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

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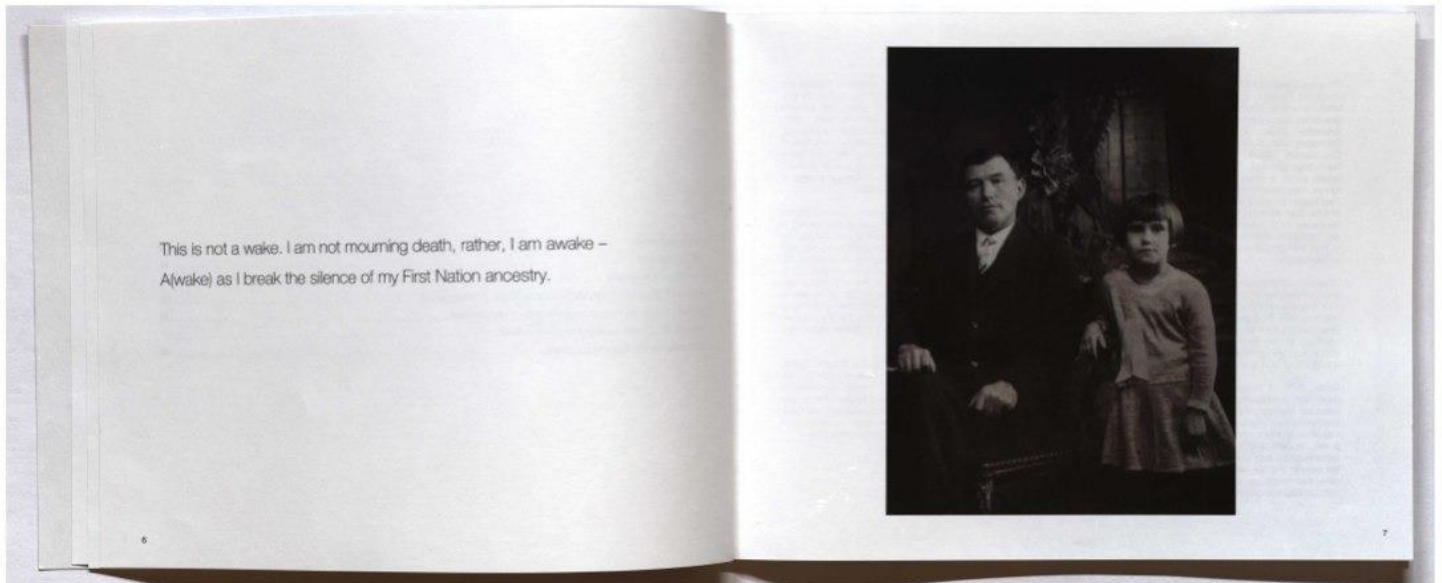University of Ottawa, Canada

Abstract

As a hauntological artist, I deconstruct my silenced First Nation Wolastoqiyik (Maliseet) ancestry and look towards the intergenerational narratives of my grandmother, mother, and I. Employing 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 and drawing upon 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 specters 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.

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.

When I was a child, people often asked me if I was First Nation or "an Indian". 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.

Then, in 2007 as I was making a film with my grandmother and mother, I learned that my grandmother's grandfather was First Nation. I learned 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?*

My great great grandfather was born of the Wolastoqiyik (Maliseet) Peoples. 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, a haunted (non)presence whereupon the past permeates the present (Derrida, 1994). Workingtowards breaking the silence through art, I consider what is outside language and objects to find that ghosts reside amongst spaces of liminality. 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. A silencing stirs.

Towards a Theoretical Blueprint for Living in My Haunted House

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. Considering how the intergenerational narratives of my silenced Wolastoqiyik lineage affect me as an a/r/tographer, I am drawn towards a ghostly relationality. I place myself amongst the movement that I experience as I break the silence of my First Nations ancestry. This spectral movement occurs through art and is beyond the self; it is a hauntology, a haunted ontology, a displaced voice. 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, and experiencing movement through art-making, I think about the liminal space of being dislocated while "maintaining a spectral

presence" (Palulis, 2003, p. 269). I think about how the specter, 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 specter is not present, and "this non-presence of the specter demands that one take its times and its history into consideration" (Ibid, p. 126). In this way, the specter of my silenced First Nation lineage is 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). This is reflected photographically in my work, in the conflation of the dream catcher, rosary and the Eiffel Tower, hence alluding to our nation's troubled colonial history. 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).

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). Reflecting 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). Moreover, I consider 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). In this way, as the tension between presence and absence is explored, the notion of hauntological relationships, framed by a/r/tography, is understood via lived experience and political manifestations affected by real work conditions and struggles over knowledge and resources, as you shall see through my art practice.

A/r/tography as an emergent method

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). 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). Employing diverse art forms to work through and deconstruct my silenced lineage, I ask: How does "the process of my own doing" (De Cosson, 2004, p. 132) allow voices and specters to appear?

