another World* indicates how profoundly ingrained settler certainty is in my thinking. Settler certainty limited and constrained the possibilities that I could even imagine.

To produce *Unsettling the Archives of the Inner City Artists' Commune*, I experimented with interventions on prints from *Another World*.⁸³ My goal was to trouble the central ideological underpinning of settler futurity and settler certainty within the work. The altered artwork now asserts that ethical settler futures can only begin when settlers return stolen land to Indigenous nations and support Indigenous futurity. The phrase "NO COMMONS ON STOLEN LAND" declares that collective models of shared land use cannot alone bring justice. White settler activist and scholar Craig Fortier notes the prevailing (settler) discourse on the commons "seeks to claim ownership over particular

81 Eva Mackey cites Goenpul scholar Aileen Moreton-Robinson, *Talkin' Up to White Women: Indigenous Women and Feminism* (Queensland: University of Queensland Press, 2000).

82 Eva Mackey, "Geologies of Certainty and Uncertainty," in *Unsettled Expectation: Uncertainty, Land and Settler Decolonization* (Halifax and Winnipeg: Fernwood Publishing, 2016), 35.

83 My studio experimentation took place during the fall 2021 in response to an invitation from Mi'kmaw artist Sarah Brooks to participate in a collaboratively curated exhibition. *Unsettling the Archives of the Inner City Artists' Commune* was exhibited in *embodied futures*, NSCAD University, Halifax, Nova Scotia, curated by the Radical Curating class, 2021. Thank you to Leah Decter and Kaley Kennedy for providing feedback on the early experimental interventions that produced this work.



Unsettling the Archives of the Inner City Artists' Commune, detail
Photo: Wiebke Schroeder

places and territories without acknowledging the settler colonial context.”⁸⁴ Instead, the return of land to Indigenous nations must be a precursor to negotiating any intercultural resource sharing such as implementing commons frameworks.

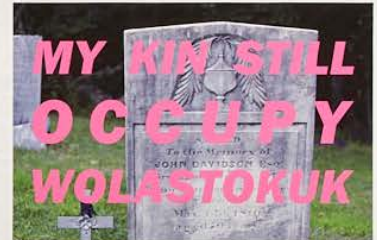
I layer this concept on top of *Another World* to implicate myself as an actor in contemporary colonialism. The way my colonial mindset operates within my art practice is starkly revealed. However, the work also offers a model for how experimentation and intervention into existing artworks can generate new ways of thinking and foster constructive repair for past mistakes.

in perpetuity

in perpetuity is a triptych of images which combine digital colour photographs and hot pink text.⁸⁵ The triptych is digitally printed on self-adhesive terylene fabric and mounted directly to the wall. Each photograph was shot in landscape orientation and the three images are displayed side by side in an eye level row. The first photograph is a close up of a rounded, grey headstone engraved with the following segments of text: “PARTED BELOW UNITED ABOVE,” “*In memory of* John C. Davidson,” and “DIED.” Bold, pink, sans-serif text that reads “I AM HERE” runs across the centre of the photograph. The second photograph is a wide shot of the corner of graveyard against a backdrop of dark and leafy trees. Bold, pink, sans-serif text that reads “HERE

84 Craig Fortier, “Prologue: Commoning in a Time of Dispossession,” in *Unsettling the Commons: Social Movements Within, Against, and Beyond Settler Colonialism* (Winnipeg: ARP Books, 2017), 12.

85 *in perpetuity* was previously exhibited in *after this*, curated by Carla Taunton and Leah Decter, Anna Leonowens Gallery, Halifax, Nova Scotia, 2022.



