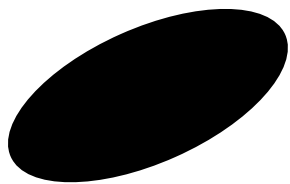


Sitting



in

Circle

Ruby MacLachlan/Rylee Critelli/Sian Russell/Sophia Ridder/Taylor Tye/Tyler Legg/  
Reece Sawyer/Meg Lazarowich/Rachael R. Fairfax/Meaghan R. Fairfax/Maya Katz/Julia Sable/Adrianna Lewis/Benton Duncan/Claire Scruby/Courtney Wynn/Genève Nole

Sitting

in

Circle

DEPARTMENT OF LANGUAGES,  
LITERATURES & CULTURES  
INDIGENOUS STUDIES

Queen's University  
Kingston Hall, Room 416  
103 Stuart Street  
Kingston, Ontario  
K7L 3N6  
CANADA

November 26, 2020

She:kon (greetings) everyone!

Welcome to our circle, in the form of the inaugural issue of the *Sitting in Circle* zine. This downloadable zine was produced by students of INDG301-001: Contemporary Indigenous Art in the Department of Languages, Literatures & Cultures at Queen's University and generously supported by the Elizabeth Schmidt Fund, the Faculty of Arts and Science Equity, Diversity, Inclusion, and Indigeneity Fund. Niawen:kowa (big thank you) to artist and curator, Louis Esmé (Mi'kmaw, Acadian, Irish) who facilitated lectures & workshops on zine making and artistic practice, and to artist and book designer, Iván Martínez (Pame, Mexican) for your independent book design and publishing lectures together with the design of this beautiful first issue.

The title and theme of the zine, *Sitting in Circle*, was proposed by Anishinaabe students Courtney Wynne, Taylor Tye, and Meaghan Fairfax as a reflection on the experience of creating online community within our classroom via Zoom as we gathered in sharing circles. One of the challenges of adapting to a digitization of university life during this unprecedented global Covid-19 pandemic has been in creating safer space where a sense of warmth and connectedness are felt throughout our weekly participation in online learning.

This concept of sitting in circle is beautifully encapsulated in the design of the cover page by Iván Martínez where all of the names of the students are gathered in a sharing circle. From a Haudenosaunee perspective, the concentric circular movements in Martínez's cover page with its black ellipse on the top left quadrant are reminiscent of our creation story where Sky Woman descended from a hole in the sky, a porthole/wormhole/wombhole between Sky World and Turtle Island on Earth. With the reciprocal help of our animal kin, the flyers and the swimmers helped ease Sky Woman's descent as she fell to the Earth, which in the beginning, was entirely water. The evolution of these lands are enactments of continual reciprocity between celestial, nonhuman and human beings. Of those many animals who tried and failed to gather clay from the ocean floor, it was the muskrat who managed to dive to the bottom and resurface with earth clenched in paw, while dying in the process. This seeming underdog figure, the muskrat, teaches us that no matter how small we may perceive ourselves, all beings in Creation carry a bundle of gifts which have the power to benefit our community as a whole. This theme of reciprocity in all our relations is carried forth throughout the students' artistic content in the zine.

In Rebecca Belmore's *Maawa-che-hitoowin: A Gathering of People for Any Purpose* (1992), a mixed-media installation in the "Land/Spirit/Power" exhibition at the National Gallery of Canada, Scott Watson describes Belmore's installation (1993, 40):

If there was, as [Robert] Houle claims, a negotiation about identity going on in most of the works of the exhibition, nowhere was that more movingly enacted than in Rebecca Belmore's work,

*Mawu-che-bitoowin: A Gathering of People for Any Purpose.* On a plywood floor, partly laid with bits of old patterned linoleum, sat a circle of chairs, all of them different, all of them worn with use. The chairs fitted with audio tapes: the viewer was invited to sit in the chairs and use headphones to hear the voices and stories of the seven different women who had donated them, each one telling of her own experiences. (One recording was of bird song.) This work's power depended upon the voices and stories of loved ones, community, children and parents. It was a political gesture for Belmore to feature those voices in the space allocated to her art. Here it was perfectly clear that narrative, identity and subjectivity are not just abstract issues, but concrete ones, tied to life.<sup>1</sup>

Each week, students created works of art related to topics in the course through the development of their own artistic and written voices in response to readings and artistic content by and about contemporary Indigenous artists. The artworks discussed are contextualized by their own relational times and places, politics, and positionalities, while in conversation with artistic and museological discourses.

Throughout this course, we encountered and engaged with various Indigenous ways of knowing, contemporary art history, criticism, and artistic praxis from a broad assemblage of contemporary Indigenous artists throughout Turtle Island and beyond. Within these discussions, what continually cycled back were topics on relational ways of knowing, being, and doing grounded in self-determinacies of land, (be)longing, embodiment and agency. Similarly to how Belmore invites community into the sharing circle as an institutional intervention on access and the prioritization of Indigenous voices, the zine weaves artistic and text-based contemplations by students of INDG301-001 from their own perspectives as well as an invitation to nonhuman kin in joining this dialogue. We thank you for sitting with us in circle.

Niawen:kowa,  
Sebastian De Line  
(Kanien'kehá:ka, Cantonese, and European descent)  
Course instructor, INDG301

1 See: Watson, Scott. 1993. "Whose Nation?" *Canadian Art*. 1 March 1993, <https://canadianart.ca/microsites/cover-stories/1993-spring.pdf>. Accessed November 23, 2020.

- 7-10 Adrianna Lewis  
11-14 Benton Duncan  
15-18 Claire Scruby  
19-22 Courtney Wynne  
23-26 Geneviève Nolet  
27-30 Julia Sable  
31-34 Maya Katz  
35-38 Meaghan R. Fairfax  
39-42 Meg Lazarowich  
43-46 Reece Sawyer  
47-50 Ruby MacLachlan  
51-54 Rylee Critelli  
55-58 Sian Russell  
59-62 Sophia Ridder  
63-66 Taylor Tye  
67-70 Tyler Legg

Sitting  
in

Circle

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*Sunflowers*

Adrianna  
Lewis





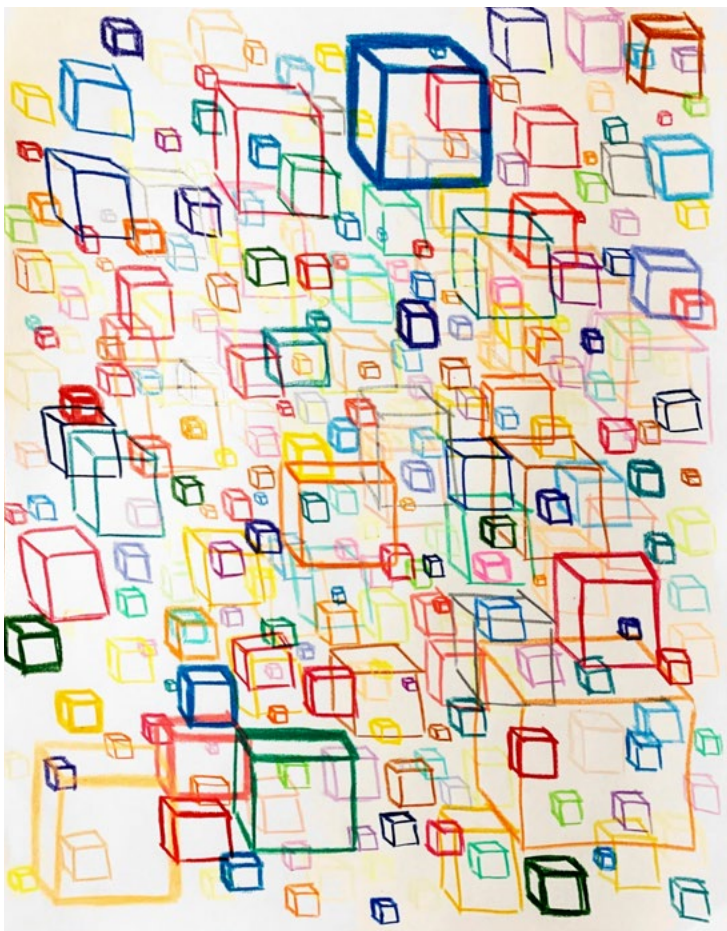
*Daisies*

I N C I R C L E

N I T I S E



*Repetition*



*Not a White Cube*

A key theme I wanted my work to convey is connectedness. I try to show this through repeated elements like colours, shapes, and lines. Regardless of the repetition, each line was created for a reason to become the picture it is now.

Sitting in Circle reminds us to be attentive and present with those around us. We can speak from the heart and know that we will be listened to. I hope that when we can speak from the heart (and create art from the heart) what we say and create will have a positive effect on our peers.

