

BONDING

Issue 12

The Society for the Diffusion of Useful Knowledge

May 2022



Hangama Amiri, *Eight Seated Women*, 2021. Chiffon, cotton, muslin, polyester, velvet, silk, inkjet print on chiffon, paper, and color pencil on fabric.
COURTESY THE ARTIST AND TOWARDS GALLERY.

bond (n.)

early 13c., "anything that **binds, fastens, or confines**," phonetic variant of *band* and at first interchangeable with it. Also influenced by unrelated Old English *bonda* "householder," literally "dweller." It preserves more distinctly than *band* the connection with bind and bound and is now the main or only form in the sense of "**restraining or uniting force**." From early 14c. as "**an agreement or covenant**;" from late 14c. as "a binding or uniting power or influence." Legalistic sense "an instrument binding one to pay a sum to another" first recorded 1590s. In chemistry, of atoms, by 1900.

bond (v.)

1670s, "to put in a bond" (transitive), from bond (n.). Intransitive sense "hold together from being bonded" is from 1836. Originally of things; of persons by 1969.

bond (adj.)

c. 1300, "in a state of a serf, unfree," from *bond* (n.) "**tenant**, farmer holding land under a lord in return for customary service; a married bond as head of a household" (mid-13c.). Old English form was *bonda*, "husbandman, householder"; Middle English is probably from Old Norse **bonda*, "occupier and tiller of soil, peasant, husbandman," a noun from the past participle of *bua, boā* "to dwell."

The Society for the Diffusion of Useful Knowledge is a serial broadsheet publication produced by the Blackwood, University of Toronto Mississauga. Initiated in conjunction with *The Work of Wind: Air, Land, Sea* in 2018–19 to expand perspectives on environmental violence through artistic practices, cultural inquiry, and political mobilization, the SDUK continues as a signature triannual Blackwood publishing initiative in 2022.

Reflecting the Blackwood’s ongoing commitment to activating open-ended conversations with diverse publics beyond the gallery space, the SDUK serves as a platform for varied forms of circulation, dispersal, and diffusion. The series shares interdisciplinary knowledges; terminologies; modes of visual, cultural, and scientific literacy; strategies for thought and action; resources; and points of connection between local and international practices—artistic, activist, scholarly, and otherwise—during a time increasingly marked by alienation and isolation. Distributed free-of-charge as a print publication, and available through a dedicated reading platform on the Blackwood website and as a downloadable PDF, the SDUK engages a diffuse network of readers and contributors.

THE SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE (SDUK)

The Society for the Diffusion of Useful Knowledge composes and circulates an ecology of knowledge based on the relationship and antagonism of “useful” ideas. The name of this innovative platform is borrowed from a non-profit society founded in London in 1826, focused on publishing inexpensive texts such as the widely read *Penny Magazine* and *The Library of Useful Knowledge*, and aimed at spreading important world knowledge to anyone seeking to self-educate. Both continuing and troubling the origins of the society, the Blackwood’s SDUK platform asks: what constitutes useful knowledge? For whom? And who decides?

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Seams of Resilience

Hangama Amiri

A woman leans back into the embrace of another, who kneels nearby on the floor. Buttressed in a seated position by the clasped hand and tilted head of her nurturing companion, the first woman stares wistfully forward with her hands crossed gently on her lap. They are surrounded by six others, also nestled on the ground in contemplative postures, mutually supporting one another. In a room with blue ornamented wallpaper, cut-out photographs, and two windows with drawn blinds and diaphanous pink drapes, the women wear colourful and floral-patterned dresses, gathering to share a cup of tea. Rendered in fabric and stitched together by Afghan-Canadian artist Hangama Amiri, the image—

a large-scale textile work entitled *Eight Seated Women* (cover)—captures an intimate moment of solidarity, reflecting the community bonds and unfaltering kinship of a group of women living in Afghanistan.

Eight Seated Women exemplifies Amiri’s ongoing engagement with textiles to explore personal and collective experiences of repression, migration, and diaspora as an Afghan woman and former refugee. The fabrics of sarees, kurtas, and kameezes she employs recall memories of her childhood in Central Asia before immigrating to Canada at sixteen. Concepts of home, connectivity, and resiliency are threaded throughout her work, confront-

ing the alienating effects of geopolitical unrest, and the Taliban’s subjugation of marginalized individuals in Afghanistan, particularly women.

Now living in Connecticut, Amiri draws on exchanges with relatives and friends in Kabul to probe how women’s lives continue to be relegated by oppressive governance, including their ownership of *Tazkira*—the national identity document that facilitates access to basic services—as explored in *Still-Life with Papers* (page 34). Through her textile works, Amiri reveals the indelible connections cultivated by women, reinforcing the seams for resistance against inequality amid political upheaval.

How to Read this Broadsheet

This twelfth SDUK broadsheet examines the diverse means by which individuals and communities build lasting or fleeting bonds. Coinciding with the conclusion of *Crossings: Itineraries of Encounter*, the Blackwood’s 2021–22 lightbox series, this issue, **BONDING**, echoes themes seen throughout *Crossings*: migration, diaspora, borders, and archives. Where the lightbox exhibitions examine image-making practices, this SDUK issue engages print culture in new and recurring formats including visual storytelling, poetry, a letter exchange, and a recipe.

Food is the source of many enduring cultural bonds, and thus one might be tempted to start from the gut: See *Diasporic Dumplings* (p. 27) for a site-responsive recipe for Mississauga. Huynh’s recipe begs the question: **How do cultural practices shift for a local context?** While she describes the dumpling as a diasporic vessel, poetry by Cecily Nicholson (p. 14) reflects on the transformation of land for agriculture. Her verse considers the enactment of Canadian settler colonialism through farmland practices.

If bonding evokes notions of home and community, readers may wonder: **How do we forge bonds across difference, and across culture?** Karie Liao’s column

(p. 30) examines the many valences of solidarity in the GTHA—expanding on the term’s origins in the labour movement to trace its resurgence in socially-engaged art practice, and disability and migrant justice activism. Continuing the focus on deepening equity across difference, a Q&A (p. 18) compiles the insights of diverse healthcare practitioners on the movement toward more gender-inclusive reproductive care.

Artists might approach this issue by asking: **How are cultural bonds strengthened through art and craft?** Nadia Kurd discusses how textile weaving serves to reclaim national identity for diasporic Palestinians (p. 32), while bolstering broader community bonds. Hangama Amiri’s artworks (cover and p. 34), stitched from fabrics sourced from Central and Southeast Asia, attest to the resilience of Afghan women. Theodore (ted) Kerr (p. 4) connects archival histories of HIV/AIDS with artmaking and publishing; Kerr considers archival misdirections and misattributions as opportunities to recalibrate our lenses on the present.

Considering the unprecedented involuntary migrations that animate this issue, one may ask: **What are the lasting effects of migration?** Sociologists Rula Kahil, Laila

Omar, and Neda Maghbouleh chronicle their research with Syrian refugees resettled in the GTA (p. 8), with close attention to their own positionalities. In their work, each researcher’s own migratory and familial histories animate bonds with study participants. Artist Rehab Nazzal likewise draws on her lived experience in an account of art therapy sessions for Palestinian children in Gaza City (p. 24).

In a world of increasingly rigid borders, migration and incarceration are deeply intertwined. **What are the underrepresented effects of carceral spaces?** In a book excerpt, Tings Chak examines spaces of migrant detention using the visual vocabulary of architectural drawing (p. 9). Alongside Chak’s analysis of the built environment, Mercedes Eng and Kriss Li (p. 22) discuss the affective toll of imprisonment in a letter exchange that traces family experiences of incarceration, and prisoner penpal initiatives.

BONDING concludes with a glossary, which grapples with the complex and multifaceted keywords found throughout the broadsheet. See this issue unfold across the Blackwood website for additional links between glossary terms, editorial questions, and ongoing programs and research.

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Please note: the Blackwood Gallery and offices are in intermittent use during the COVID-19 pandemic. Contact staff by email.

In Errors We See Ourselves: The Misrepresentations of Robert Rayford

Theodore (ted) Kerr

Part 1: Who is Robert Rayford?

In an image by photographer Clifford Prince King, we see a collage featuring the face of a young Black man, smiling. Underneath, the name *Robert Rayford* is spelled out in big blue and red letters. Shadow, resulting from a nearby window, divides the collage almost in half. The young man's face is obscured by the light.

Robert Rayford was the St. Louis-born son of Constance Rayford. He died with HIV in 1969. The presence of the virus in his body was confirmed from 1985 to 1987 through tests on tissues that doctors saved from when he died. As of now, I don't know if he or his family consented to his tissues being saved. And I don't know how Rayford contracted HIV, or much of his history before he checked himself into the hospital in 1968.

In 1987, newspapers in Chicago, St. Louis, New York, and other cities ran stories about Rayford's case. TV reporter Max Robertson, who later would die with HIV, even went out to St. Louis and did a brief interview with Constance and Robert's brother George, on the front porch of their house.

All of this was happening as the marketing machine behind *And The Band Played On: Politics, People and the AIDS Epidemic*—the soon-to-be best-selling non-fiction book by journalist Randy Shilts—was gearing up. “The Man Who Gave Us AIDS” ran the *New York Post* headline on October 6, 1987. It was referring to claims in Shilts' book that Gaëten Dugas—a gay, white, French-Canadian flight attendant—was Patient Zero: the supposed entry point for clusters of HIV cases in North America. This story is false, and unfair. From films like John Greyson's *Zero Patience* (1993) to Richard A. McKay's book, *Patient Zero and the Making of the AIDS Epidemic* (2017), the story has been mocked and debunked repeatedly.

Amid the release of the Patient Zero story, news of Rayford's cause of death was neglected. As I suggest in my essay “AIDS

1969,” the media were more interested in pushing an AIDS story that gave the public a promiscuous gay man to blame for the epidemic, rather than digging into the story of a young Black man's premature death that would have led to more questions.¹

For the last twenty years I have been working at the intersection of art, AIDS, and culture.² And until 2015, I had never heard of Rayford. A brief mention of his name in a science journal I read that year led me to a Wikipedia article, and then a few blogs. Some of the blogs were very thoughtful, others were conspiratorial at best. While I learned some things online, I knew that if I wanted to find out more about Rayford, I would have to move my search offline. While I was at Union Theological Seminary getting my Master's, I was able to spend a summer semester in St. Louis, working with a local AIDS and housing organization, and pursuing my own research. I went into that summer thinking I would find a lot of people in St. Louis who were aware and connected with Rayford's story. I was wrong. One of the few people alive who ever spoke with Rayford is a doctor who is working on her own project about him and not interested in sharing information. The search for school records came up empty, and beyond the story with Max Robinson, there seemed to be no further interviews with Constance and George Rayford, both of whom have since passed away.

Within this void, I walked around the neighbourhood where Rayford grew up, trying to get a feel for the place. Blocks from where he lived is the Gateway Arch. It was built between 1963 and 1965, when Rayford was a little boy. Did he watch from the street outside his house as the two sides of the arch were built to one day meet in the sky?

Towards the end of my first summer in St. Louis, I worked with Maurice Tracy and Joss Barton, two local writers, to organize an event called WISH YOU WERE

HERE. It was the summer after Michael Brown was murdered in nearby Ferguson by the police. That same summer, a young man living with HIV named Michael Johnson was in a Missouri jail due to HIV criminalization laws. At WISH YOU WERE HERE, we wrote letters to Rayford, Brown, and Johnson. These letters were a way to reach out to Johnson while he was an inmate, and create a spiritual connection to Rayford and Brown, whose lives were lost too soon.

Around the same time that we hosted WISH YOU WERE HERE, I started making images. The first thing I made was a sticker: a sky-blue square featuring the top of the Gateway Arch with the phrase *AIDS 1969* in white letters. I also made two series of postcards using a screengrab from the Max Robinson interview as the background for both: blurry b-roll of the Rayfords' back porch, sky peeking through trees. For one series, I placed recognizable images from AIDS history: a portrait of Gaëten Dugas, the *Silence = Death* poster, a copy of Essex Hemphill's poetry collection *Ceremonies* (1992). For the other, I collaborated with photographers to use less-circulated images, including a snapshot my friend took of his HIV meds in front of Black Lives Matter protest signs, and a photo of two people attending WISH YOU WERE HERE.

Creating and sharing the stickers and postcards were ways for me to process what I was learning. It was also a way to push against the dominant story of AIDS I had grown up with, a view made up primarily of clips from early-1980s news broadcasts and grainy twentieth-century images of dying young men. As vital as these stories are, they are not all we have. There is more to share and learn.³

I continue to research the life and death of Robert Rayford, and as I do, I proceed with caution. As I am coming to learn, some things do get lost across time, and in these cases, the history we uncover often tells us more about the present than it does about the past.



Clifford Prince King, *Robert Rayford*, 2020. COURTESY THE ARTIST.



Clifford Prince King, *MLK Day*, 2019. COURTESY THE ARTIST.

Part 2: We Don't Know Him

That is not Robert Rayford hanging on the wall in the Clifford Prince King photo. It is Robert Rochon Taylor, who was an architect, activist, and chairman of the Chicago Housing Authority. He died in 1957. His father was the first Black graduate of the Massachusetts Institute of Technology, and his granddaughter is Valerie Jarrett, who was a senior advisor to President Barack Obama. I remember seeing this photo of Taylor back when I first started researching Rayford online. It was used on one of the many blogs that had existed, with keyboard sleuths debating the origin of Rayford's infection. I remember discounting the photo's attribution to Rayford right away. While there are no publicly circulating photos of Rayford's face available, I knew the photo I saw on those blogs couldn't be him. Taylor looks nothing like Constance or George Rayford, and the clothing he wears in the photo looks more like the stylings of a 1950s man, not that of Rayford, who was sixteen when he died in 1969.

I was surprised then, years later, when I saw the image used in a 2018 op-ed published online and in print by *HIV Plus* magazine and the *Advocate* entitled "The Whitewashed History of HIV: A Black Teen Died of AIDS in 1969." The piece uses Rayford's story to highlight the need for diversity within the AIDS response. I, and maybe others, reached out to the publication and let them know the error they made. The image on the website was eventually changed, but it was too late for the print edition. The wrong image was already in circulation.

Something similar happened a few years later. In summer 2021, an academic journal published an article by two leaders within the gay men's health movement in which they use Rayford as an example of a Black gay person living with HIV. There is only one problem: we don't know if Rayford was gay. We don't know his sexuality. He left no journals, and almost nothing is known about his personal life. The one thing he told doctors at the time—that is on the public record—was that he had fooled around with a neighborhood girl.

In these two cases, smart people with authority made mistakes that are not without impact. Assuming Rayford into

a sexual orientation, and publishing the wrong photo of him, generate false certainty. As much as knowing information can be powerful, knowledge, once thought to be acquired, can also foreclose curiosity. There is a danger now: that people who only saw that magazine image, or read that academic journal, will think they know something about Rayford, but they don't. For these people, what's at risk of being lost is the generative power of asking questions, of wrestling with the unknown.⁴

At the same time, these mistakes tell us something concrete about the present: we are so desperate for not having, or not being able to see, the stories we crave and feel we need, that we are willing to shoehorn in stories we *almost have* and make them fit. With both the magazine photo and the academic article, there was a desire to share Rayford's story—as a young Black person with HIV—to shed light on the ongoing HIV crisis and how Black people, and other minoritized people, are still impacted. There is a bond with Rayford, a hope that by sharing his story from the past, we can better see the ongoing injustice in the present. So strong is that bond that facts, or lack thereof, were ignored.