LIE MY ANCESTORS BESIDE THEIR ENSLAVER KIN” runs across the photograph in three evenly spaced lines. The third photograph is a close up of a rectangular grey headstone with the following engraved text is visible: “To the Memory of JOHN DAVIDSON Esq.” “May 13th 1810, aged 70 years.” A small metallic cross with a poppy at the centre and a tattered piece of black cloth affixed to the top of it is staked to the left side of the headstone. Bold, pink, sans-serif text that reads “MY KIN STILL OCCUPY WOLASTOKUK” runs across the photograph in three evenly spaced lines.

in perpetuity uses juxtaposition of text and photography to reveal my implication in colonialism and slavery. The photographs were taken in the summer of 2022 when I visited St. Clement’s

Cemetery in rural New Brunswick as part of ongoing research into the history of my Loyalist colonizer ancestors. I am directly descended from people who invaded and occupied Wolastokuk⁸⁶ starting 1783, after the conclusion of the American Revolutionary War. I claim my “bad kin”⁸⁷ colonizer ancestors in a public venue to draw attention to how I have inherited the “life experiences of [my] ancestors as well as the material conditions in which those experiences unfolded.”⁸⁸

The graves of my ancestors are beside the headstones of families with whom they had formed close political alliances and kinship bonds—in particular, a family of known enslavers.⁸⁹ This place-specific manifestation of their bonds resonated with me more vividly than the information I had

86 Nicholas, “The Role of Colonial Artists in the Dispossession and Displacement of the Maliseet, 1790s-1850s,” 30-32.

87 Shotwell, “Claiming Bad Kin,” 8.

88 Shotwell, “Claiming Bad Kin,” 9.

89 In 1802 Jacob Ellegood wrote detailing how he planned to distribute his enslaved human property to his wife and sons. My direct ancestor Lieut. John Davidson and his brother Hamilton Davidson signed as the witnesses of this will. Will of Jacob Ellegood, 1802, probate files, Provincial Archives of New Brunswick.

previously uncovered from the colonial archive.
in perpetuity deploys images of my ancestors'
headstones to show how settler cemeteries present an
unparalleled form of finality that reveals the assumed
perpetuity of colonization. The text brings my
presence into the work by narrating how I embody
another dimension of colonial endurance. I continue
my ancestors' occupation of Indigenous territories six
generations and 240 years later.



I AM HERE

In memory of
JOHN C. DAVIDSON

DIED



in perpetuity, detail
Photo: Wiebke Schroeder

**MY KIN STILL
OCCUPY
WOLASTOKUK**

in perpetuity, detail
Photo: Wiebke Schroeder

PART III: READING AGAINST AND ALONG THE (BIAS) GRAIN

The works in *Ink Stained* each engage with the concepts and practices of archival research. I have primarily framed my engagement as reading archives “against the grain”⁹⁰ following the skills-based tactics taught by Charmaine A. Nelson in *Visual Culture of Transatlantic Slavery* and Carla Taunton and trans artist, archivist, and educator Maddie Alexander in *Respond/Resist: The Archive*. Taunton and Alexander

introduced a variety of art practice-based methods to intervene in colonial archives. Nelson taught a method of close reading “against the grain” to examine fugitive slave advertisements and other enslaver-produced primary source documents aimed at filling “out the silences inherent to the archives of slavery.”⁹¹ This method offers a nuanced approach to contextualize and excavate “an archive that rarely allows slaves to speak for themselves unless mediated

90 For early discussion of this method “reading against the grain” Marisa J. Fuentes cites Kevin J. H. Dettmar, *The Illicit Joy of Postmodernism: Reading Against the Grain* (Madison: University of Wisconsin Press, 1996). Joan M. Schwartz and Terry Cook take up “reading against the grain” for archival practice specifically. Joan M. Schwartz and Terry Cook, “Archives, Records, and Power: The Making of Modern Memory,” *Archival Science* 2, no. 1-2 (March 2002): 1-19.

91 Marisa J. Fuentes, *Dispossessed Lives: Enslaved Women, Violence, and the Archive* (Philadelphia: University of Pennsylvania Press, 2016), 78.



Ink Stained, installation view
Photos: Wiebke Schroeder

through the pen of a white person.”⁹² Nelson argues for the reconsideration of:

the fugitive slave archive not merely as a record of oppression, but as a means of recuperating the pervasive resistance of the enslaved, reading between the lines to recuperate their voices, lives, cultures, and aspirations for freedom.⁹³

I use “reading against the grain” in *Case Study on William Brown and Thomas Gilmore’s Letter* to expand on Nelson’s existing scholarship on the letter.⁹⁴ I make an effort to surface the black enslaved man Priamus from the fragments of his story that persist in Brown and Gilmore’s April 1768 letter.