*on the precipice of  
irrevocable difference,  
a supercrip was  
born...*

*Origins*

**Benton  
Duncan**





C

N

*Origins*

14 This is my origin story. This is before I woke up from my second brain surgery. This is before I woke up with chronic pain. This is the moment before I became a supercrip.

In his essay *Stolen Bodies, Reclaimed Bodies: Disability and Queerness*, Eli Clare outlines the “dominant paradigms of disability” (pg. 359); this includes the supercrip model, which “frames disability as a challenge to overcome and disabled people as super-heroes just for living [their] daily lives” (pg. 360). In this piece, I tell my supercrip origin story. In doing so, I address my identity as someone who is physically disabled. Clare states, “Identity... can live in many places all at once... [b]ut so much of who I am is carried in my irrevocably different body” (pg. 362). My disability doesn’t define me; however, so much of who I am exists in the context of my disabled, irrevocably different body.

For myself, it’s been hard to create deeply personal art this semester, but sitting in circle often involves sharing one’s truth, so I am challenging myself in this piece to tackle the personal and speak my truth.

Clare, Eli. 2001. “Stolen Bodies, Reclaimed Bodies: Disability and Queerness.” *Public Culture*, Vol. 13, No. 3. Duke University Press.

# Claire Scruby

Sitting in Circle

In relation to the context of the theme “sitting in circle”, I use my own art platform to share these works from a place of individual identity, however with sharing these amongst the rest of the group I feel as though I am contributing to the completion of the zine as a whole. I feel a sense of mutual respect/reciprocity knowing that others are contributing to this as well. In retrospect to the format of the class, I have contributed thought, stories and individual histories, while also hearing others speak to these as well. This final project grants us the ability to sit in a circle and use this medium as a recorded platform.



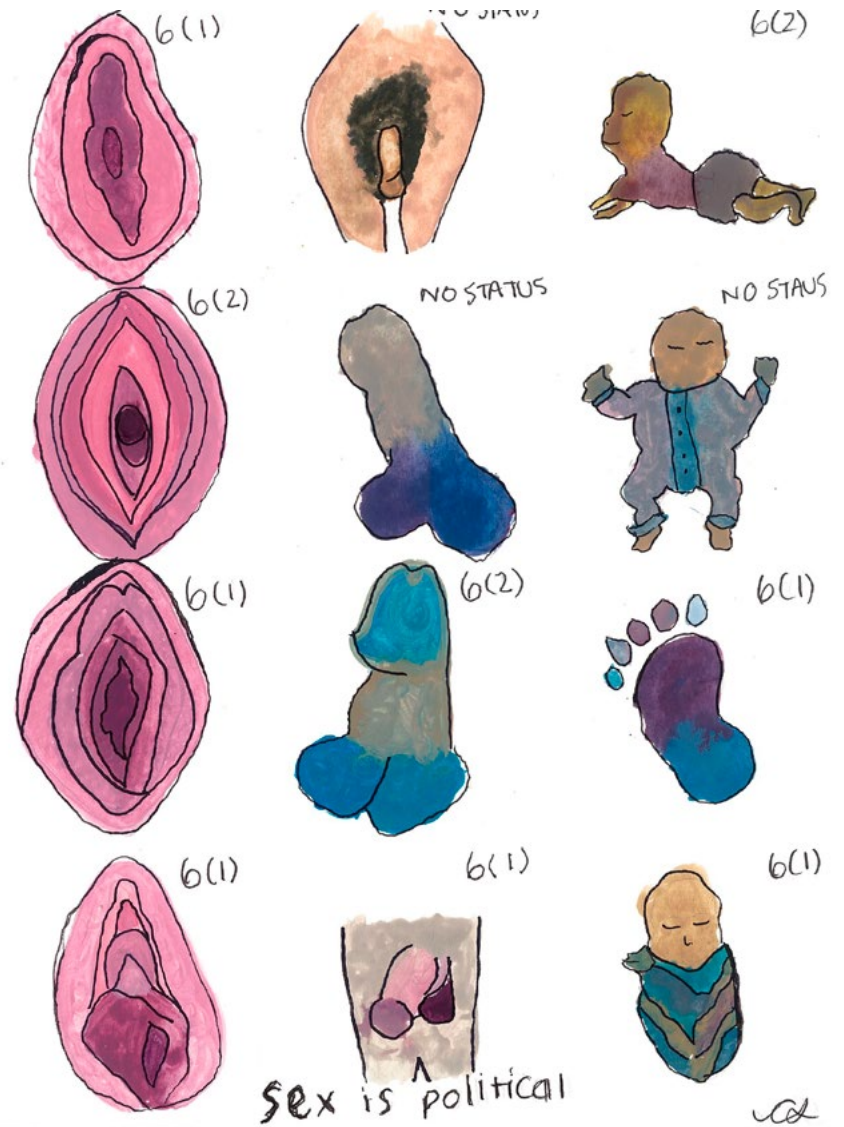


"I'm tired as an Indigenous woman  
the only time I get to hear about  
my sexuality is in reference to  
being raped and murdered."  
~Lou Lou la Duchesse de Rière

### Reclaiming Sexuality

Reclaiming  
Sexuality  
es.

**L**auren Ashley Giles, from the Mohawk reservation of Kahnawake, says, "I'm tired as an indigenous woman. The only time I get to hear about my sexuality is in reference to being raped and murdered." Burlesque artist Lou Lou la Duchesse de Rière uses her platform to break social constructs around indigenous women's sexuality and identity. She was crowned the Queen of Burlesque and she is the first Canadian and First Indigenous women to hold this title.



### Sex is Political

18 The Indian Act was introduced in 1876. This legislative policy aims to assimilate First Nations culture into Euro-Canadian society. This goal is present throughout the several amendments to the Indian Act. In 1880, an amendment was introduced which formally disenfranchised and disempowered Indigenous women through marriage. In the case that a status Indian woman married a non-status man, she would lose her status and ultimately her status would not be passed onto future generations. In 1985 another amendment was introduced and acted to restore status through Bill C-31. For the women that had previously “married out”, they were now eligible to apply for the reinstatement of their status rights. While the act did not require women to follow their husbands into or out of status, Bill C-31 still acted as an assimilative tool as it limited one’s ability to transfer status to one’s children. The classification of an Indian registration - 6(1) and 6(2) - and stipulated that status cannot be transferred if one parent is registered under section 6(2). The “Second-Generation Cut-Off rule,” children would no longer be eligible for status after two generations of intermarriage with non-status partners. It is then under these conditions that sex is political. As an Indigenous woman, I consider how my choice in marriage will impact the status registration of my future generations.

( <https://www.thecanadianencyclopedia.ca/en/timeline/first-nations> )

# Courtney Wynne

## ODE'IMIN

Do you notice them  
Listen to the beat of their drum

DUM DUM

DUM DUM

20 They are the heart berry  
An interconnecting system in our communities  
The ones we thank for our prosperity  
The ones we thank for our unities

Do you notice them  
Listen to the beat of their drum

DUM DUM

DUM DUM

No one heart berry sounds the same  
Each unique their ways  
No one heart berry fits the same frame  
But all bring light to our days

Do you notice them  
Listen to the beat of their drum

DUM DUM

DUM DUM

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22 Their presence like the beat of the heart berry  
Steady, constant, and strong  
Modesty is what they embody  
They were in front of us all along

