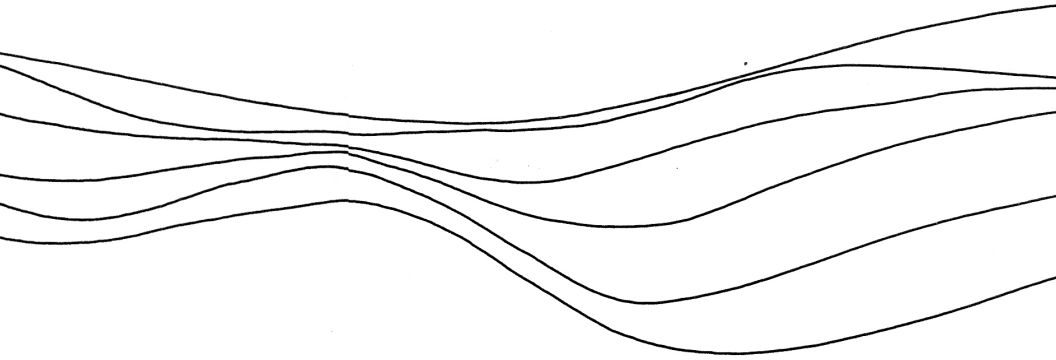


Stand with your bare feet upon the earth.
Introduce yourself, say hello.
Listen to the sounds that you hear.
Who is moving around you?
Listen to the soil beneath your feet.
Who is sending you messages?
Breathe and notice the smells in the air.
Breathe and notice the tastes on your tongue.



Do you have something to share?
Make a gift of yourself.
Receive your self as a gift.
Return tomorrow.
Repeat.



Kci-mekowaki - Menohan,
bog island

grass island

Pisadee ridge

Alonxpayi - Menohan

the people's island

Wapan -
it is dawn

Kw ensk'ahkami,kek
the landing

the new
bridge

the commons

over
town

we stand here at our first look - wackawapan, dawn approaches - Petapan, dawn has
wasahpskek menohan, slippery ledge island arrived

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 *panawáhpskewtək^w*, the Penobscot River. A few intentions to collectively ground us as we enter this day 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, *panawáhpskewtək^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.

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 Fellowship. 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. At any point throughout the day, 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>



“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 Fellowship Co-Creator

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 Fellowship 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?

songs / story / sharing

from our own lineages

good relationship means naming

who you are and where you come from
even if it's complicated. An offering.

Medicine Tomorrow component.

A "map" of the day,
not an agenda

Walking + singing the
songs were shared, taught, learned

each facilitate something

"I would like to facilitate something
with rocks."

Documentation plan, early
- good videographer to capture that day

Widering / Deepening, but to what end?

