

Miranda Ramnares in conversation with
Dylan Robinson, artist projects by Angela
Marie Schenstead and Dylan Miner, Ellyn Walker on
the work of Tanya Lukin Linklater and poetry
by Layli Long Soldier and Armand Garnet Ruffo



syphon

3.3

**NO PIPELINES
ON INDIGENOUS LAND**

IMAGE CREDIT FOR COVER

Dylan Miner, *No Pipelines on Indigenous Land* (2016); a hi-res version of this image can be freely downloaded at <http://justseeds.org/no-pipelines-on-indigenous-land/>

MASTHEAD

Syphon is an arts and culture publication produced by Modern Fuel Artist-Run Centre that is meant as a conduit between the arts community in Kingston and communities elsewhere. It was created in response to the lack of critical arts commentary and coverage in local publications, and seen as a way to increase exposure to experimental and non-commercial art practices. Syphon has a mandate to feature local arts coverage in conjunction with national and international projects, and an emphasis on arts scenes and activities that are seen as peripheral. It acts, in essence, as a record and communiqué for small regional arts communities throughout the country.

Modern Fuel Artist-Run Centre is a non-profit organization facilitating the production, presentation, and interpretation of contemporary visual, time-based and interdisciplinary arts. Modern Fuel aims to meet the professional development needs of emerging and mid-career local, national and international artists, from diverse cultural communities, through exhibition, discussion, and mentorship opportunities. Modern Fuel supports innovation and experimentation, and is committed to the education of interested publics and the diversification of its audiences.

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Dylan AT Miner is a Wiisaakodewinini (Métis) artist, activist, and scholar. He is currently Director of American Indian Studies and Associate Professor in the Residential College in the Arts and Humanities at Michigan State University. Miner is also adjunct curator of Indigenous art at the MSU Museum and a founding member of the Justseeds artists collective. He holds a PhD from The University of New Mexico and has published approximately sixty journal articles, book chapters, critical essays, and encyclopedia entries. In 2010, he was awarded an Artist Leadership Fellowship through the National Museum of the American Indian (Smithsonian Institution). Miner has been featured in more than twenty solo exhibitions and has been artist-in-residence or visiting artist at institutions such as the School of the Art Institute of Chicago, École supérieure des beaux-arts in Nantes, Klondike Institute of Art and Culture, Rabbit Island, Santa Fe Art Institute, and numerous universities, art schools, and low-residency MFA programs. His book *Creating Astlán: Chicano Art, Indigenous Sovereignty, and Louriding Across Turtle Island* was published in 2014 by the University of Arizona Press. Miner is currently completing a book on *Indigenous Aesthetics: Art, Activism, Autonomy* (Bloomsbury, expected 2016) and writing his first book of poetry, *Ikiḁowinan Ninandagikendaanan* (words I must learn).

EDITORIAL

Syphon 3.3, our second issue in 2016, reflects on contemporary Indigenous arts practices within and across Turtle Island. This issue is to a significant extent a collective effort, and as with any collective effort it involved a great degree of consultation and collaboration; it was motivated by interactions with artists at both Artspace and Modern Fuel Artist-Run Centre, by conversations with Four Directions Aboriginal Student Centre, by the collective input of Modern Fuel's new Editorial Committee, and of course through the many artists and writers who contributed to this issue.

We are excited to have a greater emphasis on artist projects in this issue—perhaps unsurprisingly given that it was organized by two artist-run centres. With this format, the periodical serves as an exhibition space unto itself, featuring artist projects by Dylan Miner (Métis) and Angela Marie Schenstead (Nêhiyaw and mixed-European ancestry), as well as poetry by Armand Garnet Ruffo (Ojibway) and Layli Long Soldier (Oglala Lakota). While Angela Marie Schenstead's drawing *Tumbling Glacier (one, two, three)* is contemplative—almost ethereal—Dylan Miner's print *No Pipelines on Indigenous Land* is more direct, even indignant. Yet both express the value, significance and meaning of our relationship to the land, a concern that continues through much of the issue.

This issue also provided a platform for an expanded and reworked version of Ellyn Walker's essay on the work of Tanya Lukin Linklater, originally published as an exhibition essay for Lukin Linklater's exhibition *Neither Nor* at Modern Fuel in the summer of 2016. In this text Walker reflects on ways of approaching and understanding Lukin Linklater's work, through which multiple voices and meanings resonate. With poetry by nayyirah waheed woven throughout Walker's text, she furthers this resonance, inviting the reader to determine their own connection between Walker and waheed's writing.