African American historian Marisa J. Fuentes

expands and transforms the methodology of “reading against grain” to propose “reading along the bias of the grain.” Fuentes offers:

Rather than reading against the grain, mining this court case for traces of enslaved women when they are not explicitly represented requires *reading along the bias grain*. Like cutting fabric on the bias to create more elasticity, reading along the bias grain expands the legibility of these archival documents to accentuate the figures of enslaved women present in the society who are a spectral influence on the lives of white and black men and women. Approaching the archive in this way allows an expansive interpretation of

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- 92** Harvey Amani Whitfield, “White Archives, Black Fragments: Problems and Possibilities in Telling the Lives of Enslaved Black People in the Maritimes,” *Canadian Historical Review* 101, no. 3 (August 2020): 326.
- 93** Charmaine A. Nelson, “Fugitive Slave Advertisements: An Untapped Archive of Resistance,” *Borealia: Early Canadian History* (blog) February 29, 2016 <https://earlycanadianhistory.ca/2016/02/29/canadian-fugitive-slave-advertisements-an-untapped-archive-of-resistance/>.
- 94** Nelson, “A ‘Tone of Voice Peculiar to New-England,’” S310.



Ink Stained, installation view
Photos: Wiebke Schroeder

the records while retaining the historical integrity of the documents.⁹⁵

The flexibility inherent in Fuentes' approach appeals to me, and in some ways, I see my research-creation responding to the elasticity of her method by producing artistic outcomes that offer open-ended interpretation possibilities. However, I need to attend to the fact that, at its core, *Ink Stained* is about reckoning with the colonial archive from a white settler perspective.

The colonial archive is part of my inheritance as a white settler person. I do not have to “read against the grain” in order to find my own family stories or research white eighteenth-century printers in public Canadian colonial archives. In this way, my research enacts colonial longevity and fulfills the promise of

settler certainty that the colonial archive creates.

Further to this point, archival research for *Ink Stained* also draws on my personal archive collection—family photographs, historical documents, and school projects I produced as a child that my family members saved and gave to me. The map which accompanies *Glenora Zine* in *Ink Stained* and a key historical memoir⁹⁶ pertinent to *in perpetuity* were both dug out and gifted to me by my father during the course of my research. In a formative conversation on the topic of my personal archive, Charmaine A. Nelson asked me to reflect on how and why my family members had the ability to safeguard, store, move and organize such materials.⁹⁷ Indeed, my personal archive represents another enmeshed layer of entanglement with

95 Fuentes, *Dispossessed Lives*, 78.

96 Susanna Ferrar Cheyne Davidson, “Memoirs of Susanna (Sukie) Davidson (née Chenyne): 1832-1908,” unpublished manuscript transcribed by Lisa Mary Drolet, May 2, 1992, Toronto, Canada.

97 Charmaine A. Nelson in conversation with the author. Third Semester MFA program Review, NSCAD University, video conference, April 20, 2022.

GLENORA

Subdivision
of Part of

RIVER LOT 2

& SEC. 1, TP. 5³, RGE. 25, W 4th M.

Corrected Sept. 1916

Scale. 200 ft. = 1 inch
W. Brown

PARK

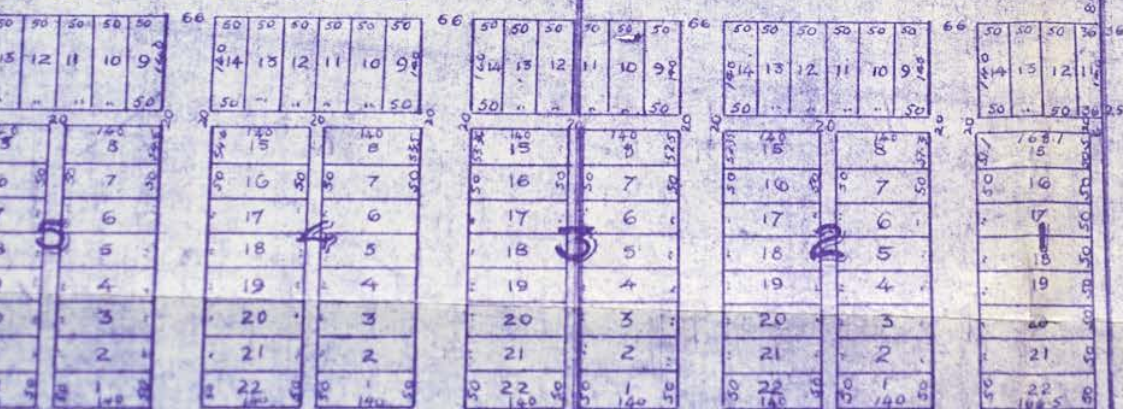
WEST

RE-PLOTTED - PLAN 3624 H.W.