Early in my Rayford research, a friend warned me about making it too easy to picture Rayford as the new Patient Zero, the boy who started the US AIDS crisis. This advice has saved me from producing a body of work rooted too concretely in certainty, and has kept me mindful that while I am respectful of Rayford and his family, my allegiance is with people in the present. Over the last six years I have come to ask a specific question before sharing my research: What impact might the version of Rayford's story that I am about to share have on people living with HIV now?

This is why I keep bringing other people into the work. I see my process as a kind of ongoing assemblage of voices, ideas, and inputs; a refusal of a claim-based space that instead makes room for confusion, wonder, and projection; a place where the living and the dead can come together in exploration. To keep this process going, over the years I have continued to go back to St. Louis, to do research and share information about Rayford's life and death. This has resulted in many things, including *IMPACT AIDS*, an

exhibition created by the Griot Museum of Black History in St. Louis, in which founder Lois Conley committed to including Rayford's story in the city's narrative around HIV.⁵ That was in 2018, that same year I interviewed Conley—and other Black women impacted and living with HIV—about their work on the grassroots level, and their thoughts on the impact of sharing Rayford's story in the present. I wanted to be thinking in public with people for whom Rayford's story matters and could have material consequences.

I think about this when I look at Clifford Prince King's image that features Rayford's name but that picture of Robert Rochon Taylor from the blogs and magazine. I see this artwork as an assemblage, a surface where the past, present, and future collide, where identity, ideas, conceptions, mistakes, questions, and feelings of yearning intermingle to make a vibe, or dare I say it—an archive, a mash-up of history, Black queer life, privacy, transmission, and a safe space to hold the unknown. The distance between the image of Taylor and Rayford's name in red and blue letters is the placeholder of HIV before 1981 and everything we still don't know about what came after.

In Prince King's photo, below the Rayford collage there are two men in their underwear, lounging in silhouette. One man is sitting on the edge of the bed, hunched over in what I would say is a posture of contemplation. The other man is lying down, a hand casually at his crotch, a leg outstretched. There is a sense of dissipated erotic energy in the photo, as if we are seeing a moment of intimacy and uncertainty. This, I think, is a hallmark of Prince King's work: slices of Black queer life, where sexuality, kinship, HIV, domesticity, history, and beauty are cast within worlds of soft light and shadow. There is a consistent tenderness to the work, a sacredness in seeing the many expressions of gentleness that exist between Black men. Into this world, Prince King brings Rayford, whose life may hold meaning to the boys and men who find themselves in his footsteps, young, Black, and living with HIV. Staying with the photograph for a while, one begins to see that the man lying on the bed is looking up at the collage. He, I think, is us, in the present, in our intimacies and entanglements, wanting to know more about Rayford.

A version of this essay was shared at an online event for Recess Project room, as part of a residency by artist Zachary Fabri. You can watch the presentation on YouTube: <https://www.youtube.com/watch?v=dFQPbdtBvzQ>.

1 Theodore (ted) Kerr, "AIDS 1969: HIV, History, and Race," *Drain Magazine* 13, no. 2 (2016): <http://drainmag.com/aids-1969-hiv-history-and-race/>.

2 Theodore (ted) Kerr, "A History of Erasing Black Artists and Bodies from the AIDS Conversation," *Hyperallergic*, December 31, 2015, <https://hyperallergic.com/264934/a-history-of-erasing-black-artists-and-bodies-from-the-aids-conversation/>.

3 Theodore (ted) Kerr, "39 Years Later, *The New York Times*' 1981 'Gay Cancer' Story Continues to Distort Early AIDS History," *The Body* (2020), <https://www.thebody.com/article/new-york-times-1981-gay-cancer-story-distorts-aids-history>.

4 Theodore (ted) Kerr, "Embracing What We Know and Don't Know About Robert Rayford," *The Body* (2021), <https://www.thebody.com/article/embracing-what-we-know-and-dont-know-robert-rayford>.

5 Theodore (ted) Kerr, "51 Years Ago, a Black Teen Died of AIDS in St. Louis. Now, a Museum and Black Women Activists Will Honor His Legacy," *The Body* (2020), <https://www.thebody.com/gallery/article/st-louis-impact-project>.

The Pain that Bonds Us

Rula Kahil, Laila Omar, Neda Maghbouleh

My only concern is to take care and protect myself, my kids, their education, and the bond between us. I'm afraid of losing anything about them. If a day passes and I don't sit with them, I feel like I wasted a day.
—Rana, mother of three, Scarborough, January 2019

The Arabic words *silat* or *irtibat* are the two of the closest translations to the English word *bonding*. Bonds that reflect blood ties are *silat al-rahem* (the bond of the womb). Rana's words are an example of *silat al-rahem* as expressed to us by newcomer mothers from Syria. Her words also reflect one of their biggest fears: losing the bond they have with their children. Like many others before them, Syrian Canadian newcomers want to preserve and reinforce their home language and traditions, the thread that keeps them bonded.

Rana is a mother we met through a team-based research project in Mississauga and Toronto called Refugee Integration, Stress, and Equity, or RISE. RISE began in late 2016 as a one-year pilot study to shed light on Syrian newcomer mothers' wellness as they worked to resettle their children and families during their first year in Canada.¹ The pilot project was expanded into a longitudinal study where we followed, observed, and conducted in-depth interviews with the same participants—mothers, teenage children, and a few grandmothers—for three consecutive years between 2018 and 2021. Fifteen out of twenty RISE Team members are native Arabic speakers. Rula and Laila were part of the research assistant (RA) team that conducted interviews in Arabic. Neda is the primary faculty investigator (PI) of the project.

Arabic is our (Rula's and Laila's) native language, used to communicate with the project's participants. Conducting research in Arabic was informed by the feminist approach taken by the project's co-investigators, who include Ito Peng, Professor of Sociology and Public Policy, and Melissa Milkie, Professor of Sociology, both at UofT. Inherent in this feminist approach is the importance of foregrounding the participants' voices and centering their empowerment, while also creating the trust and familiarity necessary for collaboration. With this comes the responsibility to seek linguistic and cultural expertise, meaning that this collaborative work could only be done in Arabic. Hiring research assistants with Arab heritage who share “geographic, cultural, linguistic, and religious commonalities”² with project par-

ticipants was necessary in order to do justice to the mothers' narratives.

Our first introduction to mothers like Rana was at the Dixie Bloor Neighbourhood Centre (DBNC) in Mississauga, where newcomers gain English language skills. Our cultural background and ability to communicate in Arabic with the mothers in their earliest days of resettlement helped create a strong bond between us. Our participants were able to freely express painful stories of war and displacement witnessed and felt by each one of us, the researchers, in a trusting and accepting environment. We felt the participants' anguish as we listened to their stories in one language, and we felt anguish once again as we shared our experiences with RISE Team in another.

Below, we elaborate on the strong and distinctive connections we were able to build with our project's participants as well as with each other within RISE Team. Such connections are informed by the unique positionalities and identities we bring with us to the project.

Rula: the migrant and mother

Like our project participants, I came to Canada from the Middle East. Similarly, I've lived through a civil war, left my home country at a mature age, and struggled with displacement and longing for family members left behind. Sharing a migrant identity with the women I interviewed placed me in an “insider” position and helped build a stronger bond and sense of affinity and similarity between us. Here are a couple of examples from our mothers' interviews that show this bond.

When discussing her departure from her parents who still reside in Syria, Salma cried: “You know departure is very difficult, you must know how very hard it is.” When sharing her concerns about her family expenses in Canada, Ashwaq laughed: “You know us Arabs, the biggest expense we have, as well, is on food.”

I am a mother, and my son was one of the RAs who interviewed teen boys. Sometimes, we would head out together to interview a mother and her son. Introducing our connection to the participating families placed us as “insiders,” creating a bond and a sense of kinship between us, and a space of empowerment for the mothers. Many showcased their maternal skills by offering us advice. For example, Fawzia, who was an Arabic

language teacher in Syria, lovingly reprimanded my son and I for mixing Arabic and English together in our conversation. She took the chance to share her expertise, advising me to only speak in Arabic to my children as “Arabic is our heritage and culture.”

Laila: the young woman, migrant, student

Zainab is a gentle and calm Syrian newcomer mother who welcomed me to her modest two-bedroom apartment in Mississauga. As soon as I introduced myself, she asked if I wanted to meet her twenty-four-year-old daughter who has Wilson disease, which prevents her from interacting with others. “I hope you can see her and talk to her,” Zainab told me, wishing for me to bond with her daughter—even though our project involved only adolescents between the ages of thirteen and nineteen.

As a young woman in my mid-twenties, I am close in age to many of the young mothers and some of the older children who are struggling but also have big goals for the future. As a daughter of immigrants who left Egypt in 2013 during unsettled times, my journey in Canada is of interest to participants. As a PhD candidate who is proficient in English and went to university in Canada, I get asked curious questions about how I learned English, how I experienced the Canadian education system, and why I am part of RISE Team. Interviewing newcomer mothers and teenagers is always a beautiful, yet heartbreaking experience for me. I, too, appreciate the ability to bond in Arabic with others living *fil ghurba* “in estrangement.”³ But I am also reminded every day of their painful and traumatic resettlement experiences.

After sharing her story, struggles, and fears, Zainab ends each interview by praying for me in Arabic: that I succeed in school, that I stay healthy and safe, and that God blesses me in life. And in those last few minutes, I cannot help but remember my grandmother back home, who always shares the same prayers with me before ending every phone call.

Neda: the supervisor and new mother

Unlike Rula and Laila, I have only been face-to-face with a fraction of the fifty-three families enrolled in our study. Instead, the people with whom I spent the most time were the project's skillful and sensitive RAs, who numbered between eight and

twelve at any given time. Our Friday meetings in the basement of the Sociology department at UofT, or on Zoom during the COVID-19 pandemic, often moved me to tears, only some of which I cried in front of them.

Sometimes I cried because of the stories that RAs relayed from our participants—not only about Syria or refugee camps, but also about the deprivation, violence, and poverty they've faced since resettlement in Mississauga and Toronto. Sometimes I cried because I struggled to find the right resources or words to comfort team members as they laboriously transcribed and translated interviews from Arabic to English. I was moved to tears of gratitude, too, when RAs helped the teenagers apply for jobs or university, when they translated for Syrian elders at doctors' visits, and when their phones would explode with Ramadan messages and well-wishes from the families enrolled in our project. Many times, this project has felt like it belongs more authentically to the RAs, and to our research participants, than to me.

The study reflects my research interests in migration and identity; it also reflects my evolution as the child of newcomer immigrants who became a new mother during the period of the study too. But neither perspective is sufficient for a project like this, which requires an ethical and sustained commitment to the newcomers who entrusted us with their participation. And I am not, in fact, the executor of this last commitment to our participants; I have depended on Rula, Laila, and the other RAs to be the needle and the thread that stitches our collective work into existence.

Final Thoughts

As RISE Team members, we continue to assume our responsibility through working together in our academic capacity: publishing, presenting, and highlighting our participants' narratives as newcomers to Canada. Most significantly, witnessing and holding the pain others entrusted us with will always keep us bonded together.

1 Neda Maghbouleh, Laila Omar, Melissa A. Milkie, and Ito Peng, “Listening in Arabic: Feminist Research with Syrian Refugee Mothers,” *Meridians* 18, no. 2 (2019): 482–507.

2 Rawan Arar, “Bearing Witness to the Refugee Crisis: Western Audiences and Jordanian Humanitarian Workers,” Middle East Institute, Washington, DC: <https://www.mei.edu/publications/bearing-witness-refugee-crisis-western-audiences-and-jordanian-humanitarian-workers>.

3 Ramy M. K. Aly, *Becoming Arab in London: Performativity and the Undoing of Identity*. London: Pluto Press, 2015: 14.

Undocumented: The Architecture of Migrant Detention

Tings Chak

An undocumented woman seeks shelter while fleeing domestic violence, a mother attempts to enroll her non-status child in a primary school, a failed refugee claimant goes to a food bank, an overstayed visitor walks into a medical clinic. For undocumented people in a city, simply carrying out one's daily life is a challenge to borders that every day threaten detention and deportation.

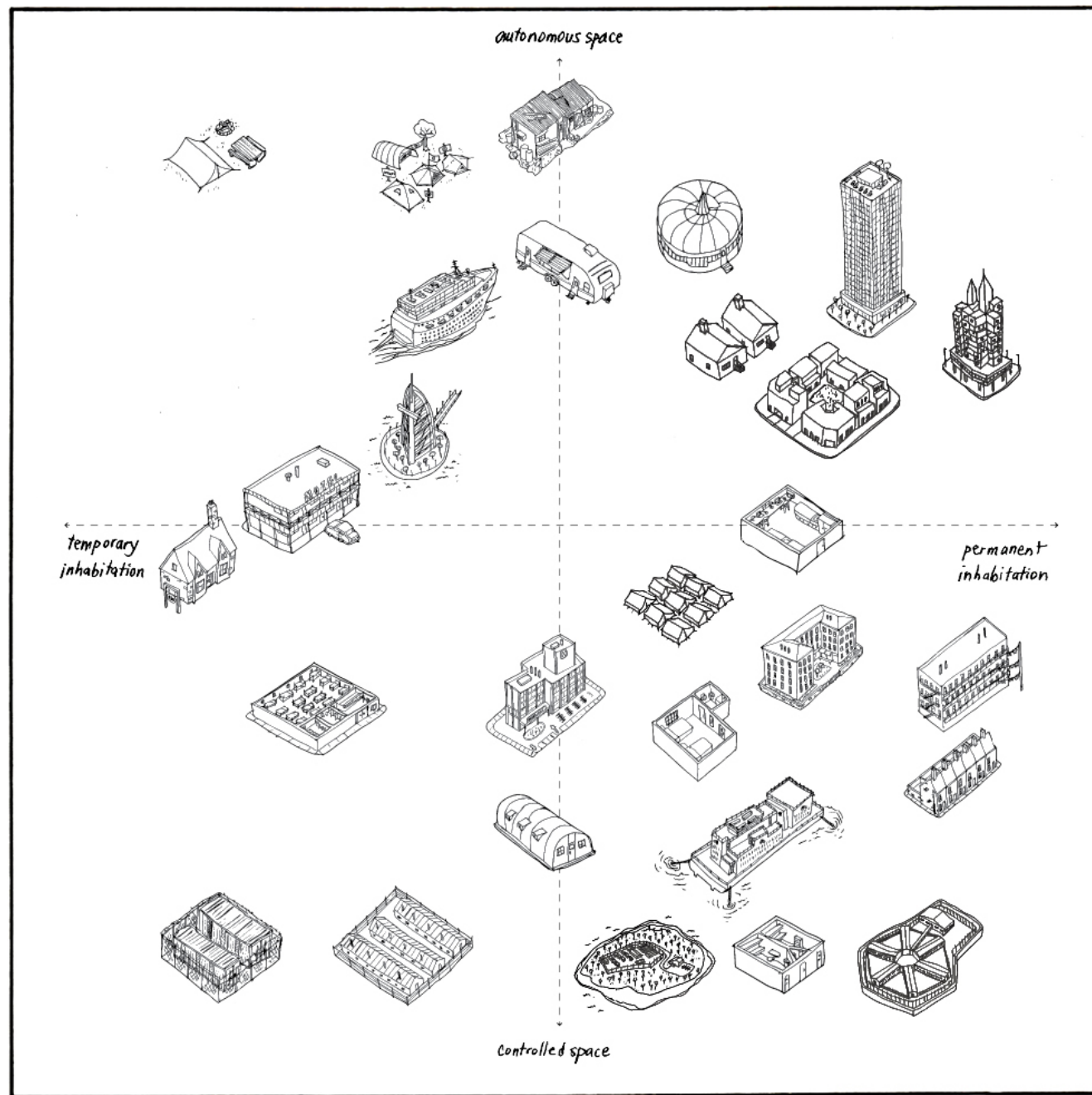
We live in an era of unprecedented human migration. Mass migration (or mass displacement) is both a process and a condition, driven by global capitalism, neo-colonialism, war and imperialism, and environmental destruction. Borders, material and immaterial ones, are proliferating around and between us.

