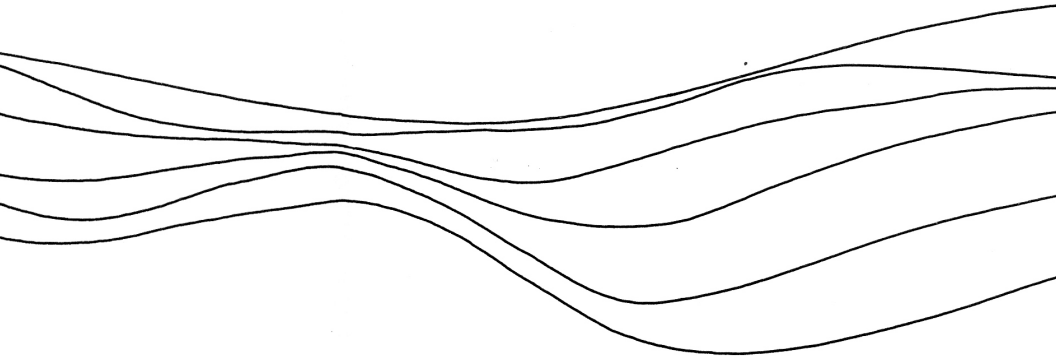
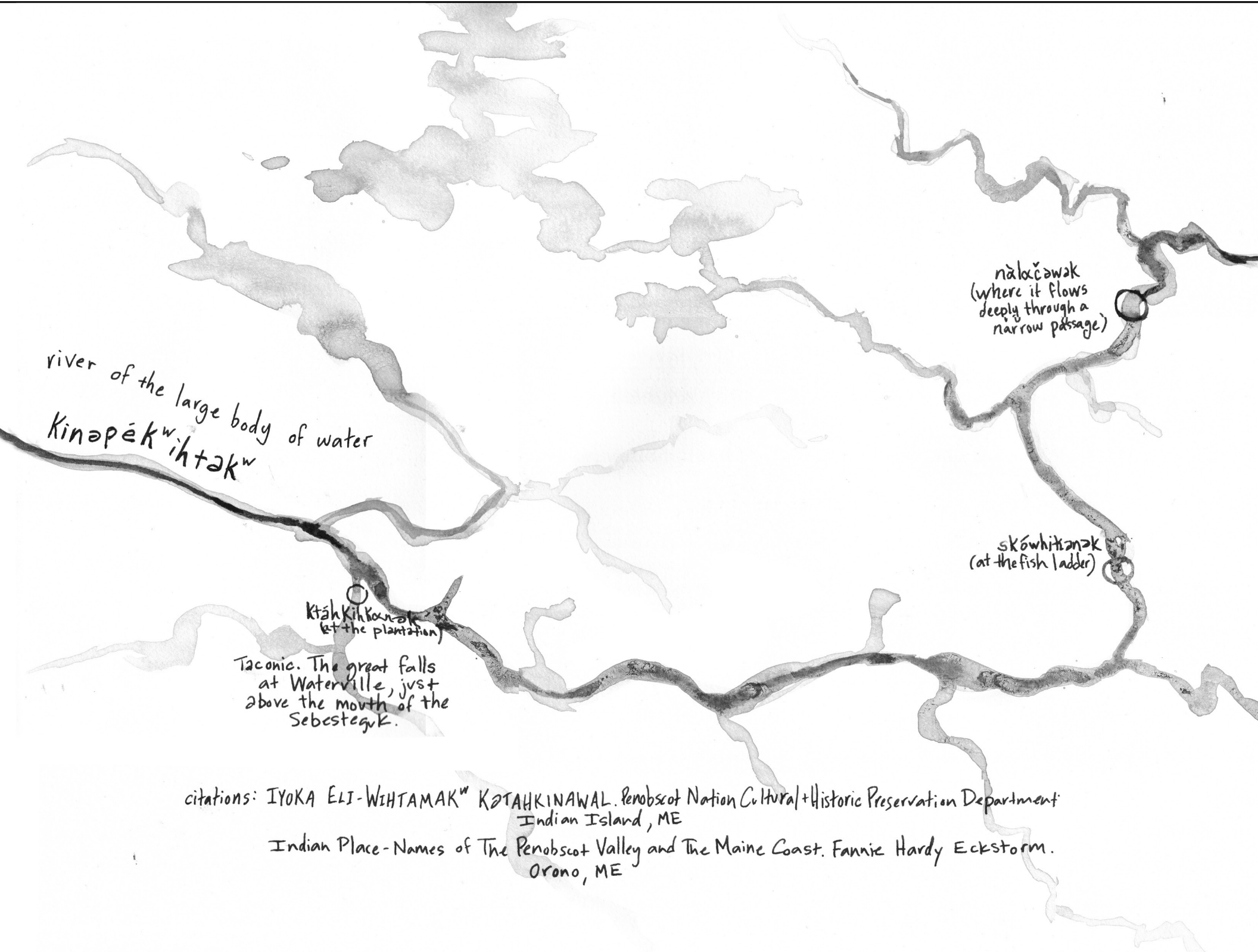