PART OUTLINED IN RED ORANGE
RE-PLOTTED - PLAN 3751 H.W.

PART OUTLINED IN YELLOW
RE-PLOTTED - PLAN 43

Frederic Avenue



Green Avenue

Glenora Zine, map detail
Photos: Wiebke Schroeder

colonial archiving practices. My settler family and I are positioned to both keep private archival records and contribute to public colonial archival collections. Yet, the tactics of close reading and critical thinking of “reading against the grain” and expansiveness of “reading along the bias of the grain” have undeniably influenced my approach to research in both public and private colonial archives.

My archival research-creation for *Ink Stained* aims not to reproduce self-aggrandizing notions of settler colonial “progress” but instead offers an unfinished grappling with colonial power and embedded structural violence. To this end, white settler historical anthropologist Ann Laura Stoler’s call to “read *along* the grain before trying to read *against* it”⁹⁸ is a useful guidepost. Stoler advocates for a methodology of immersion rather than uncovering

in order to explore the anxious affective state of colonial archives. She argues that colonial archives are “records of uncertainty and doubt in how people imagined they could and might make the rubrics of rule correspond to a changing imperial world.”⁹⁹ While Stoler’s study *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* offers more depth of methodological rumination than I contend with in *Ink Stained*, I take up “reading along the grain” to explore what colonialism *does* to colonizers and *how* colonialism operates through print and printers.

Case Study on William Brown and Thomas Gilmore’s Letter scratches the surface of what I hope to build into a much larger project that can unpack how colonizer and enslaver minds were shaped by imperial and colonial movement through multiple

98 Frances Gouda, Remco Raben, Henk Schulte Nordholt and Ann Laura Stoler, “Review: Ann Laura Stoler, *Along the Archival Grain*,” *Bijdragen Tot de Taal-, Land- En Volkenkunde* 165, no. 4 (2009), 552.

99 Ann Laura Stoler, “A Prologue in Two Parts,” *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* (Princeton: Princeton University Press, 2009), 4.

Indigenous territories in the Atlantic world. *A PROCLAMATION*. deploys snippets of text from the printed proclamation on the 1752 Treaty of Peace and Friendship to reveal how colonial print and archiving practices work in tandem to reinforce uneven and Eurocentric frameworks of treaties between colonizers and Indigenous peoples. *in perpetuity* works “along the grain” of the colonial archival material to implicate me as an embodiment of colonial endurance and a product of my ancestor’s direct participation in systems of violent Indigenous land dispossession and enslavement of people of African descent. The opening essay of *Glenora Zine* takes the approach of revealing the historic colonial foundation of contemporary suburban neighbourhood settlements, and this uncovering method is akin to “against the grain” reading. However, my personal reflections on how my emplaced queer identity and class consciousness were formed in response to the structuring power

of colonial city planning is messy immersion of the “along the grain” method.

I extend the immersive quality of “along the grain” archival research in *PUBLIC 64 Territory Network*. To create this work, I collected data from publicly available reports on the websites of dozens of corporations and Indigenous organizations, so the sites of inquiry were not a physical colonial archive. However, the corporate annual reports, social responsibility reports and sustainability reports from which I sought details of global production locations are, in a sense, the colonial/imperial/capitalist archival material of the future. Despite *PUBLIC 64 Territory Network’s* goal of *revealing* the territories connected to a chain of production, the full complexity and incomprehensibility of any network will always allude my research, didactic, and analytical tools.