This resonance continues through Miranda Ramnares' interview with Dylan Robinson (Stó:ló). While the conversation moves from a discussion of the lack of Indigenous representation in public art to the range of responses to the Truth and Reconciliation Commission, the significance of these histories and the broader work of decolonization is a thread that runs throughout the interview. We are also glad to have the interview introduce many readers to the new Centre for Indigenous Research Creation at Queen's University, which—despite not being 'official' yet—has already served as a platform for numerous artists and engaging discussions of Indigenous arts practices across the region.

This issue was co-produced by Modern Fuel and Artspace, and co-edited by **Jon Lockyer** (Director, Artspace), **Judith Popell** (Editorial Committee, Modern Fuel), **Michael DiRisio** (Artistic Director, Modern Fuel) and **Teresa Carlesimo** (Editorial Committee, Modern Fuel).

POEM

Intertwine

by Layli Long Soldier

Where we lift the wire loop from a pole top & lay
the gate down to grass Where fingers intertwine in
vined weeds & uproot around pinwheels small flags
ceramic trinkets Where I am seized by gold and black
quiet Where my chest Where we stand my sister my
daughter & I to the horizon such different faces Where
the sunset strides across grey to pink Where a chill
autumn bell rings my every bone porous Where
Shadow jumps trashcans & smiles Where his mauled
head scabs over Where we plan tomorrow meat carrots
potatoes a mammoth pot boled over fire Where she
fries 80 pieces of bread hot on paper towels in a plastic
bin Where we ladle & serve Where I pray & I ask & drive
away straddling mud ruts Where a shiver goes through
I say Gaka is that you Where my stomach strangles me
only coffee today Where childbirth is sometimes natural
we flinch at those memories Where buffalo goulash on
Styrofoam it is special Where Auntie cries & pulls tissue
from an XL jacket pocket Where death is living Where
we should not argue over a body Where my eyes my
shoulders Where a woman is a winyan before bulls on
the hilltop Where grass should be mowed by the rattlers
beneath Where cousin's head has turned grey Where
I text her the news she says I already heard from
sister Where at last the cricket songs begin invisible
below the window screen Where they sway my daughter
into pillow Where court papers do not save a thing
traditional Where great-great-grandchildren emerge
toddle & beckon within one woman's lifetime Where
the page & I live together & I love the page the most
Where I must question the place of any author

Layli Long Soldier holds a BFA in creative writing from the Institute of American Indian Arts and an MFA from Bard College. She resides in Tsaile, AZ on the Navajo Nation and is an English faculty member at Diné College. She has served as a contributing editor to *Drunken Boat*. Her poems and critical work have appeared in *The American Poet*, *The American Reader*, *The Kenyon Review Online*, *American Indian Journal of Culture and Research*, *PEN America*, *The Brooklyn Rail*, *Eleven Eleven*, and *Mud City*, among others. She is a recipient of the 2015 NACF National Artist Fellowship. Her first chapbook of poetry is titled, *Chromosomory* (Q Ave Press, 2010) and forthcoming manuscript is titled *WHEREAS* (Graywolf Press, 2017).

A Conversation with Dylan Robinson

Miranda Ramnares

DR: Ey swayel, Miranda! T'ilel tel skwix. Tel siselelh teli kw'e Sqwá. Thanks for asking me if I'd like to do this interview.

MR: *To start off, my first question is: what originally led you to pursue your line of research?*

DR: Much of the research that I am doing now is related to Indigenous art in public spaces. I first became interested as an undergraduate student in a course on public art I took at Simon Fraser University in the late 90s taught by the artist Jin-Mee Yoon. The first thing the class did was take a walk around downtown Vancouver to look at public artworks, gentrification and “plop-art.” What I was struck by then was the lack of awareness the city had of its location on shared, unceded lands of the Musqueam, Squamish and Tsleil-Waututh Nations.

At that time there was very little contemporary Indigenous public art in the city, and nothing that pointed toward the histories of these nations, or describing the colonial history of forced removal of Coast Salish people in Vancouver. What you saw was a lot of modernist formal work, or figural work like the statue of George Vancouver in front of city hall that celebrated the history of colonization. Of course things have changed now in terms of an increasing number of Indigenous public artworks in Vancouver, although the histories of our Nations and colonization have continued to be left out of the picture.