DUM DUM

DUM DUM

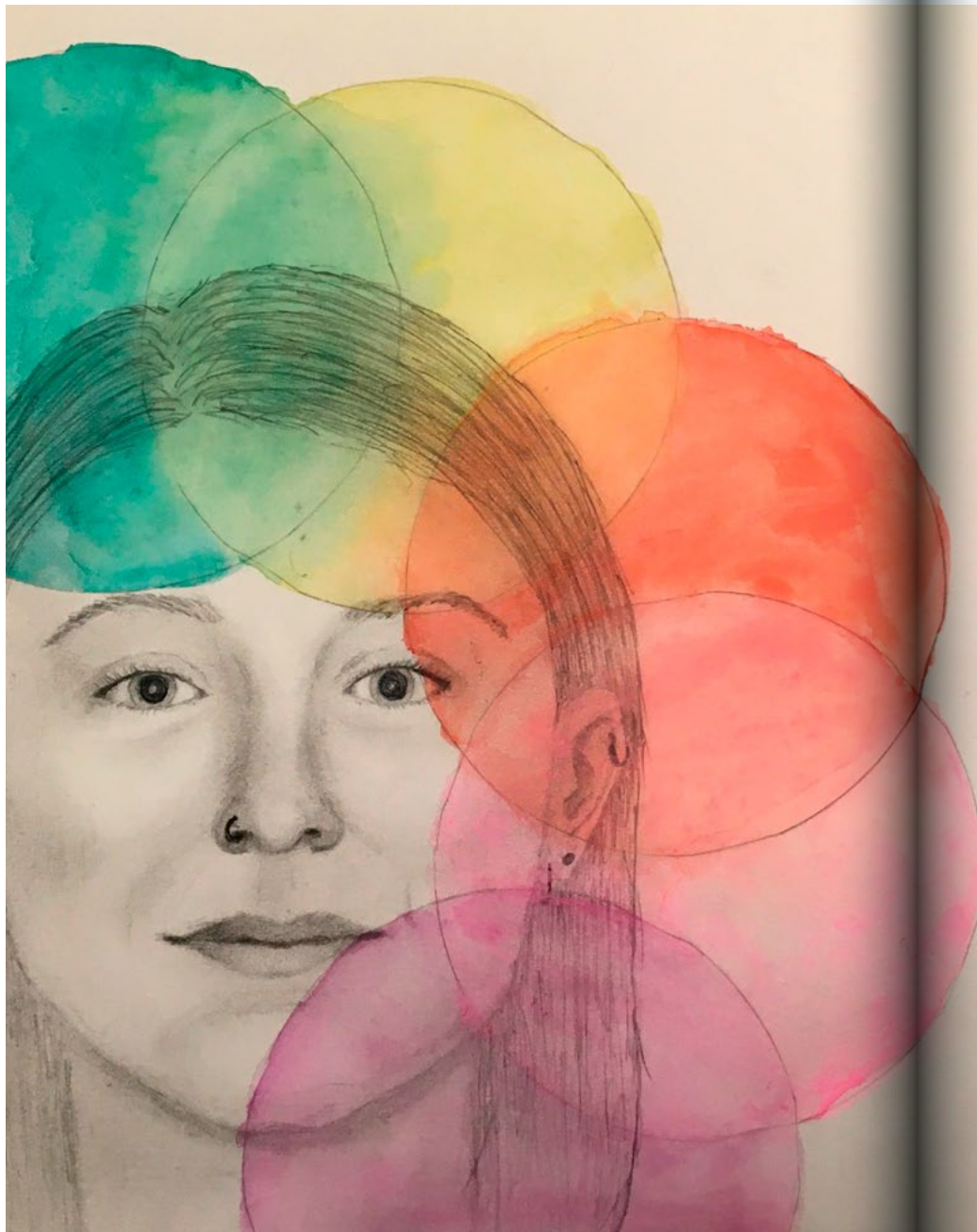
Carry on

# Geneviève Nolet



*Narrative Self-Portrait*

This piece demonstrates how the skin embodies one's narrative, how it is «stitched» into it, as the writing is an embroidery piece that I have superimposed near my heart. When sitting in circle, it is important to share our narrative, our truth. In this case this artwork is helping me share my story. This piece also highlights the dynamic nature of narratives, as the embroidery portion is circular and reminiscent of sitting in circle. The text itself can be read and interpreted many ways. The colour of the text also changes from a light to a dark red, like blood in different stages of coagulation, and furthers the idea of stories being in constant motion. In a sense, our stories are intertwined with others and never truly begin or end, but only continue and evolve. This is what this piece aims to convey.



Identity is a funny  
thing.  
It's dynamic; it  
evolves as we go  
through life and face  
challenges.  
It's performative; it  
adapts to contexts.  
It's sometimes  
contradictory as  
various aspects of  
one's identity can  
seem like antipodes,  
while others intersect  
and overlap.  
It's embodied; it  
permeates our skin,  
our mannerisms, the  
way in which we  
perceive and react to  
the world around us.  
It defines who we are.  
One thing's for sure.  
Identity is a funny  
thing.

*Overlapping Identities*

The left side of the piece is a drawn self-portrait and over it are overlapping water-colour circles of various shades. This represents the different aspects of identity that are negotiated based on context, leading to various types of performances of these identities. The circles evoke the theme sitting in circle not only due to their shape but also due to the fluid nature of the colours merging together and crossing their boundaries, which suggest the continuity of the circle that can be seen as having no specific beginning or end. Similarly, the right side of the piece is a prose about identity, which both begins and ends with the same sentence, and could be read from the last sentence to the first and still make sense, giving it a circular feeling.



# WHOSE VOICES DO YOU HEAR



*Whose voices do you hear?*

This piece raises awareness about the fact that too many voices are not heard due to marginalization, oppression, white-washing, etc. This has been the case throughout history and is still a problem we face today. In schools, books, movies, etc. there are often narratives missing - voices of women, people of colour, people who are disabled, people of the lower classes and more. The action of sitting in circle emphasizes the importance of not only sharing one's truth but just as importantly, listening to all other voices, regardless of the speaker's background. Thus, this piece relates to the theme as it encourages viewers to treat their day-to-day life as if they were sitting in circle by listening to the voices that are too often unheard and deemed unimportant.



*Borders On Fire*

# Julia Sable



*The Earth**The Water*

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*The Air And Our Voices*

When we are sitting in circle, there are no borders between us, and we are united. Each one of my pieces either represents fire, earth, water or air as these are key elements in nature. When we are in circle, it means that not only are we present, but nature is present too. Even though the elements of fire, earth, water, and air are very different from one another, they work together. This relates to us as human beings because we are all very different, but when we come together to sit in circle, we value the opinions of others and work together to create something beautiful. The photograph of the individual holding the stop sign at the border represents fire and rage, and the colourful circular design represents water. The photograph of the turtle represents the earth, and the MMIWG poster represents air as the missing and murdered women are not given the opportunity to speak.

# Maya



*Perspectives*

# Katz



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*Layers*

This piece focuses on the process of challenging and expose the limitations of linear thinking. Challenging the limitations of borders within Western forms of colonial thinking. These nature photographs combined with the interwoven aspects of paint and marker, show the how these multiple forms of expression can be used to exemplify a shared, fully formed piece. These collages are a depiction of how I visualize the process of sharing interconnected relationships across different mediums of expression.





*Identity*

Daisys' silhouette encompasses a never endings string of identity, each complimenting and building off of each other to form a full being of life. The process of drawing (the thread of our identity) as a discovery of what is to come, and how it is influenced by what has shaped our cultural experiences. The endless cyclical nature of our interwoven identity, constantly being shaped by our personal experiences.

# Meaghan R. Fairfax



*Birch Collective*



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*Nii'kinaagaanaa*

*Nii'kinaagaanaa*  
 Meaghan R. Fairfax, Courney  
 Faith Wynne, Taylor Tye;  
 Mixed Media,  
 November 18, 2020

The central inspiration for this piece is the sisterhood and collective that we share in beadwork and as Anishinaabe kin. After smudging and discussing our memories of being in beading circle together, we drew a simple circle. Each of us beaded a part, but in the end, it is impossible to tell who's hand beaded which part of the whole. The practice of beading is something that brings the three of us together, but our individualism is what we admire about one another. From there, we further added each of our talents (water colours, digital art, and poetry) to reflect the value an individual can contribute to creation. Creating together is an intimate process, but we very quickly found our power through connection to one another and learned that vulnerability is a strength when its presence is respected, especially when it came to collaborative creation.





*Nookomis*

Sitting in circle, to me, is a very broad idea that may change from time to time, place to place, person to person. Knowing this, I wanted to keep the themes behind my work broad and I focused on what I felt circle has represented to me in past experiences. I attempted to keep consistent characters and style throughout as a way to keep the connection that is part of circle. Rather than give titles and explanations for my artworks though, I would rather people have the ability to take from them what they need, as with being in circle.