Stoler’s observations that archives “record anxious efforts to ‘catch up’ with what is emergent

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Public Access Advisory Board Member

NAARM

Kulin Nation Country

PUBLIC Advisory Board Member

PUBLIC Advisory Board Member in Winchester

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NISWI-MISHKODEWINAN

Anishinaabemowin word meaning 'Confederacy of Three Fires, an alliance of Bodwewadmi, Odawa, and Ojibwe Nations

GAA-ZHIGAAGWANZHIIKAAG Anishinaabemowin word meaning 'place abundant with wild leeks (skunk-grass)'

GZIGMEZÉ

Bodwewadmi word that describes boiling referring to the appearance of the mist coming off of the river

Alcoa World Alumina and Chemicals Bauxite Mining

GNAALA KARLA BOOJA AWAC Alumina refineries

NOONGAR BOODJA 'Boodja' is the Noongar word meaning 'country'

GUNDITJMARA COUNTRY

KEN'TARÓKWEN Kanien'kehá:ka word meaning 'clay taken out of the water'

HAUDENOSAUNEE TERRITORY

GA'SGÖHSAGÖH Onondowa'ga: 'Gawë'nö' word meaning 'at the waterfall'

Lenapehoking



Kolbus KM 471 Line Perfect binding line

Heidelberg 10 color offset printing press

Agfa-Gevaert multinational corporation operating in 40 countries, HQ in Mortsel, België

Arconic Inc. Cold rolling aluminum mill multinational corporation operating in 8 countries, HQ in

DIONDE:GÁ

Onondowa'ga: territory

Eastman Kodak Company Manufacturer of Magnus VLF platesetter multinational corporation operating in 41 countries, HQ and plant in Ga'söhsaagösh

ENGLAND

Central Books Distributor to Europe based in Dagenham

Intellect Books Digital distributor based in Bristol

PUBLIC Advisory Board Member in Dún Eideann, Alba



ODAWA

From the Nishnaabemwin word 'adaawe' meaning 'to trade' and name of the Odawa Nation

Canada Council for the Arts Funder

Canada Revenue Agency Governing body for charitable status

COAQUANNOCK Lenni Lenape word meaning 'place of tall pines'

MANNAHATTA Lenape word meaning 'island of many hills'

PUBLIC Advisory Board Member

Agfa Printing plates

Agfa Plate manufacturing plants in Wiesbaden, Deutschland, 无锡市中国 and Guarani territory



PUBLIC

York University Funder

Ontario Arts Council Funder

Cinema & Media Studies, School of the Arts, Media, Performance & Design, York University Funder

MITACS Funder offices in at least 17 territories across Turtle Island

Rayonier Advanced Materials HQ and plants in Mvsokoe southeastern homelands, with plants in France, Tiohtiá:ke, and

KITCISIPI Omamiwinimowin word meaning 'great river' Forestry

Henkel Manufacturer of hot melt EVA for perfect binding multinational corporation operating in 125 countries



TIOHTIÁ:KE

from the Kanien'kehá:ka word meaning 'broken in two'

2 PUBLIC Advisory Board Members

PUBLIC Editorial Collective Member

Kallima Cover stock

Somerset Mill pulp and paper SKUHIKON Peskotomuhkati word meaning 'brook trout fishing weir'

Sappi Ltd. multinational corporation operating in 35 countries, HQ in eGoli, iNingizimu Afrika with paper mills in Southern Africa, Western Europe and Turtle Island

Associés Libres Design Graphic designer

NIINENINICIE Hinono'eitil word meaning 'tallow river'

Contributor to PUBLIC⁶⁴

Magazines Canada Distributor distribution to at least territories across Turtle

2 Book Review editors for PUBLIC

Art Reviews editor for PUBLIC⁶⁴

Copy editor for PUBLIC⁶⁴

Office at York University

Managing Editor

3 Editorial Collective Members

5 Advisory Board Members

Public Access Advisory Board Member

Surface Impressions Website developer also based in Brighton, England

CKUWAPONAHKIK

Wabanaki Confederacy territory

Peskotomuhkati word meaning 'land of the dawn'

Marquis Book Printing Printer HQ and printing plants in Ckuwaponahkik with additional plants and offices in Tkaronto, Wendake, and

NITASKINAN Atikamekw word meaning 'our land'