MR: *In regards to notions of claiming space, what role do you think art, public or otherwise, occupies in decolonizing histories?*

DR: One of the ways that public art takes part in redressing the history of colonization (aka “decolonizing”) is through making such histories known to the public, but also hopefully providing a challenge for the public to consider what the very notion of public space means when such space is located within Indigenous territories. We have this sign “Welcome to Kingston!” followed by something like “where Innovation and History meet.” But it's ironic that the signs (and public art) around the city that mark this “history” only go as far back as settlement—what about the history of the Haudenosaunee and Anishinaabe before this? There is a great need to address the fact that history here is more than John A. MacDonald. There's been some great work over the years here including Métis PhD student Erin Sutherland's series of performance interventions *Talkin' Back to Johnny Mac*, but there's a significant need to address the Indigenous history of the place we now call Kingston with permanent public artworks.

MR: *You recently participated in the creation of the Centre for Indigenous Research Creation, can you speak to the overall goals of this project and the motivation behind its development?*

DR: So, just to be clear, the Centre for Indigenous Research Creation (CIRC) is currently still “in development.” There's quite a bit of work to do before this title becomes official at Queen's! This said, there are a number of initiatives that I've been able to undertake so far, such as the *Conversations in Indigenous Arts* series (that I organized with the help of two postdoctoral fellows, Kelsey Wrightson and Aaron Franks, and doctoral student Tanya Lukin Linklater). As well, I hosted the first exhibition in the space, a fantastic show of Brad Isaacs' work curated by recently graduated MA student Carina Magazzeni. So things are starting to come together, slowly but with great interest and support from the academic community at Queen's and artistic community of Kingston. One of the things I'd like to do once CIRC is fully up and running is to have a regular series of exhibitions, performances and film screenings of work by Indigenous artists. I also hope to initiate a number of artist residencies.



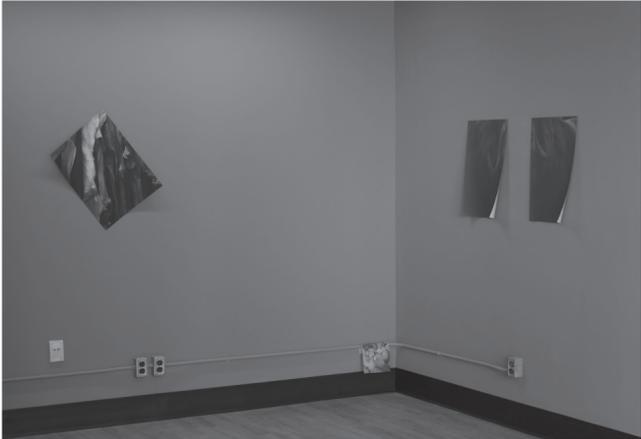
OPPOSITE

Photograph of Taxidermy Draped Over Electrical Conduit, inkjet on washi paper, electrical conduit, 2016

TOP TO BOTTOM

The Map of the Empire exhibition, installation view, 2016.

The Dark Garden Path (left) and Are You Into It (right), both collaged inkjet prints, 2014



MR: *How do you think the emerging cultural workforce can equip themselves to address Indigenous issues? I know from personal experience that many people my age are not aware of the current and past injustices against Indigenous peoples, and do not explore the issue in depth until university, if even then. How do we make this both more accessible and accepted as a frame of reference, not just for students but overall?*

DR: Now that the Truth and Reconciliation Commission (TRC) has concluded, there are a large number of easily accessible documents online about the history and impact of the Indian Residential schools on Indigenous peoples today. The TRC final report is available online.¹ Much of the work that happened at the TRC is available online, including survivors' testimonies, through the National Centre for Truth and Reconciliation.² The TRC's “Calls to Action” document, which addresses 94 concrete changes that need to take place, is available online.³ With all these documents available there shouldn't be any excuse for people not to educate themselves about this history, and what steps need to be taken next.

We each hold a lot of power and privilege that we can re-direct toward Indigenous initiatives, toward volunteering, toward making change in everyday ways. This is actually uncharacteristically optimistic of me to say (I'm usually the most critical one in the room). But I think change should begin with people educating themselves about the history of the schools, about the Indian Act, about the forced relocation of Inuit peoples, and the amazing resurgence of Indigenous cultural practices and language taking place in all of our nations.

