Camille Turner
(transcript)

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00:31 Speaker 1: Camille Turner is a media performance artist and educator. She's the founder of Outer Region, a company producing intercultural exchanges and dialogue. Camille's interventions, installations and public engagements have been presented throughout Canada and internationally. Her current focus is bringing hidden and erased histories to life through place-based explorations. Camille graduated from Ontario College of Art and Design and York University's Masters in Environmental Studies Program. She teaches art, culture and community building in the New One program at the University of Toronto and creates experiential learning tools and workshops for educators. Share with me in a welcoming hand.

[applause]

01:25 Camille Turner: Great. Thanks so much, Skawennati and Jason. I'm so excited to be here and for this conversation to be starting to happen. I was just saying to Sheryl just the other day, we should have a conversation going with indigenous features and features and Afro-features of... And I do believe that coming home there is the invitation, so, perfect. So the work that I'm gonna show you is basically an explanation of home and belonging. That's kind of the main concern that I have. I was born in Jamaica, and when I came to Canada I was nine years old, and I felt like a foreigner when I came here. I didn't go back home for a visit 'til I was 22, and when I got there, I realized that I was a foreigner there, too. The Caribbean-born Canadian poet Dionne Brand articulates geographic rupture as the moment she realized that her family was not from the place where they lived, and they could not remember who they were or where they were from.

02:38 CT: She wrote a book called, "A Map to the Door of No Return," and she states that the dozens of... I don't know if you're familiar with the term, "The door of no return"? These are slave castles that dot the coast of West Africa. It's all along the coast. There are dozens and dozens of them, and she talks about this place as being the place where the African diaspora was born. And in her poem, "No Land to Light On," she says, "I'm giving up on land to light on". So like Brand, I claim this liminal space as an open space from which to create. Oh, I should say that this is a still from the film "Pumzi" and it's by Kenyan filmmaker, Wanuri Kahiu, and she portrays an apocalyptic future world in which water has disappeared from the earth and people are living underground. Now, the thing that's really different about this film is that it's an African future; unlike mainstream sci-fi films, Africans are foregrounded in the story. They're at the center of the story. It's their world, it's their technology, and it's their reality.

03:57 CT: I just wanna read a little quote from "Glinda the Good" from "The Wiz". "Home is a place we must all find, child. It's not just the place where you eat or sleep. Home is knowing, knowing your mind; knowing your heart; knowing your courage. If we know ourselves, we're always at home, anywhere." So as Skawennati said, afrofuturism is not something new, and this is one of the greatest Afro-futurists ever, Sun Ra. He was born into a racially segregated Alabama back in 1914, and he transcended his circumstances by creating a post-human, post-race world which drew from ancient Egyptian mythology, cosmic consciousness, all kinds of really interesting things. And there's a whole world of afrofuturism in many genres, from music to film and literature. DJ Spooky, for instance, he's a musician composer. He's now doing this series where he's using climate change data to create music. There's iconic authors like Octavia Butler, Samuel Delany. There are contemporary authors like Nnedi... I can never say her name, Okorafor, and our very own Nalo Hopkinson and Zainab Amadahy.

05:27 CT: There's a whole explosion of comics, novels, all kinds of different people doing work. What I'm really most excited about are this new generation of young Afro-futurists like Danilo McCallum and Quentin Vercetty, out of OCAD. They created this thing called Black Future Month, and they've been doing it for the last few years. And it's international. People all over the world are finding out about it and coming to this. And they don't really know the history of afrofuturism. They just jumped on board, and just they're making the Afro future. So, I'm really excited about them.

06:08 CT: So, I'm gonna start by just telling you a little bit about my work. One of the first, one of my earliest creations is Miss Canadiana, which is a beauty queen persona that I created back in 2002. She came out of this really uncomfortable feeling that I had, just walking through this mall in North Bay, Ontario. That's not an unusual thing but just for some reason that day, that irony of this multi-culti Canada that we're all a part of, it just seemed like such an irony given the way I was feeling. So, suddenly this image of myself as Miss Canadiana just popped into my head. It's a playful way of exposing the invisible ways that race structures Canadian society, and yet it's denied. My black body is still seen as a foreign body that's not the body that's expected to occupy that space of Canadian culture and heritage. Since 2002, this project's travelled across Canada and to different countries. This photo was taken last year in Hamilton, was in the Hamilton Spectator, was a culture, it's interesting because a lot of times people don't know that it's a performance, right?