The Studio and an Art Exhibit as Educational Research

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. As such, this inquiry is taken to the studio and my documentary is my working material. The intergenerational narratives, the documentary film that emerged, is the catalyst for this arts-based research as I work through my silenced lineage by interweaving autobiography and art-making (Irwin & DeCosson, 2004). 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). I reflect on my documentary via art-making. Henceforth, the whispers and specters are worked through while moving towards an unfolding materiality. What emerges is an art exhibit as educational research.

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. As such, 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 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, 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/tographic 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). Specters 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 engage with 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 "specters 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 specters have and acknowledge the importance of confronting them.

I engage with 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.

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 Paolantonio, 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 article, is how hauntology has been drawn upon 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/tographic 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/tographic 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/tographic 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. Of the literature that resonates me, I look towardsworks that blur the boundary between, self and other, and do so, while walking, still.

Springgay, Irwin, Leggo, & Gouzouasis (2009) published a collection of a/r/tographic 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 explore 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 specters that haunt. The narratives, the things that resonate from them, and the specters 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 consider 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/tographic 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 consider 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.

Hauntological Materiality

Inquiring 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 specters that reside amongst the conversations; the things with which we surround ourselves; the things that emanate.

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 andJoseph can be seen between the colourful arrangement. In-between takes and conversations on film, I am moved by the specters 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 jewelry.
Grand-maman: Well… I'm sloppy.

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.

Reflecting on how specters 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?

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.
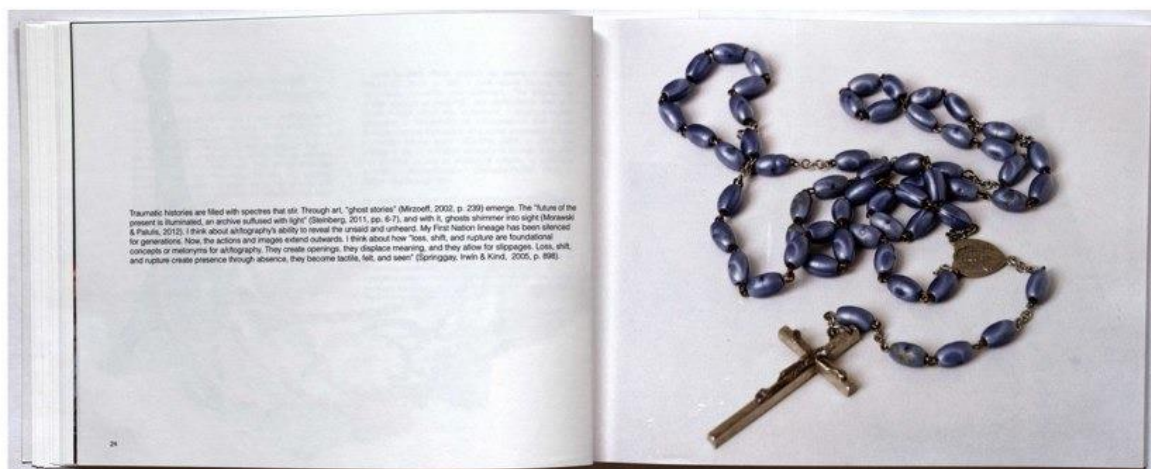
Traumatic histories are filled with specters that stir. Through art, "ghost stories" (Mirzoeff,

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) 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 specters 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 right away 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, a métissage of 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 specters of a traumatic past, generations later, continue to stir.

Working 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.

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).
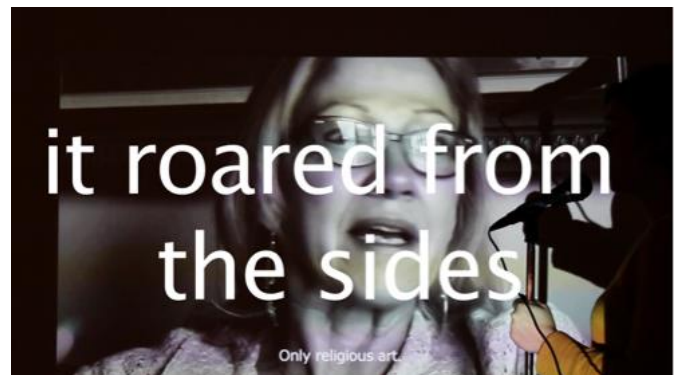
I am inspired by Samuel Beckett's ability to write about the unseen (Ross, 2011, p. 170); what is outside and unsaid. Through the script (à la Beckett), I wish to reveal glimpses of the ghosts