Both works Nookomis & Birch Collective,  
Meghan R. Fairfax, digital, November 2020

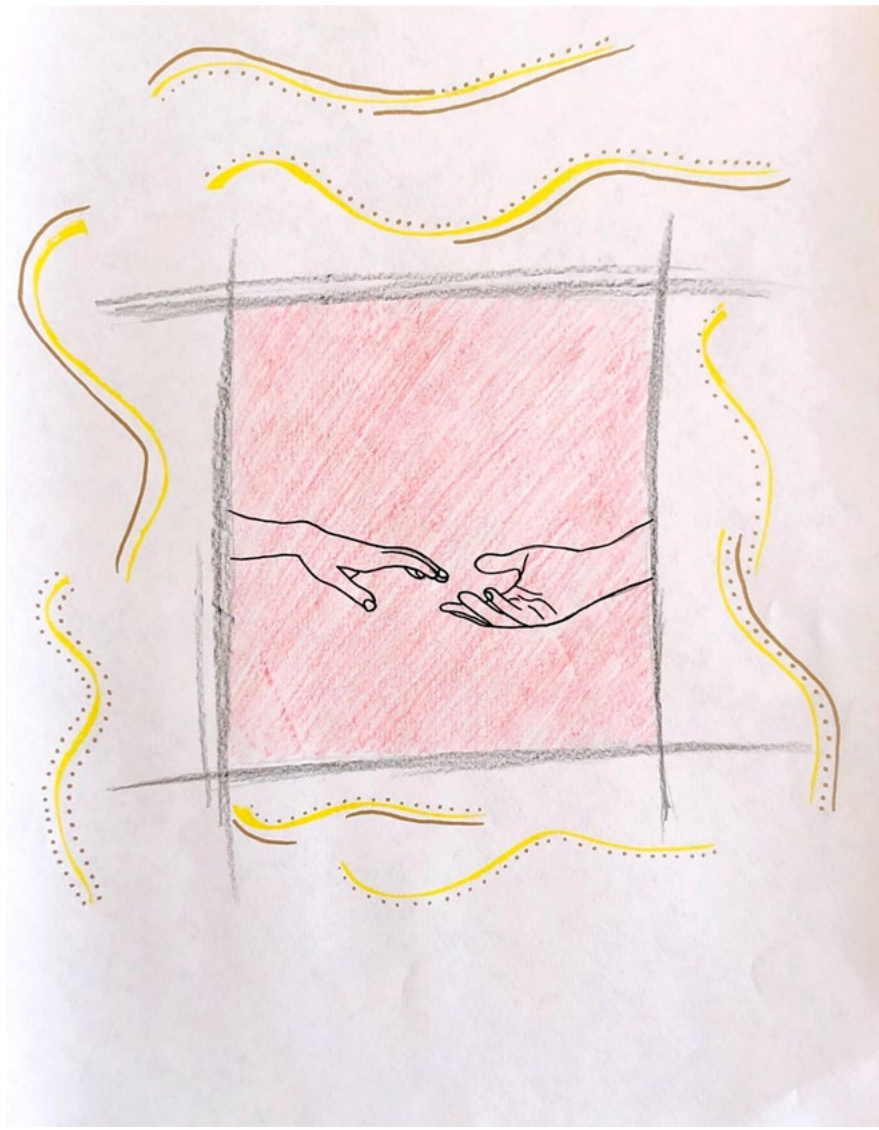
# Meg Lazarowich





*People*

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*Art*

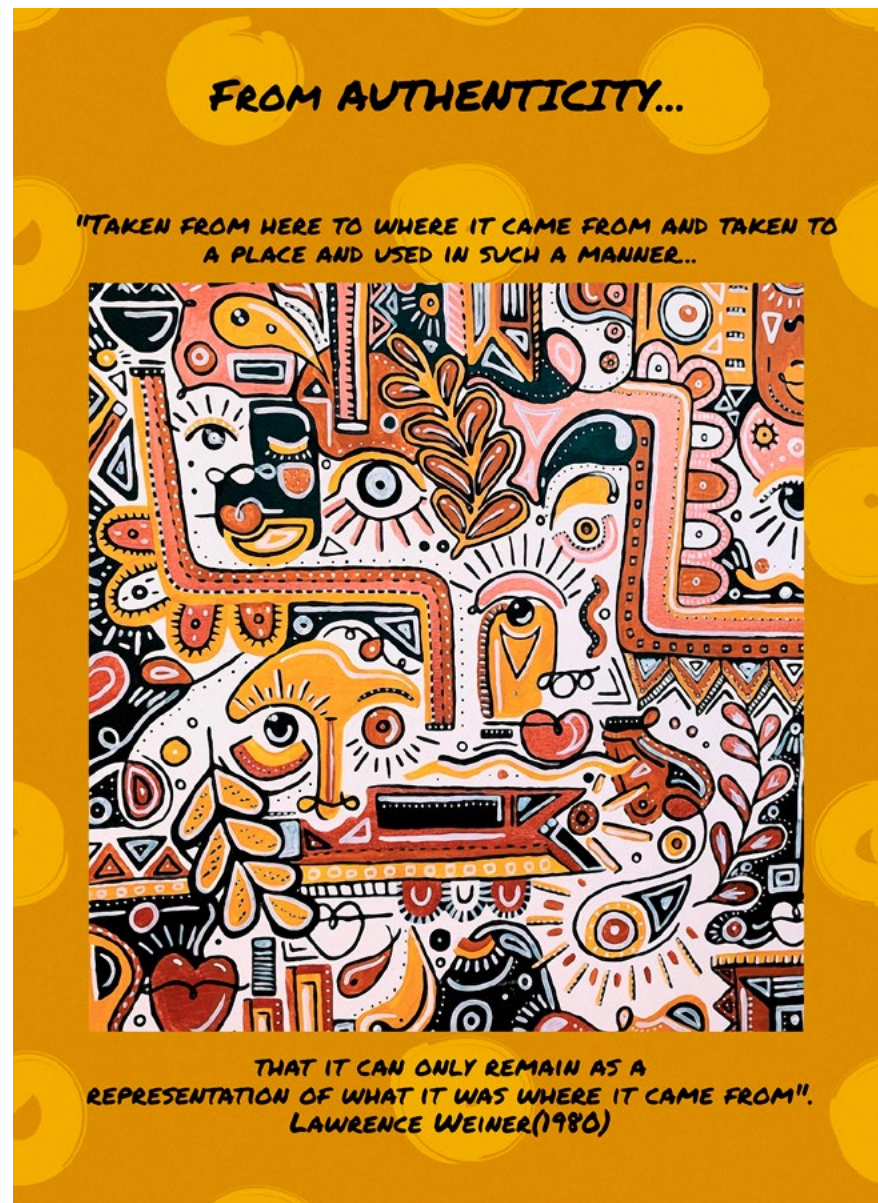




*Tree—Surroundings*

My piece represents myself and the different ways in which I have learned and gained immense knowledge by sitting in our zoom classroom circle. You see an image of myself sitting and listening with information flowing into my ear. This knowledge is flowing over to me from the areas in which I felt I received the most knowledge from throughout this course. These areas are showcased in my art piece through the symbolic images chosen to represent people, surroundings, and art. Each image is surrounded by and embedded in knowledge and information, which I portrayed through bright yellow and gold colours, the same knowledge that is flowing over to my ear. I think it is very important to understand that learning doesn't just come from textbooks, but from so many different things and people that surround us in our everyday lives. We need to find it in ourselves to push past the barrier of looking at what is on the surface or what the colonial society we live in has told us is 'appropriate' or 'right' and strive to dive deeper in order to learn and understand more. I am here to listen, to learn and then to pass along the knowledge that I have been given, to educate and advocate for others.

