An A/r/tographical Inquiry of a Silenced First Nation Ancestry, Hauntology, G(hosts) and Art(works): An Exhibition Catalogue

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

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Acknowledgments

Dr. Cynthia Morawski has guided me throughout this journey. Always on the same page about where to proceed, her insights always reflect wonderful intuition. Throughout my thesis, she helped me break through barriers, see what was in-between the words, and ground my inquiry in life. She always supported and encouraged me to honour the project at hand. I am forever grateful for her poetry and grace.

Dr. Pat Palulis and I share a love for Jacques Derrida and spatiality. As a philosophical kindred spirit, I have so much to learn from her. I thank her for revealing what is in the margins, for creating a habitat for her students, for being an inspiration.

I thank Dr. Raymond Leblanc for supporting art, voice, and poetry. He has played an essential role in providing a space for artists at the faculty of Education.

I extend my never-ending thanks to my co-participants, my mother and grandmother, for always welcoming me into their space, and for their boundless willingness for change. You are both inspirations. Thank you for critiquing "La Femme Totale" with me.

My children Mordecai and Madeleine have taught me more than I could have ever imagined. I thank them for inspiring me to move forward, with life, through colour, love, and questions.

I thank my husband, my partner in creating an artful life. He exudes the creative process – in everything he does. As we both pursue our passions, through risks and uncertainty, his support and understanding means the world to me.

To all my other friends and family: thank you for your thoughtfulness and support.

Dedication

I dedicate this thesis to my great great grandfather. May the silencing be broken in all homes and may reconciliation finally come.

Abstract



As a hauntological artist, I deconstruct my silenced First Nation Wolastoqiyik (Maliseet) ancestry as I look towards the intergenerational narratives of my grandmother, mother, and I. As I employ the methodology of a/r/tography, the intersection of autobiography and art-making, I utilize diverse art forms to find that g(hosts) reside amongst spaces of liminality. Supported by the methodology of a/r/tography, as I draw on works which blur the boundary between past and present, self and other, I deconstruct the silencing of my First Nation lineage by creating three art(works). These art(works) are placed within an exhibition catalogue and inquire into 1) the spectres that loom between the evocative objects of our narratives, 2) how script-writing and the script's performance can reveal ghosts in spaces of liminality, and 3) how sculptures facilitate spectral movement. Each individual art(work) plays a role in breaking the silence. A(wake), specters arise.

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PROLOGUE

From the past

People often asked me if I was First Nation or "an Indian" when I was a child. I suppose it was because my skin was darker. I practically lived outside. Sun drenched, my hair was long, going down to my elbows, at times. In response though, I always told them that there was no relation.

When I was ten years old, a neighbour brought me to the Odawa Pow Wow. I remember dancing in the circle with everyone. I remember flowing bodies, the trees, the campsite around us, the feathers, the beading–the sense that people were coming together to experience this relationality as drumming and dancing filled the space with colour and movement. The circle was alive with the dynamic motion that everybody brought forth. I thought about the experience a lot afterwards, and grew up to have an expanding interest in Aboriginal knowledge and education.

In 2007, I learned that my grandmother's grandfather was First Nations, that my grandmother only found out when she was thirty years old, that the ancestry was silenced by the family. I knew a lot about First Nations history, the historical trauma that comes with it, but I was not prepared to be so close to that history. How was I to proceed?

A(wake): a documentary film

I was filming my grandmother and mother as the story about my silenced First Nation lineage became known. A documentary about the subject emerged. The process of making the documentary film has impacted me deeply, both academically and artistically. The film itself was shown at Emily Carr University of Art and Design, and was entered into a competition organized by the Doxa Documentary Film Festival and the National Film Board of Canada. The film was selected and I went on to participate in a mentorship program run by both organizations.

Since then, I have wanted to revisit, rework, and reestablish a relationship with the ghostly presences of that documentary. Now, as an artist/researcher/teacher (Irwin, 2004; Irwin & de Cosson, 2004; Springgay, Irwin, & Kind, 2005; Springgay, Irwin, Leggo, & Gouzouasis, 2008), while I draw from Jacques Derrida's (1994) notion of hauntology and am supported by

the methodology of a/r/tography, I develop praxis for being with my haunted house. Throughout my thesis, my documentary is my working material. The intergenerational narratives, the documentary film that emerged, is the catalyst for this thesis.

As I work through my silenced lineage by interweaving autobiography and art-making (Irwin & DeCosson, 2004), I consider the notion that we are haunted by the past. Haunting, as a metaphor, speaks of the ghosts that reside amongst us, behind us, in front of us, and between us. I am haunted as I watch the documentary film. There are so many moments of (un)knowing as my grandmother and mother talk about their own understanding of our silenced lineage. These intergenerational narratives and the hauntings that emanate from them, call for further inquiry. Hauntings speak of histories that have yet to be worked through. I look towards haunting as a metaphor, as it "can be an empowering literary and artistic trope that can evoke trauma, loss, rupture, recovery, healing and wisdom. It is also, at its core, political. It provokes (and insists upon) questions about ownership, entitlement, dispossession, and voice" (Goldman & Saul, 2006, p. 44).

Research questions: Specters and tensions unravelling

I have wondered about the significance of this thesis. I worry that this story should not be told by someone who does not identify as a First Nation person. My great great grandfather was assimilated into French Canadian culture in the early twentieth century. What significance does this narrative have after so many decades have passed? On the other hand, I wonder if it is not my responsibility to share this story, because like Marie Battiste (2000), I wish to "unravel ethnic tensions and wars and allow humanity to
rebuild society based on diversity rather than on an ancient quest for singularity" (p. xviii). I believe that this is one of many stories that should be told about the silencing of First Nation Peoples.

I go into this research with many questions. I ask: Will this inquiry serve to unravel tensions? Whose ghost will come forth? Can my great great grandfather's ghost speak through us? How will this inquiry change my perception of self, if at all? These unravelling questions lead to two foundational ones:

1. How do the intergenerational narratives of my silenced Wolastoqiyik lineage affect me as an artist, researcher, and teacher?

2. How does my art-practice, as an a/r/tographer, facilitate an inquiry into the intergenerational narratives of my silenced Wolastoqiyik lineage?

A/r/tography: towards a praxis for living in my haunted house

With my research questions in mind, while supported by a/r/tography, I dedicate myself to an emergent journey through art and text, and look towards creating a theoretical blueprint for living in my haunted house. As I consider how the intergenerational narratives of my silenced Wolastoqiyik lineage affect me as an a/r/tographer, I am drawn towards a relationality. I place myself amongst the movement that I experience as I break the silence of my First Nations ancestry. This movement, beyond the self, is a hauntology. Through a/r/tography, I work towards including "voices in research that may not otherwise be heard (Sinner, Leggo, Irwin, Gouzouasis, & Grauer, 2006, p. 1249), and consider how inquiring into the intergenerational narratives have emphasized a multiplicity of subjectivities, emerging, still.

Through a/r/tography, with the many voices around me, I draw on works which blur the boundaries of self and other, past and present (Bhabha, 1994; Chambers, 1994; Derrida, 1994, 1997; Aoki, 1993, 2003), because within the scope of narratives, "disjunctive temporalities" (Bhabha, 1994, p. 254) remind us that we are always being haunted by the past–With that, I reflect on how I do not want to privilege presence over absence (Aoki, 2003, p. 3). Drawing from these philosophical notions, and supported by the methodology of a/r/tography, I deconstruct the silencing of my First Nation lineage at sites of liminality.

Liminality, while blurring presence and absence, resides amongst intertextual spaces of ambiguity (Hurren, 2003). I think about how "artists, researchers, and teachers can linger in the liminal spaces of unknowing/knowing" through their art practices (Leggo, Sinner, Irwin, Pantaleo, Gouzouasis & Grauer, 2011, pp. 239-240). Through the layered, interwoven, and at times fragmented identities of artist/researcher/teacher, I experience liminality–between these blurred identities.

Through intertextual spaces, as I experience movement through art-making, I think about the liminal space of being dislocated while "maintaining a spectral presence" (Palulis, 2003, p. 269). With this liminality, I think about how the spectre, too, resonates with and blurs the distinction between presence and absence, because the spectre is neither present nor absent– "the specter is the future, it is always to come, it presents itself only as that which could come or

come back; in the future" (Derrida, 1994, p. 48). The spectre is not present, and "this non-presence of the specter demands that one take its times and its history into consideration" (Ibid, p. 126). I think about the spectre of my silenced First Nation lineage–one of my hauntologies– haunting me, still.

I work through this haunting via "the methodological concepts of contiguity, living inquiry, openings, metaphor/metonymy, reverberations and excess" (Irwin & Sinner, 2013, p. ii). Through a/r/tography, I present and perform my experiences of liminality and spectrality as I displace meaning through art-making. There is a blurring of presence and absence– through metonymic moments: a "tensioned space of ambiguity, ambivalence, and uncertainty" (Aoki, 1999, p. 181). Like de Cosson (2008), "I choose these symbols to wrestle with, to play with, in a tangled dance of metaphor and metonymic spaces to crack some new space of seeing, of learning" (p. 285).

Art education in Canada: Why a/r/tography?

Many tensions exist in the arts education community in Canada. I presented a paper at the graduate student symposium of the Canadian Art Education Association (CAEA) Conference in Montreal in the spring of 2013. Much emphasis was placed on studio practice as research (Barrett & Bolt, 2010; Dombois, 2012; Sullivan, 2005, 2010) suggesting that the art education community in Canada needs to rethink and re-imagine scholarship in order to include studio practices as research. I have gone to art school, have an art-practice, and agree with the epistemological inclination, but I am pleased to have found an interdisciplinary arts-based methodology with a built-in notion of autobiographical inquiry (Irwin & de Cosson, 2004).