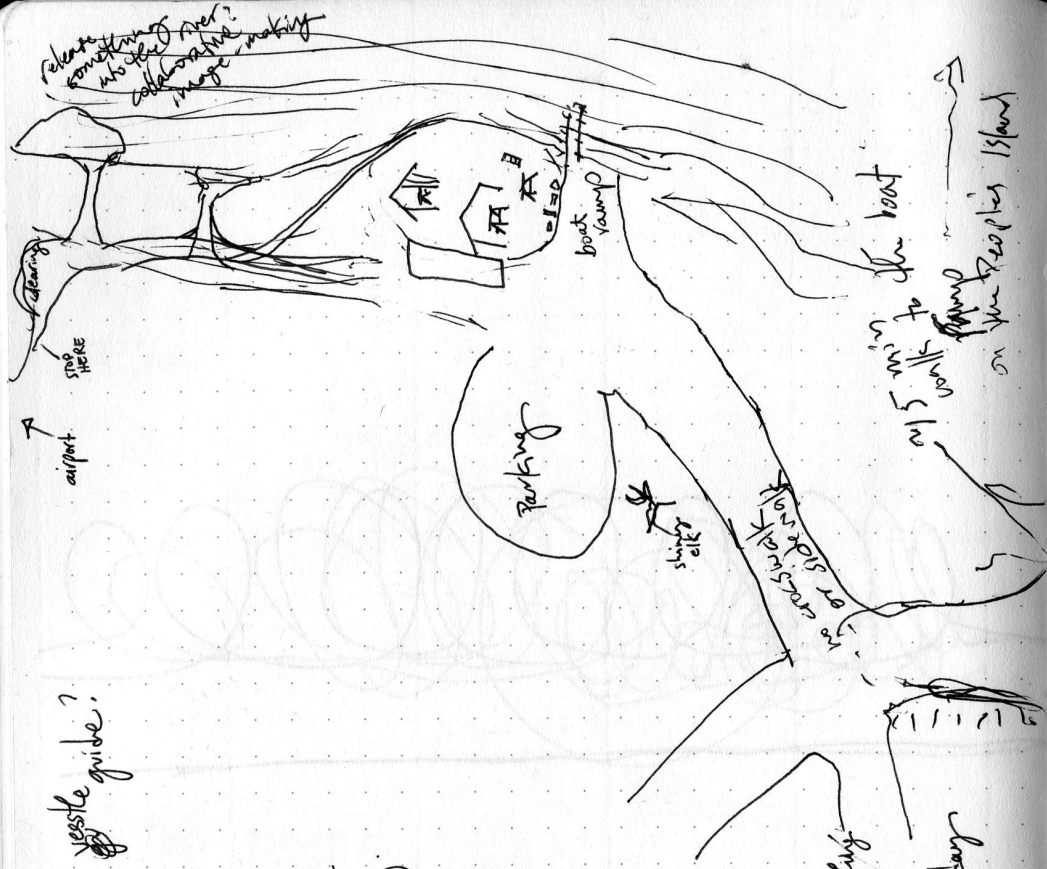
is advance of joy, engaging in
framing the experience, expanding the circle

What role can this group participate
in cross-cultural dialogue and cultural-change
work?

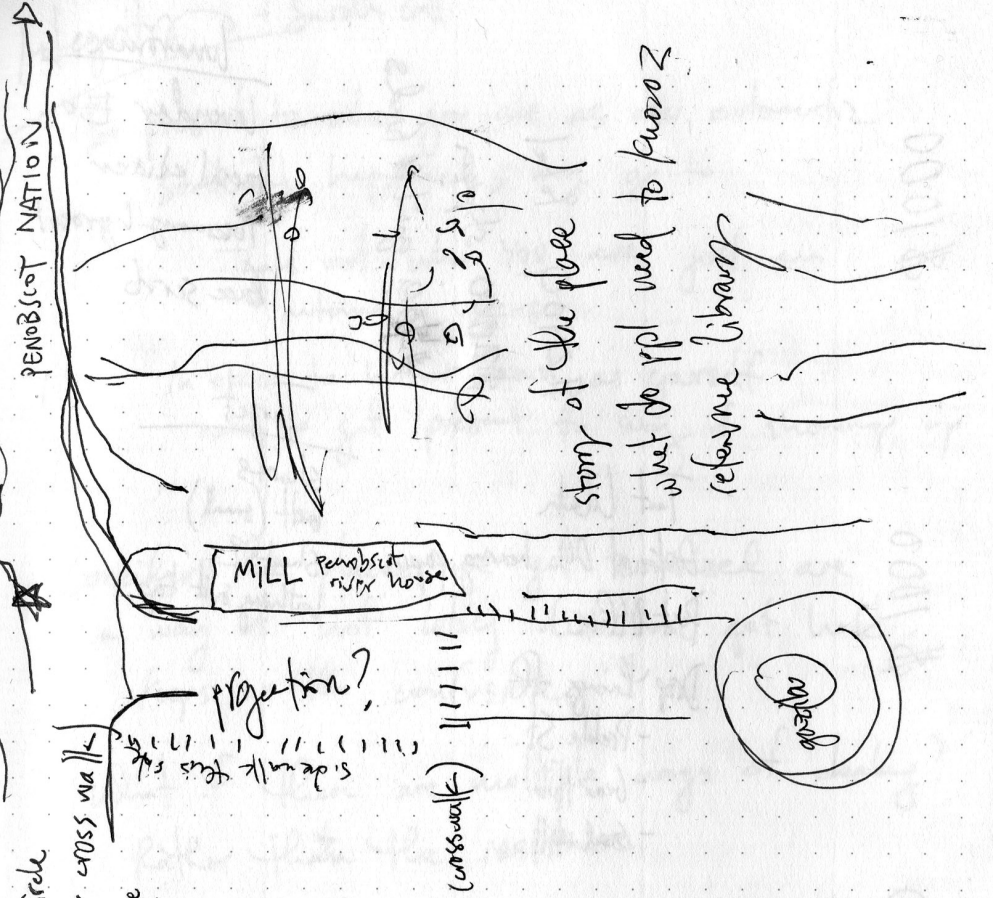
± Bits of unapologetic sharing of perspective
to Slow relational work