this sure is one long day of sunlight!
a day of shifting, turning tide, one side
to the other
a day of illumination!
of liminal time,
good for opening portals
and looking under logs



what will you shed light on today?
what will you plant?



river of the large body of water
Kinəpəkʷihtəkʷ

nāləčəwək
(where it flows
deeply through a
narrow passage)

skówhitəkək
(at the fish ladder)

Ktāhkihtəkʷ
(at the plantation)

Taconic. The great falls
at Waterville, just
above the mouth of the
Sebestegək.

citations: IYOKA ELI-WIHTAMAKʷ KƏTAHKINAWAL. Penobscot Nation Cultural+Historic Preservation Department
Indian Island, ME
Indian Place-Names of The Penobscot Valley and The Maine Coast. Fannie Hardy Eckstorm.
Orono, ME

everything is a mushroom is a
fungus/hyphae is a mycelium network,
mushrooms are fruits and for one to
fruit is special, not all things are lichens
because lichens are the coolest, we can
talk with plants and animals, a basket
is a canoe is a wigwam is a mountain
is a vessel is a home

We are glad to be sharing this encounter with you, and with kinəpék^wihtək^w, the Kennebec River. A few intentions to collectively ground us as we enter this time together:

- We are practicing an emergent, still evolving, fluid way of being in reciprocal relationships.
- We follow an “opt-in” approach: as a collective, not everyone has to do everything all the time. We can take care of our personal needs in order to better support each other. Sometimes we move into leadership and use our voices, sometimes we move back to listen, and help hold the container. Please feel free to follow this approach today, too!
- We are learning about this place, kinəpék^wihtək^w, engaging with histories of harm and ongoing oppression, with cross-cultural relationships, the joy of connection with the more-than-human world, colonial and decolonial processes. It can be disorienting! We are breathing and present in our bodies. Sometimes we’re confused, sometimes courageous.
- Silence is okay. By “silence” we mean: sustained moments of quiet, spaces not filled with speech.
- Questions are the answers?
- Our goal today is not to present what we’ve learned. Instead we invite you to join our learning journey. We seek to expand our circles of relationship. We continue.

“As Wabanaki people we have long traditions of guiding, which is an attachment to place on the one hand, but also a framework of understanding those places through our experience and knowledge that is specifically meant for non-Wabanaki people. With this project, we are calling on that tradition.”

-Darren Ranco, Ph.D,
In Kinship Collective

We understand guiding as a point of contact and exchange;

Wabanaki guiding in particular is an exchange between Indigenous and settler colonial peoples, simultaneously cultural and economic. Records of such guided trips (such as, famously, Henry David Thoreau’s trips guided by Joseph Polis and other Wabanaki guides as recorded in *The Maine Woods*) are rich and complicated historical documents that record Indigenous histories alongside settler colonial histories. The In Kinship Collective group has been following a tradition of Wabanaki guiding both by reading the aforementioned kinds of archival materials (with and against the grain), and by enacting guiding practice with Wabanaki guides on the Penobscot River.