It continues to spur controversy however. David Pariser (2008) exclaims that "a/r/tography illustrates one of the pitfalls of 'socially engaged' arts-based research, namely the development of research that is neither credible or coherent". While I believe there is some merit to the criticism, in as far as a/r/tographical works are not being assessed on their artistic merits, it is important to note that a/r/tography does not seek to do research into the contemporary art alone. Rather, it opens doors for pedagogues who wish to explore their research topic by interweaving autobiography and art-making. Most importantly, in relation to Pariser's critique, I consider how *coherence leaks* (MacDermott & Varenne, 1995) and ask: what are we leaving out when we endeavour to layout and qualify coherence? What remains unsaid? I look towards the

potentiality in this-so-called incoherence–transitional encounters with the unsaid–An unfolding without a point of origin–leaks out, still.

Jan Jagodzinski (2013) also opposes a/r/tography, exclaiming that it "begins to fall into narcissism and subjectivism" (p. 76). In response to his statement, I would like to reiterate the importance of interweaving the personal and the public. They are inseparable. Through stories, social fabrics are de(re)constructed. It all begins with narratives. Our multiple subjectivities, as relational dynamic forces, extend outwards. Within the context of my research, I hope that the intergenerational narratives of my silenced Indigenous ancestry will illuminate the spectres of a silenced history in Canada. I share the personal with desire to move forward, outwards– a piece of an assemblage, walking, still.

A/r/tography as an emergent method

My praxis emerges as I take my working material to the studio. Art-making is used as a way to work through the intergenerational narratives of my silenced First Nation ancestry. As I watch and re-watch the footage of my documentary, art-making allows me to work through and generate knowledge. As an "artistic process of creating rather than discovering information" (Leggo, 2012, p. 248), our creative reflections become sites of meaning-making, where thoughts, desires, and spectres emerge.

Through art, I consider "the ways different strands of narrative rise, fall, and intertwine – leading to a complex and nuanced understanding of participants' voices" (Sorsoli & Tolman, 2008, p. 495). I acknowledge the importance of "listening to thought" (Kind, 2008, p. 169) as I look for the "themes" (Creswell & Miller, 2000, p. 125) that emerge. This happens "by hand" (Creswell, 2012, p. 239), with paper sprawled on the floor, cutting and gluing, notes posted on my walls, and emergent modes of art-making, which will "extend into the realm of analysis and interpretation" (Leavy, 2009, p. 231).

Through art-making, I "remain flexible and open to modifications" (Hesse-Biber & Leavy, 2008, p. 3). I let the material and the ghosts speak to me. Artistic processes are emergent by nature, after all. Like Indigenous artist and activist Jimmie Durham (1993), I believe that the "visual arts are complex and sociable, not controllable" (p. 251). My art, my research, is emergent by nature. Emerging, still: I think about how "the researcher and the research are part

of an intricate dance that is always evolving" (Sinner, Leggo, Irwin, Gouzouasis, & Grauer, 2006, p. 1242).

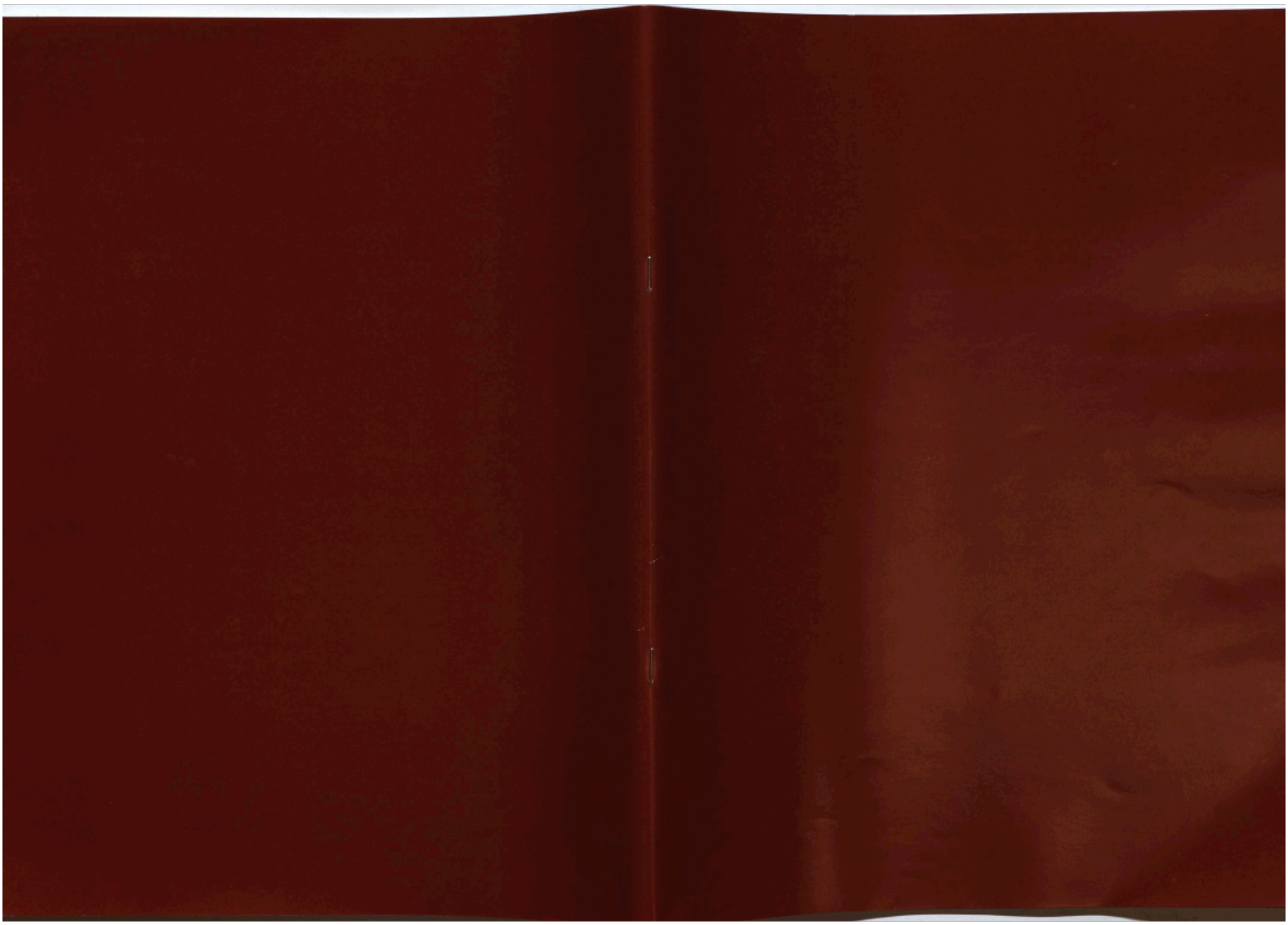
An art exhibit as educational research

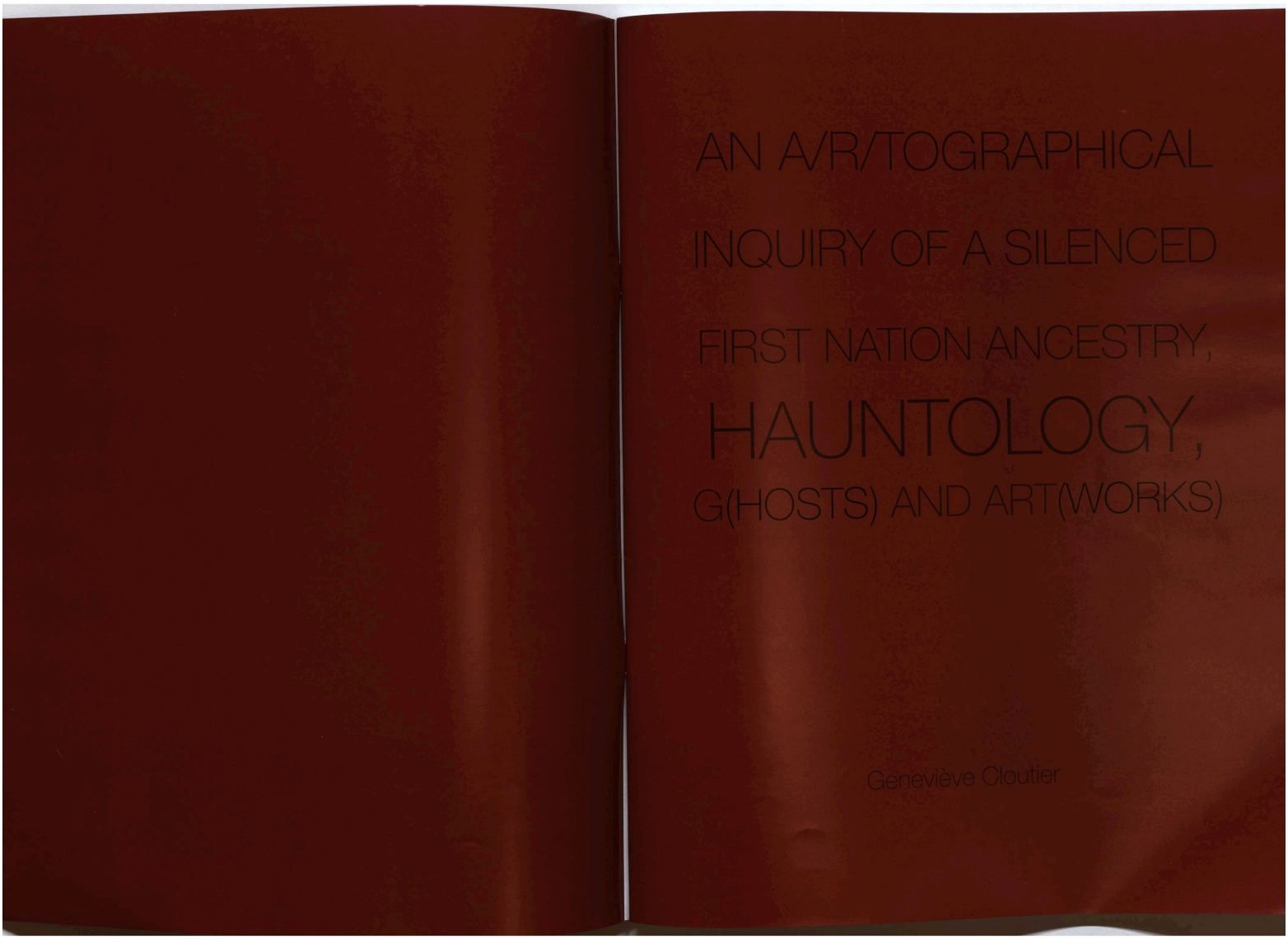
I deconstruct and work through my silenced First Nation lineage by creating three art(works), the culmination of which results in an art exhibit as educational research. With my thesis questions in mind, I reflect on how spectres loom between the language and objects that relate to the intergenerational narratives, and come to believe that I must move and shift language and objects in order to uncover the traces of my silenced ancestry. I employ intervention (resulting in a series of photographs), scriptwriting, and sculpture to allow spectres to emerge. My article interweaves images of my art(works) in relation to the development of my praxis.