Next outreach to Jen + James

birch bark ~~of~~ vesicle guide?



Release something over
who else? collaborative
image making



story of the place
what do ppl need to know?
reference library

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/



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.

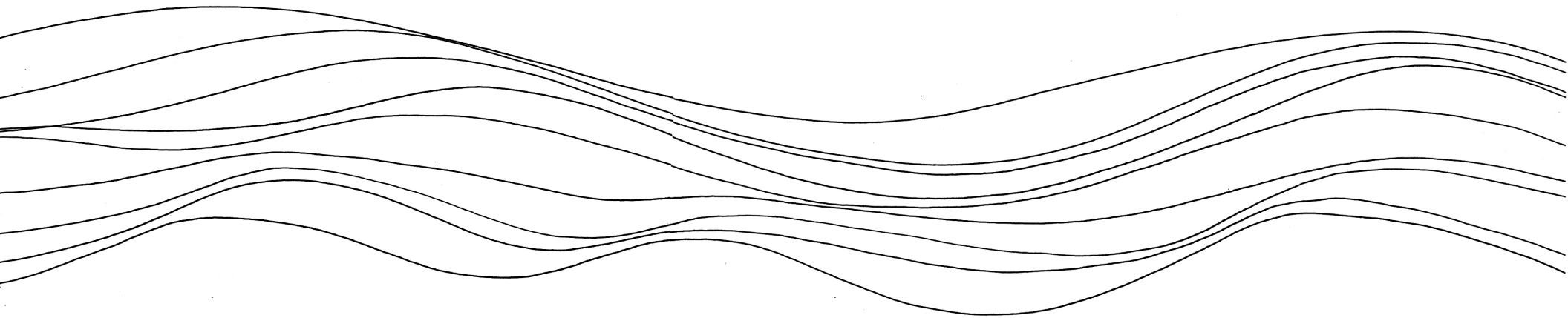
Allow these visions to form through you.

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.

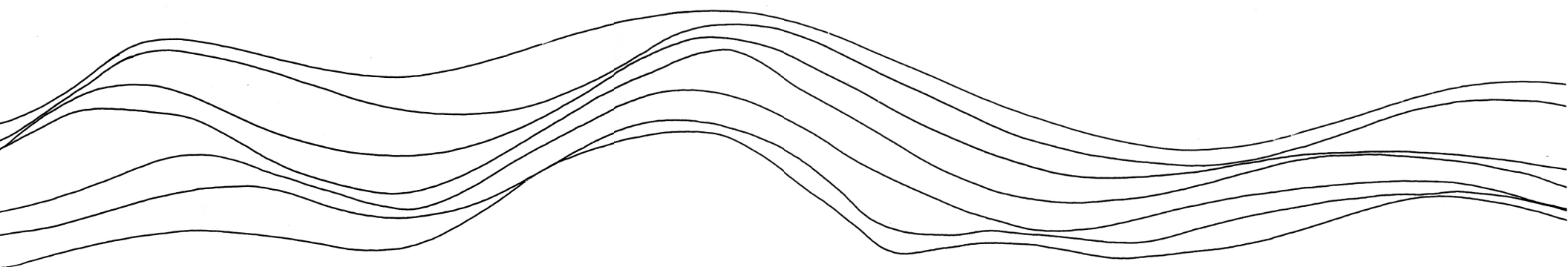




*i am ákwit̃n, the medicine tree vessel that
carries our relatives*

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





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?

Score for a Bog

məˈkəwəhk = bog, swamp

Traveling:

As you travel to the bog, consider these questions. If you are with others, discuss them aloud.