As the world has become borderless to “flows” of capital, the movement of migrant bodies is restricted as never before. And so, millions of migrants live precarious lives as precarious labourers, as refugees, and as undocumented people.

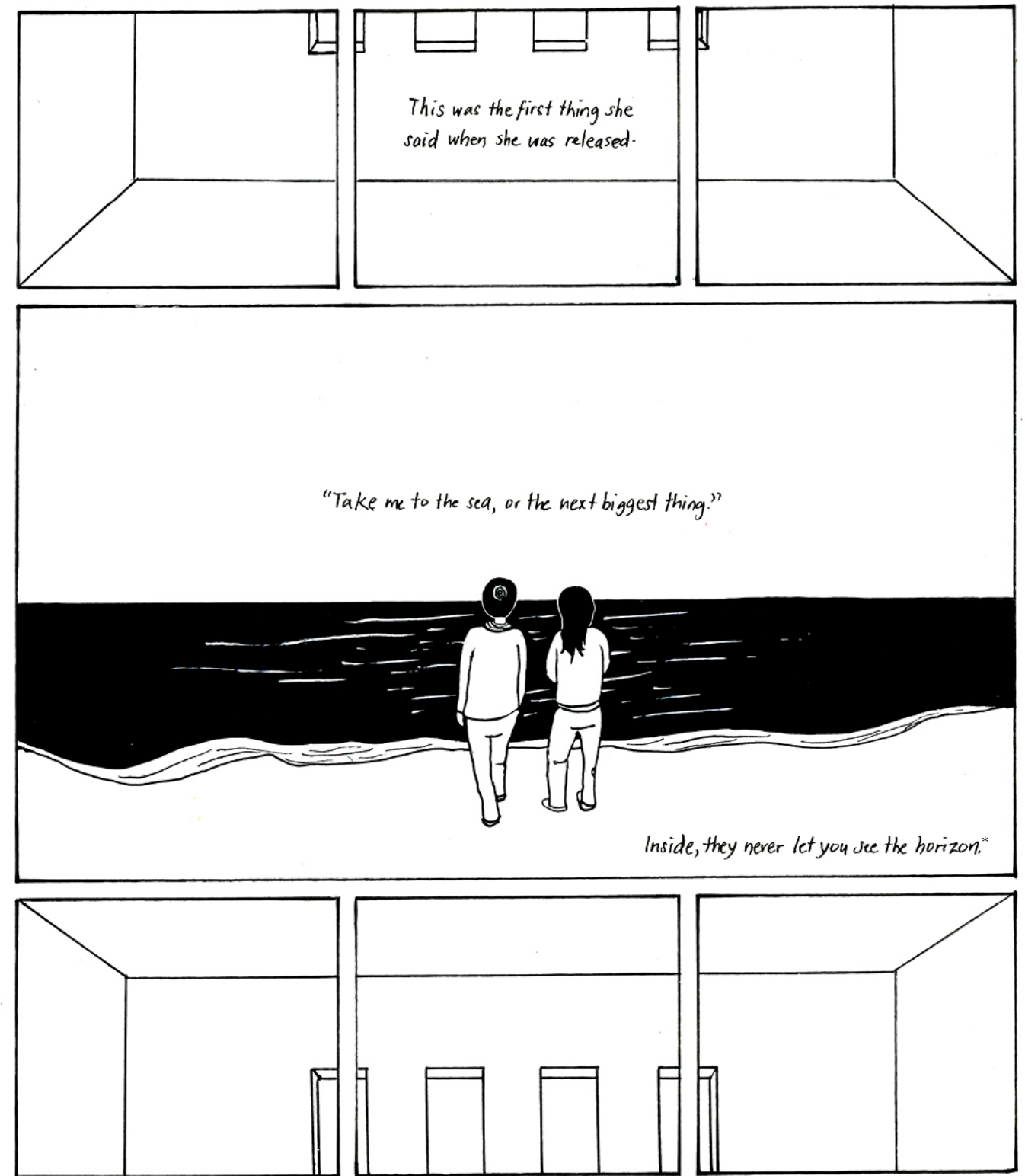
Migrants' journeys are commonly portrayed as linear progressions from home to host nations, but in reality they are replete with interruptions and discontinuities, occupying spaces of hiding, waiting, diversion, escape, settlement, and return—spaces which are largely invisible to the public. Among those are spaces used for mass detentions and deportation.

In the next four pages, you will find an incomplete view into the world of migrant detention in Canada, explored at scales descending from physical landscapes to the human body. This illustrated documentary is an ongoing project developed through reading, listening, organizing, writing, drawing, and imagining. The stories are borrowed from the lived experiences of anonymous individuals, and all figures are taken from official sources.

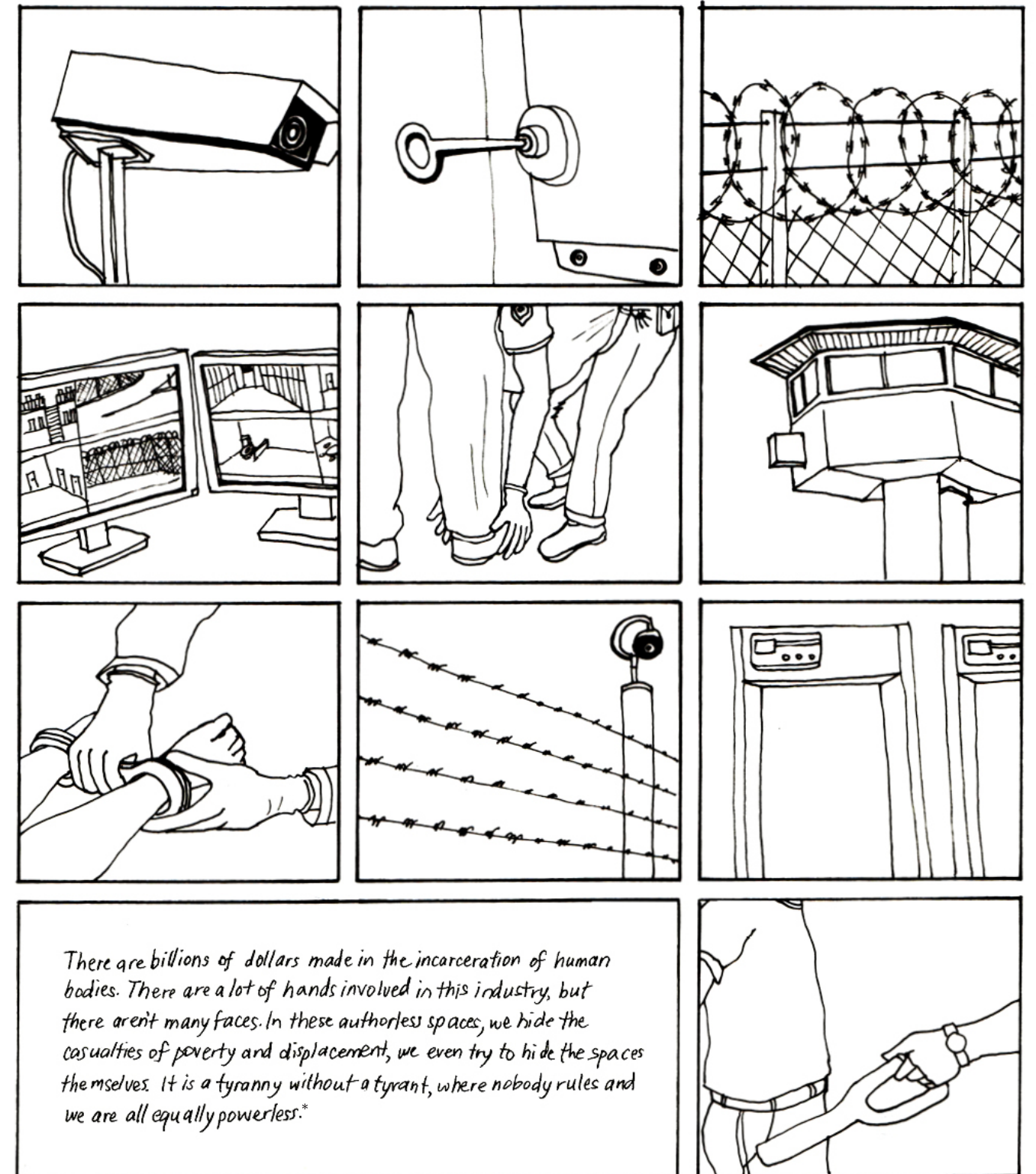
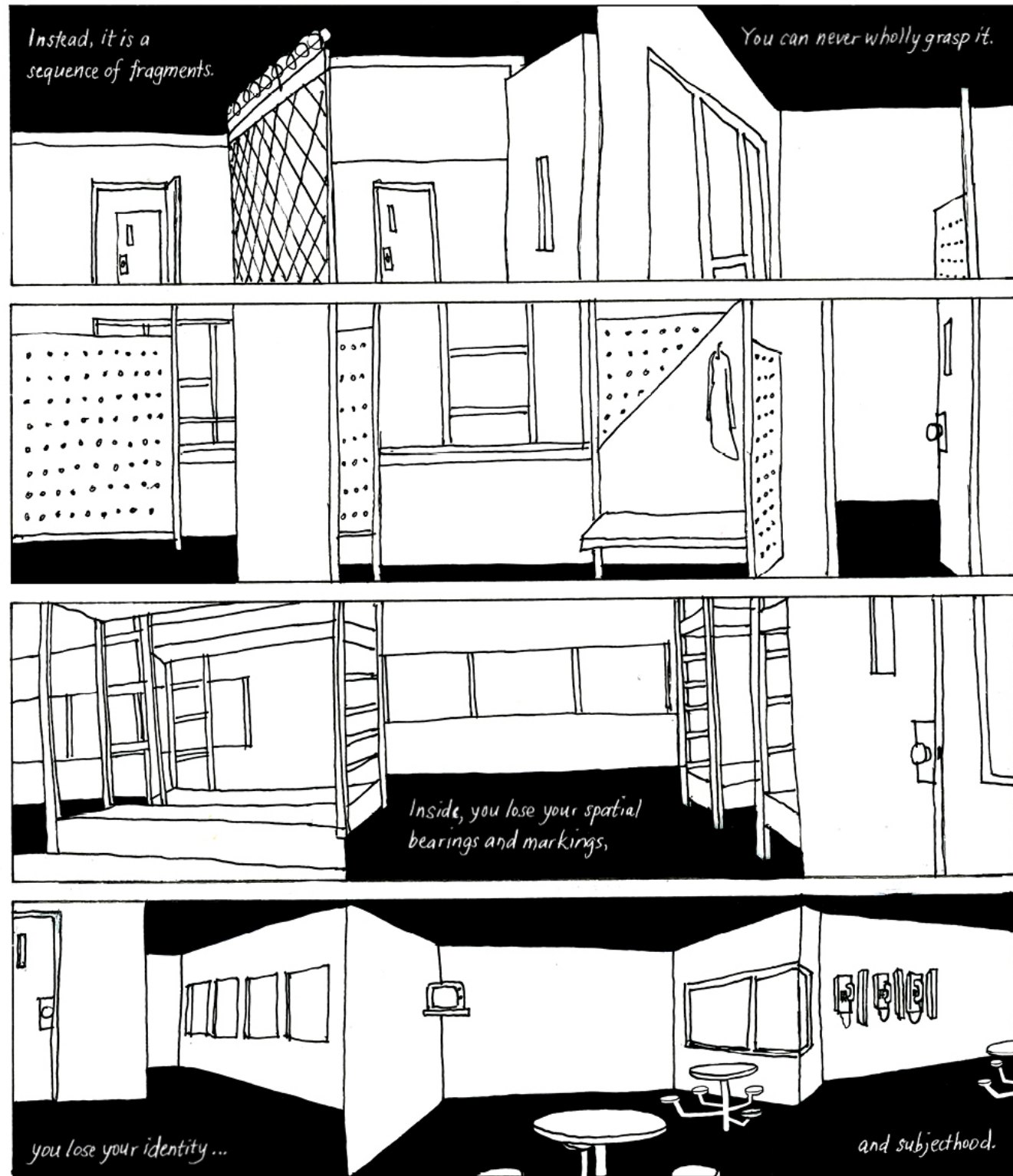
Undocumented: The Architecture of Migrant Detention was first published by The Architecture Observer (Montreal and Amsterdam, 2014).



Spaces of incarceration just may be the mass (ware)housing solution of our time, where those who are deemed undesirable and dangerous are caged. In a securitized world, the gated community mirrors the detention centre, the micro-condominium isn't so different from the cell, they are sites of exclusion and seclusion. Sometimes it's difficult to tell who is being protected from whom.



*Based on description by Susan Rosenberg, interviewed by Brett Story in CBC Ideas "Alone Inside" 2013.



*Hannah Arendt in "Reflections on Violence," *New York Review of Books* (1969).

to drop quietly in what
may be considered

no velvet road⁵

sun slow reaches by wagon over
tracts the soil losing time and time again to corn
history as decomposition

tillage machinery has entangled the surface
aerobic stems with roots in microflora and bacteria

field against *nature*
the natural anchored in rot

pasturage planting regeneration plots to pick rocks
in tandem with machines

my first job was walking in formation, a child field hand
searching for small rocks frost-heaved to the surface

uncompetitive roots at varied depths of soil nutrients
under restorative cover

leafy tansy resists the eager and unproductive
seedling thugs invasive and exotic

sweet-smelling dandelion, its yellow

a monarch in milkweed

burdock tea keeps meaning to steep
ovum leaves from youthful brambles

clover, mustard, and winter rye flowering tells
sun, the morning hours

soil clung to grasses sweet switch and june
reserves of cultivated squares

the runoff slide of swill the ditches order
placed around holds as farmstead stamps

in a bird's eyes

willow—acacia of the endless plains
an act of literature—my lion and tiger, my august

morning all hours wound—all hours are the same

Soft purl the streams, the birds renew their
notes,⁶

near-dry creek folds a cabin
collapsed, and cellar-less on the ground

the tempers dim
breathing through the nose, shoulders bare
cooling back

amid a chorus of whirrs, grasses shake
and curl

this sweet and pounceable body

I can feel my place in extraction
hear how to centre / how hard to decentre

discourse that's found me
determined

arriving, evening stars include Venus
casting shadows on dark firmament

happenings are a place

the where is inevitable material

a practical claim required for associative

rain or shine

*all discourse is "placed,"
and the heart has its reasons⁷*

close smiles soften together
simple lean in undemand and sturdy

just passed, just buried
burning anew

visiting

fresh and bright as I was dreamed

carver: an excerpt from
HARROWINGS, a forthcoming
book of poetry (Vancouver:
Talonbooks, 2022).

¹ Frederick Douglass, "First of August Celebration at Dawn Settlement, Canada West – Public Meeting at Chatham – Visit to the Elgin Settlement at Buxton," *Frederick Douglass' Paper*, August 11, 1854, 2.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Phillis Wheatley, "A Hymn to the Evening" (1773), *The Collected Works of Phillis Wheatley*, ed. John C. Shields, Schomburg Library of Nineteenth-Century Black Women Writers series (Oxford: Oxford University Press, 1988), 58.

⁷ Stuart Hall, "Cultural Identity and Diaspora," in *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence & Wishart, 1990), 222.