Having chosen to write my thesis as an article, my challenge is to honour the project within the length requirements. To do so, I design the article as an art exhibition catalogue: "an accompanying printed publication for a temporary exhibition or installation at a gallery or alternative space. It documents the contents of an exhibition, providing a forum for critical dialogue" (Ontario College of Art and Design library Information & Access Services, 2005). This allows me to showcase and perform all of my art(works) while I blur the boundaries between art and educational research methodological approaches to writing and research.

In the catalogue (the article), upon contextualizing the inquiry, and walking through the literature that has helped me on my journey, I go through the different components of the exhibit. The art(works), along with emanations from working material (excerpts from my documentary), are interspersed throughout the catalogue as my praxis is described. In *Art(work) I: G(hosts) through intervention (a series of photographs),* I inquire into the meaning we put on things, as evocative objects (Turkle, 2011); how they are interwoven with our narratives. I take a selection of things out of my grandmother's apartment and photograph them in the studio. I reflect on the importance of deconstructing things in order to uncover the spectres that loom between and around them. A series of photographs emerges as I inquire into objects as events in progress. In *Art(work) II: G(hosts) through script-writing – a performance,* I inquire into how the intergenerational narratives affect me. I write a script inspired by Samuel Beckett (2009), and perform it alongside a projection of my documentary. This results in a video projection that inquires into its capacity to reveal ghosts. And in *Art(work) III: G(hosts) walking through*

sculptures, I describe a series of sculptures: Flowers from my grandmother's apartment are placed in wooden boxes and are sprawled across the gallery floor. In order to see and hear the video and the photographs, I need to move around the boxes. While walking through the gallery, I consider moving objects and bodies, textual traces, the loss of site and liminality. I come to believe that ghosts are continually revealed within movement. The catalogue, then, synthesizes my research in relation to my praxis to reveal the way in which g(hosts) push us towards the future, from the back.




AN A/R/TOGRAPHICAL
INQUIRY OF A SILENCED
FIRST NATION ANCESTRY,
HAUNTOLOGY,
G(HOSTS) AND ART(WORKS)
Geneviève Cloutier



G(HOSTS) AND ART(WORKS)

This is not a wake.
I am not mourning death,
rather, I am awake –

A(wake)
as I break the silence
of my First Nation ancestry.

My great great grandfather was born of the Wolastoqiyik (Maliseet) Peoples, but was adopted into a French family when he was an infant. According to my grandmother, no one spoke about the fact that he was Aboriginal. As an a/r/tographer (Irwin, 2004; Irwin & de Cosson, 2004; Springgay, Irwin, & Kind, 2005; Springgay, Irwin, Leggo, & Gouzouasis, 2008), I am struck by a destabilizing hauntology (Derrida, 1994). My grandmother and mother speak about a lineage that they have been taught to ignore. Intergenerational narratives concerning a silenced First Nation ancestry are deconstructed within a continuum of time that connects the past with the present, and into the future. As I work towards breaking the silence through art, I consider what is outside language and objects only to find that ghosts reside amongst spaces of liminality. A silencing stirs.

I learned about my silenced Aboriginal lineage for the first time in the winter of 2007, when I made a documentary film with my grandmother and mother. Their narratives, the traces and fragments of stories, their feelings, reverberated from a ghostly place. I am confronted by the memory of my grandmother who explains that her Indigenous lineage was 'hidden'; that it was not 'proper' to speak about having an Aboriginal family member. Since 2007, I have wanted to revisit, rework, and reestablish a relationship with the ghostly presences of my silenced lineage. My (death)less silenced First Nation lineage haunts me, and makes me aware that "the dead can often be more powerful than the living" (Derrida, 1994, p. 48). As I reflect on the historical trauma that Canada has experienced, I look towards Dalene Swanson (2008), and I too believe that "we need to seek out the phantoms of the other that haunts us, and that a passion for justice means interlocuting with ghosts" (p. 185).

G(HOSTS) AND ART(WORKS)

As I inquire into intergenerational narratives through the methodology of a/r/tography, I draw on works which blur the boundaries of self and other, past and present (Bhabha, 1994; Chambers, 1994; Derrida, 1994, 1997; Aoki, 1993, 2003), because within the scope of narratives, "disjunctive temporalities" (Bhabha, 1994, p. 254) remind us that we are always being haunted by the past. With that, I reflect on how I do not want to privilege presence over absence (Aoki, 2003, p. 3). While blurring the boundaries between presence and absence, I reside amongst intertextual spaces of ambiguity and uncertainty (Hurren, 2003). Within changing liminal spaces of knowing (Leggo, Sinner, Irwin, Pantaleo, Gouzouasis & Grauer, 2011), like Chambers (1994), I feel like a "nomadic schizoid... a multiplicity of subjectivities that cannot be captured by any one single identity" (p. 25). As these subjectivities move with and through me, I experience hauntological reverberations; whispers and roars from the margins.

Supported by the methodology of a/r/tography, the intersection of autobiographical writing and art-making (Irwin & de Cosson, 2004), I draw on theory as a/r/tography as métissage (Irwin, 2004), a method of "relational aesthetic inquiry" (Leggo, Sinner, Irwin, Pantaleo, Gouzouasis, & Grauer, 2011, p. 239). This allows me to inquire into how contemporary art practices can go beyond cultural capital (Bourdieu, 1991), beyond art for art's sake– in the way that "arts-based researchers often explain their work and offer cues as to how to read their representations in relationship to social science" (Cahnmann-Taylor & Siegesmund, 2008, p. 234). Self reflection occurs under a larger system of exchange. It involves "a relationship with the other; at the same time, it constitutes a relationship with the world" (Bourriaud, 2002, p. 53). Alongside my mother and grandmother's stories, an inquiry into art's transformative power unfolds.

I look towards the arts-based research methodology of a/r/tography, because as an interdisciplinary artist/researcher/teacher, relational social practices can be inquired into via a wide variety of material, including "narrative writing, autobiography, dance and movement, readers theatre, multi-media, hypertext, visual arts, photography, music, poetry, and creative non-fiction (among others)" (Sinner, Leggo, Irwin, Gouzouasis,& Grauer, 2006, p. 1248). I employ diverse art forms to work through and deconstruct my silenced lineage as I ask: How does "the process of my own doing" (De Cosson, 2004, p. 132) allow voices and spectres to appear?

I reflect on my documentary via art-making. The whispers and spectres are worked through as I move towards an unfolding materiality. My research results in the production of an art exhibit that is shown at gallery 115, the University of Ottawa's visual arts department exhibition space. Another version of the exhibit was also shown at Ottawa's Blink Gallery in August, 2014. The exhibition catalogue was available at that time as a take-away piece for the audience.

As you walk into the gallery, three art(works) fill the room. In *Art(work) I: G(hosts) through intervention (a series of photographs)*, I inquire into the meaning we put on objects, how they are interwoven with our narratives. I take a selection of evocative objects (Turkle, 2011) out of my grandmother's apartment and photograph them in the studio. I reflect on the importance of deconstructing them in order to uncover the specters that loom between and around them. A series of photographs emerges as I inquire into objects as events in progress. In *Art(work) II: G(hosts) through script-writing – a performance*, I inquire into how the intergenerational narratives affect me. I write a script inspired by Samuel Beckett (2009), and perform it alongside a projection of my documentary. This results in a video projection that inquires into its capacity to reveal g(hosts). And in *Art(work) III: G(hosts) walking through sculptures*, I describe a series of sculptures: Flowers from my grandmother's apartment are placed in wooden boxes and are sprawled across the gallery floor. In order to see and hear the video and the photographs, I need to move around the boxes. While walking through the gallery, textual traces are experienced in motion. I consider moving objects and bodies, the loss of site, and the liminality takes comes from that, and believe that ghosts are continually revealed within movement. Before I get to my art(works), however, I walk through the literature that has helped me on my journey.

Walking with the literature



As I uncover my silenced First Nation lineage, I walk through a review of the literature that engages me on my way. I address how hauntology has been drawn upon in a variety of fields of study, and give an overview of a selection of a/r/tographical inquiries that inspire me on my journey.