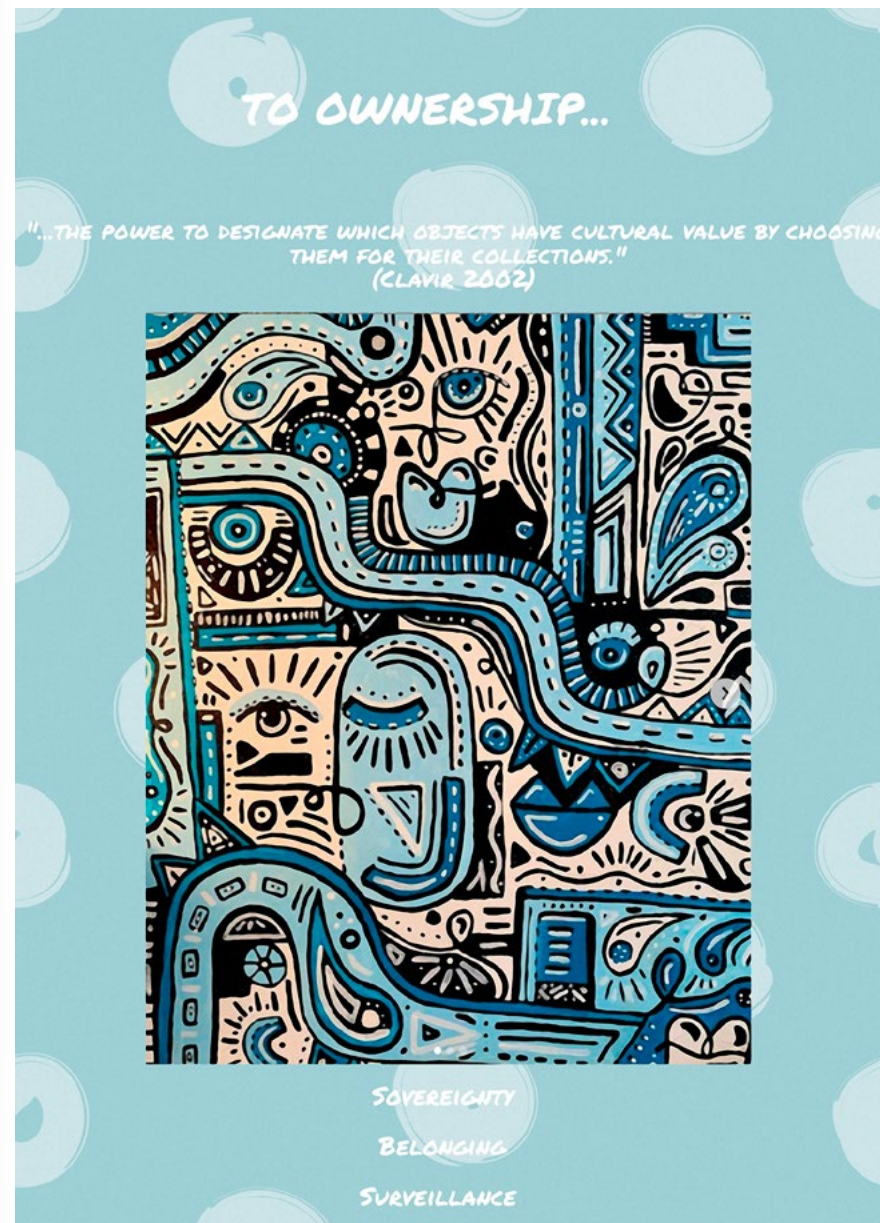
# Reece Sawyer



*Untitled*

44 The two pages I am submitting for the zine are two paintings inspired by the style of Aurogeeta Das', "Walking on a Tightrope" combined with the theories behind Louis Esmé's exhibition works. The first page is of a painting I created using warm lively colours to represent the current state functioning artifacts and rituals. Alluding to the sense of life each artifact embodies when admired for their intended purpose and being appreciated in their original context. I then borrowed the aesthetic from road maps and lines to create a pattern throughout the work. Hinting to the deconstruction of ownership and borders like addressed in the W38 example, "Heap of Birds" by Ogimaa Mikana. I then paired my painting with Weiner's work, "Taken from here to where it came from and taken to a place and used in such a manner that it can only remain as a representation of what it was where it came from" (1980) in order to showcase the fate of many displaced objects.

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Untitled



46 The second page deals with the same idea but this time I gravitated towards a more solemn colour palette. This work is meant to evoke the emotion the displaced objects on constant display may "feel". Many of these objects like Esme expresses, hold cultural and spiritual value. There is often a very personal or interpersonal connection to these symbols; so it was important for me to address the emotion tied to it. Therefore, because these works hold such a spiritual value, I feel as though the objects themselves embody their own entity. I paired my second painting with a line from the Clavir reading, "Preserving What is Valued" explaining how the objects are viewed once in the museum walls. For this piece I rendered the road map pattern to be more completed. Having the lines sectioning off pockets throughout the painting, give a sense of enclosure and framing. Though the painting still has the same energy and style as the first, it can only be as expressive within the set parameters.

Lastly, the inclusion of the eyes and lips are a visual nod to the constant surveillance and twist of opinions bestowed upon the exhibitions. I encompassed all my work with a circle patterned backgrounds to tie together the overall theme of the zine, "Sitting In Circle".

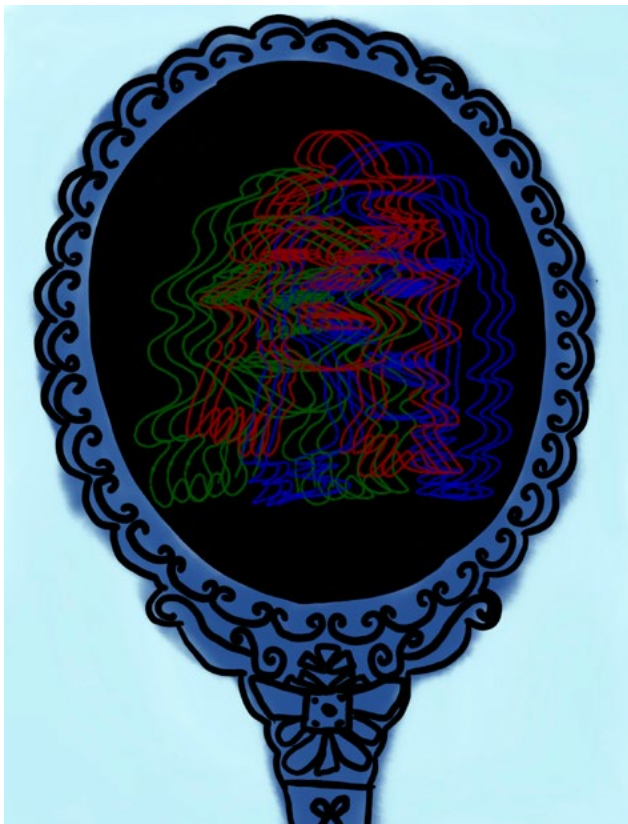
# Ruby



*The Nomination of Self*

# MacLachlan





*Dissociative Introspection*

My goal within the following artistic submissions was to encapsulate the inherent human struggle with the notion of self, specifically in relation to "sitting in circle". Before one can sit in circle and engage wholeheartedly and truthfully with others, I believe there must first be a conversation and understanding with the inner self. This process is demonstrated throughout my pieces, whereas I've included two self-portraits: the first, *The Nomination of Self*, is a portrayal of the various possibilities of who I could be, as well as an artistic representation of the best version of myself, that which I strive towards. The second self-portrait, *Dissociative Introspection*, is a demonstration of how I see myself, or rather, the struggle I face in understanding who I am in relation to myself and others. The inconsistency of the shape within this hand-held mirror is an illustration of the state of mind experienced when practicing self-reflection.

Who are We?

Who are we but the mistakes we make?  
Who are we but the stories we tell?

who we are is how it goes,  
An Indiscernible truth we all but mutually  
agree to,  
Caught up in the way we talk,  
The way we think,  
The way we are.

Who are we but the smiles we share?  
Who are we but the tears we've lost?

The fragmentation felt when looking inwards,  
The questions with no easy answer,  
Lobbying themselves in our skulls,  
Scrambling to be heard,  
Fuelling who we are.

But who are we other than ourselves?  
In all ways, we are but who we choose to be.

*Who are We?*



*The Monopolization of Choice*

Within my remaining two pieces I've attempted to challenge the notion of who I am and how my very state of being has an influence on those I encounter. The first, *Who are We?*, is a freeform poem I utilized to express the inner dichotomy that is happening in regard to self and the perception of self in the eyes of others. Further, the last piece of my submission, *The Monopolization of Choice*, illustrates some of the nuances of adult life for which I do not yet understand. I have highlighted two clear paths within the piece, although only one of the paths is one of substance, and it is hidden from the viewer, much like adult knowledge is hidden from the non-adult. The alternative choice, one which I'm sure we all fear, is that of the unknown. I've tried my hardest to present an honest reflection of how I understand myself, and why that's important when thinking of those around me and sitting in circle, as everyone I've met in my life has had an influence on who I am today and who I will be tomorrow.



*Circle View*

# Rylee Critelli



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*A Process of*





*Self Reflection*

I selected pieces for this zine intending to describe my own experience and interpretations of what it means to sit in circle. My first introduction to sitting in circle was through a zoom class. Sometimes I see my peer's faces and other times just black squares with names, however, either way I have always felt that our little online space has been a welcoming place. The following three pieces are a narration of growth, the more I look at the pieces the more their meanings change, I feel this is the same for my conception of what it means to sit in circle. The more I listen to what others have to say the more my own ideas are deepened and refined. My art is often based on my own experiences or thoughts, however, my knowledge has little to do with myself and more with what has been shared with me. Knowledge and art are cyclical in this way, being influenced, being created, being shared, being interpreted. This is how I interpret the concept of sitting in circle, as a wheel or spinning top that is spurred onward by individual and collective contributions that make something more than the sum of its parts.

# Sian



*Moodiness*

# Russell





*Chaotic Beauty*

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*Vibrant Self*





*Freedom with Fish*

The artwork I have chosen to present in the zine are all colorful, interconnected drawings representing my rendition of “sitting in circle.” The basic idea of my drawings is to show the type of artwork I genuinely like to create, which is bright and colorful and a bit bizarre. I decided to present four different drawings that all overlap and interconnect through the repetition of specific visuals like fish, mushrooms, faces, colors, etc. My overall vision for the repetitive visuals was to create a cyclical piece that connects and overlaps colorfully and strikingly. I went for a more vibrant take because I think that it more accurately represents myself and what I want to share in the circle. All of the art presented consists mostly of markers and pencil crayons as the medium. The art I have given is very personal because it represents chaos and hyperactivity that is true to me. I find that my life tends to be very scattered and disorganized, so I wanted to present the art as authentic as possible. In the context of “sitting in circle” I just wanted to offer a bold and imperfect display of the type of art I genuinely enjoy that embodies my personality accurately.