“Holding the Door Open for Change”: Reflections on Transgender and Gender-diverse Reproductive Care

Tehmina Ahmad, Kori Doty, Gabrielle Griffith, A.J. Lowik, Nat Raha

The study and practice of reproductive care—a contested term that itself must be questioned for its assumptions and framing—has excluded, subjugated, and harmed the 2SLGBTQIA+ community. Rooted in colonial, cis-heteropatriarchal, and ableist knowledge systems, reproductive health services—including sex education, fertility and pregnancy care, childbirth, and abortion—lack the resources and training to provide a safe space for transgender and non-binary people. According to a 2020 Trans PULSE Project, 45% of transgender people in Canada reported having one or more unmet health care needs in the past year, in part due to the stigma and discrimination they continue to experience from health care providers.¹

In a year where anti-trans legislative proposals have swept across the United States, and prospects for gender-affirming care and education throughout North America and Europe continue to narrow, the Blackwood asked practitioners, organizers, and scholars working in gender-diverse health education and care-related sectors to answer two questions, inviting reflection on the health inequities and barriers faced by transgender and gender non-conforming individuals seeking reproductive care. Sharing changes needed for a transgender-inclusive health care system—from dismantling binary language and notions surrounding reproduction and the body, to centralizing marginalized voices and the needs of transgender people of colour—below, we hear from trans scholar, instructor, and inclusion consultant, A.J. Lowik; resident and fellow at the University of Toronto, TransHealthTO member, and doctor at SafeSpace, Tehmina Ahmad; facilitator, community organizer, and educator, Kori Doty; doula, perinatal mental health support worker, and sex educator, Gabrielle Griffith; poet, activist-scholar, and co-editor of *Radical Transfeminism* Zine, Nat Raha. Each contributor shares lessons that have informed their practice, offering ways, as Doty puts it, to “hold the door open” for change, in solidarity with reproductive health, rights, and justice movements.

What changes would you like to see within the medical community to make reproductive care more inclusive and safe for all?

A.J. Lowik: Safe, inclusive reproductive health care starts with how we train providers—be they future doctors, nurses, midwives, allied health professionals, etc. Oftentimes, medical education focused on the health and care needs of 2S/LGBTQIA+ people is cursory, elective, and limited to only a few hours of learning, despite many health care programs taking years to complete. This content, when it does exist, tends to focus on introducing learners to vocabulary, raising awareness, and improving attitudes, rather than developing pertinent clinical skills to provide competent and affirming care.

Health care providers in clinics and hospitals may think immediately about necessary shifts in their language, asking patients for their pronouns, and ensuring that lines of inquiry into patients’ histories don’t assume they’re heterosexual. These are certainly important. However, we need to look further if we are interested in making sure that every element of care is experienced positively by 2S/LGBTQIA+ patients.

I always advocate that people think through a patient encounter from start to finish. Consider a midwifery office with the word *women* in the clinic name, only gendered bathrooms, women’s health and lifestyle magazines in the waiting room, feminine art on the walls, and where all the pamphlets about birth planning refer to women and feature photographs of people whose gender expressions are traditionally feminine. All these communicate something about who has been anticipated and ultimately who is welcome. It could be that trans men, non-binary people, butch lesbians, gay men who are using a surrogate, and others will not see themselves reflected. Training clinical staff on how to provide affirming care is vital but will only go so far if the front desk person hasn’t also been trained, if the intake forms haven’t been updated, if you haven’t assessed the appropriateness of

referral pathways, and if the workplace itself isn’t a safe place for employees who may themselves be queer, trans, Two-Spirit.

Importantly, we need to remember that the Canadian health care system was built with white, cisgender, able, heterosexual men in mind, first and foremost. It is a site of institutionalized violence, colonial oppression, injustice, and inequity for many. The changes needed to create safety and inclusivity in reproductive health are systemic changes we need to see in broader society: the eradication of poverty; dismantling cis-heteropatriarchy, white supremacy, ableism, and ageism; and recognizing Indigenous sovereignty.

What is a foundational text or pivotal lesson(s) that you’ve learned from a colleague, patient, or elder that informed your practice?

AL: I am forever grateful for Dr. Cary Costello, a sociologist at the University of Wisconsin-Milwaukee. Dr. Costello brought to my attention the limits of cisnormativity, a concept that I was using to understand everything from gaps in medical education to the barriers that trans and non-binary people experience in accessing reproductive health care. As an intersex trans man, who is also an intersex and trans scholar, Dr. Costello introduced me to endosexnormativity, which has absolutely changed how I think and work.

Briefly, cisnormativity refers to an understanding that gender (as a binary) and sex (as a binary) will, or at least ought to, align in predictable ways, such that cisgender people are valued and normalized. Endosexnormativity allows us to expose the limits of the cis/trans binary and the mistreatment of intersex people on that basis. Intersex folks of all genders and sexes may have unique experiences of, and relationships to, their bodies and identities that cis/trans language simply doesn’t capture. Further, Dr. Costello and Pidgeon Pagonis (an intersex activist, academic, and writer) both remind me that the forced, invasive, and unnecessary surgeries performed on intersex infants and youth represent a re-

productive justice issue. When intersex people have body parts surgically removed, and/or exogenous hormones administered, without their knowledge or consent, they are denied the possibility of using their gametes and reproductive systems, and may also be denied sexual pleasure. If we want to create safe and inclusive reproductive health care spaces for all, we need to take intersex people’s lives, health, and wellbeing very seriously.

I am grateful to Harlan Pruden, Dr. Jae Ford, and Jessie Dame. Each of these Two-Spirit people have impressed upon me the importance of centring Indigenous ways of knowing, being, and of doing, and of understanding the impacts of colonization on how we think about gender, sex, and sexuality. Rather than Two-Spirit being *just like* Western identity terms like gay, lesbian, trans, and queer, Two-Spirit represents a cultural and spiritual role and can serve as a community-organizing tool. I intentionally put a slash between 2S and the LGBTQIA+ acronym for this reason, and when designing research, I ask about Two-Spirit identity alongside questions about Indigeneity, rather than questions about gender and sexuality. I am always learning and unlearning from these incredible people. They remind me of all the reproductive injustices committed against Indigenous people as part of the historical and ongoing colonial projects here on Turtle Island, and of our responsibility to recognize the unique needs of Indigenous people when delivering reproductive health care or designing reproductive health-focused research.

What changes would you like to see within the medical community to make reproductive care more inclusive and safe for all?

Tehmina Ahmad: Fertility, pregnancy, and childbearing are not solely experienced by cis women, and it is time these narratives change to include transgender and gender diverse (TGD) people. This fundamental change must start by expanding beyond the binary language often emphasized in medical education and the spaces where TGD individuals seek care.

Gendered language is just one obstacle TGD people face; barriers exist at systemic, organizational, and individual levels when seeking access to reproductive health services such as contraception, fertility preservation, reproductive assistance, pregnancy, and abortion services.²

From a systemic perspective, our institutions must inwardly reflect through an intersectional lens. Intersectionality emphasizes that oppressive power structures do not exist in isolation but rather simultaneously, producing unique challenges for people who are harmed by multiple systems.³ Our systems must be guided by the needs, preferences, and experiences not only of TGD people, but also folks with multiple intersecting iden-

ties inclusive of Black, Indigenous, and Latinx individuals, who remain under-represented in our clinics and research.⁴

We need to use our privilege to advocate on behalf of our patients. After all, trans rights are human rights, and trans care is human care. Care is the bare minimum and as a medical collective, we owe it to TGD patients to push beyond the nominal baseline.

What is a foundational text or pivotal lesson(s) that you’ve learned from a colleague, patient, or elder that informed your practice?

TA: While working at SafeSpace—a drop-in support centre for sex workers, women, and gender non-conforming folks in crisis—I learned life-long lessons in humility, compassion, and the importance of narratives that grounded my perspective of this vibrant community.

One such pivotal event that shaped my outlook involved harm-reduction supplies. I had been restocking the supplies when I repeatedly noticed that the small, alcohol-laden Listerine bottles were always taken off the table by community members, despite being laid out with long-term use items like toothbrushes and toothpaste. I had a moment of cognitive dissonance, thinking to myself with judgment, “It must be the alcohol...” I became close with one of the women who frequented the space, and got the courage to ask, “Why not take the toothbrushes, because they’ll last longer?” She turned to me, not the least bit bothered by my curiosity, and said, “Hunny, if I am out on a job, I don’t know what Johns I’m seeing. If I use a toothbrush, it’ll cut lil’ tears in my gums, but if I use Listerine, then I’m not putting myself at risk.” This was her form of harm reduction.

I felt guilt and shame that I had these pre-conceived notions regarding the alcohol, recognizing that to outsiders, this community appeared morally poor—but the truth couldn’t be further from this. What I found was a rich community finding ways of knowing and caring for their health. Listerine was the best solution available because health care isn’t seen as safe or accessible to the folks utilizing this space. This experience changed my practice and opened my eyes to the realities of our most vulnerable.

We owe it to our patients to do right by them, believe them, and prioritize their stories.

What changes would you like to see within the medical community to make reproductive care more inclusive and safe for all?

Kori Doty: Reproductive care—as a means of categorizing the health care people need in order to reproduce—is shallow and lacks inclusion in its very design. Reducing bodies to sites of production means

only tending to the medical needs of the body in order to produce more potential labouring bodies for the capitalist system, as if parts of the body are solely for this purpose. Human “reproductive” systems are also pleasure systems. Seeing the health of the systems only as far as their ability to reproduce, without considering their capacity for pleasure, immediately excludes those who cannot or choose not to use their bodies for procreation. The tendering of genital health care needs to be shifted to include all bodies, including those who may have experienced congenital, incidental, intentional, or traumatic divergences to reproductive capacity. All bodies, including those who cannot or chose not to reproduce biologically, with or without medical assistance or intervention, need to be able to access affirming and safe genital health care.

When reproductive health starts meeting the needs of all bodies, then those who are often excluded on binary, ciscentric, nuclear family assumptions can be offered care that may attend to reproductive desires. But this may also include types of care under the broader umbrella of reproductive health such as STI screening, vaccinations for sexual health like Gardasil, prophylactic measures, gender-affirming hormone treatment, genital surgery, surrogacy, gamete preservation, vasectomy, pelvic floor physio, treatment of genital-based dermatological conditions like lichen sclerosus, postpartum recovery, puberty, menopause, recovery support for sexual trauma, sexuality-focused occupational therapy, sexual surrogacy, genital-inclusive body work, and so on.

The assumption that two human adults with an opposing set of genitals are the only family structures that wish to reproduce leaves many people out, not just queer and trans folks for the obvious reasons, but also families with more than two parents, adults who cannot conceive without medical intervention due to medical conditions or injuries, gestating adults who do not wish to become parents, prospective adoptive parents, and more.

As with the rest of the medical system, fatphobia is a rampant and deeply problematic issue that cannot be overlooked in its devastating impacts. Reproductive health is no exception to this and larger-bodied individuals are routinely excluded from care.

What is a foundational text or pivotal lesson(s) that you’ve learned from a colleague, patient, or elder that informed your practice?

KD: When I was pregnant, I was working with an unregistered midwife who had trained in holistic birth support and pre- and perinatal psychological support. She asked her teachers, along with another peer who was working with trans and non-binary doula clients, “What resources can we share with our clients? They have a need for this content, and we are having

trouble finding tools to share that straddle the worlds of holistic birth support and gender inclusion. What are we missing?”

The teachers told them that they may have reached a point in their work where they had identified a gap *they* were most equipped to fill. “You are the resource you have been waiting for,” while not an answer that anyone struggling wants to hear, can be a call to step into our power and create the resources we so desperately need. Unfortunately, this labour is often left to marginalized folks who are not being served by the current systems. I have had to become the resource I was waiting for a number of times throughout my personal and professional work, and while it can be empowering to take personal agency, it is also exhausting. This reminds me to look at who may not be being reached, and to take measures where I can (using the privileges I have access to) towards intersectionally liberatory ways of being. I have come to trust my ability to be a strong and capable advocate for myself, and I try to use that to hold the door open—or reconfigure the space, to remove the need for a closing door altogether—for others whenever possible.

Another big lesson I would attribute to my studies with the Institute for Somatic Sex Education is *moving at the speed of trust*. This approach, most simply, gives permission to both the client and practitioner to maintain personal autonomy and agency, moving through procedures and interactions without externally mandated timelines of how things will unfold. This approach counters mainstream Western late-stage capitalist society and medical systems, and more closely resembles decolonial and traditional approaches to the body, but is also informed by modern understandings of brain function. When we are able to maintain a sense of being safe enough to keep our nervous systems regulated (not in a trauma response state), we remain more wholly in the *window of tolerance* (a term attributed to Dan Siegel and Pat Ogden) or alternately, the *window of transformation* (attributed to kai cheng thom). From this place we are able to engage with the work at hand in ways that are meaningful and connected.

What changes would you like to see within the medical community to make reproductive care more inclusive and safe for all?

Gabrielle Griffith: It is hard to put into words, because the medical community operates within the medical-industrial complex (MIC), a system designed to uplift certain people and oppress others. I would like to see more people within the medical community acknowledging this and advocating against it. There are so many layers to making a “space safe for all,” and if I’m honest, I don’t think it’s possible when the entire community functions within the MIC. The changes need to start at the root, where people

start their journey to become medical practitioners. People need to be taught how to leave their bias at the door and remember they are there to provide a service, period.

While learning to become a medical care practitioner, people should also be required to go through anti-racist and anti-oppressive trainings to be able to genuinely hold space for all folks once in the field. Waiting until people are in the field, with their habits and biases, to take a one-time training isn’t enough. People need time to unpack and let go of these judgments that many are raised in due to the cis-heteropatriarchal society we live in. I would love to see people go beyond putting a rainbow sticker or poster in the office, because everyone in my community knows that just because they say they are accepting of all doesn’t mean they actually practice that in the space. It’s so important as a service provider to not make assumptions about gender, about relationship dynamics, about anything. Learn to ask questions, not for your education but for a deeper understanding of how to serve this client and treat them with respect regardless of race, gender, sex, or sexuality.

It’s also important to be honest with where you are on your own journey. Be honest about when you are not the right person for this client, not because of your bigotry but because you are still learning and want to connect them with someone who can better serve them. I want to see more inclusive networking within the medical community: Who do you know within your network who is of the 2SLGBTQIA+ community? Who within your work space? If there are none, how can you change this? How can you advocate within the space for better trainings and more inclusive hiring? This is the work. Use your voice, use your privilege to make the space safe internally and it will have a domino effect to the patients/clients.

What is a foundational text or pivotal lesson(s) that you’ve learned from a colleague, patient, or elder that informed your practice?

GG: The pivotal lesson that informs my practice came from burnout. I dove into this world with my heart and arms wide open; I was ready to serve and learned the hard way that care work is never finished. In order to be a solid and reliable care worker you need to have a solid and reliable care network for yourself. You need to learn to have strong boundaries about what, when, where, and how you will serve. When I started to get serious about providing care to myself first and only giving from a place of overflow, this transformed my practice. It means that I take on less clients but I can provide higher quality care and support, and for me, that’s what is most important. I shifted my thinking to being the best community member I can be rather than the best helper or giver.

What changes would you like to see within the medical community to make reproductive care more inclusive and safe for all?

Nat Raha: Writing from the UK, it’s clear that a lack of research around trans and gender non-conforming people’s access to reproductive technologies and the interplay between reproduction and gender-affirming treatments (including hormones and surgeries) reproduces a dynamic where medical practitioners hold power over us. However, reproductive technologies are not *just* wielded by medical establishments. 2SLGBTQIA+ people have been engaged in DIY or DIT (do-it-together) reproductive practices against a medical establishment that works to service and reproduce primarily white, able, cis- and heteronormative bodies and lives.