What is a bog? What do you associate with this word?

Where do you feel it in your body?

Whom do you expect to meet in the bog?

What is a watershed?

What is rain, mist, fog, snow? What is a flood?

How do you know where a river begins and ends? Who decides?

Arriving:

Once you have reached the beginning of the walk, get ready. Apply plenty of insect repellent and sunscreen.

Take a hat, sunglasses, and some water with you.

Agree with yourself, and any companions, on silence for the duration of the walk.

Agree to forgo gestures with coded meanings (pointing, tapping a shoulder, shrugging, etc.).

Begin.

During the walk:

Walk in silence. Take time.

Listen. How does sound shape the journey? What sounds belong to which part of your walk?

Listen, with all your senses. Who is greeting you? When you are greeted, greet back.

Find names for the sections of your journey, names that if

you told them to someone else before they walked the bog, they would recognize them as they went.

At the end:

Whom did you meet in the bog?

How do you know where a river begins and ends? Who decides?

Find an open space in this booklet, or open your own personal journal. Set a timer for 30 minutes. Write, draw, meditate, move your response to these questions.

For today's Self-Guided Tour:

The 1-mile Orono Bog Boardwalk loop trail begins at the forested wetland edge in the Bangor City Forest, and after 800 feet crosses the Orono town line into the portion of the Orono Bog owned by the University of Maine. The boardwalk is a wheelchair-friendly facility. Benches for rest and contemplation are provided at least every 200 feet.

Source: <https://umaine.edu/oronobogwalk/> (visit website for more information)



Link to map for parking:

The group will re-gather at 2pm at the gazebo in Old Town Park, 170 Main St, Old Town, ME 04468. You can do your journaling there, or before leaving the bog.

Somewhere under the surface
Lies the places you used to know
Hidden under the water
Alámepokal, waiting below

When the dams went in the waters rose
So many didn't care or know
Just what time and water could erase
But there is joy across your face
Remembering the words and phrases
Speaking once again familiar places

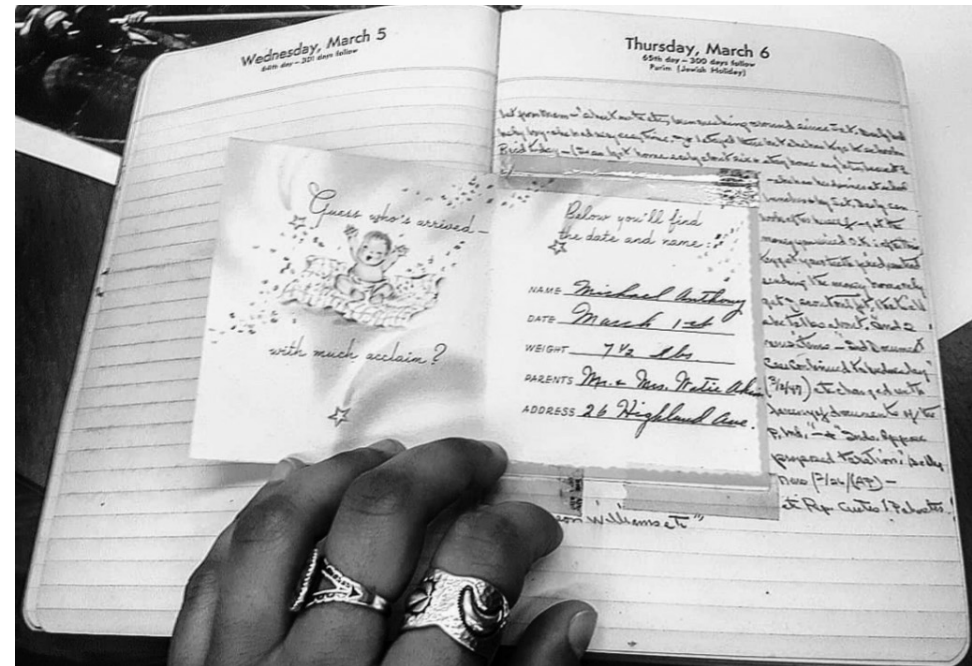
Awahsáwamkik
At the place on the other side of the bright shining sand
The memories in your blood are stronger than any dam
You take us with you when you speak
Awahsáwamkik