MR: *On the topic of education and the Truth and Reconciliation Commission, I read your chapter in Arts of Engagement: Taking Aesthetic Action in and Beyond the Truth and Reconciliation Commission of Canada, and you mention the risks of spectacularizing the trauma of survivors of residential schools. How do we engage people without glamorizing/spectacularizing this past?*

DR: In that essay (“Intergenerational Sense, Intergenerational Responsibility”) I really try to grapple with what it meant for me to attend Truth and Reconciliation Commission national events and hear survivors and intergenerational surveyors speak about.... well, whatever they chose to speak about! As I tried to outline in the essay, not all of the testimony was focused on trauma, or on reconciliation, or even on survivors' experiences while attending residential schools and their lives afterward. What was said was whatever our elders, our parents and grandparents, and community members felt was important to say. A number of times I heard people talk about the current vibrancy of the culture, about pipeline development, about the ongoing lack of basic infrastructure in their communities. Many times I heard people say “I don't know what this reconciliation thing means” or “I don't care about reconciliation—I'm not here for that.” Many refused playing the “traumatized survivor” role, and many refused confession. So to answer your question, I think in part we spectacularize the process when we focus *exclusively* on the trauma that was so pervasive in Residential schools, and the ongoing legacies of that trauma.

There's something the scholar Michael Seltzer calls “wound culture,” this drive for spectators/readers/audiences to consume trauma—just think about daytime talk shows! I'm not saying we should privilege the positive over traumatic experience—in fact emphasizing the positive as a kind of “moving on” is even more problematic—but it's important to talk about the lives of those who survived residential schools in ways that are as complex as they spoke of when they gave their testimony at the TRC.

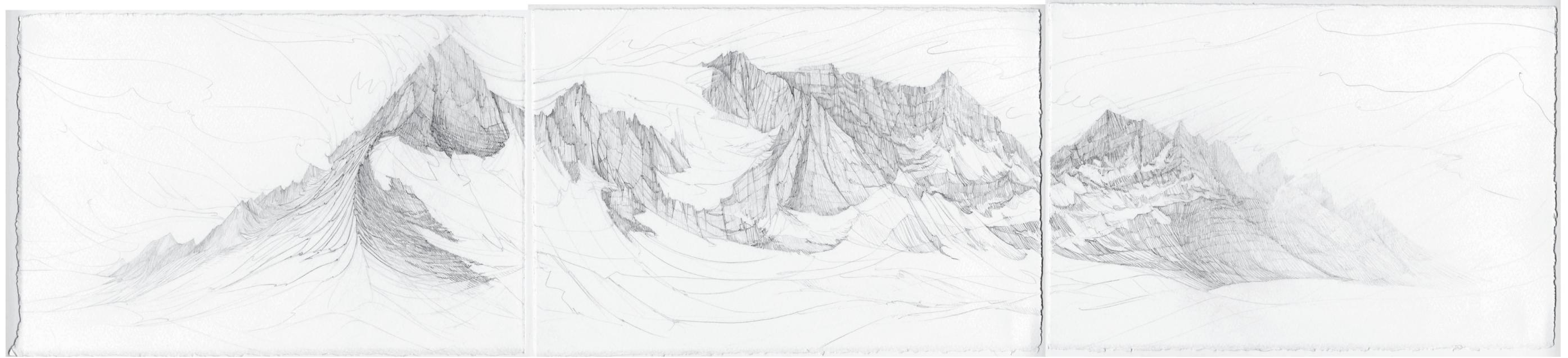
MR: *As a final question, where do we go from here? There is a desire to be hopeful, to work toward an optimistic future, but how do we do this without falling prey to the also common desire to put this past behind us, to feel like the work is already done. Moving toward a hopeful future comes at the risk of putting the past behind us without fully addressing it, so how do we create a brighter future? Or is that even something that we should be working toward—as in, is it too early (and perhaps too 'comfortable')?*

DR: We can understand the TRC as setting in motion a number of conversations (*beginning* conversations) about colonization and the ongoing colonial structures that do not serve the needs of Indigenous people, about the Canadian public understanding that we are sovereign Nations, about the changes needed in our educational systems and supporting Indigenous models of education that are different for each community and First Nation, the need for infrastructural change in our communities, the need for health support... I feel like the list is endless. Really, those 94 Calls to Action outlined by the TRC are a starting point. They are not enough in and of themselves, and other actions need to be taken. There is no “putting the past behind us,” but instead thinking about how the past informs the current decisions that need to be made (by institutions and individuals) to redress current injustices. There is so much work that has yet to be started. If you want to help, you can start by listening to what Indigenous people across Canada are saying and then asking—how can I give my time and my resources to make that happen?