Adobe Inc. Graphic design software multinational corporation operating in 25 countries, HQ in

TAMIENT Ohlone territory

Intel Corporation Microprocessor producer multinational corporation operating in 46 countries, with fab sites and assembly sites in

Apple Inc. Computer hardware multinational corporation operating in 175 countries

Foxconn Electronics contract manufacturer multinational

PUBLIC 64 Territory Network, detail Photo: Wiebke Schroeder

فلسطين PALESTINE

الفالوجة TERRITORY

TERRITORY

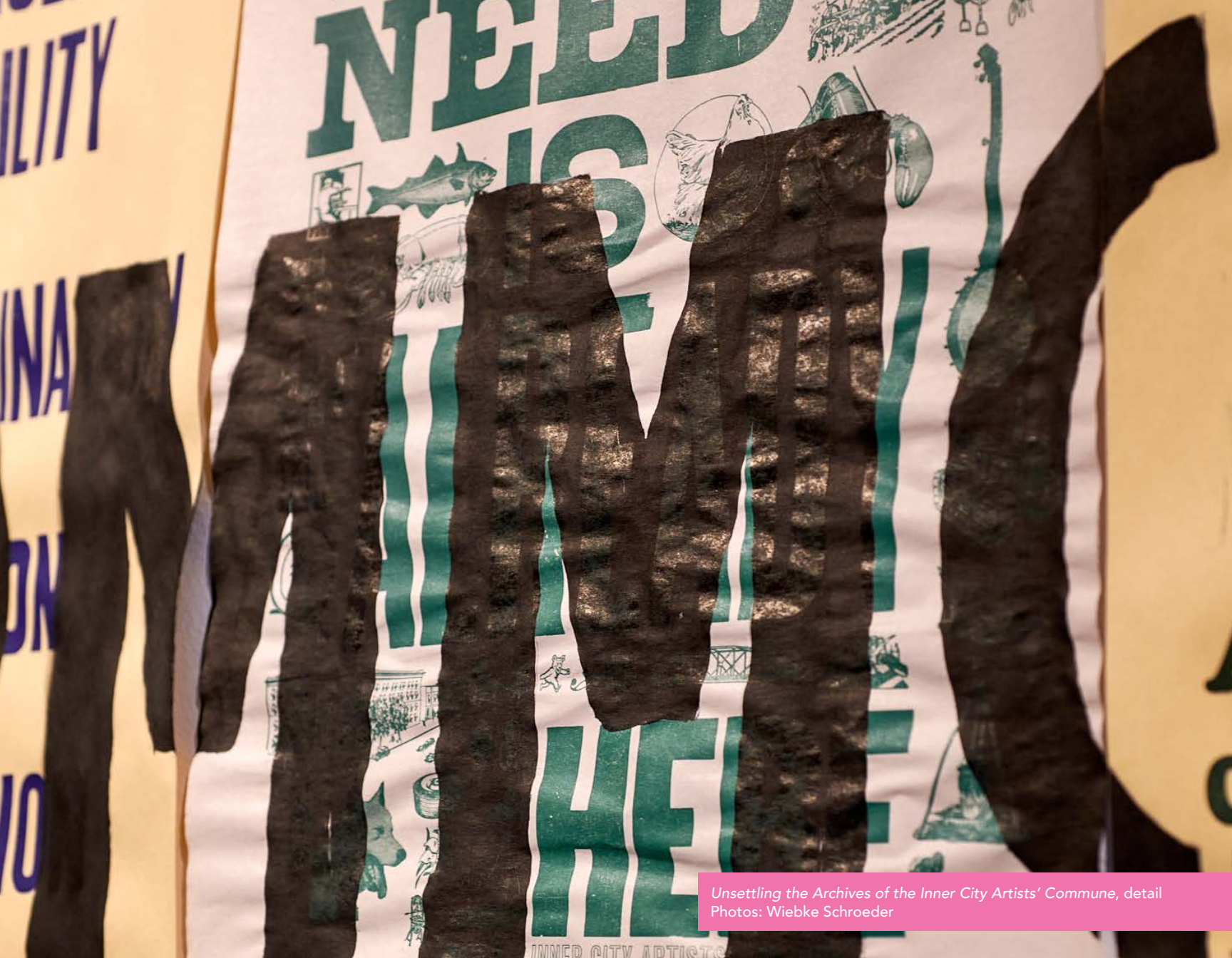
and ‘becoming’ in new colonial situations”¹⁰⁰ apply to the various corporate reports I studied to trace the supply chain of *PUBLIC 64*. Corporate social responsibility reports absorb and silence critiques calling for ethical practices, but they also demonstrate a form of anxiety that corporate/colonial/imperial power is incomplete and unstable. Indeed, my research on production locations would not be possible without corporate posturing towards ethical conduct. It is through their posturing that corporations reveal some key data on production locations, which would otherwise be concealed from the global public.

