



Editors' Introduction

Reckoning, Repairing, Reworlding: The (In)humanities, Artistic Practices, and Planetary Crisis

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In this Special Issue, we explore the capacity of creative practice, imaginative co-creation, and humanities enquiry to contribute to decolonial reckoning as a step toward feminist, anti-racist, anti-oppressive, and multilingual repair and reworlding. What follows includes contributions from those broadly working under the umbrella of the humanities, but who nevertheless live in tension with the subject position to which it conventionally aspires and through which it traditionally administers and gatekeeps knowledge. The three terms guiding our enquiry – namely reckoning, repairing, reworlding – are motivated by a decolonial ethics animating alternative pathways for living, dying, being, caring, and feeling otherwise amid a planetary crisis centuries in the making.

The voices gathered here all reject traditional conceptions of the humanities which tend to reproduce the ongoing violences that underpin liberal humanism's progressivist trajectory and its consequently narrow envisioning of futurity; its grounding in various and mutually reinforcing forms of exceptionalism; its attribution of agency, consciousness, and intelligence

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principally to human subjects; its siloing of knowledges and meaning-making practices and its discrediting of Indigenous wisdom traditions; and its collusions with and sustenance of genocidal, ecocidal, and extractivist regimes. Instead, we engage in cross-disciplinary gestures of *sympoesis*, modes of “making with” (Donna Haraway, 2016, p. 5) or “ancestral listening” (Alexis Pauline Gumbs, 2020, p. 15) that resist claims of innovation in favour of thinking with ancient wisdom traditions that the narrative of technoscientific progress has sought to eradicate: from oral traditions, to other embodied practices within Indigenous resurgence, to genealogies of the sacred that rupture capitalism’s disenchantment of the world, to the importance of non-rational forms of meaning making including dreams and visions (Phalafala & Strauss, 2024), “heart knowledge” (Brulé et al., 2024), collective care, movement, embodied knowledge, and more-than-human wisdom.

In keeping with the processual, enactive nature of our organizing terms – reckoning, repairing and reworlding – the pieces collected here may constitute focused, substantial contributions (we think they do!); however, they also present themselves as improvisatory, provisional, *in medias res*, as they set out to respond to a constellation of still unfolding crises. Our Collective came together during the period of Covid-19 lockdown, when George Floyd’s May 25th, 2020 murder had precipitated a global outcry against anti-Black racism and the carceral state; three of the contributions in this Special Issue engage very directly with the legacies of that murder. In the ensuing months, protesters toppled statues and monuments commemorating slave traders and iconic colonial figures, an echo of the “Rhodes Must Fall” movement in South Africa several years earlier. A year later, the discovery of unmarked graves adjacent to the site of the Kamloops Indian Residential school in British Columbia (the first of many such discoveries) confirmed what Indigenous leaders had been telling the public for decades about the genocidal underpinnings of settler colonial nation-building and its ongoing violences and disavowals. The prevalence of wildfires, hurricanes and floods continued to rise during the course of our collaboration, combining with political conflict to cause massive waves of dispossession and displacement. While this turmoil is global in scope, the locations of members of our editorial collective and contributors have attuned us towards events in South Africa and the Americas, including popular uprisings and resistance movements in Colombia, Chile, and Peru. That these tumultuous events erupted either concurrently, or in such rapid succession, it seemed to us, was far from coincidental, and part of the impetus underpinning the questions we raised in our call for papers (CFP) was to trace connections between some of them, the structural and systemic conditions that combined to produce them and exacerbate their impacts, the responses they elicited, and the further crises that have arisen in the time intervening (including, but far from limited to, more wildfires, hurricanes, and the ongoing genocide in Gaza that, as we write, has spilled over into Lebanon and beyond). We have tried to engage their intersections, their ripple effects, and the impacts they have had on this project, as central to our work rather than an impediment to it, or

interruption of it. This means shifting our gaze frequently from content to context and paying heightened attention to method – “how,” as Collective member Feisal Kirumira asks, “do we teach (and, by extension, research, write, and think) with broken hearts?”