# Sophia Ridder



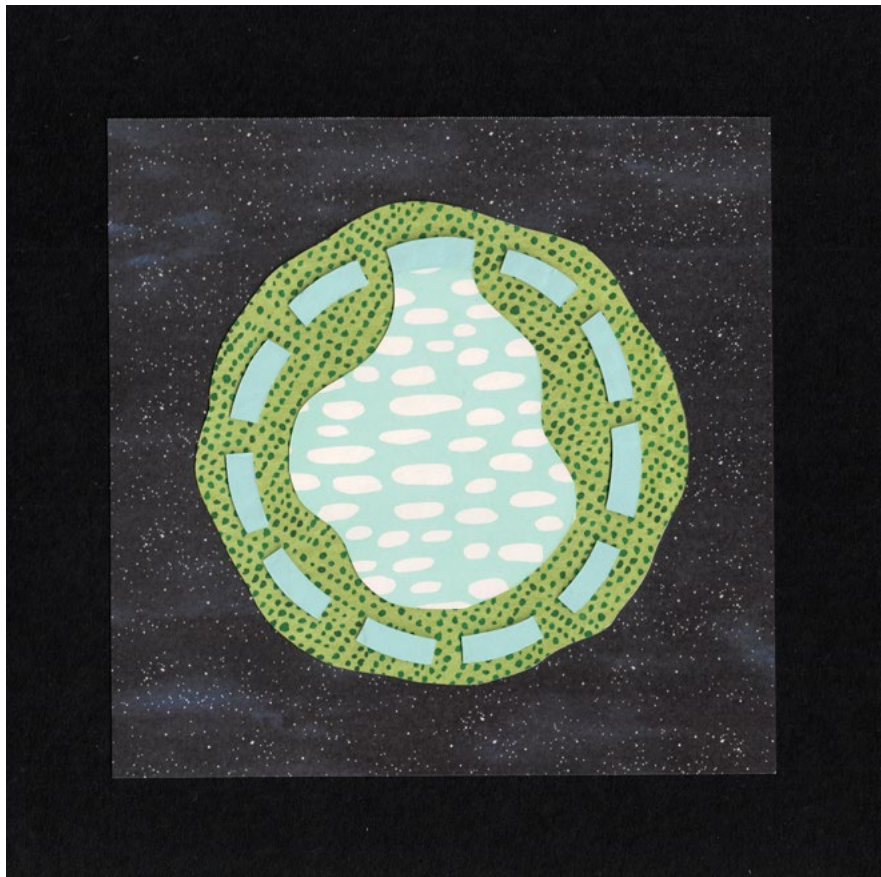
*Shades of Green*





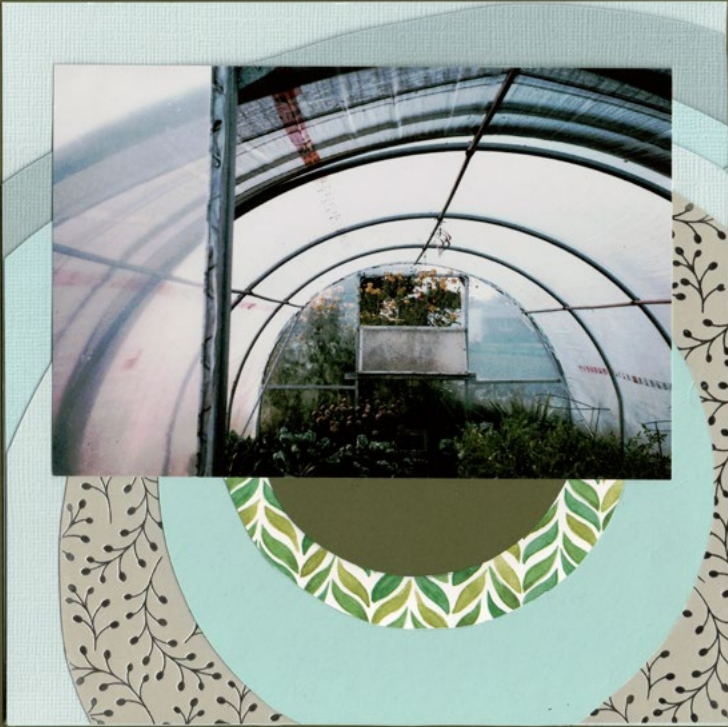
*Empty Spaces*

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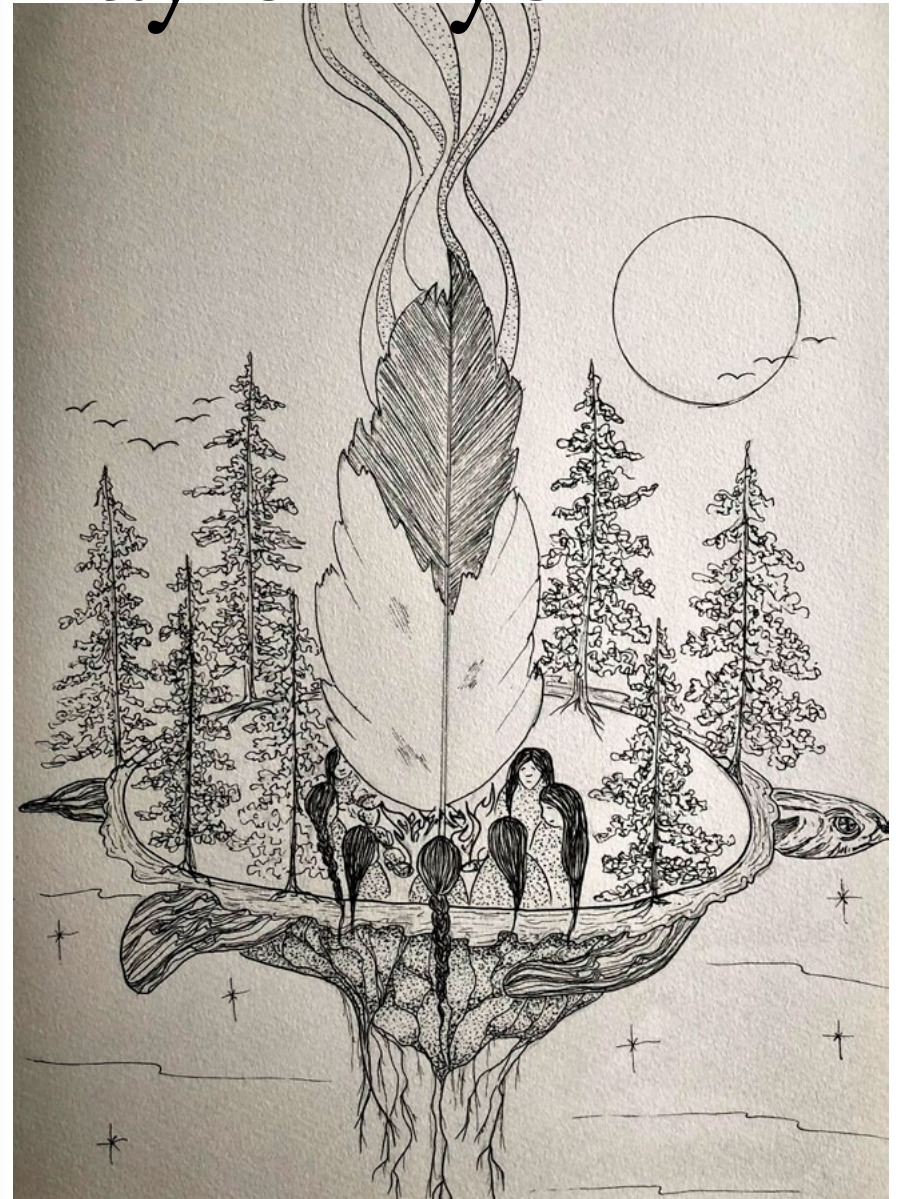
*Refuge*



*Ripples*

My work for this zine focused largely on the concept of many individual parts forming a whole. I think of “sitting in circle” as an activity where individual people come together with different stories, experiences, and worldviews in order to support each other and learn from each other. Much like INDG 301, where there is a safe space to share, learn, and ask questions every time we log on to zoom. I was also really inspired by nature, as I believe that in order to thrive in this world, humans must work together with all other living beings, sharing and growing together, just as is done when sitting in circle.

# Taylor Tye

*Now Our Minds are as One*



64 *"Now our Minds are as One":*

*Taylor Tye, pen on paper*

This piece came to me as a whirlwind. While discussing what it means to be in circle with all our relations, I was reminded of the teachings of the eagle. When we come together in a good mind to smudge and to share our truths our voices and thoughts are lifted by the smoke so that Migizi can carry those messages to creator. In this piece, I depict the act of coming together on Miishike Minsi in circle and being interconnected with earth, spirit and star world.