Another World takes the form of archival materials, ironically reinscribing the tropes of the colonial archive. I say ironic, because my intent at the time of production was to create liberatory imaginative possibilities yet I chose the form of English-language paper documents which had been

hypothetically saved by a future archiving practice akin to the models of past and present colonial archives. These formal choices underscored my greater lack of attention to issues of Indigenous land sovereignty and decolonization within the work.

Unsettling the Archives of the Inner City Artists’ Commune takes an “against the grain” approach by painting an oppositional message directly onto these hypothetical archival materials. It is not lost on me that, in this case, I created the archival grain that I now work against. Therefore, the methodology of *Unsettling the Archives of the Inner City Artist Commune* is best conceptualized as exploring “against and along the grain.” Read together, the six works in *Ink Stained* trouble the colonial archive by reading “against and along the (bias) grain” to support my dual process of self-reflexive and structural critique of colonialism.

100 Stoler, “A Prologue in Two Parts,” 4.



Unsettling the Archives of the Inner City Artists' Commune, detail
Photos: Wiebke Schroeder

"Don't just publish another paper. Let's do something."

– Cindy Blackstock, Gitksan scholar, activist and child welfare advocate

As I have been writing this paper in late 2023, a humanitarian crisis has erupted in the international public sphere, which is a potent example of settler colonial violence. The settler-colonial state of Israel has publicly declared genocidal intent against the Palestinian people of Gaza.¹⁰¹ Since October 7, 2023, over 10,000 Palestinian civilians in Gaza have been killed by Israeli military bombing.¹⁰² This acute daily

horror is sending waves of intense grief through communities connected to Palestine worldwide.¹⁰³ The decolonial struggle of Palestinians is connected to decolonial struggles everywhere.¹⁰⁴

In Halifax, throughout October and early November 2023, the Atlantic Canada Palestinian Society organized numerous solidarity rallies aiming to “support the Palestinian people, raise awareness

101 Julia Conley, “Israeli MP Says it Clearly for World to Hear: ‘Erase All of Gaza from the Face of the Earth,’” *Common Dreams*, November 1, 2023, <https://www.commondreams.org/news/israel-gaza-genocide>

102 United Nations, “UPDATED: Israel-Palestine Crisis: UN Humanitarians Plead for ‘Access, Access, Access,’” *UN News*, November 7, 2023, <https://news.un.org/en/story/2023/11/1143292>

103 Aseel Mousa, “Guilt, Anguish of Palestinians Mourning Gaza from Afar as Israel Bombs It,” *Aljazeera*, October 23, 2023, <https://www.aljazeera.com/features/2023/10/23/guilt-anguish-of-palestinians-mourning-gaza-from-afar-as-israel-bombs-it>

104 For an example of Indigenous solidarity statement on the current Palestinian struggle, see: “Indigenous Solidarity with Palestine,” *Red Nation*, October 26, 2023, <https://therednation.org/statement-of-indigenous-solidarity-with-palestine/>. For more coverage on the connections of Indigenous struggle and Palestinian struggles, see: David Groulx, *From Turtle Island to Gaza* (Athabasca: AU Press, 2019) and Mowafa Said Househ, *Under the Nakba Tree: Fragments of a Palestinian Family in Canada* (Athabasca: AU Press, 2022).