Hauntology

I was first introduced to hauntology a few years ago when I took a course on Jacques Derrida (1976, 1978, 1994, 1996, 1997) at Emily Carr University of Art and Design. My instructor, Cheryl Meszaros (2009), had a significant impact on me as she pushed the class to think about what was outside of language (with(out) it). She encouraged us to engage with the un/familiar. She encouraged us to make art at sites of dynamic tension… so that we could learn to live with ghosts that haunt. As I consider the legacy that she leaves behind, I know that I, along with many others, will keep her close. I experience(d) a hauntology with her, and thank her for introducing me to so many life-changing texts.

Hauntology, an idea within the philosophy of deconstruction, emerged from Jacques Derrida (1994) as a response to Marx's ontological stance. Marx's ontology, Derrida writes, is "a reaction of panic ridden fear before the ghost" (Derrida 1994, pp. 104–105). By exposing Marx's fear of ghosts, Derrida demonstrates "where Marx turned away from the 'truly' revolutionary potential of his work, in envisioning a future free of 'ghosts,' in seeking an end to the ambiguity, openness and uncertainty that they represent" (Macdonald, 1999, p. 150). Derrida believed that the denial of ghosts gave them more power, and that "nothing sees as many ghosts and is haunted by them as ontology" (Vogt, 2006, p. 25). Spectres haunt our Being, thus a haunted ontology emerges.

The Derridean neologism has inspired a variety of fields of study. As I experience a hauntology, I look toward the studies that provide insights in relation to my project. Fields that have drawn on hauntology to a lesser extent include sociology (Gordon, 2008), feminism (Holland, 2001), the politics of marriage (Chambers, 2003), and ethnographic spectrality (Armstrong, 2010). Other fields, however, have investigated hauntology in depth. Perhaps most appropriately, it has guided literary criticism (Brogan, 1998; Cebreiro, 2009; Duddy, 2005; Johnson, 2004; Sword, 1999; Trudeau, 2011; Wolfreys, 2002; Yaeger, 2005). In regard to how literature and biographical narratives can be used as tools for subversion, for example, María do Cebreiro (2009) writes that "spectres give a name to the ways in which the experiences of shame and guilt leave behind a legacy that must be confronted generation after generation. Ghosts speak, therefore, of family secrets linked to past traumas and of the undeniable importance that repressed matter has for the subject's biographical identity" (p. 236). I, like Cebreiro, consider the power that spectres have and acknowledge the importance of confronting them.

I look towards the researchers and writers in the field of art and visual culture who also embrace Derrida's notion of hauntology (Beudert, 2008; Garoian & Gaudelius, 2008; Mirzoeff, 2002; Sconce, 2000; Tavin, 2005), because as Mirzoeff (2002) writes, "when visual culture tells stories, they are ghost stories. They are stories of the specter not of spirit, not ontology but hauntology." (p. 239). The ghostly presence of visuality is also looked at by geographers (Comaroff, 2007; Edensor, 2005; McEwan, 2008; Northover, 2012; Pile, 2005) who take a hauntological approach to the investigation of how visual imagery could be used in their field. They investigate how the past affects our sense of place in the present.

G(HOSTS) AND ART(WORKS)

I look at hauntology's use in film theory and criticism, as spectrality can be envisioned on the screen, illuminating a space between past and present (Burgin, 2004; Davis, 2005, 2007; Donaldson-McHugh & Moore, 2006; Fisher, 2012; Guthrie, 2011; Meek, 2009; Schwartz, 2006; Steinberg, 2011). The medium itself performs a hauntology. A few writers argue that music, too, as an artistic medium, evokes a hauntology (Fisher, 2012; Harper, 2009; Reynolds, 2006; Sexton, 2012), and does so while it borrows, appropriates, and interweaves sounds and genres from the past. This spawned the creation of a record label titled "ghost box": a platform where many "hauntological artists signal that their work is about the past and its ghostly infiltration of the present" (Sexton, 2012, pp. 562-563).

Indeed, the past, here, through ghosts, is a constant that continually lives through us. Art, language, and everything in-between come from the past and back again. By acknowledging the ghosts of our stories, we are given the opportunity to re-transcribe the structures that surround us. By discussing trauma and the spectral effects of histories in classrooms (Bayne, 2010; Di, 2000, 2001; Kochhar-Lindgren 2009; Mason, 2008; Nellis, 2009; Papastephanou, 2011; Ruitenberg, 2009; Simon, 2005; Zembylas, 2013), for instance, we can work through collective traumas. Bayne (2010) quotes Kocchar-Lindgren (2009) in saying that "ghosts, as liminal figures of repetition… break open the old structures that wish to reproduce themselves" (Bayne, 2010, p. 7). Liminality and spectrality are imperative in each of these examples, and remind me of my own desire to break through lines of stratification.

Perhaps most importantly though, relative to my proposed thesis, is how hauntology has been drawn on to look at the experiences and/or representations of Aboriginal Peoples (Findlay, 2006; Goldman & Saul, 2006; Gunew, 2004; Henderson, 2000; Lloyd, 2005; Maddern, 2008; Murray, 2000; Turcotte, 2007). Goldman & Saul (2006), regarding "the spectral presences of North America's Indigenous peoples" and the ghosts of a traumatic history, write that "'home' as a constant has become less of a given, and more and more people are 'unhomed ' – often forced to exist in a kind of liminal space traditionally associated with the ghost" (Goldman & Saul, 2006, p. 348). A diaspora is explored: a displaced cultural narrative.

A/r/tography

As I deconstruct my silenced First Nation ancestry through theory as a/r/tography as métissage (Irwin, 2004), I see myself as a bricoleur-at-work (Morawski & Palulis, 2012), and look towards some of the many a/r/tographical inquiries that have inspired me on my way. Walking through, still.

A/r/tography stems from the belief that "lived experiences and practices are inherent in the production of works of a/r/t and writing (graphy) made by individuals creating and recreating their lives" (Irwin & de Cosson, 2004, p. 33). The methodology gained momentum shortly after this statement (among many other) was published in *A/r/tography: Rendering self through arts based living inquiry* (Irwin & de Cosson, 2004). In the book, scholars use a/r/tography to explore their roles as artists, researchers, and teachers. Some focus on the importance of praxis in a/r/tography (Lymburner, 2004; Pente, 2004; Pearse, 2004; Pryer, 2004), some refer to the challenges among the interwoven roles of artist/researcher/teacher, and do so while using their own practice-based methods. Sylvia Wilson (2004), for example, performs and explores her own autobiographical experience of mothering, loss, and grief through art and text. She emphasizes interwoven and fragmented selves through the making of a quilt. Fragmented identities are also explored in one of Stephanie Springgay's (2004) projects, an art installation as educational research, where she looks at "the body in relation to history, cultural production, nature, and identity as fragment" (p. 45). Identity as fragment is a reoccurring theme within a/r/tographical works, and suits the methodology well as it performs the notion of the in-between. I walk with the works positioned in those spaces.

Other post-structuralist concepts, particularly Deleuze and Guattari's (2004) notion of the rhizome, often reappears in a/r/tographical works (Irwin, 2003; Irwin, Bickel, Triggs, Springgay, Beer, Grauer, Xiong, & Sameshima, 2009; Gouzouasis, Irwin, Miles, & Gordon, 2013; La & Springgay, 2008; Springgay, Irwin, Leggo, & Gouzouasis, 2008; Weibe, Sameshima, Irwin, Leggo, Gouzouasis, & Gauer, 2007). Concepts like the rhizome are powerful conceptual tools and metaphors that illuminate the importance of praxis in research, a crucial component within a/r/tography and one of the reasons why I am so drawn to the methodology. The Rhizomatic Relations of A/r/tography (Irwin, Beer, Springgay, Grauer, Gu, & Bickel, 2009) was written about The City of Richgate Project (2009), a collaboration between eight a/r/tographers and eight intergenerational immigrant families. They walked through the streets of Richmond, "suspended and disconnected prior assumptions and meanings, and through these shifts or displacements recreated new points of connection and meaning" (Irwin, Bickel, Triggs, Springgay, Beer, Grauer, Xiong & Sameshima, 2009, p. 62). They brought the private into public spaces and interrogated notions of self through a relational aesthetics lens (Bourriaud, 2002). This project resonates with me because I believe in interweaving the private and public. I believe in the emergent nature of the relational self. On my walk through the literature that resonates me, I look towards the works which blur the boundary between self and other, and do so, while walking, still.

G(HOSTS) AND ART(WORKS)

Springgay, Irwin, Leggo, & Gouzouasis (2009) published a collection of a/r/tographical works in Being with A/r/tography and maintained that a/r/tography is "concerned with self-study, being in community, relational and ethical inquiry" (xix). They divide the book with those headings as such. The book features an article by Erika Hasebe-Ludt, Cynthia Chambers, Antoinette Oberg, and Carl Leggo (2008), titled Embracing the World, With All Our Relations: Métissage as an Artful Braiding. Métissage, at an earlier date, is employed by Irwin (2004) who writes that "theory as a/r/tography as métissage reveals the need to immerse oneself in a collection of ideas, information, and artifacts within the borderlands while imagining and forming different relationships amongst people and ideas" (p. 39). Similarly, Hasebe-Ludt, Chambers, Oberg, and Leggo (2009), write that "in performing our subjectivities, we assert the relevance, the legitimacy, indeed the necessity of including the full range of our humanness in our work of remembering ourselves in/to the world, embracing the world, with all of our relations" (p. 68).

Métissage becomes an important part of my research as I look towards the intergenerational narratives of my silenced First Nation ancestry. I am reminded of the importance of sharing our stories, and come to believe that it is a necessary part of uncovering the spectres that haunt. The narratives, the things that resonate from them, and the spectres that reside in-between them, are interwoven through métissage.