It goes without question that the norms servicing this hegemonic idea of embodiment need to be actively dismantled. This entails challenging the idea of an individualized body rooted in Western Enlightenment thought—where the body is separated from the mind, and from the practices that shape bodyminds and the interdependencies in which our bodies are socially reproduced, survive, and are nourished. How are we actively dismantling these norms in our practices?

Marginalized people have profound understandings of how our bodies are situated and what is possible with them. Instead of “outreach,” perhaps dialogue and reverse tutelage or reverse pedagogy are needed: for the medical community to engage with us on local, regional, and international levels, building meaningful relations with marginalized groups, while paying us for our knowledge and time. We are always in need of resources—I’d love to see institutional medical practitioners offer their resources to marginalized groups and communities, decentralizing their power and putting provisions and skills into community hands. Can you itemize your resources and make them available for our communities, without questions or judgment, your pathologizing gazes abandoned on the floor of the car park? Plus, under conditions of precarity, the long term is the temporality that may feel most intangible or get pushed out of view. Practitioners can help facilitate the use, expression, and manifestations of what we can do (together) with our bodyminds in the long term.

Although, this will take a lot of trust, and some groups may not want to just inherit power that pathologizes and objectifies our bodies. Trans and queer people, especially Two-Spirit and Indigenous, Black and brown people, have already had too much power wielded by medical hands upon our bodies—including in service of eugenicist policies of colonial nation states. Many of us live with the scars, the memories, and the losses of this in the long term, even intergenerationally.

What is a foundational text or pivotal lesson(s) that you’ve learned from a colleague, patient, or elder that informed your practice?

NR: As an activist-scholar working across different communities and relations, there’s no singular lesson to be held above the rest. I’m learning all the time, through conversations that emerge within organizing and supporting others, and also in the relations that make up everyday life. From other organizers, from friends, who’ve either worked on or tried similar strategies before, or who are going through different embodied experiences. We do the work of support and mutual aid, attest to differences, or bridge commonalities.

I think of Justice as a practice. It entails particular practices of solidarity, to address and redress harms, to recall and remember strategies and methods of being together and supporting life that may be glossed over, not understood or misunderstood, or actively historically erased. I am grateful for the writing and thought of scholars, organizers, and poets, especially Leanne Betasamosake Simpson, Leah Lakshmi Piepzna-Samarasinha, and Eli Clare, who each address deep truths of how we survive, what we have, and how different minoritized communities—Indigenous, disabled people, and queer and trans people—hold space to reconcile and rage for what we’ve lost.

We’ve learned to say that one never has to face pursuing medical care or support alone—when you’re alone, that’s when you get dismissed, face pushback, are refused the care that you need and deserve. This is where the political—the conditions of the infrastructure—becomes personal, in its forms of disqualification and harm. A society that is grounded on dispossession and inequalities, in which separation and isolation are strategies to further these dynamics, is not going to produce health care infrastructures that are exempt from these dynamics. We have power when we work together to get the health care we need—to reflect with each other on our experiences, encouraging a situated understanding of them.

1 The Trans PULSE Canada Team. *Health and health care access for trans and non-binary people in Canada* (March 10, 2020): 8, <https://transpulsecanada.ca/results/report-1/>.

2 Madina Agénor et al. “Mapping the Scientific Literature on Reproductive Health Among Transgender and Gender Diverse People: A Scoping Review.” *Sexual and Reproductive Health Matters* 29, no. 1 (2021): 57–74.

3 Kimberlé Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics,” *The University of Chicago Legal Forum* 140 (1989): 139–167; Kimberlé Crenshaw, “Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color,” *Stanford Law Review* 43, no. 6 (1991): 1241–1299.

4 Alexis Hoffkling et al., “From Erasure to Opportunity: A Qualitative Study of the Experiences of Transgender Men around Pregnancy and Recommendations for Providers,” *BMC Pregnancy and Childbirth* 17 (2017); Shanna K. Kattari et al., “Correlations between Healthcare Provider Interactions and Mental Health among Transgender and Nonbinary Adults,” *SSM-Population Health* 10 (2020); Agénor et al., 2021.

Epistolary Lifelines

Mercedes Eng and Kriss Li

Mercedes Eng, a poet and writer, and Kriss Li, an artist and organizer with the Prisoner Correspondence Project, were invited to become temporary penpals to discuss solidarity-building inside and outside of prisons. Their contribution comprises letters exchanged in late winter 2022.

Dear Kriss,

It feels weird to sit down to write this letter. Letters were a main mode of communication with my father who was incarcerated for over half my life, until he died in the 1990s overdose crisis when I was twenty-two. I hated having to write these letters my mother forced me and my sibling to write. Home life was better when he was gone/inside because he had substance abuse problems that made our home unsafe, and I didn't care about maintaining contact with him. The letters he sent embarrassed me because of his grammatical errors. He would write "I loves you guys," not "I love you guys." Later I would become a college instructor and learn the language of "subject/verb agreement," enacting grammatical tyranny on my non-native English-speaking students, at the time mistakenly believing that marking all of these errors would illustrate to the

students that they weren't yet ready for this level of study when in fact it was me that needed to rethink the requirement of Standard English. As a kid I didn't have the language of subject/verb agreement, couldn't say his verbs didn't match his subject, his subjugated subject. I couldn't understand then the forces of colonialism and racism, and how they intersected with his mental health issues. I now treasure these letters as my time with my father was limited.

The organization you work with, the Prisoner Correspondence Project, is so urgently necessary, connecting lesbian, gay, bisexual, transgender, queer, and Two-Spirit people inside to queer folks on the outside. I mean, all prisoners need letters to connect them to the outside. But these prisoners face the horrors of incarceration, as well as sexual and gender identity-based discrimination. The last time I visited my father inside was at Matsqui, the weather was mild and we were outside walking. We passed a transwoman inmate walking with some visitors, and she waved to us, she had such a warm pretty smile. I said hello as did my dad, but after we passed them, he muttered "bug" under his breath. So it was in a prison context that I learned of his transphobia. This was the early 1990s, I don't know what kinds of resources the woman would've

had access to. I wonder if she had someone to write her letters, someone to throw out epistolary lifelines. What's it been like exchanging letters during the pandemic? Was it even possible?

I'm sending along a lil strawberry painting I did after working in the strawberry field for a couple of summers at a farm operated by formerly incarcerated people.

take care,
Mercedes



Dear Mercedes,

Thank you for your letter. It's nice meeting you this way, though I admit my roommate had two of your books and I looked at them after signing on to this correspondence. So I knew a bit about your history with your father.

Do you remember what you would tell him in those dutiful letters? Did you feel the pressure to display a "normal" family relationship when you wrote?

I've had trouble with subject/verb agreement myself. In 1998, at age ten, I moved from China to the inner suburbs of Toronto. I learned to speak and think in English by talking back to the TV. Those first few years were a blur, but I know I wrote lots of stories at the time. I wish I still had access to those texts. They must have contained the contorted grammar of an ESL brain, which I had worked vigilantly to overcome. Nowadays I edit the writing

of people who have known English their whole lives. Meanwhile, the language I learned at birth is largely forgotten.

Grammar is a barrier for our work at the Prisoner Correspondence Project. When a prisoner gets involved, we ask them to write a self-description that we post in a public database. Outside members primarily choose their penpals based on these little bios. Sometimes prisoners who aren't capable writers spend years waiting for someone to pick them.

As collective members of PCP, we've struggled with how to portray the penpal project to people outside. On the one hand, letter writing is about developing a personal relationship with someone, like making a new friend. In that case, yes, someone whose writing is hard to understand can be difficult to connect with. And in that case, someone who pushes boundaries or says offensive things—issues we see not infrequently in penpal relationships—

isn't a person outside members usually choose as a companion. On the other hand, we're also a solidarity project to bridge the gap between communities where lots of people go to jail and ones that just know prisons as a vague concept. This gap isn't only geographic, two sides of a prison wall. There's also often a life-long gulf in economic access, education, mental health, experience with violence, and all sorts of disparities that make it hard for people to talk to each other. So we usually encourage outside members to push through their discomfort, even when tough dynamics emerge in correspondences.

Anyway, I don't want to make it all sound hard. Meaningful, long friendships have come out of the project. I'm including a few testimonials we've been posting on social media to get more penpals (graphic design by Sam Garritano).

Take care,
Kriss

Dear Kriss,

Thank you so much for your letter! I feel like the dutiful letters I wrote to my dad were about everyday stuff like school; or if I was off from school for summer vacation, counting down the days till we would visit my grandma and aunties in Vancouver, a sleepover with a friend, Christmas presents if it was Christmas. A few of the letters are written on Snoopy stationary that I got in my Christmas stocking. In one of them, I list what we had for dinner: roast beef, potatoes, cream corn. I remember my dad saying that a kitchen job was the best job to have in prison because you have (more) access to better food. Food insecurity in prisons is still a problem. In another I wrote out a couple of poems:

*In youth we learn
In age we understand
Love is only chatter
Friends are all that matter*

I have no idea where these poems are from—my grandma's *Reader's Digests*?—and what shitty "poems"! But the point was communicating, an insider connecting to an outsider.

I'm sad to hear that your first tongue is mostly forgotten. My mother said she didn't want my father to teach us Chinese because she wouldn't be able to understand what he was saying, and she was concerned about what he might say. I'll not address that illogic, which needs a lot of unpacking, but I was denied a significant part of my cultural heritage. My baby Chinese is *come here; let's go, hurry; I love you; thank you, how are you*, and I can count. Now

we're both working in the field of writing, in English. Do you think you'll come back to the language more fully?

Thank you for sharing about the challenges PCP faces regarding insiders who struggle with writing, who can spend years waiting on a penpal, the challenges of how to build a bridge with someone whose writing is hard to understand. And also how the distances between lived experiences can impact the germination of penpal relations. But the penpal testimonials that you sent! What a balm, what a joy to witness the solidarity between insiders and outsiders who are connecting over gender studies and queer theory, connecting over whatever, but connecting.

take care,
Mercedes

Dear Mercedes,

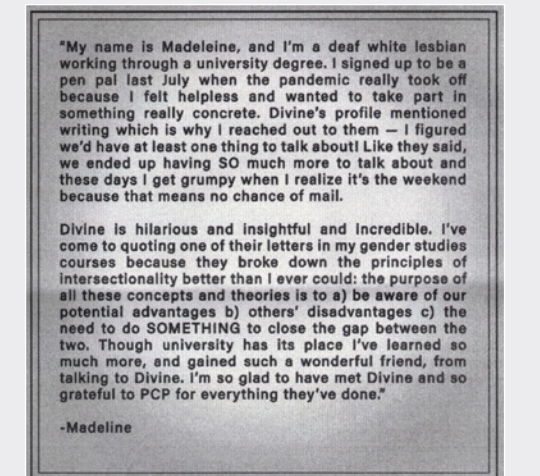
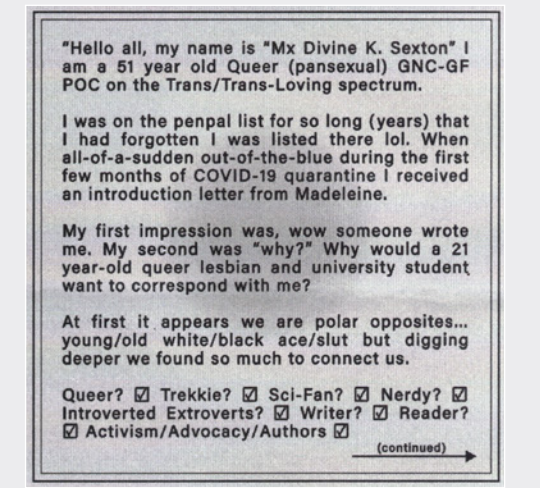
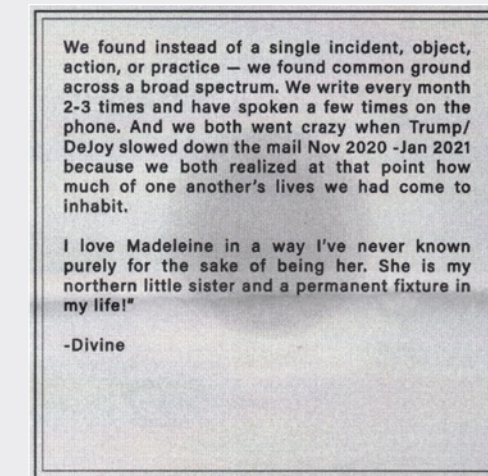
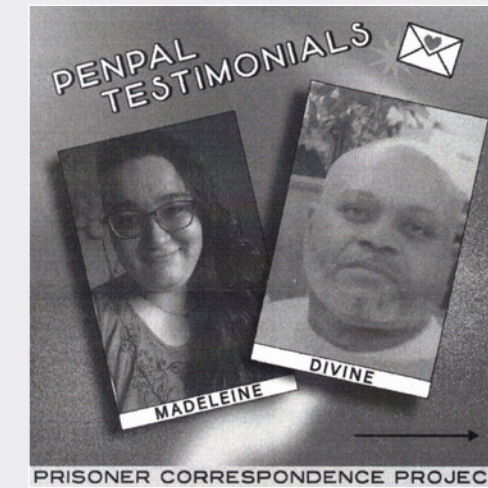
Thank you for sharing the things you sent your dad. When I think about intimacy, my mind goes to those rare moments when I've shown someone the most private sides of myself. But I feel like intimacy is often more quotidian than that, an experience of ongoing company. I hope the details of your days helped your dad feel close to you.

Your list of dinner items reminds me of a message PCP once received. An inside member calling herself "Tranny Granny from GA" thanked us for our summer 2019 newsletter, which featured prisoners writing about their food. She had shared the publication with her warden, who was so moved by the contents that he added peanut butter sandwiches to the three days every week that didn't serve lunch. He also made a special order for the Fourth of July. Tranny Granny catalogued the feast that day: 1 LARGE pepperoni + cheese pizza from Little Caesars per person, plus free world Angus beef burgers, hot dogs "grilled" with buns, chili. I mean, it's fucked up that they had so little food to begin with but I'm glad we helped in some way.

Honestly, these days I hate speaking Chinese. I can barely express my thoughts and it makes me feel five years old. It's an obstacle to developing an adult relationship with my mom. But I understand enough to catch the gist of most movies, and sometimes the sound of certain words will activate ancient feelings in my body that I hadn't realized were there. I wonder whether you would've felt connected to Chinese as a kid if you'd been taught. Or would it have carried a trace of embarrassment, the way it did for me in the aftermath of immigration?

This has been a nice way to connect with someone new. I appreciate getting to know you.

Take care,
Kriss



Prisoner Correspondence Project Penpal Testimonials. DESIGN: SAM GARRITANO. COURTESY KRISS LI.

Palestinian Children: Art Therapy and Intergenerational Trauma

Rehab Nazzal

We were sleeping in my parents' bedroom, I, and my sisters [Joury, three years old, and Mila, four months old], when I woke up to the sound of screaming and glass and debris falling on our beds. My mom fell to the ground. My father carried Joury, my mom carried Mila and held my hand and we rushed through the hallway, barefooted. We passed by the apartment of my uncle Mohammed. I saw him laying on the ground, I tried to wake him up, but he wouldn't respond. His shoulder was burnt. We rushed to the street. There was lots of smoke, broken bricks, and scattered clothes. I saw the blanket of my cousin Zeid hanging from their destroyed apartment. Boom, boom... they kept bombing us. Ali [taxi driver] drove us to the house of my grandfather Jamal.

These are the words of four-year-old Sham, from Gaza City, describing what happened when Israeli war jets bombed her house in May 2021. The attack killed her uncle Mohammed, his wife Eman, and their two children Zeid and Mariam.