ENDNOTES

1. <http://www.trc.ca/websites/trcinstitution/index.php?p=890>
2. <http://nctr.ca/map.php>
3. http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Calls_to_Action_English2.pdf

Miranda Ramnares is completing a BA at Queen's University, with a focus on Art History and Film. She recently worked as the Gallery and Programming Assistant at Modern Fuel Artist-Run Centre and is currently a receptionist at the Agnes Etherington Art Centre.

**IMAGE CREDIT**

Angela Marie Schenstead
Tumbling Glacier
(one, two, three), 2016
 Pencil on paper (approximately
 10 x 14 inches each)

This drawing was made in three parts, creating a panoramic image of Tumbling Glacier. The rendering of this mountain scene references my memory, imagination, and a photograph I took this past September as I walked along the base of the glacier. Over three days and two nights I hiked, solo, along the Rockwall Trail—a fifty-five kilometre trail that winds its way through a section of Kootenay National Park, starting at Floe Lake, and ending at Paint Pots. Walking is an important part of my life that informs my artistic and spiritual practice. Walking provides an opportunity to observe my environmental surroundings and state of mind, to use my body, to feel the air as I breathe in and out of my lungs and through every pore of my skin. Sensory perception and spatial awareness become heightened. When I walk, I feel fully alive and closer to my true self. Sometimes I feel free.

Then I remember, I am walking in a National Park and that the experience is contrived. Kootenay National Park was developed in 1920 as part of a deal with the federal government when they agreed to build a road between Banff and Radium—highway 93 south. Kootenay National Park is the south-western neighbour to Banff National Park. Banff is proudly touted as Canada's first national park. Established in 1885 during the building of the railway, Banff has a history of forcibly displacing Indigenous peoples, and placing immigrant men, considered to be "enemy aliens," into internment camps during World War I—essentially slave labour. Though the Parks system does serve a much needed conservation purpose (glaciers after all, are a finite resource of pristine, fresh water), they also serve as a colonial sign of conquest and acquisition.

The Treaty system was designed to clear the land of First Nations peoples to allow the railroad to be built across Canada with the "settlement" of the west. The small, scrappy pieces of land that became treaty reserves are but a shadow of the vast traditional territories in which First Nations peoples once roamed. In both Banff and Kootenay National Park, there is archeological evidence of peoples occupying these lands for over 10,000 years. To this day, many First Nations call Banff home, despite the fact that they may not be part of what is now considered Treaty Seven. The Blackfoot, Stoney Nakoda, Tsuu T'ina, Ktunaxa, and Shuswap peoples, as well as some Cree peoples, all claim relationship to this place. With the imposition of the Parks and Treaty systems, First Nations' access to traditional lands for the purpose of subsistence and ceremony became restricted and regulated. Most settler Canadians do not realize that through the treaties, Indigenous peoples agreed to share the land and peacefully co-exist together. Yet, many Canadians fail to acknowledge their part in these Treaty agreements.

The Parks system distorts our human relationship with the land, and limits our interaction with Nature as simply recreational. Parks teach us to look, but not to touch. Despite Banff's history as a game reserve, it is now illegal to hunt and gather in the Park. Fishing is strictly regulated. One needs a "right to reside" to legally live within Banff. These are some of the things I think about as I walk through the mountains. There is a seeming paradox between feeling free, and the history of oppression here. While I walk, I think about my ancestors—both my families of Nêhiyawak and European descent—and our relationships to each other, to the land, and to the Great Spirit. Sometimes as I walk, I covertly pick and eat the many berries that I find on the trail, and collect the many herbs I find throughout the Park.