As I continue to walk with the literature that inspires me, through a/r/tography as métissage, I look towards a/r/tography's implementation at the University of British Columbia's teacher education program (Gouzouasis, Irwin, Miles, & Gordon, 2013; Leggo, Sinner, Irwin, Pantaleo, Gouzouasis, & Grauer, 2011; Leggo, Irwin, 2013), and consider the notion that we are in a constant state of "becoming pedagogical" (Gouzouasis, et. al., 2013, p.3). Through ongoing sites of inquiry, walking still, I look towards the UNESCO Observatory Multidisciplinary Journal in the Arts, which recently published a special issue dedicated to a/r/tography and the visual arts. Guest editors Rita Irwin and Anita Sinner (2013) write about a/r/tography beautifully and invite contributors from around the world to offer their own a/r/tographical renderings. Within diverse disciplines in diverse parts of the world the collection "expands our awareness of what counts as education, research/inquiry and the arts" (p. 4).

As I walk with the literature that has helped me work through my silenced First Nation ancestry, I look towards the many a/r/tographers who have explored fragmented identities, praxis, and relationality. With the literature, I work towards adding a new narrative. With a/r/tography, and through an art exhibit as educational research, my wish is to facilitate g(hosts) in motion, amongst liminality, moving forth. I reveal the layers and messy spaces (Low & Palulis, 2000) of my haunting lineage as I add to the discussion about silenced voices in Canada.

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Hauntological materiality

As I inquire into my silenced Aboriginal ancestry though art, my documentary is my working material, the voices and things that resonate from it. The documentary captures a series of questions and answers (and what is in-between) as I ask: When did you realize you had First Nation ancestry? How did you feel? Do you identify with Aboriginal culture? What does Aboriginal culture mean to you? How would you describe your culture? Excerpts of conversations between my grandmother, mother and I can be found throughout this article, emanations of working material which inspire my art(works).

Filmed in my grandmother's cluttered and dusty Montreal apartment, the space strikes me as a relevant aspect of the documentary. As I consider the conversations caught on film, I begin to be aware of the spectres that reside amongst the conversations; the things with which we surround ourselves; the things that emanate.



from the grand-maman's room series

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A dusty taxidermied pheasant is suspended from one of the many oil paintings of wild flowers, while plastic flowers are dispersed evenly across the apartment's landscape. Reflections of things can be seen from the large mirror in front of the dining room table. A dreamcatcher hangs from a sculpture of the Eiffel Tower. Shells hang from nets. Different colours of melted wax are draped over ceramic plates. Reflections of piles of jewelry with an image of Mary and Joseph can be seen between the colourful arrangement. In-between takes and conversations on film, I am moved by the spectres that loom in the space, between and outside of the objects, the language, and the meaning that we assign to things. With that, I think about how "objects help us make our minds, reaching out to us to form active partnerships" (Turkle, 2011, p.308).



Emanations of working material (excerpts from documentary) I

Grand-maman: If you said you were descendants of Natives… That's why I found out much later, because it was hidden. People thought: Oh you're just a savage…

Mother: They said that? The word savage?…But what does it mean to be a savage? It means… in nature?

Grand-maman: Well, yeah, savage, in nature. They don't know how to live, because they live in nature, and, you know? They didn't have good manners.

Mother: Well, decolonized manners…

Grand-maman: No, but, they didn't have knives and forks. They lived in the woods. You know? It's…

Me: This morning you said that you were more native than my mother.

Grand-maman: Well yes, because your mother is fancier than me.

Mother (laughing): I'm not fancy.

Grand-maman: When I was sixteen I would go around in messy jeans, and my mother made me beautiful dresses.

Mother: Well I don't think that has anything to do with it, because there are Native women who are quite "chic" with…

Grand-maman: Now.

Mother: No! even back then… They did a lot of sewing with a lot of jewellery.

Grand-maman: Well… I'm sloppy.

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My grandmother claims to be more of a "savage" than my mother who is "fancier" than her. She correlates sloppiness with her Aboriginal ancestry, while, at the same time, surrounding herself with jewelry, pictures of Mary and Joseph, and a dreamcatcher that hangs from a statue of the eiffel tower. Within the complicated conversations (Pinar, 2000), much attention is paid to appearances, to objects, to the things that surround our narratives. I am drawn towards the meaning we place on things; to the specters that loom between the things.

I wonder how I can proceed to deconstruct them, because "it can happen that the blackmail of analysis, and the-anguish which accompanies it, reinforces the mechanisms of identification" (Guattari, 1996, p. 153). Indeed, I do not care to stand by processes of identification or stratification. I approach this research with a desire to bring attention to what is not seen or heard. I consider "the material present in the form of memory-traces being subjected from time to time to a rearrangement in accordance with fresh circumstances to a retranscription" (Derrida, 1978, p. 259). The material, the objects, the things, the traces, they push me towards deconstructing them.

I begin to reflect on how spectres loom within the language and objects that relate to the intergenerational narratives of my silenced lineage, and through art-making, I walk through and around diasporas of artifacts and texts. Doug Aoki (2000) argues that the thing never speaks for itself, and as such, I reflect on the potentiality inherent in moving these things, deconstructing them, decontextualizing them. Will spectres be revealed if I displace the things that haunt?



G(HOSTS) AND ART(WORKS)

Art(work) I: g(hosts) through intervention (a series of photographs)

I come to think about objects as events in progress (Bourriaud, 2012, p. 96). I think about moving them backwards, forwards, and sideways. The objects, as 'stable sources of meaning', are destabilized. And as I locate myself within this movement, I displace myself: becoming a "temporality of representation that moves between cultural formations and social processes without a centred causal logic" (Bhabha, 2004, p. 202). The silence of my First Nation ancestry is broken, and while this process is one in motion, it reflects "a stark and purposeful disidentification" (Saldaña-Portillo, 2002, p. 299) in and through time.

By displacing things and the narratives that accompany them, I seek to "to challenge the stability of spaces and practices (Hawkins, 2013, p. 63). Pauline Sameshima (2007) speaks about movement and "deconstructing barriers" (p. 58). This becomes of particular interest to my research, because as Gayatri Spivak (2012) argues, texts "can no longer be interpreted by such nice polarities as modernity/tradition, colonial/postcolonial" (p. 2). The intergenerational narratives of my silenced First Nation ancestry are filled with barriers that need to be opened up, moved through, seen and heard.



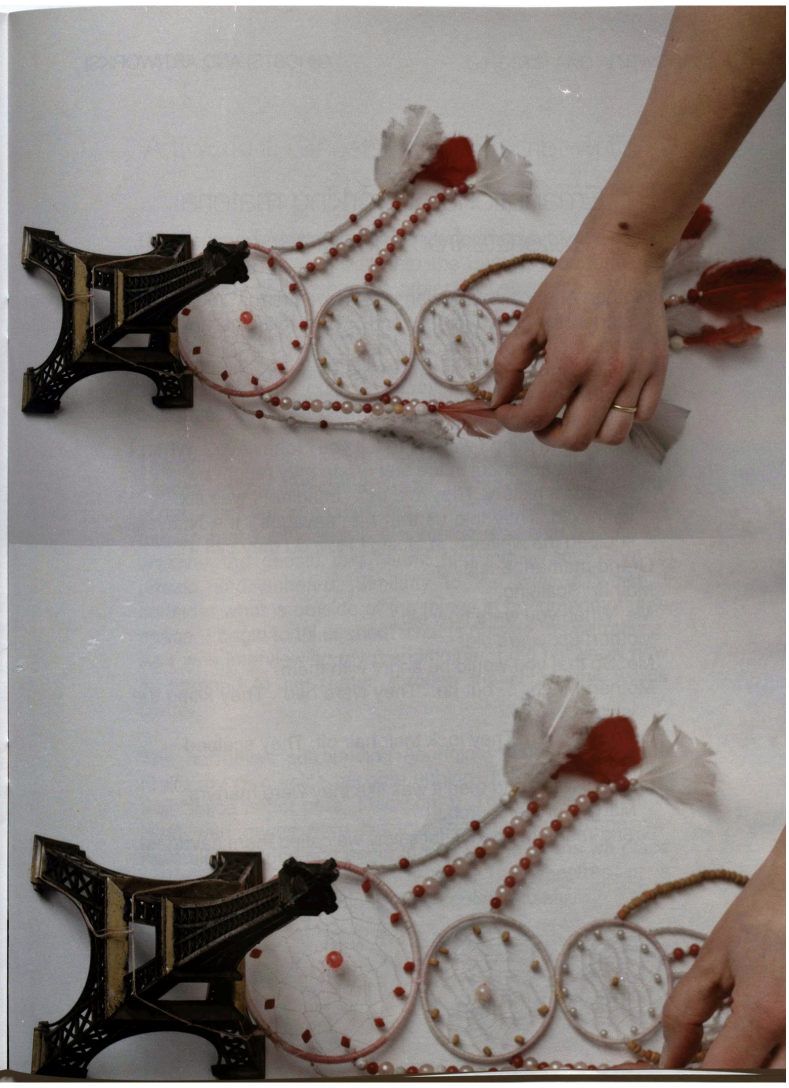


Traumatic histories are filled with specters that stir. Through art, "ghost stories" (Mirzoeff, 2002, p. 239) emerge. The "future of the present is illuminated, an archive suffused with light" (Steinberg, 2011, pp. 6-7), and with it, ghosts shimmer into sight (Morawski & Palulis, 2012). I think about a/r/tography's ability to reveal the unsaid and unheard. My First Nation lineage has been silenced for generations. Now, the actions and images extend outwards. I think about how "loss, shift, and rupture are foundational concepts or metonyms for a/r/tography. They create openings, they displace meaning, and they allow for slippages. Loss, shift, and rupture create presence through absence, they become tactile, felt, and seen" (Springgay, Irwin & Kind, 2005, p. 898).