[laughter]

07:28 CT: That's the most fun part about it. Since 2012, I've been creating works that investigate black geographies. Yeah. So, a term that Katherine McKittrick coined, at least I'm attributing it to her, I'm not sure if she coined it but she uses that term. So, Miss Canadiana's here to do culture walking tour, explores old Toronto through the eyes of its black inhabitants. Now, I created this tour because I moved into an area called the Grange in Toronto, I hope you guys know where that is, it's near the AGO. So, I moved into that neighbourhood and I knew that there was a black community there back in the '50s and '60s, when my dad was there, but if you walk around the streets, you'd never know that. So I thought, "Okay, so how can this history just disappear?". So I brought Afua Cooper into my project. She basically is a historian, one of the foremost historians of African Canadian history. She came in and she was telling me about histories not just from the '50s and '60s, but way back to 1793, to the founding of the town. What you're seeing here is we're standing at Peter Street. Peter, it was named after Peter Russell, who was the administrator of upper Canada. Like many people of his class, he was a slave owner. He owned a black woman named Peggy and all her children, even though her husband was a free man.

09:07 CT: In 2014, I collaborated with Alana Bartol, who was then based in Windsor to do the Landscape of Forgetting, which is a walk through Windsor, presenting stories of the enslaved black and aboriginal people who lived and worked in this home, which is now the community museum of Windsor. A lot of people don't know, but 60% of the enslaved people that were enslaved by the French were indigenous. I know that there are some scholars working on covering this history, but it was not even mentioned at all on any of the didactics, any of the plaques in front of the home, nothing. So we did this walk to draw attention to the people who lived and worked in this area and just were absent from that history.

10:05 CT: "WANTED" is a series that I'm doing right now with Camal Pirbhai, who's a Toronto artist. We're using the trope of fashion to animate an archive of advertisements that were posted by

Canadian slave owners. These are found in newspapers like the Upper Canada Gazette, the Quebec Gazette, the Halifax Herald, all kinds of newspapers, and there are tons of them. So what we do is, so these are slave owners trying to recover their human property when they ran away. Instead of portraying them in the past, what we do is we use the really detailed descriptions of, "My slave, Jack, ran away and he was wearing this and that and the other". We use those things, but we portray them in the future spaces of possibility that they were imagining when they grabbed their freedom.

11:03 CT: I've always been interested in science fiction and ever since I was a kid, I devoured all kinds of sci-fi, but when I first started reading sci-fi, most of the work that I read was by white, male authors. So they portrayed a world, of course, in which they were the center. Everyone else was just a backdrop or they didn't exist at all. The first time I heard the word afrofuturism was at a conference at MIT in Boston called Race in Digital Space. It was an amazing conference. Now, the term afrofuturism was coined by Mark Dery, he was a white cultural theorist. He wrote an essay back in 1994 called "Black to the Future", and the question he was asking was, "Can a community whose past has been deliberately rubbed out, and whose energies have subsequently been consumed by the search for legible traces of its history, imagine possible futures?"

12:11 CT: But I want to point out that we have always been Afrofuturists. It's the way that we have been able to survive. Niama Safia Sandy, who is a curator and anthropologist, says, "Afrofuturism isn't just some abstract concept. It's what we live every day." And Wangechi Mutu points out, "We're the masters of creating, cracking, subverting cultural codes." It's really important to know up here that even though Dery coined that term, Afrofuturism is a very old concept, and so I'm going back now to the Dogon people of Northern Mali. The Dogon knowledge systems date back to at least 3200 BC. They pre-date Western science by thousands of years. They say that their knowledge comes from the Nommos people, which is an advanced civilization that originate on a star called Sirius B.

13:24 CT: This star can't be seen with the naked eye, and it's only been visible to Western scientists very recently, but it's been a part of the Dogon stories for thousands of years, so I used that story as a leaping-off point to imagine my own. So, I figured if folks from Sirius B can come here, what's to stop us from going there? And so my story starts with a group of Afronauts who are descendents of the Dogon people. They left Earth 10,000 years ago, and they've returned home to save the planet. So I created a walk called the Time-Warp at the Markham Museum, part of the Landslide exhibition. It's a museum and heritage village. So the Afronauts made their appearance, and a woman named Hannah Wok basically did what any of us would have done if they saw these guys walking through the space. She looked at her cell phone and captured the [laughter].. And so what visitors have is her documentation of people walking through the space, so they can walk through the space following the footsteps of the Afronauts.