We are situated: A guided experience requires an understanding of each our own situatedness - in the experience, the knowledge, and the collective conversation.

This is a story that holds multiple situated perspectives, in which a respect for the particular knowledges embedded in Wabanaki experience can be simultaneously held with an ethos of mutual guiding. This is a story in which Wabanaki perspective includes a diverse array of relationships to community, place, and ancestral knowledge. This is a story in which non-Native experience contains a multitude of relationships to this watershed, places of origin, histories of oppression, and ongoing colonization.

This learning is relationship-driven and based in a practice of “not knowing”.

Our invitations to each other, and the richness of our resulting experiential dialogue, are built on a foundation of entangled, embedded relationship and care that spans cultures and temporalities. One of the central practices we are exploring, disseminating, and sitting with is a commitment to “not knowing” for extended periods of time. This embrace of sitting with the unknown (unknown creative outcomes, solutions, and next steps) enables mutual awareness and collective care in relationships that determine the creative work, rather than the other way around.

LAND ACKNOWLEDGEMENT

“Since we are so bad at genocide, we will now offer these heartfelt words of acknowledgement and apology for our presence in your homeland, yet will neither give the land back or do anything structural to change how we maintain our systems of colonial control over your lands, resources, and cultures.”

Darren Ranco, Ph.D (Penobscot)

Score for Rematriation I

Stop.

Where are you? What place is this?

Do you have access to this land? If yes, what kind?

What would it mean to give this land back?

Stop.

Imagine a place, a real place, where you feel comfortable, safe, and happy.

Where are you? What is the name of this place?

Whose territory is it?

What would it mean to give this land back?

How does your body feel when you think the words: land back?

What's going on in your stomach, chest, temples, shoulders, jaw?

This is a daily practice in decolonial recalibration.

Repeat often: what would it mean to give this land back?

Score for Collaboration with a River

Find a place to sit close to the river's edge,
ssitəmək, on the shore, at the brink (when
approached from the land)*

ásəpihtək^we (the river extends, flows alongside,
parallel)*

Find a blank page to write on.

Look out to the river.

Without looking down at the paper, allow your
hand to trace what your eyes see onto the page
with pen or pencil.

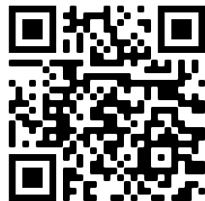
When finished, take your hand, and place it into
the river.

Move your hand over your piece of paper,
allowing drops of water to make marks on the
page.

How else can you collaborate with this river?

Throughout this booklet you will find QR codes that link to an array of resources we have used throughout our learning together, as well as past projects from the In Kinship Collective. We include these in order to acknowledge the many moments inside of this moment; to acknowledge the broader constellation of people who have led us toward more questions, and the ways we have been creating together over time. You can engage with these QR codes by opening a camera on any smartphone, focusing on the code, then following the link that will arrive at the top of your phone screen.

*<https://penobscot-dictionary.appspot.com>



Score for Rematriation II

Find a place to rest and close your eyes.

Imagine and conjure what the world would be like, feel like, sound like, taste like,

In a world where the rivers are clean enough to drink;

A world where all rivers and all lands are returned back to their Indigenous stewards.

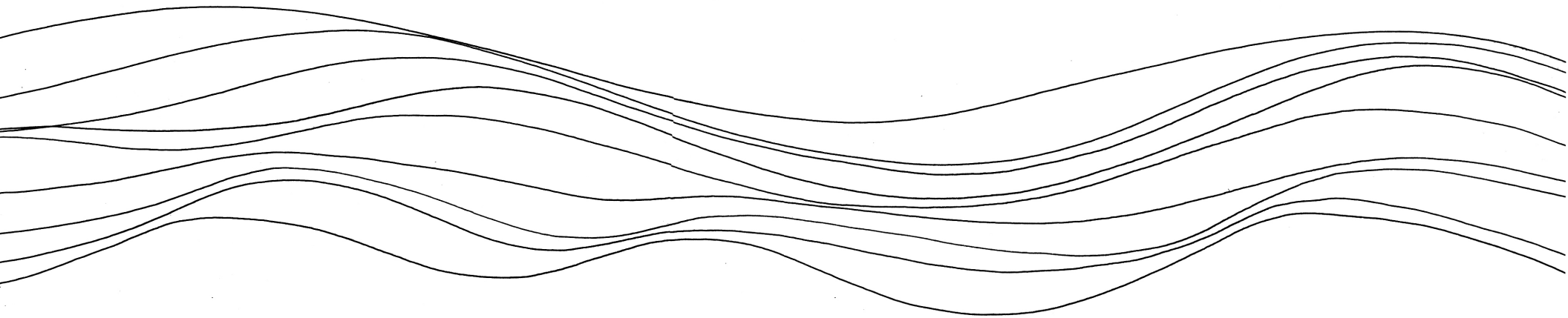
Allow these visions to form through you.