*Are My Eyes Circles Yet?*

*Are my Eyes Circles Yet?":  
Taylor Tye & Meaghan Fairfax,  
multimedia, digital*

A year ago, I read Marilyn Dumont's poignant poem *Circle the Wagons*. In the poem, the author questions the effects and validity of stereotypes. She ponders circular imagery that is often associated with Indigenous women such as the moon, the womb, hoops and considers if she conforms to or creates the stereotype. She also battles with wanting to break out of the binary, while acknowledging that these images are central to Indigeneity. As a result, she turns the stereotype on its head by reclaiming a negative connotation and asking the reader to look more deeply into the person rather than settling for the stereotype. The act of trusting Meaghan to carry out my vision and to paint my face was an intimate experience of sisterhood, collaboration and trust. I'm thankful for her help and for sharing her creative gift.

Taylor Tye

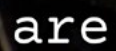
Tyler



*Question*

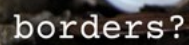
Legg



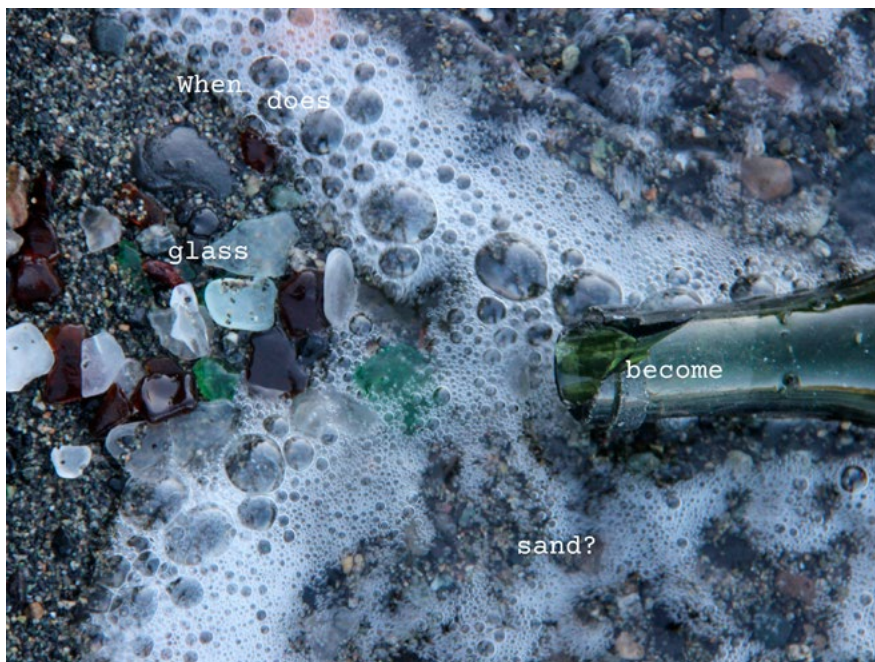


## Continuum

Country	Year	Population	Urban Population	Population Density	Urban Population Density	Population Growth Rate	Urban Population Growth Rate	Population Density Growth Rate	Urban Population Density Growth Rate	Population Density Growth Rate	Urban Population Density Growth Rate
China	1980	954,000,000	214,000,000	120/km <sup>2</sup>	240/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	1990	1,134,000,000	274,000,000	130/km <sup>2</sup>	260/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2000	1,260,000,000	314,000,000	140/km <sup>2</sup>	280/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2010	1,370,000,000	354,000,000	150/km <sup>2</sup>	300/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2020	1,480,000,000	394,000,000	160/km <sup>2</sup>	320/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2030	1,590,000,000	434,000,000	170/km <sup>2</sup>	340/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2040	1,700,000,000	474,000,000	180/km <sup>2</sup>	360/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2050	1,810,000,000	514,000,000	190/km <sup>2</sup>	380/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2060	1,920,000,000	554,000,000	200/km <sup>2</sup>	400/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2070	2,030,000,000	594,000,000	210/km <sup>2</sup>	420/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2080	2,140,000,000	634,000,000	220/km <sup>2</sup>	440/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2090	2,250,000,000	674,000,000	230/km <sup>2</sup>	460/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2100	2,360,000,000	714,000,000	240/km <sup>2</sup>	480/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2110	2,470,000,000	754,000,000	250/km <sup>2</sup>	500/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2120	2,580,000,000	794,000,000	260/km <sup>2</sup>	520/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2130	2,690,000,000	834,000,000	270/km <sup>2</sup>	540/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2140	2,800,000,000	874,000,000	280/km <sup>2</sup>	560/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2150	2,910,000,000	914,000,000	290/km <sup>2</sup>	580/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2160	3,020,000,000	954,000,000	300/km <sup>2</sup>	600/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2170	3,130,000,000	994,000,000	310/km <sup>2</sup>	620/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2180	3,240,000,000	1,034,000,000	320/km <sup>2</sup>	640/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2190	3,350,000,000	1,074,000,000	330/km <sup>2</sup>	660/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2200	3,460,000,000	1,114,000,000	340/km <sup>2</sup>	680/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2210	3,570,000,000	1,154,000,000	350/km <sup>2</sup>	700/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2220	3,680,000,000	1,194,000,000	360/km <sup>2</sup>	720/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2230	3,790,000,000	1,234,000,000	370/km <sup>2</sup>	740/km <sup>2</sup>	1.2%	1.2%	1.2%	1.2%	1.2%	1.2%
China	2240	3,900,000,000	1,274,000,000	380/km <sup>2</sup>	760/km <sup>2</sup>	1.2%	1.2%				



Construct



*When*

Circles often represent holism and the cyclical nature of things. This art depicts a cycle of glass: sand is forged into glass, shattered by the ocean, and ground back into sand. The glass is then incorporated into a homunculus, its body a mixture of flesh, shells, plants, and junk. The homunculus represents the viewer, as humans are both shaped by our environment and the alterations we make to it.

Circles can also be used as a literal spatial delineation, a theme which is explored as the homunculus finds itself confronted with three borders: a natural river, a small rock wall, and a concrete monolith littered with spent casings from the violence of its construction. These borders are literal in their physical presence, but constructed in the meaning attached to them.

Sitting in circle is often a way to share. This work explores this through the presence of little folk. My grandmother knew traditions of the little folk, and while she passed on some stories, there were many more that I never learned before her passing. This final representation of self implores me to learn from my family elders and to treasure knowledge they hold.

## Contributor's Bios

### Adrianna Lewis

Adrianna Lewis is a third year Languages, Literatures, and Cultures major and Music minor from Tyendinaga Mohawk Territory. She spends her free time playing video games, music, or making art.

### Benton Duncan

Benton Duncan is a fifth year student majoring in linguistics. He was born in Houston, Texas, but has also lived in Paris and, most recently, Philadelphia. In 2016, he had surgery to remove a brain tumour. Complications arose, resulting in a brain stem injury, and he has been living with chronic pain ever since. Much of the art he creates is inspired by his experiences as a brain tumour survivor and person with a physical disability.

### Claire Scruby

I'm Claire Scruby from Belleville, Ontario. My commitment towards Indigenous topics has been followed over the past few years as I have been attending Queen's University and completing my Bachelor of Arts Honours degree with a major in Global Developmental Studies. In addition to this, I have been completing my Bachelor of Education degree with a teachable in First Nations, Métis and Inuit Studies and a second teachable in French Second Language at the intermediate senior level. My art pieces have been inspired by Indigenous literature and artwork. Through illustration and watercolor painting I am focused on sharing Indigenous topics through the accessibility of art as a platform.

### Courtney Wynne

Boozhoo niiji-bimaadiziwin, Hello fellow-beings/life. Courtney Faith Wynne indizhnaakoz zhaaganashimong, is my English, and only, name I hold. Nindanishinaabekwe miiniwaa Mooz Maskigookwe Niizh-manidoowag, I'm an Ojibwe and Moose Cree female (she/her), my spirit is not bound by any single gender (they/them). I grew up on the shores of Gichigamiing, Lake Superior. Animikii-ziibiing miiniwaa Marathon indoonjiibaa, Thunder Bay and Marathon are where I come from; lands and waters of Anishinaabek, Anishinaabe people, and non-human kin.

### Geneviève Nolet

Geneviève Nolet (she/her) is a fifth year Languages, Literatures & Cultures and Life Sciences student at Queen's University. She grew up in

a rural community in Northern Ontario and identifies as French Canadian. She is passionate about sustainability, cultures, human rights and anything related to health and wellness. Her art explores the dynamic concepts of embodiment, narratives, performativity and identity.

### Julia Sable

Julia Sable is a fourth-year student at Queen's University studying Languages, Literatures and Cultures. She is also a Concurrent Education student and hopes to pursue a career in teaching. In her spare time, she enjoys hiking, playing with her puppy, and trying out new restaurants in Kingston.