14:51 CT: This year I created the Afronautic Research Lab, which is an installation performance that was presented at UFT. The Afronauts invited citizen researchers into their lab, and what they're looking at are documents, photographs, newspapers that have evidence of varied history. And here we are in our spaceship. [laughter] You never know where we're gonna pop up next. Actually, we're going to Newfoundland in September. [laughter] So watch out! [laughter] In 2002, I created a sonic walk called "Hush Harbour". I wanted to create a container for black memory, and I wanted to make it an immersive environment, so I turned to the most immersive medium I know, which is sound. When you look at something, you're not a part of it. But sound actually has to enter your body for you to perceive it. You can close your eyes, but you can't close your ears. You can tell whether a

sound is coming from the right or left because we've got two ears, and they're about six inches apart, right? So, it hits one ear before the other, and they are cupped and facing forward, so you know if sound is coming from the front or the back. It's a really complex mechanism, really amazing technology. And it's the way we understand place.

16:25 CT: I called it Hush Harbour, because hush harbours were places of freedom that enslaved Africans created together. They would choose a place where they'd go at night. They would talk about it in coded language in plain view. And the first person there would break a branch so that other people would know where it is. They would hang up quilts so that would muffle the sound, and these are places of freedom, places where they were free to do and be who they are. So I situated this work in a place called Victoria Memorial Park in Toronto. And the Afronauts make their appearance here, but it's all sound, remember? So using sound I'm mapping this space. So visitors are invited to step through a portal into the past, and the Afronauts are here to visit their ancestors. Hush Harbour completely remaps this space. There's a cornerstone there, and the cornerstone is the cornerstone of a church, an old church, so it becomes the stepping-stone, and in order to get into Hush Harbour, you have to step up onto this stone.

17:45 CT: The CN Tower becomes the Black Ordinance, and this is a broadcasting system that gives you information. It enables those that tune into the Black Ordinance to be able to travel through time. This arrow is embedded in the ground, and it becomes the place that marks the... The place where you have to stand in order to feel the Black Ordinance, and the arrow tells you the direction that you have to go in to get to the monument in the middle of the park. And this monument commemorates soldiers who died in the war of 1812. There's a narrator that tells you where to direct your gaze and where to walk. And she draws attention to the last troop that's mentioned on this plaque, and you can see it squeezed in to the bottom right here, the Coloured Corps and Indians. Now this monument was built in 1902, and according to John Warkentin's book, "Creating Memory: A Guide to Outdoor Public Sculptures in Toronto", was the first time black or indigenous people are mentioned on a public monument in Toronto.

18:58 CT: The second walk that I do, sonic walk that I did was called, "The Resistance of Peggy Pompadour." And it follows the story of a woman name Gloria Smith, she's a young black woman. Her mother brings her to the King Edward Hotel for high tea on her 21st birthday. As soon as she enters the revolving doors of the hotel, all of a sudden, she feels lightheaded and she finds herself in a jail cell with Peggy Pompadour, who we met before, earlier in the talk. Now, Peggy, as you know, was owned by Peter Russell, and he was one of the most powerful men in the government. Now, she resisted slavery, that's the reason why we even know about her. She's an actual historical character. She resisted slavery, so that's why we know about her. So she ended up in jail.

19:51 CT: The jail from my research, I found was exactly where the King Edward Hotel is today. So when Gloria revived, she tells everybody all about Peggy Pompadour and she points out that Peter Street and many of the spaces of the city were named after Peter Russell and yet there's nothing named after Peggy. So, a couple of years ago, I went to Senegal and I spent two months there. And I was really interested in looking at how Africans were imagining the future. And so that's what I went to do, but everywhere I went, I seemed to come up against the past. And what I learned from that is in order to carve out a space for the future it's important to come to terms with the past. Africa is where my ancestors came from, but I have no idea where, and that connection was lost at the door of no return. And so, I knew I had to go there.

21:07 CT: So this is the door of no return, it's one of the slave castles on the coast. This one is on Goree Island in Senegal, and I took several boat trips to Goree Island, I spent a lot of time at the door. I recorded my journey through sound and then I... It's an eerie feeling being there just trying to imagine the men, women and children that were held captive here, and listening to the song of the water through the door. So after that experience, I thought, "Okay, I just need to chill and just really think about and reflect on my experiences." So I went to this beautiful place called Saint-Louis, and it's a city about five hours north of Dakar. But on my second day I decided to go on this walking tour.