With a desire to "unearth what gets covered up or buried by contentions of Canada's ghostlessness" (Goldman & Saul, 2006, p. 36), the series of art(works) shown above, play a role in uncovering the specters of my family's silenced First Nation ancestry. The interventions, the actions, and the resulting photographs, perform a task within the continuum of ghostly relations. One of many hauntological interpositions, unfolding still.

I consider our attachments; the way in which our stories correlate to things. Our stories, the intertwined things, speak to the performative aspects of our cultural identification, as actions or events (Bhabha, 1994, p. 2). I think about the many circumstances that call us towards responding "to the event slowly imploding with the sign" (Palulis, 2012, p. 295), and decide to bring attention to the material, the things, the traces in motion. I take the dreamcatcher and the statue of the eiffel tower as it was found in my grandmother's living room and photograph it in the studio in order to uncover the specters that loom around them, and outside of them.

By moving a selection of things out of my grandmother's apartment to photograph them in the studio, I come to experience their "spectral effect" (Derrida, 1994, p.193). The spectres of my silenced ancestry cannot be found under or around the things, of course. It is impossible "to speak to the spectre, to speak with it (Derrida, 1994, p. 11), but as I look at the haunting things that surround the intergenerational narratives of my silenced First Nation ancestry through my art(works) I acknowledge g(hosts) on the move.



Emanations of working material (excerpts from documentary) II

Mother: After colonialization they made them… You started to see churches, and… only religious art. They abolished all of the art they had before.
Grand-maman: Do you remember when you were young, and we used to buy you Indian costumes?
Me: Oh yeah? costumes?
Mother: One thing I wanted to tell you Geneviève…When I was little at school in the first grade they taught us Canada's history. They told us… Imagine, I was six years old. They told us that the "savages", the Natives, scalped the whites… scalping? How do they call it?
Grand-maman: Scalping.
Mother: Scalping.
Me: When you were how old?
Mother: Six years old!
Me: So that you would be angry with them.
Mother: Maybe… but no. "They were bad". They killed the whites.
Grand-maman: They took their hair off. They scalped them.
Mother: Yeah, and then it was like they were martyrs. Martyrs of the church.
Grand-maman: See? That's why we called them savages!

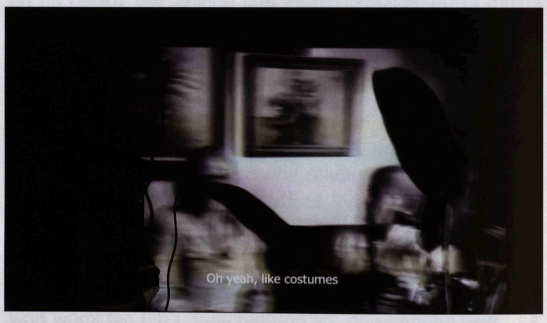
Art(work) II: G(hosts) through script-writing – a performance

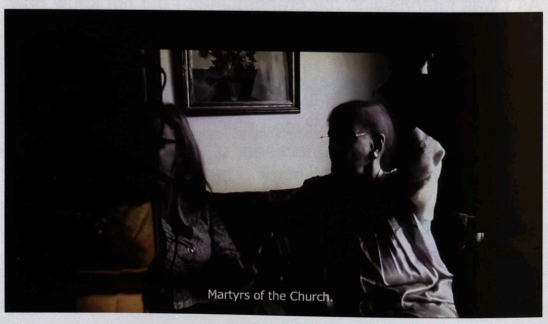
The second art(work), a video performance of my script, can be seen as you walk into the gallery. I perform my script as my documentary is projected behind me – Within ghostly spaces, a microphone, my script, my voice: textual layers of projections, voices and bodies. My voice can be heard coming out of the speakers at the corner of the room as subtitles from our conversations can be read at the bottom of the screen.

The script was written as a way to respond to the difficult spaces of my intergenerational narratives. Through my script, I set out to inquire into how these narratives affect me, so that I may add to the intergenerational narratives, uncover the ghosts that haunt, and inquire into what is unsaid and unheard. Similarly to the way in which I consider what is outside of the things in my grandmother's space, I begin to think about what is outside the narratives. As I was interviewing my grandmother, I did not know how to respond to her. Later, through the script, the words came.

The narratives surrounding Aboriginal history in Canada make my own voice become unhinged. I come to believe that "voice is not pure" (Jackson, p. 168). Voice, rather, is filled with myths from history. Through generations, we assimilate stories and begin to believe the myths we place on each other (Benjamin, 2009). The spectres of a traumatic past, generations later, continue to stir.

As I work towards deconstructing the myths of my intergenerational narratives through my script, I think about how the act of writing can reveal "brave beginnings of dropped themes, hear a tone since abandoned, discover blind alleys, track red herrings, and laboriously learn a setting now false" (Dillard, 1989, p. 6). What emerges is inspired by one of my favourite authors, Samuel Beckett, whose plays occupy spaces that allow for g(hosts) to move about, within spaces of liminality.





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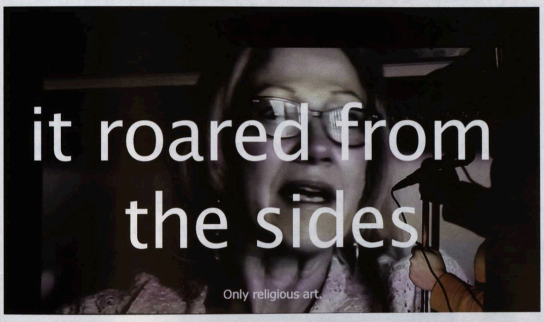
Alongside "metaphysics and its theatre" (Derrida, 1978, p. 237), the script contains fragmented sentences and a disjointed conversation that dance around the notion of hauntings, loss and displacement. Through ontological destabilization, the work looks towards what is not said, because so many of our narratives contain specters that haunt. I am inspired by Hélène Cixous (2010) who reads Samuel Beckett herself:

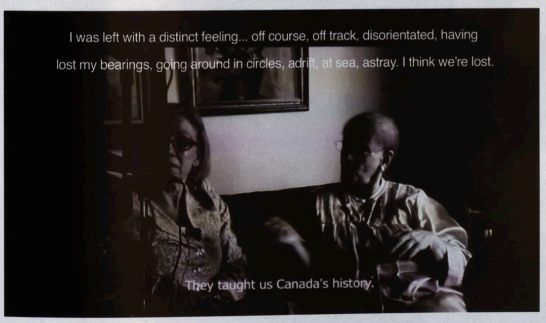
> "Beckett works through the fabulous scrambling of functions and differences, a way, unique in the world, of giving voice and primacy to what is always in our margins. Beckett shelves and scraps the distinction between text and what is outside the text, the voice and what is outside the voice the said and the unsaid, spectacle and discourse. It cancels it. What is outside the frame enters the stage" (Cixous, 2010, pp. 11-12).

I am inspired by Samuel Beckett's ability to write about the unseen (Ross, 2011, p. 170); what is outside and unsaid. Through the script (à la Beckett), I wish to reveal glimpses of the ghosts of my silenced lineage. I rupture an "aesthetic of objectivity" (Denzin, 2003, p. 73) upon which narratives place themselves. As an a/r/tographer, "through close attention to the un/said and un/known" (Springgay, 2005, p. 909), I linger "in the liminal spaces of unknowing/knowing" (Leggo et. al., 2011, xxi), and have come to believe that these are the spaces that allow specters to emerge.

Patrick Bixby (2009) writes about Samuel Beckett's works in relation to how it performs the in-between (p. 85). This becomes relevant to a/r/tographical inquiry, because, in the words of La & Springgay (2008), a/r/tography is a methodology "located in the uncertain and often difficult spaces of the in-between" (p. 71). Indeed, these a/r/tographical spaces ache "for conjunctive openings" (Leggo, 2012, p. 4). My script facilitates inquiry into the margins, liminality, what is off screen, because so many of my intergenerational narratives continue to be unheard. My own haunting continues. A call forward, from the apertures, as I wonder: "What does it mean to follow a ghost? And what if this came down to being followed by it. always. persecuted perhaps by the very chase we are leading? Here again what seems to be out front, the future, comes back in advance: from the past, from the back" (Derrida, 1994, p. 9).

G(HOSTS) AND ART(WORKS)





Did you mention an imaginary death? Or not, anymore… And… What came to mind? Nothing really… But I was left with a distinct feeling... off course, off track, disorientated, having lost my bearings, going around in circles, adrift, at sea, astray. I think we're lost. (pause)… I found something the other day. Yes, some(thing). What was this thing? Well, really, it was a few things, scattered things that left me wondering.

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Art(work) III:
G(hosts) walking through the gallery

The final (art)work in my art exhibit, a series of sculptures, is comprised of white boxes with plastic flowers coming out of them. Inspired by the plastic flowers in my grandmother's apartment (a few borrowed from my grandmother herself), the boxes are sprawled across the gallery floor. By walking around the boxes, I read the various textual elements in the exhibit while in motion.



Via the intergenerational narratives of my grandmother and mother, I reside within ghostly relationality. I think about how "the task of thinking back through our mothers… is an archeology not of them but of our relation to them" (Grumet, 1988, p. 190), and recall myself as a child amongst many generations, already looking into the past from the future.