A sadness never felt before
Your People couldn't step ashore
Naming all the places they were from
But birches stand to witness you
Reclaiming what is old and new
Seeking, once again, beloved places

panawáhpскеwtək^w
The river's wide and mighty from Ktáten to the bay
Your name speaks more than many words
could ever hope to say
You guide us forward, look to look
panawáhpскеwtək^w

Learning names and stories shifts relationships
like river stones that dance inside eddylines and flow
If I'm to call this place my home
Then there are things I want to know and hold
Thank you for the wisdom that you

panawáhpскеwtək^w
The river's wide and mighty from Ktáten to the bay
Your name speaks more than many words
could ever hope to say
You guide us forward, look to look
panawáhpскеwtək^w



Score for Place Names

Close your eyes and envision the place you call home.

Picture yourself with your feet on the earth and look around.

Consider what/who came before you.

Consider what/who will come after you.

What takes place here now?

How would you describe the land?

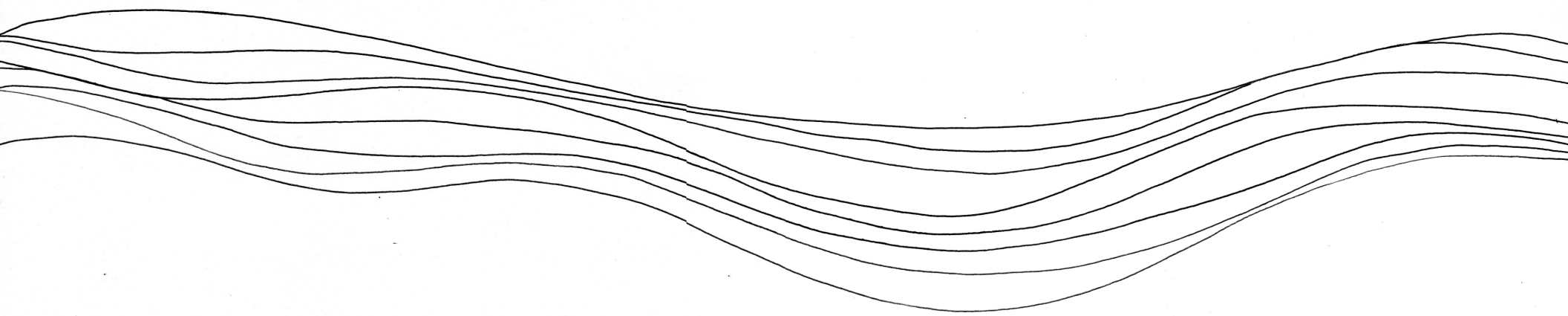
Based on your answers, create a different name for this place.

Score for Ancestral Songs

thrum, as with thread pulled loose from warp
which are the songs that tether you to your ancestors?
right now, touch your hand to your heart,
or cover your eyes
or tap two fingers against your lips.

welcome a grandparent into your memory.
sit with them awhile, listen to their stories, listen
in the thrum of your heart,
in the shape of your fingers tapping

now sing.
what is the first song that emerges?
what fragments, what melodies
tumble from gut to breath?

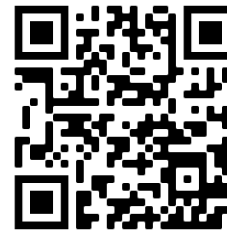


Score for Writing in Looks (in your own watershed)