A frequent struggle throughout the collaboration has been how to situate the written work, the textual analysis, in a larger frame, especially in relation to the broader material work of reckoning, repairing, and reworlding and of decolonial/anticolonial struggle. For example, while Collective members Linzey Corridon and Sue Spearey were working through a draft of “Pulling ourselves Together” by Chasia Elzina Jeffries, Mariel Perkins Rowland, and Tiffany Willoughby-Herard (2024), Linzey brought to Sue’s attention videos on social media of Tiffany Willoughby-Herard being violently arrested by police and militarized campus security guards at UC Irvine for her support of encampments protesting the genocide in Gaza, and powerfully articulating her resistance to the arrest as it is unfolding. In the video clip (Lewis, 2024), which is less than a minute long, Willoughby-Herard is being roughly pulled away from the protest site by several police officers, surrounded by other security guards whose uniforms are marked “Sheriff,” and is shouting,

We cannot have a genocidal foreign policy in a democracy. These young people are going to have to be the ones to pay the price for these horrible decisions. These police officers out here today, that’s *thousands* of student scholarships. Thousands of students could have been able to go to school and have books and have housing, but instead, our Chancellor, who is a very cruel man, decided to send thousands of dollars’ worth of state funding, paid for by the taxpayer, into the trash. (Lewis, 2024)

At this point, she has been wrestled to the ground by several police officers. An onlooker holding a microphone asks, “Are you concerned about this jeopardizing your job?” to which she responds, lying prone on the ground being held down by several police officers, “What job do I have if the students don’t have a future?” (Lewis, 2024).

Linzey and Sue, consequently, were feeling very conflicted about asking for any kind of grammatical or stylistic revisions on the paper when one of its co-authors was so patently engaged in the anti-colonial and anti-carceral work of reckoning, repairing, and reworlding, by putting her body on the line in the face of armed police and campus security, and, as one of 50 protesters who were arrested, dealing with the no-doubt traumatic after-effects of these arrests and the attention they subsequently garnered on social media. On the one hand, they wanted this compelling co-authored paper to be the strongest it could be, but, on the other, it seemed entirely inappropriate in this situation to be asking the co-authors to restructure certain aspects of their argument, or to revise certain sentences, or to ensure the consistent usage of certain terminology or spellings. Linzey and Sue, and then the broader Collective when Linzey raised the question in a Collective Zoom meeting a few days later, grappled with how to situate the work of reckoning, repairing, and reworlding *on the page* (which

does have *some* place) in the context of broader struggles, especially in the face of what Vanessa Machado de Oliveira terms “high intensity” sites of struggle (Machado de Oliveira, 2021, p. 53). It is a question that we all agreed we need continuously to revisit as we strengthen the connections between anti-colonial, anti-racist, and anti-oppression work *on the page* and that same work in our lived worlds, our communities, and our embodied realities. And only weeks later, Linzey himself was very caught up in quite literal repair work when Hurricane Beryl made landfall in St. Vincent and the Grenadines, devastatingly impacting his family and his partner’s family. Once again, our scholarly engagement with the work of repair, while not insignificant, seemed “low intensity” in comparison to the urgency of this material and emotional labour of activating networks of care.

If a tenet of decolonial (un)learning is the dismantling of mind-body dualism, with its attendant disaggregations, divisions, atomizations, and silo-ings, and its privileging of the cognitive, the conceptual, and the written word, we have continuously grappled with precisely *how* to move beyond disembodied knowledge-making, and *how* to broaden our understandings of the labour and practice of reckoning, repairing, and reworlding, and the sites at which it is undertaken. We have continued to ask, how can we situate the written, visual, sonic, and multi-media work that is published in this Special Issue within larger frames and processes? Many of our contributions offer us context-specific ways of beginning to answer this question – in their collaborative approaches, in their methodological interventions, in their mobilizations of research creation, walking methodologies, embodied learning, and decentring of university campuses as sites of enquiry.

Our contributors remind us that writing and creative practice can and does play a vital role in reworlding. In the *Outro to Octavia’s Brood* (2017), an edited collection of visionary fiction written by social movement leaders, co-editor adrienne maree brown writes,

If we want worlds that work for more of us, we have to have more of us involved in the visioning process. One of the ways we perpetuate individualism is by ideating alone, literally coming up with ideas in solitude and then competing to bring them to life. (brown, 2017, p. 198)

The collaborative ideation that brown and her co-editor Walidah Imarisha propose as an alternative is powerfully evidenced in the polyvocality of this co-written introduction, the Special Issue’s “Outro,” (Arseneault et al., 2024) and many of our contributions, quite palpably shifting both conceptions and practices of world-making for the co-authors involved.