> *My great-grandmother passed away when I was five years old. I remember the open-casket, the smell of incense, my mother's tears, along with her belief that my great-grandmother's ghost was in the room with us. We slept there, that night. I remember crying in the hallway, refusing to go in. When my mother managed to get me inside, I was filled with anxiety, with the feeling that space was all at once suffocating and infinite. I walked around my great-grandmother's room. Wondering about her things, I knew that I would live through that space again.*

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As a "hauntological artist" my work "is about the past and its ghostly infiltration of the present" (Sexton, 2012, pp. 562-563). Each art(work) in my exhibit reveals that ghosts emerge in motion, whilst moving away from them, and towards them. Through my art(works), while walking through the gallery, I acknowledge the potentiality of Being with "corrugated corridors between textual traces - a meeting place where phantoms can shimmer with(out) words" (Morawski & Palulis, 2012, p. 17).

Paul Bouman (2007) writes that "by spectralizing our relation to space and time, Derrida shifts time signatures in order to paradigmatically change our approach" (p. 262). This shift functions to destabilize current practices so that we may begin to imagine new possibilities. Art critic Lucy Lippard (2007) writes that "changing the world by changing perception of time and space is, after all, artists' business" (p. 413). Within the context of my art exhibit, as the audience walks through gallery, I consider the displacement of things through time and space, the loss of site or place, and believe that art is movement (Krauss, 1979, p. 34).

I think about Hélène Cixous (1997) who writes about "the passage from one to the other, de l'une à l'autre." (p. 10). Elisabeth Grosz (2001) similarly writes about how "the space in-between things is the space in which things are undone, the space to the side and around which is the space of subversion and fraying the edges of any identities' limits" (p. 93). This in-betweenness plays a part in deconstructing things that haunt; a passage; by way of erasure. I am not bound by one subjectivity.



The intergenerational narratives of my silenced First Nation ancestry are worked through as I walk through ghostly traces, away from impasses, and around, onto other imaginings; "as the impulse forward, the potential carried by the diasporas of hybridity" (Gunew, 2004, p. 109).

As I walk through the gallery I feel myself blissfully falling into infinite passages, outwards, the ghosts whisper in my ears as I walk. I read de Cosson (2004) who asks "where do we situate the syntagm 'my death' as possibility and/or impossibility of passage?" (p.130). As I engage in a ghost dance, in-between, I strive towards moving forward, sideways, and backwards.

My own identity shifts as I engage with art as a spatial practice (Roberts, 2012). My silenced First Nation ancestry is worked through in and around diverse art forms, diverse subjectivities; moving through me. As an a/r/tographer, within a place of a structural unfaithfulness (Cixous, 1997), I think about locality as temporality and the importance of breaking through "hierarchical or binary structuring social antagonism" (Bhabha, 2004, p. 201). With that thought, I reflect on the notion that we must destabilize binary structures in order to emphasize "the multiplicity of bodies in and as difference" (Rotas & Springgay, 2013, p. 286). Like Marie Battiste (2000), I want "humanity to rebuild society based on diversity rather than on an ancient quest for singularity" (p. xviii).



Ted Aoki (1993, 2005) argues that multiplicity should be viewed as a verb instead of a noun. As he breaks away from "dualistic epistemology", he emphasizes that cultural identities exist at sites of relation, and reside "in the midst of differences" (Aoki, 1993, p. 268). These differences (as verbs) direct me towards the importance of acknowledging movement and change, because "my personal identity, and that of my ancestors, was formed in motion" (Pryer, 2008, p. 208). Ever-changing, still.



Emanations of working material (excerpts from documentary) IV

Grand-maman: I wasn't afraid of being treated like a savage, because I didn't look like a savage. But, you know, a little girl with black hair… They would say "she's a savage". It was as if she had been eliminated, because she looked like a savage. Brown hair and a brown complexion. "She's a savage."
Me: Like me?
Mother: And me too. I had long dark hair and skin. When I had you and I went to get mom…
Grand-maman: At the train station
Mother: And I had dark hair like yours [looks at me].
Grand-maman: She had Geneviève in her arms. Anyway, I looked at her, and she looked like a savage that had come from the north. The same, the same, a real savage.
Mother (laughing): Now, it has become almost endearing.
Me: Yeah, we're passed the shocking racism of it all…
Grand-maman: It was like someone coming to Ottawa from the north.
Mother: It's like a history textbook.
Grand-maman: She looked like a savage, but I said: That's my daughter.
Mother: See, it came back. It went like… (Gestures circle with finger).
Grand-maman: She has Native in her heart.
Mother [looks at me]: Do you remember last year, in front of parliament: Idle no More?
Me: Yes

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Mother: I was walking with everyone in front of parliament. There were Chiefs with their beautiful hats and ornaments… Anyway, I felt their pain. I was walking and crying. It touched me so much, because you felt that they were saying: Hey, that's enough! That'll do! It's enough of being… How do you say?
Grand-maman: Taken advantage of…
Mother: Yes and made to feel…
Grand-maman: damaged…
Mother: Abused. Abused. And so…I felt their suffering, and I was like, wow…
(cries).

In the final vignette, as my mother talks about the connection she feels with her First Nation ancestry, amongst a continuum of ghostly relations, and within the context of my intergenerational narratives, unfolding, still: a shift occurs. A new perspective emerges. I am soothed by the image of my mother walking with a crowd at an Idle No More protest on parliament hill. I am soothed by my grandmother while she looks at my crying mother, softly. I am soothed by this unfolding movement.

[In]conclusion: The haunting continues

Sonny Assu, a contemporary First Nation artist, recently had an exhibit titled *There is Hope. If we rise.* I look towards the many artists who emphasize this movement. I was introduced to Assu's work when I saw the Sakahàn exhibit at the National Gallery of Canada. Appropriately, Sakahàn means "to light a fire". In talking about the exhibit, curator Candice Hopkins (2013) writes: "history has almost always been at the forefront of contemporary practices… for some the past is inseparable from the present and thus must always be included, for others there is simply so much about the past left unsaid" (p. 22). Art's power resides within its ability to displace meaning, to reimagine new possibilities, and to bring attention to the unsaid.

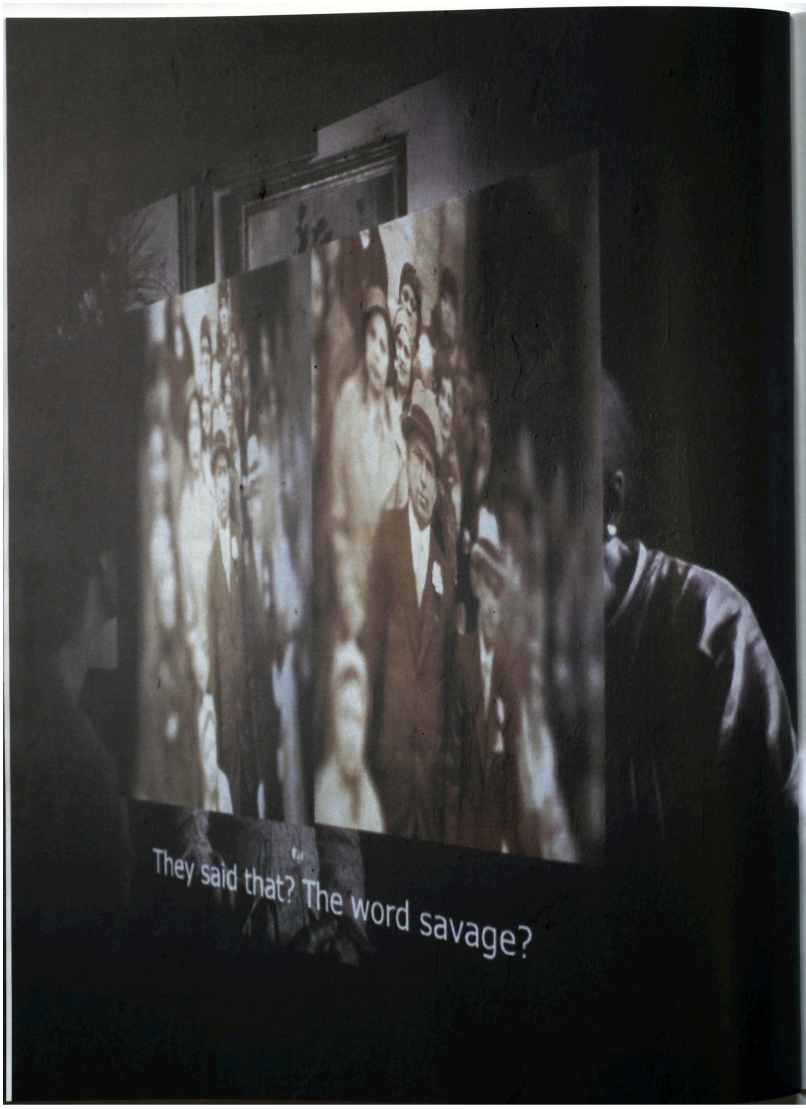
As I deconstruct my silenced First Nation ancestry, I set out to uncover the specters that haunt, inquire into what is unsaid and unheard, and contribute to the healing that still needs to take place. I deconstruct the intergenerational narratives of my silenced lineage (along with the objects that relate to them) through my art(works), because "it is only by moving into different, unknown and sometimes uncomfortable spaces that we can come to know and live them differently" (Korwin-Kossakowski, 2013, p. 3). My goal has always been to open up possibilities, and I have been moved by the way in which hauntology is a way to work through "social traumas" (Edwards, 2008, p. 114). This has been the work of someone trying to work through a stratifying silencing.

I think about taking things out of my grandmother's apartment to reveal g(hosts) in motion. Objects as events emerge through my intervention. Phantoms pass with tremulous light. I think about deconstructing history by focusing on shimmering liminality, while I, in flight, experience movement between my art(works). By breaking the silencing of my First Nation lineage, through the methodology of a/r/tography, at sites of creative production, (Aoki,1993), I engage in a ghost dance.