22:05 CT: So, I'm in this walking tour and the guide says, "So, this building was a trading post, and it was owned by a young French couple, and they were traders, there were lots of traders that came afterwards. They traded in peanut oil, gum arabic and slaves. And by the way, you're standing in the place where the slaves were killed." I didn't hear another word after that. So I just really stood there to take it in. The local people call this place the House of Spirits. So I decided to return, when I could be alone to spend some time there, to really talk to the ancestors, to record sound, to really commune with that place. So yeah, I don't know where my ancestors exited Africa, but this is where I choose to return, and this is what it looks like in that dungeon.

23:10 CT: Now, I've been creating a story ever since that I wanna present as an installation. It follows the same character that you met before, Gloria Smith. She travels to Senegal and she has that same experience as I do, but when the guide says, "This is where they kept the slaves," all of a sudden, she tumbles back in time and she's in this cell, and all these people around her in chains. And she realizes then that she needs to learn how to control this thing, this amazing gift that she's been given. She needs to learn how to control this, so she can stop this. And so she decides to learn how to control her mind, but on her journeys, she catapults into the future and so she finds herself on a space ship. There's ships flying overhead and there are two Afronauts on either side of her and she is just bewildered, she's tongue-tied, she doesn't know what to say.

24:14 CT: But the Afronauts are looking at her with such compassion. And they're speaking to her but directly, the sound, is directly entering her body, and she's unable to speak but they seem to know what she's saying inside. And so they say to her, "Yes, our ancestors were in chains. That was 10,000 years ago. We've survived and we've thrived because they guarded the seed that gave birth to our civilization. We often travel back into the past to learn about our history, to learn who we are. But there's one sacred rule: Do not interfere. You, Gloria Smith, you must live because you carry that seed within you." I was just as surprised as Gloria was when that came out. [laughter] And so I'm creating this inter-dimensional portal and realizing I have to invent this technology in order to be able to tell the story.

25:24 CT: There are some definitions of afrofuturism that talk about it as an aesthetic. Afrofuturism is not an aesthetic. It's a perspective, it's a mindset. It follows the West Africa principle of sankofa. This is from the Akan people of Ghana. Sankofa is often depicted as a bird that's facing forwards but looking backwards. And it means go back and take from the past the wisdom that you need to be able to go into the future. Thank you.

[applause]

26:13 S1: Are there any questions? I was very touched by that.

26:18 Brian Hudson: Brian Hudson. I really enjoyed the presentation and I'm glad you mentioned Zainab Amadahy. I'm probably mispronouncing her name. But I think her work and a few others, to my mind gives an interesting bridge between indigenous futurism and afrofuturism. We are definitely following you guys and afrofuturism as such was conceptualized first and we're definitely following the fantastic work that you guys are doing. I wonder if you'd talk a little bit about, if you're familiar with Zainab's work, talk a little bit about how you see her navigating... She is of Cherokee descent, she's also African American. How do you see her kind of navigating that space back and forth?

27:10 CT: I wish I could speak to that. I don't know her work well enough to be able to do that. But... Yeah, I wouldn't be able to.

[laughter]

27:21 BH: No worries, no worries.

27:23 S1: We'll have to invite her next time.

[background conversation]

27:40 Grace Dillon: Alright. Grace Dillon. [laughter] Zainab has become a good friend, in fact, who works with so much [27:49] ____ that earlier, The Moons of Palmares, then later Resistance and her rebellion and film script that in my Indigenous Futurisms course we had looked at first at The Moons of Palmares and then Resistance. And my students discovered that, I'd given a small excerpt of The Moons of Palmares in Walking the Clouds, but that's not the whole book. The point of that was to get them out there reading the actual book. And so what they ended up doing was getting in touch with Zainab and set her up and did independent publishing press through [28:28] ____ and so many others, [28:31] ____. There were a number of them, most of them native students, and made sure that that got onto Amazon.com and was brought back. So to me what's really exciting is the enthusiasm and power of selectivists. [laughter] When they do see a book going out of print and you really love that author, then they go about making sure that it comes back.

29:02 GD: And she's entering into a creative writing program right now, but personally from my point of view she doesn't need it. [laughter] My quick question was going to be Peggy Pompadour, who I never heard of before and I'm really fascinated by. Since you've given your tour and your work, has there been a movement towards kind of resurrecting some of her history in the area by any chance?