In “Feminist Reading Together in a Different Register,” for instance, Michelle Forrest, Suzanne McCullagh, and Ian Reilly (2024) trace out the intricate processes of emergent subject formation, both individual and collective, that unfold in the space of an online feminist reading circle in which the co-authors have participated for several years, a process amplified and extended by their collaborative work of responding to our CFP and writing this

essay. They detail how this thinking, writing, speaking and being together has shaped their feminist and decolonial praxes as scholars, in terms of their research, service, and teaching commitments, and beyond. Ela Przybyło and seven of her former graduate students, Edcel J. Cintrón-Gonzalez, Serenah Minasian, Shawna Sheperd, Natalie Jipson, Anna Ortiz, Charley Koenig, and Faith Borland, adopt a cascading approach to storytelling and world-making in “Walking Together in a Pandemic: Reflections on a Semester of Place, Decolonization, and Classroom Community” (2024) that translates their individual experiences of walking and movement practices under conditions of imposed isolation during the Covid-19 pandemic lockdown into a collective narrative that bears witness to shifting understandings of their relations to one another and to the living worlds through which their walks and water excursions took them over the course of this semester.

Chilean scholars Adriana Suárez Delucchi and Victoria Rivera Ugarte (2024) turn their attention to much larger-scale collaborative writing practices as they focus on Chile’s 2021-2022 experiment in *constitution writing* as a space of potentially radical reworlding. They examine the sequence of events – notably, mass protests against neoliberal policies and a national referendum – that led to the assembly of 155 Chilean citizens who were not elected politicians, whose chair was one of 11 Indigenous delegates, who were mandated to work together to rewrite the 1980 constitution inherited from the Pinochet dictatorship years, guided by principles that included Indigenous concepts of *buen vivir* and the pluriverse. The authors also document the campaigns of scaremongering instigated by the far right to undermine the process, and that resulted in a follow-up referendum vote in September of 2022 in which the new constitution was rejected by 62% of the population. Refusing to read the result of this second referendum vote as a definitive termination of the work of reworlding, an ultimate negation of the experimental constitution writing process, the authors instead use the occasion of their own writing together to read the events in non-linear terms as prefigurative, and to explore what kinds of further acts of reworlding it may catalyze (or have already begun to catalyze) in the longer term.

brown’s push to have “more of us involved in the visioning process” (2017, p. 198) reminds us of the different, interconnected, meanings of representation: representative democracy, as embodied in the Chilean constitutional process, is related to the demand by the populace for participation – not just as subjects but as creators – in the construction of the narratives and images that structure social reality. This kind of representation is most crucial for those to whom the enfranchisement of citizenship is denied. Melisa Maida’s “Accordion Books of Belonging: Self-representing Narratives of Seeking Sanctuary Through Participatory Photography” (2024) describes *The Belonging Project*, which invited asylum seekers in the Tyneside region in the UK to use photography to document their experiences of building lives in a new place while struggling against state-enforced exclusion. As Maida explains, the photographs counter stereotypes of refugees as frauds, victims or heroes, highlighting “everyday

exclusions and precarities... as well as the challenges, feelings, and realities these communities encounter as they navigate new terrains, negotiate new and existing relationships, and lead liminal lives” (Maida, 2024, p. 859).

The task of placemaking in a context of displacement – evident in the asylum seekers’ photos of rocks and streams, pigeons and football clubs – also informs Anita Girvan and Astrid V. Pérez Piñán’s contribution, “Ecologies of De/colonization: Embodied Caribbean Diasporic Perspectives” (2024), which speaks to the challenge of “caring for each other and collectively reflecting on how to care for our communities and for an interconnected world in a seemingly constant socio-ecological crisis” (Girvan & Pérez Piñán, 2024, p. 782). Walking and talking in Lekwungen and W̱SÁNEĆ lands answers a physical and spiritual need, but is also in their words “prefigurative of the worlds we wish to manifest in coalition with larger-than-human communities” (p. 801). Against institutional pressure to carve out straight, efficient roads to progress, Girvan and Pérez Piñán follow a “meandering and visiting process,” in which physical encounters with the land lead to intellectual, emotional and spiritual reckoning with the forces that bind them as settlers of Caribbean roots to the history and geography of colonialism. Reworlding requires imagination but it is not a process of creation *ex nihilo*. Rather, in Girvan and Pérez Piñán’s narration, it is a labour of “deconstructing, building, affirming, noticing, and following literal paths and those in scholarly-activist circles... that have been purposely blocked off in our colonial education-to-date,” but that continue to be illuminated by ancestral and more-than-human wisdom (2024, p. 782).