### Maya Katz

Maya Katz has lived in Toronto her whole life. Moving to Katarowki (Kingston) has taught her to challenge herself every day during her studies at Queens University and in day-to-day life. Maya is in her third year, majoring in Indigenous Studies. She loves getting inspiration for her work around nature and through different mediums such as photography.

### Meaghan R. Fairfax

Meaghan R. Fairfax is a Queen's student of Ojibwe and Welsh heritage. She works in a number of mediums, focusing primarily on digital art and beadwork. As someone raised apart from both her Celtic and Indigenous backgrounds, traditional artwork styles like these have been a way for her to reconnect. She believes that art has always been a path to personal growth; one she hopes never to stop walking.

### Meg Lazarowich

Meg Lazarowich is a fourth year Global Development Major at Queens University. She is born and raised in North Vancouver B.C., in a small town called Deep Cove. Meg never thought of herself as a creative or artistic person but has recently been inspired by her peers and has since found a new love and appreciation for creative thought and expression. Meg wants to practice and use more art in her daily life, as well as future endeavors.

### Reece Sawyer

Reece is a fourth year student working towards her BFA. She is currently studying at Queen's University living in Katarokwi (Kingston). Using her education in Fine Art, Reece has combined



her love for painting into her curiosity for the course content, exploring themes of identity and ownership.

### Ruby MacLachlan

Ruby MacLachlan is a third year Global Development Studies student. She holds a strong interest in art and literature, as well as social justice matters. She was born in Toronto, Ontario, but moved to Kingston, Ontario for her Undergraduate Studies and has lived there for the last three years. What inspires a lot of her art is nature, connection and personal emotions, which she tends to illustrate through colour use and emphasis through focal points. It is within her art that she finds answers she didn't know she was looking for. Finally, people in Ruby's life who have had a significant influence on the creation of her art and without them she would have no inspiration.

### Rylee Critelli

Rylee Critelli is the granddaughter of Lina and Nick and Roberta and Thor. As well as the daughter of Lisette and Tom and was born and raised in Tkaronto (Toronto) currently attending Queens University and living in Katarokwi (Kingston). Rylee identifies as a settler, her grandparents being Italian immigrants. Rylee learned how to embroider from her mother and grandmothers and have slowly began to develop her own style. This project has allowed Rylee to work on new ideas and refine her art, she looks forward to applying what she has learned to future projects.

### Sian Russell

My name is Sian Russell, and I grew up in Calgary, Alberta. I am currently in my third year of undergraduate, majoring in Global Development Studies at Queens University. Ever since I was young, I have always been a rather creative and artistic person. For me, art is something that I do not necessarily take seriously; it has mostly been more of a stress reliever or a past time. During quarantine, I focused on my art and the way I wanted to present it. It became less of a casual hobby to something that I have grown passionate and proud of doing.

### Sophia Ridder

Sophia Ridder is a 4<sup>th</sup> year Linguistics major at Queen's. She has always loved art, but this class has inspired her to think about art in new ways, and to push herself creatively.

### Taylor Tye

*Aniin kiina weya. Zhaaginosh di nooswin Taylor Tye zhinkaade. Minwa Katarokwi gemaa Wenji madjitchwan gitchigame ziiibii meg wa doon da. Ekinoo maa giizid miinwa ekino maa gegwas Queen's University, Katarokwi meg wa. Mii dash Anishinaabekwe miinaarwaa zhaaginosh nii darv.*

My name is Taylor Tye, I'm part of the eighth generation of my father's family to share and live on the lands of the Katarokwi area, bordering the headwaters of the St. Lawrence river. I'm a student at Queen's University and I am of Ojibwe, Celtic and French descent. Art has always been and always will be a learning and healing practice for me and I am grateful for the time I get to spend creating.

### Tyler Legg

Tyler Legg was raised outside of Squamish, BC. He is currently attending Queen's University for a degree in political studies.

## Aknowledgements

### Adrianna Lewis

I would like to say a big niawen'kó:wa (thank you very much) to Sebastian and my classmates who inspire me to create better art and to my friends who put up with my endless questions.

### Benton Duncan

First and foremost, I would like to thank Sebastian for sharing with us their teachings, wisdom, and kindness this semester. I'd also like to thank my classmates for their insights, honesty, and hard work. Furthermore, I want to thank Iván Martínez for helping put this all together, and Louis Esmé for taking the time to speak with us. And finally, I have to thank my family and friends for their unwavering support in all my endeavours.

### Claire Scruby

I would like to acknowledge all who are educating others on Indigenous topics, this work is not easy. I would thank those that are listening to knowledge caretakers on Indigenous topics. Your efforts are seen and in order to make meaningful change, you two together are essential.

### Courtney Wynne

Excerpt from my morning prayer and gratitude "Boozhoo Gichi-manidoo, nimiigwetchwendam mino-bimaadiziwin" "Greetings Creator, I am thankful for the good-life"

### Geneviève Nolet

I would like to thank my friends, family and partner (and my cat) for their unconditional love and support in these strange times. Thank you for inspiring me every day, I am extremely grateful to have you in my life - je vous aime énormément!

### Julia Sable

I feel incredibly grateful to have a wonderful support system in Kingston and Toronto. Thank you to my parents who support my decisions and who are always there to make me smile. Thank you to my brother for reaching out to me at school even though he lives far away. I would also like to thank my classmates who always make me feel safe and welcomed in INDG301. Even though class was online this year, I am grateful that we were able to interact online and discuss course materials while learning about each other. I have never taken an INDG course at Queen's and I would like to say thank you to Sebastian for

selecting incredible texts that I enjoyed reading. Lastly, I am grateful for nature and the land that I call my home.

### Maya Katz

Thank you and Miigwech to Lisa Kaplan, Brian Kats, Charlie Atkinson and everyone else who has inspired me to express myself through art. Most importantly, thank you to Sebastian De Line for creating a safe and interactive space to share our ideas about Indigenous contemporary art!

### Meaghan R. Fairfax

To those who have provided me inspiration, support, and guidance: I hope you are well aware of how grateful I am and will always be. Gizaagi'in. Miigwetch.

### Meg Lazarowich

I would like to thank Sebastian De Line for creating a comfortable, judgment free learning environment for everyone, and giving me a space to feel more confident in my artistic abilities!

### Reece Sawyer

Firstly, I would really like to thank Professor Sebastain De Line for creating such an inviting course and introducing unique content. I would also like to thank Iván Martínez and his efforts in the creation of the final zine.

### Ruby MacLachlan

I would like to extend my deepest gratitude to Laurna Moreal, without which I would never have ventured into the depths of my own intellect. I would also care to acknowledge myself for seizing the life I've been given, as well as all of those that have been a part of it, however insignificant.

### Rylee Critelli

I would like to thank Professor Sebastian De Line, Iván Martínez, Nick and Lina Critelli, Roberta and Thor Henrich, Tom Critelli and Lisette Henrich, and Adrianna Schmeichel.

### Sian Russell

I would like to extend my sincere gratitude to Sebastian De Line as well as Iván Martínez who gave me the opportunity to participate in the zine "Sitting in Circle." I would also like to express a special thank you to my fellow classmates that also participated in the creation of the zine and

provided a safe and creative space for learning and creating art.

### Sophia Ridder

I would like to thank Sebastian for creating such a positive, welcoming space for us all to learn and make art in. I would like also like to thank Liesel Pella for always taking the time to talk through my art with me!

### Taylor Tye

For my father, who has always been my creative mentor. For my love, Tristen, who encourages me to be authentic and pushes me to always strive for improvement. To mama Akii who is our life-line and teacher. To the seven generations before us for their teachings and to the seven generations ahead: never stop fighting, never stop loving yourself and your relations. Chii Miigwech.

### Tyler Legg

I would like to thank the instructors for this course, Professor De Line and Iván Martínez, for their work in helping expand our knowledge and understanding, and for adapting this course so well to the constraints of the pandemic. I would like to thank my fellow students for creating such a welcoming environment.

### Edition

Professor Sebastian De Line

### Graphic Design

Iván Martínez

### Works

Adrianna Lewis  
Benton Duncan  
Claire Scruby  
Geneviève Nolet  
Julia Sable  
Maya Katz  
Meaghan R. Fairfax  
& Courtney Wynne  
Meg Lazarowich  
Reece Sawyer  
Ruby MacLachlan  
Rylee Critelli  
Sian Russell  
Sophia Ridder  
Taylor Tye  
Tyler Legg

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<https://www.queensu.ca/artsci/deans-initiatives-awards/equity-diversity-inclusion-indigeneity-fund>

Sitting

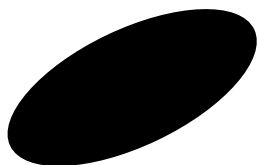
in

Circle



Sitting

in



Circle