29:32 CT: There hasn't been, there really hasn't. There are people that are working on this history broadly but not specifically on Peggy. This could be a dissertation right here. There's so much that... And of course we're talking about fragments, tiny little fragments. There's a mention of her in... Okay, there's a couple of ads, so... Because she was not a subservient woman, her owner wanted to get rid of her so he put her up for sale in the paper, in the Upper Canada Gazette in 1806. I guess there was no takers because he tried to sell her to a friend of his who owned a lot of slaves in Amherstburg. And then that didn't work, so he wrote a letter. There were just all kinds of different little, but they're little mentions, so this is what we find. It's difficult to find enslaved people in Canada. They were never called slaves, even though they were clearly for sale. They were bought,

sold, given away as gifts, but that word "slave", polite Canadians never used it. So it's really difficult to find that history and find traces of her. As an artist, as a performer, I use my body as a way of gathering stories to draw on my experience living in my body. It's a really kind of embodied research that I'm doing, by just using these fragments and creating from what we have.

31:25 Speaker 5: Thank you, Camille, that was great. A couple questions around the OCAD U students who are doing Black Futures Month. One part of it is about, you'd mentioned that they actually don't know much, or didn't know much about the history of afrofuturism. So I'm sort of wondering what their take on it is, what might be new or shifted in the way that they're looking at it. And then too, I just wanted to talk a little bit more about what Black Futures Month is.

31:55 CT: Yeah, so they call it Black Future Months 3016, or whatever year it is when they do it. And it's basically trying to shift that perspective to the future. I just remember the first time I heard about it was, before they did it, actually, they came up to me at a talk and they'd heard me speak and they came to me, "This is what we've got, this idea, we're always hearing about black history and we're really interested in black futures." It's just, they've brought all kinds of people up to speak. They've got just this youthful energy that just says, "Let's just do something, let's just make something, let's just see ourselves projected into the future, rather than always looking at the past." There's this tendency for African people to be sort of molded, as indigenous people are as well, into this idea of the past. So it's just shifting that perspective. They're young, and I see a lot of people kind of treating it as if it's an aesthetic, rather than really going deeply into it, but I think that this is a great start and I'm really happy to support them. They don't even need my support, they're just doing their things, they brought John Jennings in, they got Rashida Phillips. They're doing some amazing things, it's really exciting to see what they're up to.

33:53 David Cecil: My name's David Cecil. I was wondering what kind of reactions did you get from the Miss Canadiana performance in Toronto from the public?

34:00 CT: In Toronto?

34:02 DC: Yeah, or sorry, where you did it. You did it in Kensington?

34:07 CT: I've done it all over, it really depends on where?

34:11 DC: How was the reaction in Kensington?

34:13 S1: In Kensington Market? I don't think I've ever done it, well, I have done it in... That was kind of something different, that was a part of the film. But it really depends on where I am, what kind of reactions. In North Bay, I just remember this white woman saying to me, "So where are you from?" [laughter] And then she took it all back and said, "Oh, you know, as soon as it came out of my mouth... " So for me it's not about, it's so much about people sort of really checking themselves, as to what their assumptions are. It's kind of one of those pieces with the frame around the people that are looking, rather than me. But it's travelled a lot, and it's travelled to all kinds of places. I think one of the most interesting places was Senegal, where I had been speaking at the Dakar Biennale, and every day I had a different talk that I was doing, and then the last day I was speaking about Miss Canadiana and I came as Miss Canadiana. And people that had seen me every single day, all of a sudden they're seeing me in this guise and they're like, "Oh, you're a miss? I was a miss too." [laughter] It's really funny and pretty wonderful.

35:47 Ashok Mapin: Hi, Camille, it's Ashok over here, Ashok Mapin. Thank you so much, it was an incredible presentation, always wonderful to hear you talk through your work. [35:57] ____ is asking about the reaction. But as delightful as it is, I've seen you do Miss Canadiana up the side of Tunnel Mountain, and seen the people's reaction. I wonder if you could talk a bit about the precarious nature of the racialized body, the black body, in that role. Because, as once someone might say, "Where you from?" Then laugh and joke about it. But there's also the body as target. And you seem to be creating your body as a target, a very difficult thing to do. Talk a bit, perhaps, about how the body is situated, particularly, within these very white, white supremacist dichotomies.

36:43 CT: We're seeing so much, especially with social media, being so prevalent right now, about black bodies and the disposability of black bodies. I think it's just making things more visible. It's not that things have changed. It's just that things are way more visible. So yeah, when I'm putting myself out there, I suppose I am a target, and you just never know when it's gonna come back. I personally have not had any kind of interactions that are, I guess you would say blatantly violent. But it's really kind of interesting to sort of ferret out what colonialism has done to people, and how it just really makes that racial hierarchy very present. Because it's so unspoken, it just makes it visible. So is that what you meant?