[In]conclusion (Morawski & Palulis, 2012): Within sites in motion, while breaking silence, I come to believe that the "silence is an invitation to the future, a space that draws us forth" (Glenn, 2004, p. 160), because "our archive, our living nations, and the seven generations that will succeed us deserve no less. There is at least the ghost of a chance of change" (Findlay, 2006, p. 671). As a hauntological artist, while pushing the boundaries of qualitative research practices, I see immense amounts of potentiality in acknowledging the ghosts of haunting histories through art.

Hold the old holding hand. Hold and be held. Plod on and never recede. Slowly with never a pause plod on and never recede.

-Samuel Beckett in Company: Ill see ill said ;
Worstward ho ; Stirrings still.



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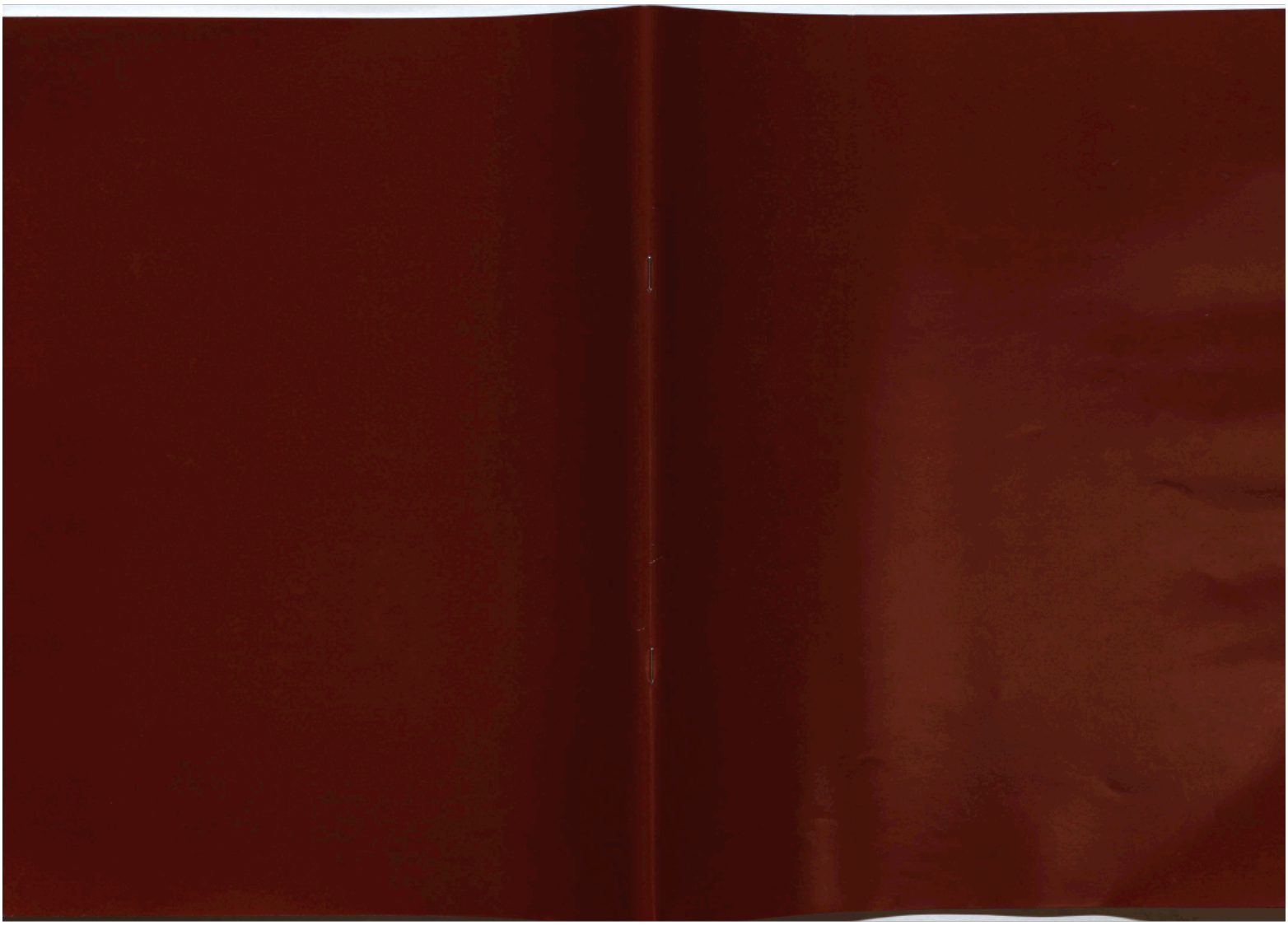

EPILOGUE

Arts-based research and liminality

Here, I am supposed to present "a general discussion and conclusion, which integrates the material addressed in the article and provides a global summary and analysis" (University of Ottawa MA guide, 2013, p. 18), but I am finding it difficult to do so, because "the oblique in a/r/tography hints at more, what is not said (Leggo, 2012, p. 2). I do not wish to suffocate this inquiry with 'analysis'. I position my inquiry amongst liminality.

As a graduate student making my way through "the labyrinth of institutional requirements and an array of methodologies" my interest in arts-based research is getting stronger (Knowles & Promislow, 2008, p. 513). Indeed, "if we seek to illuminate, reveal, give meaning, surely there are many languages through which we can communicate" (Leavy, 2010, p. 242). In the "studio of life" (C. Morawski, personal communication, June 24, 2013), art-making illuminates its complexity. I turn to art-making because it illuminates the "unspeakable, unsayable and unwriteable" (Laurier & Philo, 2006, p. 354).

I look towards the methodology of a/r/tography because it "is always evolving and emerging with oblique liveliness, it is never simply a method like a screwdriver with a dozen bits in the handle" (Leggo, 2012, p. 5). The methodology has become my "habitat" (P. Palulis, personal communication, December 19, 2013) as I work through my emergent inquiry. This habitat is one that flows, between spaces, giving me the means to inquire into the unfolding narratives that continue to shift.

Amongst liminality, nuanced narratives expressed through a/r/tography offer nuanced ways of knowing and coming to know. Within the context of my inquiry, they function to acknowledge the complexity involved in haunting silenced histories, what is outside of the narratives, in between. By paying "attention to the un/said and un/known" through a/r/tography, "encounters within the visual and textual are imbued with dis/comfort and struggle that allow one to conceive of possibilities unthought of before" (Springgay, 2005, p. 909). A/r/tography, as it emphasizes the unheard and unseen, gives me the necessary space to experience a hauntology.

As a hauntological artist, while pushing the boundaries of qualitative research practices, I see immense amounts of potentiality in deconstructing haunting histories through the arts, and in particular, through a/r/tography. In this regard, I have taken "an opportunity to reconsider the imaginative possibilities between and within theory and practice" (Sinner, Leggo, Irwin,

Gouzouasis & Grauer, 2006, p. 1253), and am thankful to the methodology of a/r/tography for supporting me on this journey.

As I work within the difficult spaces of speaking about the unseen and unheard, as I work through my silenced First Nation ancestry, I continue to uncover silenced narratives, silenced histories. This is only one (among many gestures) that are required to work towards uncovering the spectral presences of Canada's traumatic history with Aboriginal Peoples. I continue to work through and deconstruct the objects and language, the traces that emanate from my silenced ancestry and plan to do so in an ongoing manner. The ghosts dance, still.

For future considerations

Writing home

I had initially proposed to work with Cynthia Chambers' (1994) writing regarding looking for home as a work in progress and imagined that I would be employing life writing and literary métissage (Chambers, Hasebe-Ludt, Donald, Hurren, Leggo, & Oberg, 2008; Chambers, Hasebe-Ludt, Donald, Hurren, Leggo, & Oberg, 2007; Chambers, Hasebe-Ludt, Leggo, & Sinner, 2012)). Although I did draw from Cynthia Chambers' work, I felt that I should edit my methodological choices. Within the context of my article, my art(works) needed to be worked through, and a/r/tography made this possible. In addition, as I began to search for home, with the voices that haunt, between the cracks and the silence: I felt a sort of reinvigoration in and through space and time. My desire to search for home was replaced by a desire to acknowledge the movement inherent in this search.

I do plan to turn towards life writing and literary métissage in the future however. Indeed, as the haunting continues, with and alongside the ghosts of my silenced ancestry and the voices of my grandmother and mother, my inquiry will continue to unfold. As I continue my journey, I consider the importance of sharing our stories, making our voices known. This thesis focuses on a/r/tography as a form of métissage, but I would like to revisit my silenced ancestry through literary métissage – So that our voices can continue to move through this haunting. Life writing and literary métissage would be another important extension of this research in the future.

(De)place-based inquiry

Born out of my Masters thesis research is a term coined by my thesis supervisor, Dr. Cynthia Morawski. Upon meeting about my work, she conceptualized it as a (de)place-based inquiry. Right away, we knew this was a topic we would like to collaborate on in the future. We are both quite passionate about place-based education, but through our own lived experiences believe that (de)place-based inquiry will offer a thought-provoking addition to the literature. Through a métissage of offerings, our writing will offer nuanced personal accounts of (de)placed-based learning, how our imaginations and memories carry us through; how the artifacts of our lives transport us to different places, different times. For me, this is an another opportunity to inquire into hauntology, into the notion that we, in the present, are re-negotiating the ghosts of the past. Like my a/r/tographical inquiry, (de)place-based inquiry pays attention to what is unheard and unseen. Our lived experiences are layered with the fabrics of the past. The ghosts of yesterday, today, live with us and around us. Indeed, "a ghost never dies, it remains always to come and to come-back" (Derrida, 1994, p. 193). The traces, the roars from the sides, come forth.

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