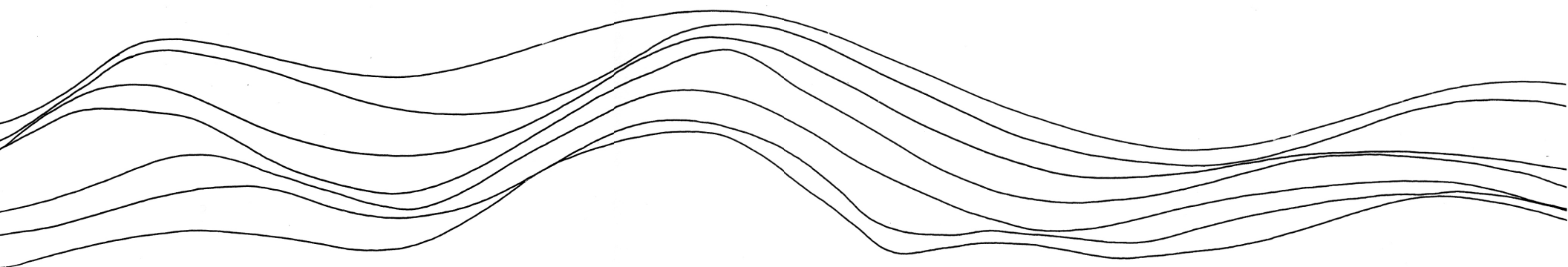
Sense in to this world.

As you host these visions, create a gesture with your body.

Develop this gesture as one that will help bridge your imagination with the world around you.

Develop this gesture as a commitment and a promise to helping this world come true.





Score for Situatedness

are your histories written down?
where do you find them, who wrote them, who
put what pen to which paper?
who speaks them aloud?
do these stories need an editor, a rewrite?
notice where the erasures stack and tangle.
will you, what will you change?
what insertions what strikethroughs what new
paragraphs
do you have extraordinary and strange
vocabularies with which to unravel the familiar?



*i am ákwit̃n, the medicine tree vessel that
carries our relatives*

(screenshot of toy theater piece performed
for Great Small Works Virtual Toy Theater
Festival, July 16, 2020)



How do you make water without water?

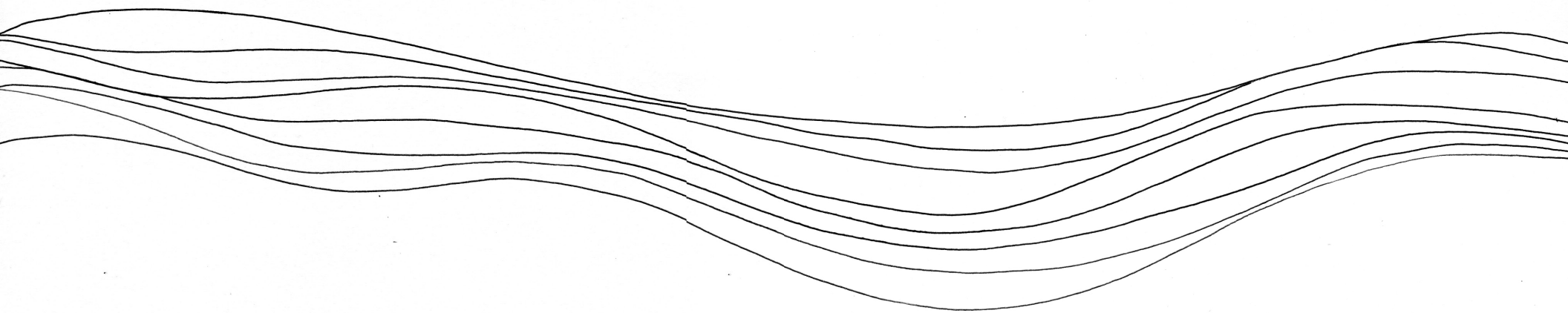
Whose perspective is this?