about their struggles, and condemn human rights violations”¹⁰⁵ and to advocate for a ceasefire.¹⁰⁶ One rally specifically targeted the role of the Canadian media in spreading misinformation about the war on Palestine. The “Truth Matters: Unmasking Misinformation Rally”¹⁰⁷ was held at the Robie Street CTV Studios and demanded “accurate reporting, transparent journalism”¹⁰⁸ and “accountability and truth in the Canadian media.”¹⁰⁹ Clearly, reporting on this conflict by the Canadian press demonstrates the contemporary

reality that “THE PRESS IS A TOOL OF COLONIZATION.”¹¹⁰

The Canadian media’s contribution to justifying the genocide of Palestinians illustrates the urgency of decolonizing print,¹¹¹ but does not undermine the pre-existing urgency of decolonization for other Indigenous nations facing genocide in their homelands.¹¹² I activate the example of the Atlantic Canada Palestinian Society’s “Truth Matters: Unmasking Misinformation Rally” to work through what it means to participate in decolonial aesthetic

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- 105** Atlantic Canada Palestinian Society (@ac_palestiniansociety), JOIN US: RALLY FOR PALESTINIAN SOLIDARITY IN HALIFAX NOVA SCOTIA, October 13, 2023 https://www.instagram.com/p/CyWbzRfpI1n/?utm_source=ig_web_copy_link&igshid=MzRIODBiNWF1ZA==
- 106** Atlantic Canada Palestinian Society (@ac_palestiniansociety), Join us in the #ceasefire rally, October 30, 2023, https://www.instagram.com/p/CzCikN-pI5Q/?utm_source=ig_web_copy_link&igshid=MzRIODBiNWF1ZA==
- 107** Atlantic Canada Palestinian Society (@ac_palestiniansociety), Join us to Combat Misinformation!, October 26, 2023, https://www.instagram.com/p/Cy4kneotvzE/?utm_source=ig_web_copy_link&igshid=MzRIODBiNWF1ZA==
- 108** Atlantic Canada Palestinian Society (@ac_palestiniansociety), October 26, 2023.
- 109** Atlantic Canada Palestinian Society (@ac_palestiniansociety), October 26, 2023.
- 110** Emily Davidson, *A PROCLAMATION.*, artwork, letterpress on paper, 2023.
- 111** Here I use “print” more broadly to represent the entire structure of news media, not only printed news media.
- 112** For coverage on ongoing genocide against Indigenous women and girls in the territories occupied by Canada, see: *Reclaiming Power and Place*, Canada, 2019.

action while simultaneously participating in public action-based solidarity with people struggling for self-determination and sovereignty. I am already seeing the ripples of how, *A PROCLAMATION*. sparks conversation and contemplation on the contemporary implication of the media in propagating colonialism and justifying genocide.¹¹³

As I reflect on *Ink Stained*, I am struck by the central role experimentation plays in the work and the position of the exhibition. I am an uneasy experimenter as an artist. I prefer to plan out artworks to a high degree of specificity imagining that I can preconceive all the parameters and leave nothing to chance. Of course, this is a ridiculous idea because the process of making requires problem solving to adapt to varied outcomes as they emerge. I am grateful to Leah Decter, who, as my studio

advisor, urged me to begin to carve out space for myself to experiment with new ideas and methods for participating in decolonial co-resistance. Even as finished works installed in the gallery, the pieces in *Ink Stained* feel like experimental beginnings to me. I think of them as potential offerings to my fellow white settler artists on how we might “organize around future-oriented solidarities.”¹¹⁴ 🌸

113 I am grateful to Ericka Walker for her reflections on this connection. In conversation with the artist, studio visit, October 25, 2023.

114 Shotwell, “Claiming Bad Kin,” 11.

INK STAINED

EXPERIMENTS TOWARDS DECOLONIZING PRINT

Emily Davidson MFA Thesis Exhibition

Ink Stained brings together six works that interrogate my relationship to colonization as a white queer settler woman and printmaker. I take aim at settler narratives of the printing press as a symbol of egalitarian progress and democracy. Instead, print media is exposed as integral to historic and ongoing colonization of Indigenous lands across Turtle Island. Together these works offer experimental methods through which settlers can trouble the colonial archive, activate critical self-reflection, and redirect the medium of print to participate in decolonization.



Emily Davidson with introductory didactic
Photos: Wiebke Schroeder

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