I met Sham in her grandfather Jamal's house in Nuseirat refugee camp, upon arriving in Gaza in June 2021, days after Israel's latest atrocity on the Strip. Sham's aunt Mai, my companion on the long journey from Cairo to Gaza, invited me to share a meal with her family. The overcrowded Nuseirat camp, located in the middle of the Gaza Strip, is one of sixty-one refugee camps that were established by the United Nations Relief and Works Agency for Palestine Refugees (UNRWA) in 1948.¹ These camps were built for Palestinians who were ethnically cleansed during the First Nakba,² when the state of Israel was established over their seized lands and homes. The 9.8 km² Nuseirat camp is currently home to 70,000 Palestinians.³

In Sham's grandfather's house, the Palestinian catastrophe is fully manifested—three generations living under one roof, embodying a history of struggle, resilience, and survival. The grandparents, forcefully expelled from their homes in south Palestine during the First Nakba; their children, who have been enduring the Second Nakba—Israel's military occupation since 1967; and their grandchildren, including Sham, whose lives are shattered by Israel's continued military occupation, frequent bombardment, and blockade. While I was observing the children, Sham and her sister Joury stood out. She had black circles around her visibly tired eyes, and appeared irritated, often staring suddenly into the

distance or biting her nails. Meanwhile, her sister was withdrawn and silent. It does not require much expertise to recognize that these two little girls had just endured a horrific experience. Indeed, talking to Sham revealed her family's ordeal facing and surviving death. But also, I can understand and relate to these horrific experiences, which I went through in my childhood under Israel's military occupation in the West Bank.

Being a Palestinian educator and artist, who worked intensively with children, I started my first unplanned art therapy session with Sham, her sister, and the other six children in the house, followed by another session a week later with Sham alone. Sham and Joury are among tens of thousands of traumatized children who survived Israel's latest attack that killed sixty-six children, injured another 610, and displaced thousands of others. The children had not yet recovered from the fifty-one days of continued bombing in Gaza in 2014, that claimed the lives of over

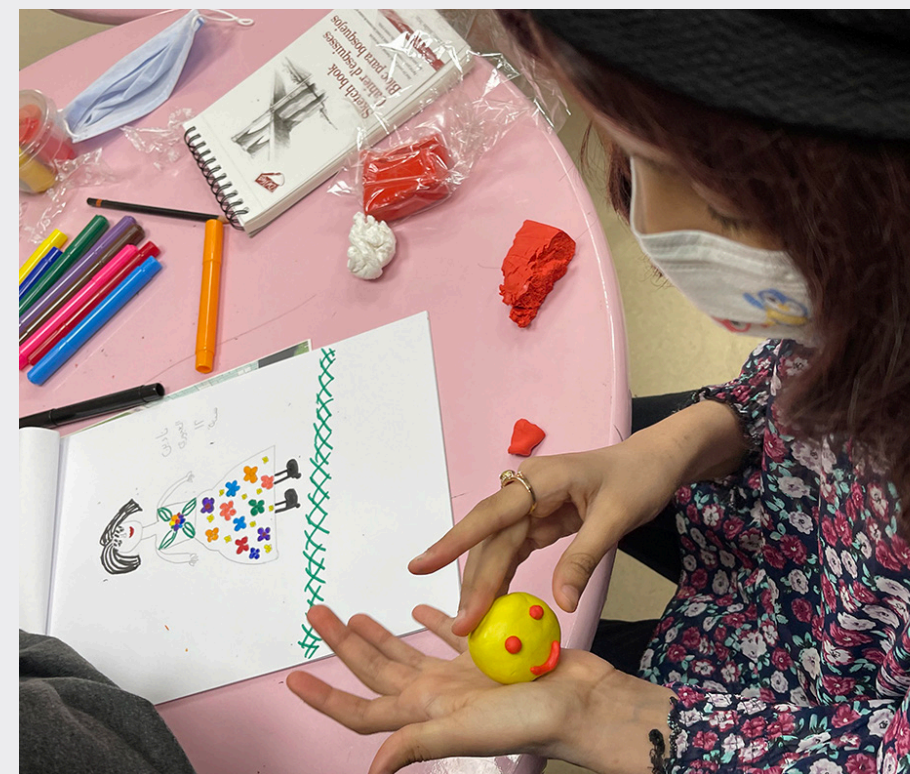
500 children and babies. According to UNICEF, one in three children in Gaza has suffered a traumatic experience and needs urgent support.⁴

The urgent need for help and my rage at the continued targeting of Palestinian children brought me to Gaza to assist through my knowledge in art therapy. When I arrived, the scenes of destruction revealed the severity and scale of Israel's attack. Towers and houses were flattened to the ground. Schools, hospitals, offices, shops, cemeteries, animal shelters, and public facilities were severely damaged. This bombing was more fatal than the previous attack: Israel deployed new American war jets and tested new weapons on the besieged population.

Throughout the four weeks that I spent in Gaza, I worked with over fifty children aged three to fourteen in the Sick Kids Hospital in Gaza City, in community centres, in refugee camps, and in children's homes. The art therapy sessions were



Sham draws during an art therapy session. ALL PHOTOS: REHAB NAZZAL.



Nadeen, twelve-year-old participant sculpts with clay.

held in a supportive environment—including the presence of a parent or relative, and with minimal instructions—and were intended to assist children with breaking any barriers and expressing their feelings freely. The first stage of the art sessions was the most difficult for the children themselves—and for the therapists, including myself, and others as part of the Gaza Community Mental Health Program. Children poured their feelings inside a circle they were instructed to draw. Their drawings mirrored their inner struggles, anger, grief, and fear. In the children's hospital, Ahmad, a thirteen-year-old with severe cancer—who relies on the use of a wheelchair and lives with medical tubes attached to his body—picked up a bunch of colouring pencils and angrily filled the circle with random lines. Another child with cancer, aged four, pressed an orange colouring pencil slowly but firmly until he ripped the paper. These children, among a larger number of other children with cancer, cannot cross Israel's checkpoint for treatment in specialized and better-equipped Palestinian hospitals in the West Bank.

After pouring their feelings out, the children then drew themselves, their friends, their dreams, and they created various forms with clay. Children with kidney failure go through dialysis at least twice a week for a few hours in the same Gaza City hospital that lacks medical supplies due to the blockade. For these children, art therapy sessions helped take their minds off the tubes and needles attached to their bodies and eased the difficult time they must spend in beds. The nurses were delighted to see the children engaged in activities that relieved their suffering.

Despite the difference in setting, health

conditions, and the severity of traumas, almost all the art created by participating children was innocent and intuitive, devoid of rules, regulations, and judgment. Their expressions can be classified into two categories. The first depicted the horrors they experienced or witnessed, such as drawings of destroyed homes, dead bodies, falling rockets, or warplanes in the sky. Some children depicted not only rockets coming down, but also rockets going up. They referred to the latter as Palestinian rockets. The second category included drawings of the imaginative lives that the children aspire to live, where they seem free, happy, smiling, playing in gardens with flowers and bees, swimming in clean water, travelling, climbing trees, and flying. One child flew to Istanbul; for her, that was the limit of the world. Another child with an amputated leg drew himself above trees with his crutches. "Home" was expressed in a great number of drawings, which points to the children's witnessing of the destruction of their homes, their frequent displacement, and their aspirations for stability.

During this latest Israeli atrocity, the Palestinian resistance movement responded strongly for the first time since the deadly attacks on Gaza in 2008–2009 and 2014, despite how inequitable their rockets were against the most fatal US-made weaponry. The Palestinian armed resistance developed missiles that defied Israel's American-financed "Iron Dome" and reached deep into Israel. Since Israel prohibits any raw construction materials, including steel and other metals, from entering the Strip, the resistance movement recycled and developed rockets from weapons dropped on the Strip. They also managed to locate "wrecks of British warships which were sunk off the coast

of Gaza during World War One" and recycle shells found on them.⁵

Sumud (steadfast perseverance) is what characterizes Palestinian life under the colonial military occupation, apartheid, and siege, empowering one generation after another to heal and persist in reclaiming rights and achieving justice. This *sumud* manifests through collective solidarity and communal support in surviving Western-Zionists' continued violation of international and humanitarian law, as they deny both Palestinians' right to resist their occupiers and colonizers and the refugees' right of return to their homes.

"To be able to resist your oppressors is significant for the well-being of our children," Manal, 35 years old, mother of two daughters said to me during a community event we both attended in Gaza City:

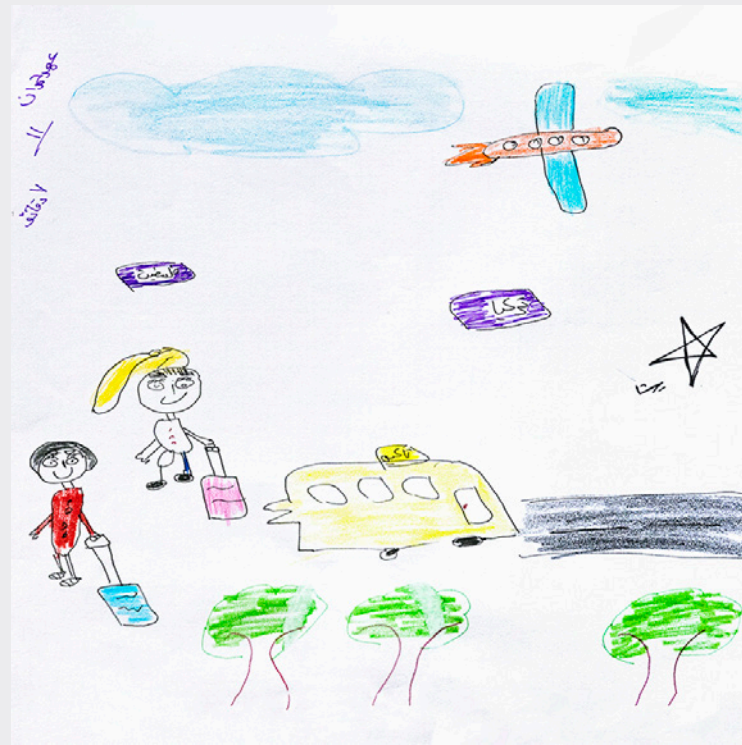
My daughters' behaviour [five and seven years old] was different during this assault, despite the severity of the attacks and the fear and uncertainty we faced. When they hear a missile striking, they ask us: Is it up or down? Is it them or us? It was different than the 2014 onslaught when we were just receiving missiles, this time we defended ourselves, we resisted. Even though we have no place to hide, and we slept in the hallway or under the kitchen counter, our children's self-respect and dignity was high.

My approach to working with the children was based on my own experience growing up in the West Bank as well as on my understanding of the root cause of the continued suffering of Palestinian children and the violence inflicted on the Palestinian people. The Israeli settler colonial policies and practices have been, for over seven decades, systematically targeting Palestinian children through dispossession, ethnic cleansing, imprisonment and torture, discrimination, control of movement, denial of family connectivity, deprivation of medical treatment, and the infliction of a blockade on Gaza, which deprives children from access to life essentials and subjects them to frequent military attacks that leave no space or time for healing or coping.⁶

The terror inflicted on children by settler colonial and apartheid states, whether in Palestine, across Turtle Island, South Africa, Algeria, or other colonized territories, in the past or in the present, targets the future of colonized peoples and attempts to crush their resilience and their will to resist. Targeting children obstructs the possibility of a radically different future—particularly the right to reclaim stolen lands and homes. Settler entities rely on the adage that "the old will die and the young will forget." But how can children forget a history that shapes their everyday reality? Does history not teach us that trauma and difficult experiences are passed on, silently, from one generation to the next?



Clay sculpture created at bedside by children with kidney failure at the children's hospital in Gaza City, June 2021.



Drawing by And Hamdan, twelve years old. Text reads "Turkey, Palestine, taxi, friend Rasha."



Drawing by Layla Mohammed Abdullah Judeh, twelve years old.



Clay sculptures created at Gaza City children's hospital, June 2021.



ALL IMAGES COURTESY THE ARTIST.

Diasporic Dumplings

Amanda Huynh

1 Currently, there are more than five million registered refugees in UNRWA, living in sixty-one refugee camps since 1948: eight camps in Gaza, nineteen in the West Bank, twelve in Syria, ten in Jordan; twelve in Lebanon. United Nations Relief and Works Agency for Palestine Refugees in the Near East, "Where We Work," <https://www.unrwa.org/where-we-work>.

2 The First Nakba (catastrophe in English) refers to the dispossession and violent expulsion of 800,000 Palestinians from their homes and lands by Zionist militants between 1947-1949, who colonized their territories and established the state of Israel. The Second Nakba refers to the uprooting of another 300,000 Palestinians in 1967 when Israel colonized the remaining Palestinian territories: the West Bank and Gaza.

3 Encyclopedia of Palestinian Camps, <https://palcamps.net/ar/camp/26>

4 UNICEF, "Children bear brunt of violence in Gaza," May 2021, <https://www.unicef.org/stories/children-bear-brunt-violence-gaza>.

5 Middle East Monitor, " Hamas recycles shells from British ships sunk off Gaza during WWI," September 15, 2020, <https://www.middleeastmonitor.com/20200915-hamas-recycles-shells-from-british-ships-sunk-off-gaza-during-wwi/>.

See also *Al-Jazeera, What Hidden is Greater: From the Gateway of Normalization, Israel Seeks to Disarm the Resistance in Gaza*, documentary series presented by Tamer Al Misshal, 2020, <https://www.youtube.com/watch?v=9lkarL5uW6I>.

6 Hana Aldi, "Survivors of Israeli air attacks in Gaza recount grief and loss," *Al-Jazeera*, May 19, 2021, <https://www.aljazeera.com/news/2021/5/19/survivors-of-israeli-air-strikes-in-gaza-recount-grief-and-loss>.

What does resilience taste like?

In the future, as we cope with climate disaster and resulting forms of migration, we will have to deeply reconsider the food that can nourish us, physically and emotionally. We will have to rely on hyper-local plant-based ingredients as a food source, while still attempting to approximate existing traditions and embodied tastes. Our bodies know the foods that are similar to those that nourished our ancestors.

Dumplings are the form we will eat—each culture has its dumpling—with the

filling changing to reflect our immediate surroundings. As diasporic communities become further dispersed across the globe, the form remains our most portable and adaptable connection to our homelands. In Mississauga, dumplings can be filled with the Three Sisters: corn, beans, and squash—hardy companions that rely on each other to flourish. The Three Sisters embody a traditional growing technique of interdependent crops found in many areas of North America, carried far and wide along Indigenous foodways.

While it's impossible to capture the love

and loss I have experienced since I started making *Diasporic Dumplings* in 2019, I gained a lot of clarity when reflecting on the strength of my matriarchs. Kaitlin Rizarri at the Indigenous Creation Studio, University of Toronto Mississauga, suggested a Three Sisters dumpling, and it filled me with inspiration. The pieces came together immediately in my imagination and I began prototyping what ultimately became a hearty and nourishing dumpling that can be made in all seasons.

We are bound by our matrilineal lines across generations, climates, and continents.

Mississauga Diasporic Dumplings

*Made in the early spring on traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit.
Yields 3 dozen dumplings*

½ medium cold-stored winter squash (e.g. acorn or delicata)

½ cup dried corn kernels

½ cup dried climbing beans

1 tbsp ground dried mushrooms (e.g. chicken of the woods or black morel)

Dumpling wrappers, 1 package store-bought or 1 recipe homemade (yields about 3 dozen wrappers):

- 2 cups all-purpose flour, plus more for rolling
- pinch kosher salt
- ½ cup warm water

Optional dipping sauce: soy sauce, rice vinegar, chili oil, minced garlic

Dumpling wrappers:

- Put the flour in a large mixing bowl. Gradually add the water to the flour and knead with your hands until well combined, about 10 minutes.
- Cover with a damp cloth and let the dough rest for 10–15 minutes.
- Continue to knead the rested dough until it forms a smooth ball. Cover and rest again for 30 minutes. The dough will continue to soften as it rests.
- Divide the dough into 3–4 sections and, on a floured surface, roll into 2cm-diameter ropes and cut into equal pieces, about the size of the tip of a thumb.
- Use your palms to press each piece of dough into a flat circle.
- Use a small rolling pin to flatten into a thin disc by rolling from the centre of the circle to the edges and moving the disc in a circular motion as you go. With practice, the edges of the wrappers should be slightly thinner than the centre, so the dough won't become too thick when gathered.
- Store wrappers under a damp cloth before use.