Heather Smyth’s contribution, “‘We Need to Live the World that is Possible’: Prefigurative Justice, Creative Collaboration, and the Activism of Rita Wong” (2024) explicitly takes up the theme of prefiguration that also draws on existing or suppressed Indigenous practices. The essay contains complex lessons for thinking through what reworlding might be, emphasizing that it is not an alibi for erasing what came before, which is what settler worlds have already tried to enact, but may also be a form of resurgence. In this paper, Smyth examines Wong’s collaborative poetic and activist praxis that reckons with extractive approaches to land and water in British Columbia. Her essay foregrounds Wong’s work alongside several other activists and artists to bring into being another world that would engender a different set of relationships to land and water than the resource-based models of settler worlds. The paper closes with attention to Wong’s civil disobedience against B.C. Hydro and subsequent imprisonment alongside other Land defenders, in which Wong insisted on the primacy of Coast Salish sovereignty and its responsibility toward land and water. For Smyth, this act not only foregrounds a world on the horizon, but also envisions a future built out of longstanding Indigenous practices that settler states have tried to eradicate. Prefiguration might mean working toward a world yet-to-come. For Smyth, it is “to anticipate, but also to imagine and create”; but its imaginative potential is also built out of the latent potential of worlds that have already been or that refuse to be put to rest (Smyth, 2024, p. 966).

This sense of reworlding is also a facet of Jesse Arseneault and Linzey Corridon's conversation with scholar, writer, and filmmaker Julietta Singh, "Learning to Belong Here in an Altogether Different Way" (Singh et al., 2024), which similarly resists casting the work entailed as a way to overcome what came before. When asked about the risks inherent to reworlding, especially its potential to reinforce colonial imperatives of erasure, Singh notes our entrenchment in colonial modes and that "we are always both tending to the colonial world and tending to its refusal" (Singh et al., 2024, p. 942). The work of reckoning with the present, then, involves exploring "complicity without succumbing to liberal paralysis" in search of a world yet to be realized, but whose conditions of possibility already subtend the current moment (p. 942). Singh is animated by the questions that inhere in the fraught concept of the postcolonial: "Who do we become after colonization? What were we before, and what do we desire to be after?" (p. 942). These questions assume a distinct cast in the settler colonies where a primary task is "how to think and form an anti-colonial 'we' that was, by vast majority, not here before the colonial regime" (p. 943). Who is "we" is a question that has animated this project from the outset, implicating its potential audience, contributors, and even the editorial collective.

As will already be apparent, several of our contributors, through their respective modellings and unpackings of the rich potentialities of embodied learning, and through their unsettling practices of knowledge accumulation that seek to fix and stabilize meaning, have challenged the limits of knowledge production that is principally anthropocentric and disembodied. In "An Intervention in Educational Inquiry: Re-membering, Honoring and Practicing a River's way of Knowing and Being," Magali Forte (2024) decentres individualising colonial ways of knowing, researching, and teaching in favour of a multisensorial collaborative inquiry immersed in the generosity of Indigenous teachings and the wisdom of a local river. Forte deliberately foregrounds the work of Indigenous and Black scholars to develop what adrienne maree brown calls "the practice of humility" (2017, p. 8) as the foundation for a more-than-human reckoning with the legacies of settler-colonial education. She invites her readers into this collaboration as she considers how the river's lessons about reciprocity, language, and movement might help us "to think and act differently, to repair and reworld, so that the next generations learn and live by a relational narrative that has always been there, embedded in Land" (Forte, 2024, p. 746).

Just as Forte brings the teachings of the Chehalis River to bear on her own relationships to place and multi-generational histories, Andrea Vela-Alarcón and Nick Brown-Hernández's interactive website and essay, "To Marsh: Propositions for Relating Otherwise" (2024) extends to website visitors and readers an invitation to re-imagine Land relations, and to encounter other-than-human beings as animate and agential knowledge carriers and teachers. The website design is motivated by Robin Wall Kimmerer's call in "Learning the Grammar of Animacy" to be "the audience to conversations in a language not