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Angela Marie Schenstead is an artist and writer, originally from Saskatchewan, and a member of One Arrow First Nation. She earned a Fine Art Diploma from Grant MacEwan University, Edmonton (2003), and a Bachelor of Fine Art in Ceramics from Alberta College of Art + Design, Calgary (2007). She has been a resident artist at Medalta, Medicine Hat (2007); Bruno Arts Bank, Bruno (2011); and *Common Opulence*, Demmitt (2015). Her art work can be found between the pages of *kimiwan 'zine* (issues one and seven), and the online exhibition *Attesting Resistance* curated by Logan MacDonald (2013). Her work was included in the group exhibition *Indigeneity*, The Works Festival (Main Tent), Edmonton (2012); and she independently curated *FIRE* which featured works by Brenda Draney and Jewel Shaw, Stride Gallery, Calgary (2012). She has written texts for Contemporary Calgary, Art Gallery of Alberta, and Studio Magazine. She is currently based in Banff, where she has been a team member of Visual + Digital Arts at The Banff Centre since 2007. She is also an avid hiker, yoga practitioner and instructor, and is happiest walking in the bush or swimming in fresh water.



ESSAY

“Poetic Recoveries: Not Knowing as Reflective Practice” Ellyn Walker

*let the poems have you.*¹

In a poster made by activist-scholar-artist Dylan Miner back in 2014, he photographed a beaded medallion that he was working on at the time. The necklace depicts a clutched black fist holding a feather in front of a red background—an aesthetic effect that pointedly recalls both Black and Red Power movements. Overlaying the image are the words “ALL SPACE IS PUBLIC” and “ALL LAND IS INDIGENOUS”—potent statements that paralleled the rise of the Idle No More movement as it swept across the continent.

*sometimes
there is more water
in a poem
than in the sea.*²

This simultaneous artwork and text moves me, as it forces me to re-consider my orientation in space—in a place I have been taught is “mine” when really it is no one’s / it is shared / it is Indigenous. It also makes me think of Tanya Lukin Linklater, whose work, albeit differently, “open[s] up spaces for thinking and reconsidering, rather than merely confirming the spectators’ sense of what they know.”³ Instead, viewers are thrown into an unfamiliar plane of *not knowing*, where ‘fruitful spaces for thinking and reconsidering’ can be found in instances of negotiation.

*you and the poems have a lot to talk about.*⁴

To negotiate involves *working through*—it is an active process and thus a political act. It proposes a potential middle ground / meeting point / threshold / point of contact. Accordingly, it involves both agreement and contestation. (I was going to say ‘understanding’ here instead of ‘agreement,’ but there needs to be more (room for) understanding when contestation happens, regardless of there being agreement.)

*poetry.
is an infusion
of
scale
and feather.
bruise
and mist.*⁵

Lukin Linklater’s work both deserves and demands attention from eyes that will give it time: patient rather than hungry. While we were academic colleagues this year, I learned that ‘hungry eyes’ are a settler affect—a form of unearned entitlement to knowledge and knowing. Because of this, it has taken me time to come to terms with the fact that I do not understand everything about Tanya’s works and perhaps never will.

*a poem can eat a person
whole.
for years.*⁶

While Tanya’s work is generous and welcomes all viewers, she does so on her own terms.⁷ What I mean by this is that, like a poem, there is always something to be lost in translation between the text and the reader, and Tanya does not attempt to recover that which is potentially lost. Instead, she respects this process and sees it as an integral part of both cultural and creative exchange. Her work embodies a space for her ideas to take shape, and in their expression and performance,⁸ there is no right or wrong way to read them. In her text “The Edges and the Centres” commissioned for *C Magazine*’s 2015 issue on ‘poetry,’ she describes her work as “an embodiment or enactment or activation of a relational process,” where there are multiple voices and “slippage in meaning.”⁹ Here, her acknowledgement of slippage as an intentional strategy and effect is significant, as it reflects a vulnerable kind of generosity that allows one to make their own meaning *in relationship* to Tanya’s work. There is room to explore, to hesitate, to confuse, to contest, to recover, to reflect.

*i will always be a translation.*¹⁰

While Tanya indeed makes art in many forms, her practice first began in dance, lending a unique sensitivity to bodies and the ways in which they move, stretch, shift, jump and extend into space. Accordingly, her artworks test the limits of movement, transference and relationality, often employing dancers to re-create research findings, conversations and event scores. The use of choreography in and of itself evidences a unique example of negotiation, wherein the dancer must interpret Tanya’s artistic direction and creative instruction, which involves multiple processes of translation across experiences and between different kinds of knowledges. Viewers, in turn, must also work to understand across and between these conditions.