What does wetness feel like?

What counts as life?

Is it still a river if you dam it?

Can you have a conversation, an argument, a
love affair with a river?



Score for Flow

Find flow.

Watch the flow move past you until you understand its patterns.

Enter the flow and move with it until you understand its patterns.

Move against the flow.

Score For Facing Ignorance

For Passadumkeag to Sugar Island

Preliminary Exercises

Choose something you've known how to do well for a long time. Hold in your mind the memory of what it was like not to know.

Teach someone something.

Face Your Ignorance

Choose a guide. Let the guide choose you back.

Listen when they tell you how to show up.

Preparation for a thing is not the thing itself.

Be willing to give up a question.

Begin when your guide tells you it's time.

Dis-orient.

Engage mimicry over speech: copy what you see until you understand why.

Feel for unfamiliar time signatures.

Re-orient.

When you know enough to experiment and play, do so.

See what you can learn on your own.

What questions, both verbal and non-verbal, do you now know enough to ask? Ask them.

At night, dream.

On waking, read the notes from your lesson in the soreness of your muscles.

Begin, again.

Begin again often.

Sediment.



Bundle: "It is private, it is sacred, it is yours - protect it. Do you have something or someone you love so much you want to be reminded of the feeling it creates inside you? Bundle it. Does grief, anxiety or pain weigh heavily on you? Bundle it... A bundle is filled with medicine that serves you well and keeps you healthy... Remember, medicine is not always a pill - it's a tear, a memory, a hug..." from *Indigenous Arts Collective of Canada*, www.passthefeather.org.

Futurity: The dictionary definition is simply a synonym for future, but it gets used in phrases like Indigenous futurity and settler futurity—consider the word an invitation to understand that futures are built on the beliefs and practices of the present, and that we are also living, right now, in a present that was largely a future once imagined by settlers on this land who have been able to enact that future through violent settler-colonial practices (see Kyle Whyte, "Indigenous Science Fiction for the Anthropocene"). From the early days of this group's formation we have talked about part of our creative practice as "experiments in breeding futurity." Art-making and other visionary acts are a crucial part of a shift towards Indigenous futurity and deeply entwined with rematriation.

Relations: Specific usage in Indigenous community contexts. Relatives: places, people, and more-than-human beings to whom one is related. "To be an Indigenous person is to be engaged in relationships—relationships to land and place, to a people, to non-human relatives, and to one another." - *Matika Wilbur and Adrienne Keene, All My Relations Podcast*.

Fragment: One way to enter our situatedness is through the fragment: scraps of ritual and song, totemic objects, the body's response to ancestral waters, a piece of an archive that claims us. Accessing and responding to fragments of our past and fragments passed to us by ancestors supports us in speculating in both directions toward past and future, and in healing the erasures within the colonial narratives we each carry about ourselves. As we (re)assemble our fragments, we build together towards a time when we can move past the often tedious and sad work of narrative correction (where Native people too often get called on just to talk about their trauma) and into a space of joyful, complex, creative dreaming towards futurity that centers Indigenous continuance.

Kin / Kinship: Specific usage in Indigenous community contexts: relatives, both human and more-than-human, inclusive of relationships between a people and place / territory. Also refers to webs of care that include diplomacy and resource distribution among related communities. (see Lisa Brooks, *Our Beloved Kin*). In the naming of this project we mean "to be in relationship: complex, cross-cultural, multi-species, contested, and often aspirational".