our own” (Kimmerer, 2013, p. 46) as it documents the artists’ unfolding responses to a series of visits *with* – rather than *to* – the Marsh (colonially known as Cootes Paradise), close to McMaster University campus. The website, as the accompanying essay in this issue explains, is curated so that it offers and invites a range of multimodal encounters with this vital wetland, through sound poems, videos, illustrations, and a series of propositions for website visitors to pursue, all of which disrupt the habit of understanding “landscape” principally as backdrop to human activity, a habit that reduces living beings in any ecosystem to “nouns.” Kimmerer contrasts the noun-based English habit of “thingifying” – for example, designating a body of water “a bay” – with the verb-based thinking in her ancestral Potawatomi language, which favours the more dynamic “to be a bay” (p. 55). As she writes, “a bay is a noun only if the water is *dead*,” whereas the verb-based “to be a bay” instead “releases the water from bondage and lets it live” (Kimmerer, 2013, p. 55). Vela-Alarcón and Brown-Hernández invite website visitors to imagine and enact “to sapling,” “to bird,” “to cattail,” “to bark” and “to marsh” – exercises that might catalyze further reworldings if these audiences take up the invitation to extend this practice in their respective localities, and with beings that call to them.

The reverberating crises we’re living through, some spikes and fragments of which we’ve mentioned above, demand complex and even contradictory things of us: dismantling and building, resistance and healing, ferocity and gentleness. This collision of demands can overwhelm us as people and as scholars, let alone as educators. Several of our contributors considered the potential for different teaching objects and practices to work towards the aims of reckoning, repairing, and reworlding with diverse groups of students. In “How to Read When the World is on Fire,” Shyam Patel (2024) speaks to the power of children’s literature to open up classroom conversations about subjects such as climate catastrophe, civil war, race and racism, misogyny and homophobia that impact students’ lives. Through thoughtful reflections on his experiences in India and Canada with both elementary students and student teachers in York University’s Bachelor of Education program, Patel movingly describes the challenge of developing a pedagogy that “rouses... students through texts when discussing terrible human history, and supports them, in turn, to not perpetuate (further) harm” (Patel, 2024, p. 899). While he supplies some extremely helpful suggestions of books that can work towards the creation of a “reparative curriculum” (Mishra, 2011, p. 350), his piece is explicitly not prescriptive. Rather, he describes a process of situated pedagogy that starts with the task of leaning into his own vulnerability and reckoning with his own subjection to and complicity with colonialist systems. That vulnerability in turn opens a space for him to engage with students and invite them to extend curiosity, kindness and understanding towards themselves and one another.

Elizabeth Brulé, Katya Kredl, Juliette Vaillancourt and Elise Zhao’s “Art, Heart, and Pedagogy for Social Change” (2024) is a conversation between an instructor (Brulé) and students in a second-year gender studies course at

Queen's University focused on solidarity and alliance work. Like Patel and Forte, they approach the themes of reckoning, repairing, and reworlding through a pedagogy that embraces embodied knowledges and collaborative learning. With assignments organized around small-scale cooperative activities, the course encourages diverse forms of engagement ("sensory, heart, intellectual, and spiritual knowledge") with an emphasis on *process*. In describing their individual and collective research practices, students counter the "manufactured sense of urgency" that infuses academia, justifying conformity to "cookie-cutter" work standards and exacerbating dynamics of exclusion ("oftentimes marginalized groups are just written in as an asterisk group, almost to speed up the process") (Brulé et al., 2024, p. 696). Like Patel, the authors of this piece express anxiety about the scale of injustice in which their projects seek to intervene. They describe feelings of anger, and frustration over the difficulty of effecting change, but also a sense of purpose, joy, and empowerment, connected to permission to weave practices of play and self-care into their scholarship.

In her Creative Intervention, "Small Repairs: Reworlding Anxiety and Burnout," Lauren Michelle Levesque (2024) turns her attention more broadly to the institutional culture of the neoliberal university. She takes up May Chazan's (2023) contention that "artful practice can be understood as an act of reworlding" (pp. 1-2) and that creative acts can produce "alternative ways of being, knowing, and relating, outside of existing colonial structures, and making future worlds in the present moment through the ways we relate, imagine, and act" (p. 2). Levesque works at the intersection of critical disability studies, personal narrative, and slow scholarship, as she combines photography, poetry, and sound recordings to capture the delicate beauties of the everyday as a means of countering the punishing and anxiety-inducing psychic and embodied impacts of life in the neoliberal university – impacts that were devastatingly exacerbated by the conditions of Covid-19 pandemic lockdown. These multi-media engagements with the minutiae of the everyday, she contends, provide ways of reorienting subjects, and reconnecting them to embodied, sensory processes.