*the poem.
the one. that is running through your life.
pay attention.
to that poem.*¹¹

In her aforementioned text, Tanya writes, “poetry is becoming ignored” akin to how “treaties, Indigenous relationships to land, our experiences and complex relationships to objects ... seem to be being ignored as well.”¹² This poetic observation is much more than

simply an observation: it is our lived reality. With such a simple yet poignant statement Tanya connects poetry to Indigeneity and, in turn, creative expression to cultural relationship. She elaborates, “I see treaty as a relationship centered on sharing and generosity.”¹³ Poetry becomes a site of possibility, a place where time slows and there is space to reckon with language, histories, relations, personhood, and all their intersections. And that is a generous (and generative) thing—to take time and space in ways that can imagine new ways of being in the world.

*complexity is just simplicity which refuses to be anything else.*¹⁴

I approach this text as my own ‘working through’ of Tanya’s recent works, using poems by writer nayyirah waheed to draw out, echo and intersperse my own negotiations of meaning and unknowing. Many times over the past year Tanya and I have shared conversations about writing, cultural positioning, news events, as well as about our own respective families. Poetry has been a consistent thread throughout these conversations, where we shared dialogue and respect for the writing of cheyenne turions and Audre Lorde, the musical and visual performances of Beyoncé and Frank Ocean, or the artwork of Maggie Groat—in particular, the way their works made us feel. While these individuals may not traditionally be thought of as “poets,” their work moved us to consider the ways in which affect is a unique kind of knowledge—where feeling is also a form of knowing, indeed, one we should take seriously.

*listen to my poems.
but
do not look for me.
look for you.*¹⁵

Drawing distant yet correlated equivalencies, I see Tanya’s works put in conversation global and local questions of human rights, sovereignty and cultural expression. The sometimes opaque references force slow reading as interpretive poems rather than as straightforward texts. In doing so, Tanya’s works offer us an occasion to think through how our proximity to others hold the potential to re-orient the kinds of relationships we want to have, and, accordingly, the kind of future in which these can be possible.

*i am simply the poet.
the
poem
is
the one
that
can change your life.*¹⁶

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2. nayyirah waheed, *salt.*, 2013, 7.
3. Heather Fitzsimmons, “Nesting Instinct: Re-imagining Alutiiq and Domesticity in Tanya Lukin Linklater’s Performance Work,” *Canadian Theatre Review*, vol. 137, no. 1, 2009, 45.
4. waheed, *nejma*, 14.
5. *ibid* 46.
6. *ibid* 108.
7. Fitzsimmons 45.
8. Tanya Lukin Linklater, “Slow Scrape,” *Dance Research Journal*, Vol. 48, No. 1, April 2016, 28.
9. Tanya Lukin Linklater, “The Edges and the Centres,” *C Magazine* 127, Autumn 2015: 23.
10. waheed, *nejma*, 119.
11. *ibid* 48.
12. Lukin Linklater, “The edges and the centres,” 23.
13. Lukin Linklater, “Slow Scrape,” 28.
14. waheed, *nejma*, 96.
15. waheed, “you,” *salt.*, 124.
16. waheed, “medium,” *salt.*, 55.

Ellyn Walker is a writer and curator based in Toronto on Anishinaabe, Haudenosaunee and Wendat land. Her work is informed by critical art history, Indigenous-Settler studies and anti-racist methodologies, and focuses on the politics of cross-cultural work within representative and collaborative arts practices. Ellyn’s writing has been published in such venues as the *Journal of Curatorial Studies*, *Prefix Photo*, *PUBLIC Journal*, *Fuse Magazine*, *BlackFlash*, and most recently in the *Inuit Art Quarterly*. She is currently a PhD candidate in the Cultural Studies program at Queen’s University in Kingston where her research explores curating as a relational and decolonizing practice.