Three Sisters filling:

- Soak the corn and beans in salted water overnight. Cook the beans until tender according to the size (15–60 minutes).
- Cut open the squash, spread oil on the cut surfaces and roast until tender. Scoop out the flesh with a spoon.
- With a mortar and pestle, crush the dried mushrooms into a fine powder.
- Mix together the cooked corn, beans, and squash until evenly distributed. Season with the mushroom powder.
- Place about 1½ tsp of dumpling filling into the center of your dumpling wrappers and fold into your preferred dumpling shape. (See below for pleated dumpling instructions.)
- Dumplings can be cooked in boiling water until they float or pan-fried for a crisp texture. Serve with dipping sauce, if desired.



Pleated dumpling instructions:

- Holding a dumpling wrapper in the palm of your hand, scoop about 1½ tsp filling into the centre.
- Dip your finger into warm water and dampen the edges of the wrapper.
- Fold the wrapper in half and pinch together the top edge to form a half-moon shape.
- On each side of the pinched edge, make two pleats starting at the centre and working your way outwards. Pinch each pleat tight before moving onto the next.
- Make sure all seams are sealed, adding a touch more water if necessary.



Solidarity As a Force

Karie Liao

Solidarity evokes a strong feeling. It implies a bond, a uniting force that brings people together based on a shared commitment to act. Although action is integral, how we speak about solidarity is important to consider as well.

News of the Russia-Ukraine war appears in headlines daily, saturating social media feeds, and insinuated in casual conversation—the topic of gas prices now rivals the weather. People have been inspired, and rightly so, by the bravery and courage of Ukrainians on the ground. They have been moved to donate, demonstrate, and publicly display blue and yellow support in storefront windows and online profile pictures. Yet how this war is discussed reveals nuances in positionality and differences in understanding what it means to be “in solidarity.”

At the onset of Russia’s invasion of Ukraine this year, the Arab and Middle Eastern Journalists Association released a statement calling all media outlets to be aware of their tendency towards racist language in news coverage of war, describing some countries or people as “uncivilized,” and as such, deemed less worthy of protection over others.¹ This bias is the function of white supremacy, underrepresenting social injustices that impact racialized and vulnerable peoples. The mainstream language surrounding this conflict signals the need for a broader discussion about anti-war, anti-imperialist, and anti-settler-colonial pathways forward within both local and global contexts.

Solidarity manifests through political actions that stretch across seemingly disparate but interconnected social injustices in our communities. The complex politics of the Ukrainian and Russian conflict illuminate local issues of racism and discrimination against certain migrants, as well as displacement and inequitable access to government services in the GTHA.

“I’ve been displaced by war and US imperialism. My mother worked as a PSW [personal support worker] for years without status and my brother was held in detention for four years before being deported.” These are the words declared by Nala Ismacil, a Somali-Canadian refugee and member of activist group Not Another Black Life. She continues, “Migrants regardless of our status possess an inherent human dignity that should be respected, and basic human needs that must be met.”

Ismacil is one of many individuals who shared their personal stories at the Status For All demonstration organized by the Migrant Rights Network (MRN), a Canada-wide alliance of self-organized migrants including farm workers, care workers, international students, undocumented people, as well as allies dedicated to anti-racism and migrant justice organizing. On March 20, 2022, ahead of the International Day for Elimination of Racial Discrimination, MRN chapters across Ontario including Toronto, Guelph, Niagara, and Ottawa united to demand full and permanent status for all refugees and migrants. While Canada has issued two-year permits to Ukrainian refugees, racialized refugees and asylum seekers from countries in the Global South like Syria, Iraq, Yemen, Afghanistan, and Somalia among many others have been denied the same privilege. This double standard begs the question: why has Canada’s solidarity with Ukrainians not been extended to other refugees and migrants fleeing violence?

Solidarity is frequently recognized in different forms of protest—marches, sit-ins, and rallies—and it can also take shape as art, music, performance, speech, and poetry. Indeed, artistic practice and anti-war activism have a long, shared history. In the case of Waard Ward, solidarity with refugees and migrants is enacted through floral arrangement. The Toronto-based social practice project engages newcomers to train as florists. Referring to the idea of a diasporic “flower district,” the name *waard* is a Romanization of the Arabic word for *flower*. Though fundamentally community-driven, project facilitators include organizer Hanan Nanaa; her father, Syrian florist Abd Al-Mounim; educator Laura Ritacca; curator and educator Patricia Ritacca; and artist Petrina Ng. For the month of September 2021 at the Visual Arts Centre of Clarington, the collective organized a workshop series for Arabic-speaking refugees and newcomers to develop flower-arranging skills and prospective social entrepreneurial futures. The floral arrangements by participants were displayed in *Public Space*, an evolving installation by artist Nicolas Fleming that adapts with each site-specific project it hosts. Throughout the exhibition run, floral arrangements were rearranged weekly with locally grown fresh flowers. Each bouquet was uniquely composed of dahlias, ranging from pale pink and tangerine to deep red and dark purple, combined with others such as amaranth,

false Queen Anne’s lace, and goldenrod, flowers more commonly considered by gardeners to be aggressive weeds. In her accompanying essay “Do Roses Dream of Freedom?,” artist-scholar Amanda White describes European-style gardens as sites of “colonial expression and expansion” and explores ways resistance might occur in these tamed and manicured spaces.² In particular, she highlights roses as plants which gardeners commonly rely on grafted rootstock to attain more desirable rose types in their temperate gardens that would otherwise only grow in warmer climates. With grafted rootstock, the shoot of one plant and the root of another are combined and grown as a singular plant. White describes these rootstocks as “invisible plants” performing “invisible labour,” echoing the unacknowledged labour of migrant workers. However, despite being overlooked (and by their virtue), these undesirable hosts tend to outlive the blooms that they are instrumentalized to support, flourishing wildly and defiantly. As inferred by White’s essay, Waard Ward’s floral arrangements attest to the resilience of diasporas across species.

Uprooting and displacement are also a reality for unhoused individuals living in the GTHA. Headquartered in Hamilton, the Disability Justice Network of Ontario (DJNO) recognize through their work that a significant amount of people experiencing homelessness in their community have a visible or invisible disability.³ Last fall, the organization worked closely with the Hamilton Encampment Support Network (HESN) to develop accessibility policies in shelters, which were released as part of a broader statement of policy requests to the City of Hamilton. Requests included, among others, adopting accessibility policies around harm reduction; ending the ableist labeling of disability- and mental health-related symptoms as “disruptive”; ensuring that the City is in compliance with Accessibility for Ontarians with Disabilities Act; and immediately securing accessible temporary housing options specifically for people with disabilities. A few weeks after the release of this statement, several supporters of HESN including Sarah Jama (co-founder of the DJNO) were arrested by Hamilton police for resisting eviction of residents at Beasley Park, following the encampment clearing at JC Beemer Park. Through community organizing by way of legal defense donations and petitions, the charges against the housing advocates were dropped in March. Despite this win, residents evicted last fall remain unhoused as there are still no permanent housing solutions. This lack is further compounded by the provincial Assistive Devices Program (ADP) that is chronically underfunded and understaffed.⁴ In a grassroots response, the DJNO recently launched the Assistive Devices Library Catalogue, an inventory of equipment—glucose monitors, wheelchairs, walkers, canes, crutches, ankle braces, and boots—available for loan to anyone for the period of time that they need. The idea for the library was conceived in



Waard Ward with Nicolas Fleming and Darren Rigo, *Flowers for Anesian Issa*, inkjet print on litho paper, 2021. COURTESY THE ARTISTS.

2019 when DJNO launched a petition to improve the ADP, an appeal that continues to be ignored by the Ministry of Health and Long-Term Care.

The popular conception of solidarity is that it relies on the bonding of individuals. And yet, in consideration of all these instances of collective action, having similar experiences is not essential. Quite the opposite: solidarity forged across differences is exponentially more powerful and yields the greatest bonds.

1 The Arab and Middle Eastern Journalism Association, “AMEJA STATEMENT IN RESPONSE TO COVERAGE OF THE UKRAINE CRISIS,” AMEJA, February 2022, <https://static1.squarespace.com/static/56f442fc5f43a6ecc531a9f5/t/621bd07b3d3bc3174ca6a24ee/1645990011746/AMEJA+Statement+in+response+to+Ukraine+Coverage-2.pdf>.

2 Amanda White, “Do Roses Dream of Freedom?,” written to accompany Waard Ward’s floristry project, as part of the exhibition *Public Space*, Visual Arts Centre of Clarington, 2021, <https://www.vac.ca/waard-ward>.

3 Disability Justice Network of Ontario, “Local Accessibility Policy Asks in Collaboration with the Hamilton Encampment Support Network (HESN),” DJNO, November 2, 2021, <https://www.djno.ca/post/local-accessibility-policy-asks-in-collaboration-with-the-hamilton-encampment-support-network-hesn>.

4 Disability Justice Network of Ontario, “Reform Assistive Devices Program (ADP),” Change.org, May 28, 2019, <https://www.change.org/p/ministry-of-health-and-long-term-care-reform-assistive-devices-program-adp>.

Weaving to Reclaim the Bonds of Culture and Land

Nadia Kurd

Will the children forgive the generation that's trampled by horses of war, by exile and preparation for departure?
—Ghassan Zaqtan¹

Located north of the Galilee Sea, the historic Palestinian town of Safad is nestled in green rolling hills and densely organized sandstone structures. Long known as an ancient fortress city, during the late nineteenth century both the town and district of Safad were noted for being central to the economic and cultural life of the Upper Galilee. Historian Mustafa Abbasi writes that “the inhabitants of the villages in this region were connected with Safad commercially and administratively. They came to the town to buy and sell, especially to the weekly market that took place every Friday.”²

Safad had been a bustling city in Palestine, one that also had an extended economic power throughout the Mashriq, especially to larger commercial centres in what is now known as Lebanon and Syria. However by 1948, the vitality of Safad and its environs abruptly halted. What is commonly known as the Nakba (or “the catastrophe”) unfolded over several months and saw the expulsion of hundreds of thousands of Palestinians starting in 1947. By May 10, 1948, the population of Safad was forcefully expelled—just days before the state of Israel was officially proclaimed on May 15.³

In briefly mentioning the history of Safad, I want to emphasize the social, economic, and cultural importance of the region to Palestinian life. The events of the Nakba detrimentally changed not only the cultural and economic significance of Safad, and Palestine at large, but also the bonds people had between place and identity. For those who remained behind, the Nakba also took its toll. From the shrinking access to natural resources, lack of employment opportunities, and even legal disbarment from their ancestral homes, there is little doubt that the series of events that resulted in the Nakba has continued to make an impact on Palestinian lives and the bonds to their land, even today.⁴

At every step, Palestinians have resisted the expropriation of their lands and the

reinvention of their cultural narrative. Within a generation, the lives of many families were dramatically altered and left unanchored. However, through the reconnection of material culture practices, this is slowly changing. A growth in Palestinian textile crafts in recent years can be credited to a number of grassroots initiatives such as Tatreez & Tea (led by Wafa Ghnaim and Feryal Abbasi-Ghnaim), Handmade Palestine, and Sitti Social Enterprises. While these initiatives have primarily focused on the Palestinian embroidery technique of tatreez, other craft practices such as weaving have also emerged as a critical way to retain and reclaim cultural knowledge. To this regard, the collaborative project *Weaving to Reclaim* is a breakthrough against the continued legacy of the Nakba. In mid 2020, Edmonton-based artists Fatme Elkadry and Fern Facette embarked on an endeavour which would eventually result in a collaborative, peer-to-peer project that would rekindle the traditional weaving practices of Palestine.

As Elkadry describes it, the connection to weaver Fern Facette was an easy one.⁵ They initially met in 2017, and then developed a reciprocal project that looks to strengthen the practice of loom weaving, while producing detailed study of the patterns used across Palestine. Of the patterns the duo has focused on, the Keffiyeh—an ancient meter scarf—holds the most symbolic value. Now seen as a symbol of Palestinian resistance (Intifada), the Keffiyeh was initially the material culture of the ancient elite and later broadly adopted “by peasants who wore it while working on the land to protect them from the sun, and sand, as well as to wipe their faces from the sweat, and in winter to protect them from the rain and cold.”⁶

In many ways, *Weaving to Reclaim* is much more than a means to reconnect to the production of craft and material culture practices of Palestine. Through researching weaving practices, natural dyes, and patterns, Elkadry (a second-generation Palestinian-Canadian Safadi) quickly embraced an enthusiasm for weaving, but also learned that both treadle and ground looms had been commonly used

in Palestine and that Safad had been a major hub for textile production. “Before European textiles began to flood the markets in the last part of the nineteenth century,” writes curator Shelagh Weir, “textile production in Palestine was a flourishing industry, and can be counted as one of the more important occupations of the townspeople.”⁷

Elkadry notes that “it’s an unceasing struggle to connect with my culture after decades of disconnection due to intergenerational trauma and displacement. [...] I am here to reclaim those practices.”⁸ *Weaving to Reclaim* affirms the bonds severed by exile. Through the continued collective punishment of the Nakba, many Palestinians in the diaspora and at home have had to negotiate their bonds to their culture and land. This is a difficult connection, one that is consistently infringed upon, but also one that necessitates a continual affirmation through resistance and reclamation by Palestinians and allies.

I write this essay during the month of Ramadan: a time of fasting, reflection, and service for observant Muslims across the globe. And even now, worshippers at the holy Al-Aqsa Mosque are being attacked by Israeli soldiers with tear gas, sound grenades, and bullets. At no time in its short and brutal history has the Israeli settler state relented in their attempt to sever the bonds Palestinians have with their land. *Weaving to Reclaim* is a steadfast intervention to the ugliness of dispossession. With every movement of the treadle, Elkadry and Facette demonstrate that material culture can connect people to their ancestral histories and bridge the loss of the exodus of Palestinians in 1948. As the late Palestinian scholar Edward W. Said keenly noted, “facts do not at all speak for themselves, but require a socially acceptable narrative to absorb, sustain and circulate them.”⁹ *Weaving to Reclaim* presents both the facts of Palestinian history, but with the tangible materiality of loom weaving. Here, in this narrative, Safad is remembered and celebrated for its material culture, but more importantly, reclaiming the practice of weaving reaffirms the bonds Palestinians have to the land.



PHOTOS: FERN FACETTE

1 Ghassan Zaqtan, “Will They Believe?” *Poetry Foundation*, <https://www.poetryfoundation.org/poems/147660/will-they-believe>.

2 Mustafa Abbasi, “The Arab Community of Safad 1840-1918: A Critical Period,” *Jerusalem Quarterly* 17 (2003), 54.

3 Rashid Khalidi, *The Hundred Years' War on Palestine: A History of Settler Colonial Conquest and Resistance* (New York: Metropolitan Books, 2020), 72.

4 Over the past year, the El-Kurd family of Sheikh Jarrah have faced insurmountable challenges to the expropriation of their home. Most of their protests have been well-documented on social media and publicized by their numerous global followers.