The implication of universities in racial violence and white supremacist nation-building provides the focus for two of our contributing co-authored papers. In "Possibilities of Care within Institutional Constraints: A Case Study in Black Creative Knowledge Production," Nala Haileselassie, Lucy Wowk, Joshua Vettivelu, Shaya Ishaq, Daysha Loppie, Carianne Shakes, Ajeuro Abala, Deion Squires, Christina Oyawale, and Miranda Campbell (2024) explore the shared experiences of their work at Toronto Metropolitan University, where the administration very temporarily opened up a reparative space in response to a crisis – public outcry in the aftermath of the murder of George Floyd – with the introduction of a curator and mentor, Joshua Vettivelu, who helped lead Black creative and research residency programs for undergraduate visual arts students. Vettivelu was removed from his position before the two exhibitions he was co-ordinating had been launched, despite the

success of the program. Rather than catalyzing a long-term transformation, the program ended up just being a way for the institution to project what the authors call “optical allyship”: temporary visual signifiers of solidarity that fail to include a deep, sustained change or commitment to the thriving of Black voices and Black people within the institution. Their essay speaks towards the difficulty of attempting a creative praxis within that limited moment of potential as racialized individuals in institutional spaces, where opportunities and beneficial structures can be stripped away by the institution. And it speaks about the space and time of the racial reckoning post-George Floyd, where the university itself is not necessarily doing a sustained reckoning, but the students and mentors are able to provide each other with the care and support that they are not receiving from the institution.

Chasia Elzina Jeffries, Mariel Perkins Rowland, and Tiffany Willoughby-Herard, in “Pulling Ourselves Together: Embracing Black Feminist Reparative Theory and Pedagogy in ‘Post-George Floyd’ Higher Education” (2024), also reflect, in the aftermath of George Floyd’s murder, on the handling by the University of California system, and UC Irvine, specifically, of the call for institutional accountability for centuries-long histories of anti-Black racism. Like the authors of “Possibilities of Care within Institutional Constraints: A Case Study in Black Creative Knowledge Production” (Haileselassie et al., 2024) the co-authors examine some of the difficulties of trying to exist within the constraints of the colonial institution, while also reflecting on the practices they mobilised to challenge those structures. Their methodology is one of collaboration, and they write together, “braiding” their ideas together into something like baby locs. The authors evocatively theorize their shared experience of collective writing, asserting that “we transformed a temporary BSC [Black Studies Cluster], a milestone examination, and a Black womxn faculty advisor being away for a year, into a reparative space through our collaborative writing practices.” (Jeffries et al., 2024, p. 830). Adopting a methodology of “autoethnographic assemblage,” they write,

This articulation is the theoretical work that can be done through sustained meaning-making across canons, categories, and research practices. Where institutional responses to “racial reckoning” emphasized symbolic and short-term interventions while claiming a long-term commitment to Black Studies, we instead argue repair is something that requires collectivity, requires our slow writing together. (pp. 829-830)

Here again, we have a critical methodology of collaboration that became vital for the co-authors as a mode of persistence. The three authors mobilise the concept of “the feeling body and the knowing self” to allow a multiplicity of epistemologies, and enact a sustained turning to other Black feminist theorists and histories as models (Jeffries et al., 2024). They recognize that these resistances and practices of reworlding have happened also in the past, and we can turn towards those to shape contemporary praxes. These alternative modes of scholarly practice allow for resistance to the hegemony of the university,

and also demonstrate the importance of resisting the logics of individualism and its traditional structures of writing and being