OPPOSITE

Tanya Lukin Linklater,
Untitled, 2016,
projected single-channel video

TOP TO BOTTOM

Tanya Lukin Linklater,
the the, 2014,
single-channel video, installation view

Tanya Lukin Linklater, *the the*, 2014

Installation view of
Tanya Lukin Linklater’s
exhibition *Neither Nor* at
Modern Fuel Artist-Run Centre
(April 30-June 11, 2016)



The Zen Garden in Kyoto

by Armand Garnet Ruffo

Notebook entry. December, Ginkaku-ji,
The Silver Pavilion. All day long
The monks work to pick stray leaves
From the sand raked garden
To set it right.
Like the wind, we foreigners
Blow in, stare, and admire
Upset the calm
Mt. Fuji in a mound of white sand
Rippling through the universe.

The cold seeps into me as I roam the temple.
Brought to remembering my home
Across the great pond
 (as my Potawatomi friend calls it)
and the Japanese family living among us
exiles from their own land
who gave my childhood hands
seaweed cookies
tasting like an ocean
I had never seen.

The grey sky holds our breath
like the coming snow
and we speak in hushed, reverential tones
until we are out under it.
And I reach to hold my frozen foot
Offer my companions:
 "A touch of Japan
 Bare feet on a cypress floor
 Winter through the toes."
And for a moment we laugh
while I try to keep my balance.

Torque Wrench

by Armand Garnet Ruffo

Confused and frightened world, missing
and murdered women, mass murder everyday
last year in the USA—365 in 365—terrorist attacks
in Paris, bombing in Burkina Faso, hotel Splendid
not so splendid, and I am nearly out of my mind
searching for my torque wrench, ½-drive
set at 89 ft-lb, the one I need to fix the tire
Survey the yard, shed, trunk, trunk, shed
What's that dad? my young son says
hearing the radio as we get ready to drive
to the grocery store, once upon a time rabbits
snared innocently by a boy for supper
snowshoes and brass wire thin as a hair
set beside an old river he knew instinctively
would always be there even as he began to fade
What's that dad? Instead I search for music
any music, and hum along because some days
that's all there is to feel something better.

Armand Garnet Ruffo's writing is strongly influenced by his Ojibway heritage. His poetry recently appeared in *The Best Canadian Poetry 2016* (Tightrope Books). Publications include *Introduction to Indigenous Literary Criticism* (broadview, 2016), *The Thunderbird Poems* (Harbour, 2015), and *Norval Morrisseau: Man Changing Into Thunderbird* (D&M, 2014), a finalist for a Governor General's Literary Award. He currently teaches at Queen's University in Kingston, Ontario.

Modern Fuel Artist-Run Centre

Upcoming Programming

January 7 to February 18, 2017

In the Main Gallery

Jay White

In the State of Flux

Barbara Meneley

March 4 to April 15, 2017

In the Main Gallery

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Sound Art Exhibition

Modern Fuel, November 20-December 1
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Ultrasonic Sound Sculptures

John Driscoll (USA), "Slight Perturbations"

Audio Automata

Sonia Paço-Rocchia (QC), "Sentier sonore"

Experimental Electronic Music

with Moving Parts

Sunday November 20, 8pm

Modern Fuel Gallery, Tett Centre

Composers Inside Electronics:

John Driscoll and Phil Edelstein

Sonia Paço-Rocchia

Dreamscapes of Electronica

Wednesday November 23, 8pm

St Mark's Church, 263 Victoria St.

Loscil

Big River

With Everyday Objects

Thursday November 24, 8pm | \$5/\$10

Modern Fuel Gallery, Tett Centre

In collaboration with Modern Fuel's Vapours Series

Andrea Pensado

Domestique

Alexandra Rodriguez

Skewed Rock'n'Roll

Friday November 25, 8pm

The Grad Club, 162 Barrie St.

Kristian North Group

The Submissives

Warmer

Folk Music of the Moon

Saturday November 26, 8pm | FREE

Reception at 7pm

Calvary United Church, 45 Charles St.

In collaboration with Skeleton Park Arts Festival

Off World (Sandro Perri / Lorenz Peter)

Like Cassells Power Trio

Solo Cello + Voice / Music of

The Environment

Sunday November 27, 8pm

Agnes Etherington Art Centre

Anne Bourne

Hannah Brown

Enveloping Drones and

Danceable Tones

Tuesday November 29, 8pm

The Mansion, 506 Princess St.

Diana

Sarah Davachi

Konig

Evolving Sights and Sounds

For The Feeling Body

Friday December 2, 8pm

The Mansion, 506 Princess St.

Blevin Blectrum

The Powers

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Ylang Ylang

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Image: Victor Arroyo,
MTL Nord, 2016

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