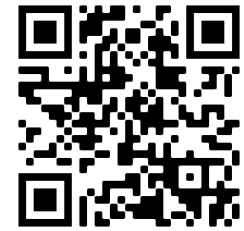
So, a look is a form of measurement, in a sense, that I learned about while I was on a paddle in the Penobscot river, on the Penobscot river, in the fall of 2018. And the guide that I was with described it as a way of measuring and conveying distance in traveling down a river. So in order to tell someone how far they need to go when they're traveling downriver, you might tell them it's three— your destination is three looks from here. And what that means is— one look is as far as you can see ahead of you from a given position on a river. And that's obviously determined by how many bends there are and what the terrain is like. The rivers meander, essentially, I guess. So if something is three looks away, that means from where you're standing— from where you're standing or paddling, once you look ahead— you look ahead of you as far as you can see, and once you've paddled to that point that's the furthest point you could see from your original position, you look ahead of you again, as far as you can see. That's your next look. Once you've paddled to that position you've gone two looks, and so on and so forth. So it's a very subjective way of looking at distance. And very focused on the position that you are in at the moment and what you can see from there. It's also very clear, I think, which is something that's really interesting about it in terms of giving directions. It's a very, very clear, straightforward way of giving someone directions. That's of course dependent on the particular properties of rivers and what it's like to travel down a river, or to use a river as your mode of transport. So this writing exercise takes that structure as inspiration and it asks you to use this kind

of subjective idea of traveling in looks as a writing prompt, and as a way of finding your way through a story that you may feel somewhat lost in, or a piece of writing that you feel lost in. And to help you sort of focus on moving from one place to the next, rather than zooming out and getting overwhelmed by the bigger picture.
(Cory, transcribed from audio)

These audio files walk you through the prompt:



tinyurl.com/WritingInLooks1



tinyurl.com/WritingInLooks2

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.



In Kinship Fellowship is Lilah Akins, Emilia Dahlin, Cory Tamler, Jennie Hahn, Devon Kelley-Yurdin, Darren Ranco, and Tyler Rai. The Fellowship is a 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.

Score For Uncovering Associations / Canoe-Aoke
*For Sugar Island to Indian Island: for two or more
in a canoe*

As you paddle, begin to sing a song about a river.
Any song about a river, any song that comes to
mind, will do.

Anyone can begin. Or perhaps you begin together.
Sing along to the best of your ability; fill in the
gaps in memory for one another.

If you don't know the song, hum along.

Keep paddling.

Let the first song lead you into a different song.

It might still be about a river. It might not.

Maybe a word in the first song sparks the
association, maybe the melody; let the associations
flow.

Repeat until you tire of singing or until you reach
your destination.

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.

This project is made possible, in part, through a grant from the Network of Ensemble Theaters' Travel & Exchange Network (NET/TEN), supported by lead funding from The Andrew W. Mellon Foundation, and by the Kindling Fund, a grant program administered by SPACE as part of the Andy Warhol Foundation for the Visual Arts Regional Regranting Program.

Logistics of Today:

The day is meant to be responsive to our group needs, and will flow with intentional flexibility. Please be prepared for unexpected pauses and/or shifts in direction! You are always welcome to step away when you need a rest. Times listed below are approximate.

LOCATION 1 (5:30 am - 10 am):

Old Town Boat Landing / Fourth Street Park
345 Fourth St, Old Town, ME 04468

LOCATION 2 (11 am - 2 pm):

Paddle On-River: the paddle will depart and return to the boat landing at Fourth Street Park in Old Town
345 Fourth St, Old Town, ME 04468
&
Self-Guided Tour: Orono Bog Boardwalk
Tripp Dr, Bangor, ME 04401

LOCATION 3 (2 pm - 5 pm):

Binette Park / Riverfront Park, Old Town
434 Main St, Old Town, ME 04468

LOCATION 4 (6 pm - 7:30 pm):

Fay Hyland Botanical Gardens / Steam Plant Lot
University of Maine, Orono
99 College Ave, Orono, ME 04473

*Park closest to the river and near the steam plant. Be sure to park in commuter rows (BLACK) rather than resident rows (RED).

Bathroom Facilities:

There is a comfort station with public bathroom facilities and a water fountain located at Binette/Riverfront Park in Old Town (Location 3). We will rely on this bathroom for the majority of the day! This is one mile (a 3-minute drive or 15-minute walk) from Fourth Street Park. There are no bathrooms at Fourth Street Park.

There is an outhouse facility at the Orono Bog Boardwalk.

Parking:

Parking is free and public at all locations.

No permits are required in University of Maine parking lots on weekends. In the Steam Plant Lot, please be sure to park in commuter rows (BLACK) rather than resident rows (RED).

If you need assistance please call (207) 899-5208. One of us will do our best to help!