5 Fern Facette is the founder and operator of the Fern School of Textile Craft in Edmonton. Established in 2017, the school is a place where fibre artists can “meet to carry on

the long tradition of sharing skills and knowledge.” For more on the school and the *Weaving to Reclaim* project, see: <https://www.artfromhere.ca/artists/weaving-to-reclaim>.

6 *Handmade Palestine*, “The History of the Keffiyeh: A Traditional Scarf from Palestine,” September 24, 2018, <https://handmadepalestine.com/en-ca/blog/news/history-of-keffiyeh-the-traditional-palestinian-headdress>.

7 Shelagh Weir, *Spinning and weaving in Palestine* (London: The British Museum, 1970), 5.

8 Fatme Elkadry, @weavingto reclaim Instagram Post, June 17, 2021.

9 Edward W. Said, “Permission to Narrate,” *London Review of Books* 6, no. 3 (February 16 1984), <https://www.lrb.co.uk/the-paper/v06/n03/edward-said/permission-to-narrate>.



Hangama Amiri, *Still-Life with Papers*, 2021. Chiffon, cotton, muslin, polyester, silk, inkjet print on chiffon, tie-dye fabric, ikat-print fabric, and color pencil on fabric. COURTESY THE ARTIST AND TOWARDS GALLERY.

Biographies

Tehmina Ahmad is a Resident Physician in Endocrinology and Metabolism, and the current Endocrinology Chief at the University of Toronto. She has an interest in transgender and gender-diverse health, in addition to reproductive endocrinology. As a queer physician and fierce advocate, she recognizes how underrepresented the 2SLGBTQ+ community are in medicine and strives to raise the profile of her 2SLGBTQ+ patients and colleagues.

Hangama Amiri holds an MFA from Yale University, a BFA from NSCAD University, and was a Canadian Fulbright and Post-Graduate Fellow at Yale University (2015–16). Her work has been exhibited in New York City, Toronto, France, Italy, London, and Bulgaria. Amiri was an Artist-in-Residence at the Banff Centre (2017), Joya AiR Residency, Spain (2017), World of CO Residency, Bulgaria (2018), and Long Road Projects, Florida (2019).

Tings Chak 翟庭君 is an artist and writer based in Shanghai. She is Art Director of the Tricontinental: Institute for Social Research and member of the art and culture working group of the International People's Assembly. *Undocumented: The Architecture of Migrant Detention* is based on her work as a migrant justice organizer in Toronto. Her current research focuses on the culture of national liberation and socialist struggles.

Kori Doty is a non-binary, trans, neurodivergent community educator based on Lekwungen Territory in the home of the Esquimalt, Songhees, and WSANEC First Nations. Their biological ancestry is primarily made up of working class Northern European settlers and they also claim cultural lineage to pioneers in psychedelics and queer rebels. They write on the internet, in print (*Demeter '22*), and through their Patreon. They specialize in gender and sexuality, harm reduction, and psychedelics, and are training in somatic sex education.

Mercedes Eng is a poet and text-based artist. She is the author of *Mercenary English*, *Prison Industrial Complex Explodes*, and *my yt mama*. Her writing has appeared in the Lambda-nominated anthology *Hustling Verse: An Anthology of Sex Workers' Poetry, Jacket 2, Asian American Literary Review, The Capilano Review, The Abolitionist, rjally, Surveillance, and M'aidez*. Mercedes is the incoming Writer-in-Residence at Simon Fraser University.

Gabrielle Griffith is a full spectrum doula and educator who prioritizes support for the queer and trans community. Gabrielle is sex and kink positive, helping people get informed and feel empowered along their reproductive journey by providing fact-based information to families. Working from a trauma-informed, sex positive, and queer lens, they believe that choice, consent, courage, community, and care are the foundation of reproductive care education.

Amanda Huynh 黃珮詩 is a product and food designer based in Lenapehoking (Brooklyn, NY), where she is an Assistant Professor of Industrial Design at Pratt Institute. Amanda is the co-founder of Edible Projects and works with food as her material of choice. She holds a BDes in Industrial Design from Emily Carr University and a Master's in Food Design from Scuola Politecnica di Design. Born and raised in Treaty 7 territory, she is the proud daughter of immigrant refugee parents.

Rula Kahil is a teaching-stream Assistant Professor at UofT Sociology and formerly a postdoctoral fellow and research associate on the RISE project. Rula's research interests include emotions and identity formation, immigrant women's mental health, and qualitative methodologies. She is developing a psychosocial toolkit to help newcomer mothers and their supporters cope with difficult emotions carried from migration and settlement.

Theodore (ted) Kerr is an Edmonton-born, Brooklyn-based writer and organizer whose work focuses primarily on AIDS, community, and culture. He curated *AIDS, Posters, and Stories of Public Health* for the US National Library of Medicine. He is the co-author of *We Are Having This Conversation Now: The Times of AIDS Cultural Production* with Alexandra Juhasz. He teaches at The New School and Manhattan College. He is the 2022 ISSUE Project Room curator fellow.

Clifford Prince King is an artist living and working in New York and Los Angeles. King documents his intimate relationships in traditional, everyday settings that speak on his experiences as a queer Black man. He has recently exhibited work at Jeffrey Deitch Gallery, Higher Pictures, Leslie Lohman Museum, Light Work, MASS MoCA, Marc Selwyn Gallery, and Stars Gallery.

Born and raised in Southwestern Ontario, **Dr. Nadia Kurd** is an art historian and curator. A recipient of numerous grants and awards, she has curated exhibitions that have focused on unacknowledged histories, material culture and emerging artists in Canada. Nadia is currently based in Edmonton and serves on the Editorial Committee for *BlackFlash Magazine*.

Kriss Li is a multimedia artist who creates fictional narratives, animations, documentaries, and installations that explore structures of power and the hidden sites of possibility that we can exploit towards greater collective capacities. Kriss's practice is informed by community organizing, especially at Prisoner Correspondence Project, a volunteer-run solidarity initiative for LGBTQ prisoners. Kriss was born in Chengdu, China, and currently lives on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Seilwitulh (Tsleil-Waututh) Nations.

Dr. A.J. Lowik is the Gender Equity Advi-

sor at the Centre for Gender and Sexual Health Equity in Vancouver, on the ancestral, traditional lands of the xʷməθkʷəy̓əm, səliłwətał and Skwxwú7mesh peoples. They are a trans scholar and health researcher whose work focuses on trans and non-binary people's reproductive lives and experiences accessing health care. A renowned expert on trans- and gender-inclusion, they work with researchers, health and social service organizations, educators, lawyers, and policymakers.

Neda Maghbooleh is a Canada Research Chair in Migration, Race, and Identity and teaches Sociology at UTM. Recognized as an authority on the racialization of migrants from the Middle Eastern and North African region, she is author of *The Limits of Whiteness: Iranian Americans and the Everyday Politics of Race* (2017) and winner of a 2018–23 Ontario Early Researcher Award and SSHRC Insight grant.

Rehab Nazzal is a Palestinian-born artist based in Toronto. Her work deals with the effects of settler colonial violence on peoples, land, and other non-human life in colonized territories. Nazzal's works have been exhibited across Canada, Palestine, and internationally. She holds a PhD in Art and Visual Culture from Western University, an MFA from Ryerson University, and a BFA from the University of Ottawa. She is the recipient of grants from SSHRC, Canada Council for the Arts, Ontario Arts Council, and the City of Ottawa.

Cecily Nicholson is an award-winning author of three books of poetry. She volunteers with community impacted by carcerality and food insecurity. Her readings, talks, and residencies have been hosted by New York University's Tisch School of the Arts, Woodland Pattern Book Center (Milwaukee), the Holloway Series in Poetry (UC Berkeley), and the Surrey School District.

Laila Omar is a Sociology PhD Candidate at UTM. Her research interests include international migration and qualitative methods, with focus on the integration process of refugees and immigrants from the Middle East and North Africa in Canada. Laila explores how Syrian refugee mothers and youth experience time and conceptualize their futures after resettlement. Her research is funded by a SSHRC Doctoral Fellowship and is published in *Journal of Ethnic and Migration Studies*.

Nat Raha is a poet and activist-scholar based in Edinburgh. She is the author of three collections of poetry: *of sirens, body & faultlines* (2018), *countersonnets* (2013), and *Octet* (2010). Her writing has appeared in *South Atlantic Quarterly*, *Third Text*, *TSQ*, *MAP Magazine*, and *Transgender Marxism*. Her poetry is anthologised in *We Want It All: An Anthology of Radical Trans Poetics*, *ON CARE*, and *What the Fire Sees*. Nat holds a PhD in queer Marxism from the University of Sussex, and co-edits *Radical Transfeminism Zine*.

GLOSSARY

An entangled lexicon for a rapidly changing world

Assemblage: As theorized by philosophers Gilles Deleuze and Félix Guattari, assemblage may be a composition of living things and objects (full or partial) to create a whole—albeit one that is liable to shift and re-compose. Theodore (ted) Kerr (p. 4) adopts this process-oriented definition of assemblage in his ongoing research practice that links media artifacts, objects, and histories with the present. Assemblage may also be used as a framework to describe diverse things: photographs (Kerr); media rhetoric (Ahadi, p. 26 in *SDUK07.2*); or the operations of a gold mine (Halpern, p. 10, *SDUK06*).

Bodymind is a linguistic sleight most often used by disability justice scholars to reinforce the inseparability of embodiment and cognition. This phrasing rebuffs the Enlightenment-era dualism which sought to elevate the human mind over the body; in merging them, experiences of disability, trauma, gender, sexuality, and psychology are engaged on different terms. See “Holding the Door Open for Change” (p. 18) for reflections on embodiment in gender-inclusive healthcare.

Correspondence: the act of communication through exchanging letters, phone calls, text messages, or emails. While telecommunications and the internet have increased the speed and frequency of correspondence, printed postcards and handwritten letters continue to be useful for disseminating research (see Kerr, p. 4), as well as maintaining personal relationships despite isolation or distance (see Eng and Li, p. 22; see also **ephemera**).

With etymological “roots” in agriculture, **cultivate** has come to mean all kinds of improvement by labour, care, study, or encouragement. Cecily Nicholson’s poetry (p. 14) engages the term’s original meaning, through turns of phrase that critically link settlement agriculture to Canadian nation-building. In Amanda Huynh’s contribution (p. 27), cultivation is doubly evoked through the literal growth of Indigenous foods, and the metaphoric growth of diasporic bonds through cooking.

Though scholars debate whether **diaspora** exists as an imagined community or a coherent social group, the term commonly refers to a transnational group identity or community of people who have moved or been dispersed from their homeland(s). Diaspora carries shared consciousness, or emotional attachment to culture and land despite generational differences or places of residence (see Huynh, p. 27; Kurd, p. 32). The lasting effects of resettlement can include emotional struggle, loss of cultural and familial history, traditions, language, or knowledge (see Kahil, Omar, Maghbouleh, p. 8).

From invitations, trading cards and tickets, to pamphlets and zines, to bottle caps,

cigarette cartons and candy wrappers—**ephemera** refers to any printed matter bearing text that is not a bound book. Ephemera are often transient everyday items produced for specific and time-delimited use. Often posted in public space, ephemera can be used for communication, outreach, and making emotional or spiritual connections. Art and activism have a shared history using ephemera to challenge or transgress dominant narratives and official histories (see Kerr, p. 4).

Exile: Forced or voluntary displacement from one’s home or nation. Historically used as a form of punishment, exile most often refers to the widespread effects of geographic displacement and loss (see also **diaspora**). Beyond its physical implications, exile is an affective and psychological state resulting from geopolitical conflict (such as colonialism or border enforcement; see Nazzal, p. 24 and Kurd, p. 32 on the forced exile from Palestinian homelands). In Chak’s illustrations, exile is seen to be a liminal state resulting from prolonged barriers to citizenship (p. 9; see also **status**).

Fatigue: Physical or mental exhaustion (see Nicholson, p. 14); a military uniform; or indifference caused by repeated exposure (as in donor, voter, or compassion fatigue). Sustained fatigue can be caused by social determinants of health, including race, class, disability, or trauma (Nazzal, p. 24). As determinants of health are better understood to include these factors (among others), fatigue is increasingly recognized as a chronic effect of overwork, anxiety, and structural oppression.

Fugitivity: Fleeing captivity and seeking freedom from persecution. In US history, the meaning is linked to Fugitive Slave Laws (1793, 1850) which implied that an enslaved person was acting criminally to escape bondage. While the term emerged from conditions of slavery, Black and Indigenous scholars and activists are reclaiming the word to describe disengagement from structural racism, state oppression, and settler-colonialism (see Nicholson, p. 14; **refusal**).

Grammar: The classification system of a language, largely focused on structure and relationships between words. With linguistic education often prioritizing grammar, Eng and Li (p. 22) discuss how an overinvestment in correct grammar causes unwarranted disapproval or shame (see also Chun and Dion Fletcher in *SDUK10*; and **hegemony**). Grammar can also refer to a set of principles; see Mohamed (*SDUK10*) for social norms (or “grammars”) challenged through protest and song.

Businesses and institutions that provide healthcare for profit compose a network called the **medical-industrial complex (MIC)**. Related to the military- and prison-industrial complex—terms used to describe profit-driven militarism and incarceration—MIC refers to the increased privatization of healthcare, and its regressive implications on public policy and medical practice. As Griffith asserts (p. 20), the MIC

prioritizes profit and disproportionately excludes marginalized, disabled, and gender-diverse bodies from adequate care.

From the Latin *nutrire*, “to feed, nurse, foster, support, preserve,” to **nourish** is to provide sustenance. To be nourishing is to encourage strength, good health, or growth in living beings, such as water’s energizing force on humans, animals, and plants (see Olive in *SDUK07*; Murphy, *SDUK02*). Grappling with the uncertain future of food security, Amanda Huynh finds physical and emotional nourishment from food through the making of *Diasporic Dumplings* (p. 27).

First used in reference to dial-up internet, **offline** has come to mean disconnection from everyday media: being off the internet, away from cellphone service, or not checking email (see also **data**; **algorithm**). Theodore (ted) Kerr (p. 4) uses “offline” to discuss his relational and archival research into histories of HIV/AIDS. In this context, offline research is necessitated due to gaps and errors in historical records; but equally, it’s a methodology to bridge past and present with care (see also **oral history**).

Resettlement: Government-funded programs designed to support displaced people through financial, educational, and cultural resources. Often navigating unfamiliar and traumatic experiences, resettled refugees face innumerable socioeconomic challenges. Kahil, Maghbouleh, and Omar (p. 8) share the experience of Syrian mothers as they resettle their families in Canada, while preserving their home language and traditions (see also Liao, p. 30).

Security: A sense of protection from possible harm or depletion; or barriers to freedom, for example through access control, military defense, surveillance, and identity management. Tings Chak reflects on the securitized spaces of prison and migrant detention centres as sites of exclusion (p. 9). For social costs of security and data securitization, see Cochrane (p. 24) and Halpern (p. 10) in *SDUK06*.

In immigration law, **status** describes a set of privileges or limitations given by a governing body, such as their legal freedom of movement or action. Non-status holders—whether by omission, revocation, or an overstayed visa—are often criminalized by the state, and thereby face threats of detention or deportation (see Chak, p. 9). Self-organized migrants including farm workers, care workers, international students, and their allies mobilize communities to demand full and permanent status for all refugees and migrants (see Liao, p. 30; **migrant justice**).

A **textile** is a woven fabric or cloth. Textiles communicate messages about individuals and groups of people; their materials, patterns, weaving styles, and images bear connection to the community in which they are made (see Amiri, cover and p. 34). Since textiles can be easily transported, weaving has emerged as a way to retain and reclaim cultural knowledge for diasporic communities (see Kurd, p. 32; **diaspora**).