37:58 Speaker 8: Sorry, I have to make a way. I was wondering, I thought you meant, like have you ever been afraid for yourself?

38:03 CT: Oh. I see. No, I haven't, I have never been afraid. And yet, you just don't know when you're a performer, you have no idea what's gonna happen. What kind of confrontations are gonna happen. I'm kinda provoking them, right? Yeah. It's interesting just the way things... Yeah. I'm just thinking about this time when I went to North Bay. [chuckle] I was there and I wanted to do another performance, where they actually make a star for Miss Canadiana in North Bay. And so I went to present at City Council, I didn't go as Miss Canadiana, maybe I should've. Cause I went to present at City Council, and I was telling them how this city has been instrumental in my career and what has happened. And they're like, "Oh, that doesn't put North Bay in a good light." [laughter] I'm like, "Yeah. You're right, but the story isn't finished." [laughter]

39:09 David Carnell: David Carnell. Well, all indigenous people identify with land, the territory, the place they're from, they belong to, but don't necessary identify as Canadian. And I was wondering about your identification. Do you identify as Canadian? And you're reconstructing Canada? Or you belong to this other place. Because your work seems to be very much embodied around recovering territory as a trajectory towards the future.

39:37 CT: Yeah. I was wondering if someone would ask me that. [chuckle] And I guess that's why I kind of started the way I did. Thinking about Dionne Brand and her sense of placelessness. And I think that kind of restless placelessness, it is a place. And Dionne Brand is one of those theorists that I wrestle with more than anyone. I wrestle with her, because what she says is heartbreaking. And yet it's true. And it's the sense of, and there's another... When I'm on the spot I can't think of names. [chuckle] "Lose Your Mother". Saidiya Hartman, who wrote a book called, "Lose Your Mother." A really amazing book, one of the most heartbreaking books I read. And I read it in Senegal. And it's basically about her journey to try to recover her own heritage and history. And you know that door is a place of severing, a place that it's irreconcilable. And Brand writes about the door, as being the place that the African diaspora always refers back to. Whether you know it or not.

It's like that is the place where we were born.

41:07 CT: Yeah, I mean we are the after-life of slavery. The reason we're here and not there, on our territory is because of this irreconcilable rupture, this geographic rupture. So that thing that we all yearn for is kin. It's that longing for something. And I think a lot of people don't even know what the longing is. But she really articulates it so well, and so does Saidiya Hartman, that longing for this lost part of who we are.

41:55 Charles Candle: So to follow on from that, Charles Candle, is that what necessitates the invention of a future for you?

42:05 CT: Absolutely. Absolutely. It's interesting just listening to the speakers today. Looking at history is so much about the image of your work. Looking at history is so much about looking at the future. Yeah, that's exactly where it's coming from. And it's weird, right now I'm doing my PhD right now, and the title of my dissertation at the moment is, "The Landscape of Forgetting: Staging Black Memory in Canadian Heritage Museums". I feel like I am doing science fiction [laughter] I'm going into these heritage museums and it's so paved with denial, things we're forgetting. Bonnie Divine and I are both artists in residence in Mississauga in Peel County. It's weird, the two of us walking into a space, it's like problems. [laughter] It's a really... Yeah.

43:24 CC: There's a way that because of the possibility of historical record, we're forced to reinvent that, but there's also a kind of very tangible way in which it exists in our body and in our relations, in our present relations to Canada and the world, that that history is told to us constantly, but there's this lack of records that requires this continual invention in terms of trying to tell the story that has resulted in this impression on your body.

43:55 CT: Yes, absolutely. It's being hyper-visible and invisible at the same time.

44:04 Julie: Hi. Julie [44:05] ____. I just have more of a question to kind of ponder, to think about. You mentioned McKittrick, and I was thinking of your idea of placelessness and if you have considered whether being or writing or the creative work of thinking of placelessness being about being on the ship?

44:21 CT: Oh, yeah, absolutely, absolutely. That new work is all about ships: Spaceships, slave ships, just that idea of the ship, and as kind of the place of placelessness, and yet it's the place. It contains our bodies, and just reading McKittrick's work as well. She talks so much about that ungeographical bowl. But she's talking about bodies, physical bodies, that exist in space. So there is... It's like embodying a paradox or... Yeah.

45:19 S1: I think... I haven't been looking at the clock, but I think it's time for us to move on. I hope that's... That's gotta be okay. So yes, Let's give her another hand.

[applause]

[pause]