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 spectres to emerge.
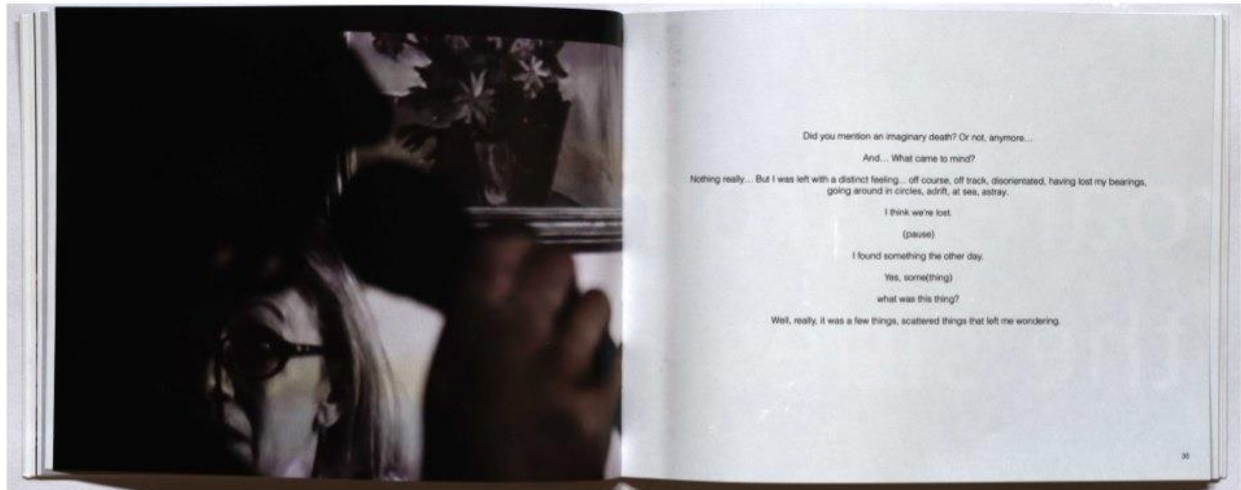
Patrick Bixby (2009) writes about Samuel Beckett's works in relation to how it performs the in-between (p.85). This becomes relevant to a/r/tographic inquiry, because, in the words of La & Springgay (2008), a/r/tography is a methodology "located in the uncertain and often difficult spaces of the in-between" (p. 71). Indeed, these a/r/tographic 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). The specters that haunt me reside within a tensioned space of liminality.
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. Theory as a/r/tography as métissage emerges as a multiplicity of reverberations move through.

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. My goal is to facilitate movement through this art(work); so that the various ghostly traces within the exhibit can be experienced in and through time.

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.*

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).

As a methodological process, theory as a/r/tography as métissage, speaks of this opening, this

movement towards multiplicity. 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) III

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. 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

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.

Arts-Based Research, Hauntology and Liminality

As the silencing of my First Nation lineage is explored through hauntology, the inquiry is framed by a/r/tography, because "the oblique in a/r/tography hints at more, what is not said (Leggo, 2012, p. 2). As a researcher 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). 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, I see immense amounts of potentiality in deconstructing haunting histories through the arts, and in particular, through a/r/tography.

Traversing 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.

### [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.

By deconstructing 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 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. A(wake) through my three art(works), I walk through the traces that my silenced lineage has left behind, moving, still.
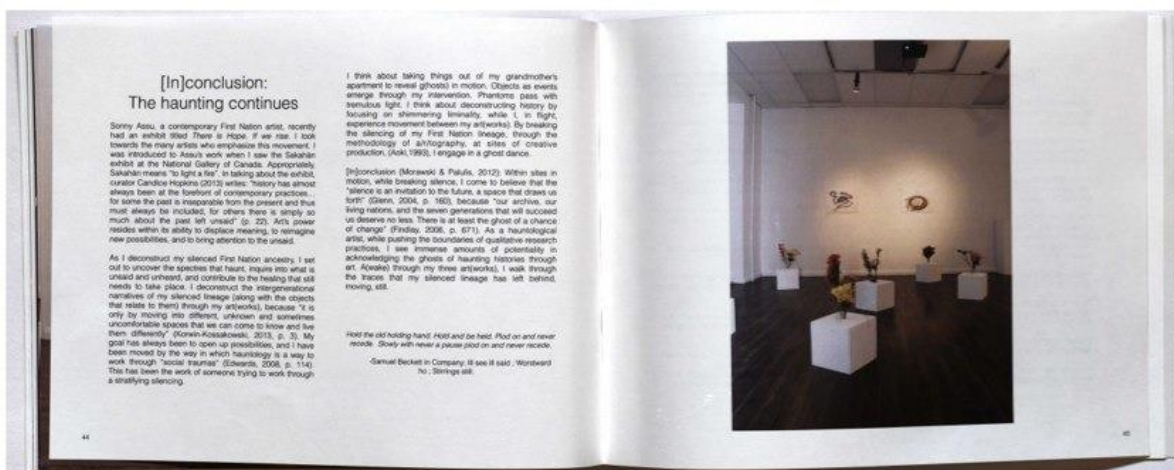
Hold the old holding hand. Hold and be held. Plod on and never recede. Slowly with never a pause plod on and never recede.
– Samuel Beckett in Company: Ill see ill said; Worstward ho; Stirrings still.

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