Settler Colonialism / Colonization: Colonialism is a practice or policy of control by one people or power over other people or areas, often by establishing colonies and generally with the aim of economic dominance and exploitation. In the process of colonization, colonizers may impose their religion, language, economics, and other cultural practices. Settler colonialism is a form of

colonialism that seeks to replace the original population of the colonized territory with a new society of settlers.

Decolonization: “Decolonization, which sets out to change the order of the world, is, obviously, a program of complete disorder. But it cannot come as a result of magical practices, nor of a natural shock, nor of a friendly understanding. Decolonization, as we know, is a historical process: that is to say it cannot be understood, it cannot become intelligible nor clear to itself except in the exact measure that we can discern the movements which give it historical form and content.”

-Franz Fanon, *The Wretched of the Earth*, 1963, p. 36

Land Back: Land Back is a movement that has existed for generations with a long legacy of organizing and sacrifice to get Indigenous Lands back into Indigenous hands. It is the reclamation of everything stolen from the original People, including land, language, ceremony, medicines, and kinship. Currently, there are Land Back battles being fought all across Turtle Island, to the north and the South.
*from NDN Collective’s Landback Campaign

More-than-human: Alternative to “non-human”, privileges the agency of non-human beings and places rather than centering human perspective.

Reciprocity: Specific usage in Indigenous community contexts. Energy, care, gift exchanged in two or more directions. “Reciprocity—returning the gift—is not just good manners; it is how the biophysical world works... Reciprocity is rooted in the understanding that we are not

alone, that the Earth is populated by non-human persons, wise and inventive beings deserving of our respect.” -Robin Wall Kimmerer, *Returning the Gift*”.

Rematriation: “By ‘rematriate’ we mean ‘give back’, but unlike the legal term ‘repatriate,’ which signifies a simple transfer of ownership, ‘rematriate’ means something more profound: a restoration of right relationships and a true action of decolonization, aimed not just at righting past wrong but transforming our collective future.” *from RiVAL’s pdf (linked below in Resources)*

Score: Prompt, invitation, a set of written instructions to guide, structure, or initiate performance and/or action.

Temporalities: Experiences of time: often layered, specific to context, and non-linear.

Wəliwəni: Thanks, Thank you (Penobscot)

For more resources and readings, visit our collectively generated Invitations to Disruption:
tinyurl.com/disruption-invitations/



In Kinship is Lilah Akins, Emilia Dahlin, Cory Tamler, Jennie Hahn, Devon Kelley-Yurdin, Darren Ranco, and Tyler Rai. The collective formed out of a year-long (2019/20) research and creation process that followed the tradition of Wabanaki Guiding, connecting Native and non-Native people to place through experience, language, and story. Defining social repair and environmental care as public, creative acts, Fellowship activities have been led by Penobscot Nation partners, our group learning situated to center Indigenous knowledge and experience. We are now collaborating to create new interdisciplinary works in conversation and relationship with both Wabanaki guides and the Penobscot River watershed.

The fellowship originally emerged from a year of conversation between Darren, Jennie, and Cory about how settler colonial individuals can ethically participate in shifting public understanding of our shared environments and histories, and how creative intersectional dialogue between Native and non-Native people might productively function. This project views a plurality of voices situated within Indigenous guidance as an approach toward equitable cross-cultural practice.

Wə`liwəni / Thank You

Deepest gratitude to our guides, friends, family, and collaborators p̄anawáhp̄skewtək̄w, Darren Ranco, James Eric Francis, Sr., Jennifer Neptune, Carol Dana, Chris Sockalexis, Ryan Kelley, Lokotah Sanborn & Bomazeen Land Trust, Shiwa Noh, Nibezun, Jason Pardilla, Firefly, Sherri Mitchell, Gretchen Faulkner, Micah Pawling, The Wabanaki Center, Desiree Butterfield-Nagy & Special Collections at the Fogler Library, Libby Bischof & The Osher Map Library, Bonnie Newsom, Daryl & Bill Hahn

All of our crowdfunding donors! We love you.

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What/whose histories/futures can you see?