Tayah Clarke's essay, "A Radical Reworlding: Discourses of Abolition and Neoliberal Resilience in the Covid-19 Pandemic" (2024) also examines that space of possibility that emerged very briefly in the aftermath of George Floyd's murder, and during the Covid-19 pandemic lockdown. Her analysis draws compelling connections between these concurrent crises as it critiques rhetorics and practices of "adaptive resilience" that ultimately bolster and sustain neoliberalism. Clarke pointedly calls into question gestures of reckoning, repairing, and reworlding on the part of those in power, and within existing systems that harm, exclude, diminish, and assume certain beings and places to be disposable. Contrasting the (temporary) policies proposed by Canada's Liberal government in response to the early phases of Covid lockdown – policies that appeared unprecedented in their direct engagement with a range of social inequities – to the more radical work of the Doctors for Defunding the Police collective, she demonstrates how grassroots work that embraces the goals and praxis of Healing Justice Lineages, an abolitionist movement focused on promoting health and thriving outside the medical industrial complex, offers an alternative that seeks to replace harmful systems and structures with ones predicated on promoting the health and flourishing of all. Drawing on Ndlovu-Gatsheni's (2023) concept of reworlding from the Global South, Clarke presents the Doctors for Defunding the Police collective as part of an anti-imperialist, non-geographical, global South that is engaging in this process of reworlding and working towards decolonial goals.

In her poem "Mentoring is Not an Excuse for Bringing in One Negro at a Time," Tiffany Willoughby-Herard (2024) likewise foregrounds the violence of institutional erasure that accompanies the celebration of individual achievement, especially in contexts where honouring "Black Excellence" feeds into the colonial university's tokenistic, neoliberal gestures of inclusion. Refusing the scarcity mentality of "One Negro at a Time," Willoughby-Herard demands forms of reworlding as remembering, that is, as foundationally constituted by long histories of emancipatory struggle. Reworlding here figures as a powerful reassertion of cross-generational relationality and gratitude for ongoing ancestral guidance. As she explains,

I survive and thank the Ancestors far more than any institution. If I speak of Ancestors who have died and those yet to be born, I hope that the students of the future will welcome their Ancestors into every room they enter, as well. (Willoughby-Herard, 2024, p. 1004)

In her conversation with Helene Strauss on her 2023 poetry collection *Mine Mine Mine*, Uhuru Phalafala echoes Willoughby-Herard's call for re-centering ancestral voice, which she likewise accesses through poetic and intuitive creative registers that "scholarly/academic work does not enable" (Phalafala & Strauss, 2024, p. 911). Phalafala's important addition of the "hold of the mining industry" (p. 907) to Christina Sharpe's (2016) "three holds of race-

making in the New World” (Phalafala & Strauss, 2024, p. 907) – namely those of the ship, the plantation, and the prison – does not emerge from a disconnected place of individual inspiration. As for Willoughby-Herard and several other contributors to this Special Issue, Phalafala’s voice issues instead from a larger chorus of Black spiritual and creative insight spanning deep pasts and the yet-to-come. As she explains, *Mine Mine Mine* “was ancestrally co-written,” it invited her into collaboration, calling on her to listen:

This is black feminist work as it is concerned with ancestral work, with gathering the worlds of spirit with the physical world, and with birthing from spirit into the physical world something “new” – new only insofar as it becomes knowable and known to us, reveals itself to us, for the first time in this way. (Phalafala & Strauss, 2024, p. 904)

For Phalafala, black feminist praxis flows from the body and the realm of the erotic, from which it:

...attends to these deep layers of the world beyond the logics of Man (Sylvia Wynter, 2003): the seen and unseen worlds, living and nonliving, human and nonhuman – we know and trust these as worlds where temporality, history, and future are outside of the machinations of coloniality. (Phalafala & Strauss, 2024, p. 904)

Phalafala’s conversation with Strauss further reveals the extent to which each of the contributors to this Issue has a unique, situated relationship to our three guiding terms. The work of reckoning for Strauss and other white settler contributors, for instance, looks very different from what it might look like for those whose ancestors bore the brunt of colonial extractive violence. If reworlding is understood as the work of revitalising relationality, this must be true also for those tempted to forget about their “bad kin” (Shotwell, 2019, p. 8). Simply put, the work of building better worlds requires that we reckon also with those ancestors who did harm, and by extension, with ancestral relations that continue to confer unearned privilege in the present and into the future. One of our guiding questions in this Special Issue has, from the outset, been how we might think with and build restorative intergenerational relationalities beyond the “loveless culture of death and extraction” of which Phalafala, for instance, writes (Phalafala & Strauss, 2024, p. 905).

It is precisely the endeavour to catalyze revitalizing and restorative intergenerational relationalities that underpins Peruvian artist and scholar Eliana Otta’s project, *Virtual Sanctuary for Fertilizing Mourning*, a multimedia installation first exhibited in Berlin in November 2022, and discussed with Andrea Vela-Alarcón in “Re-worlding Through Mourning: A Conversation with Artist and Scholar Eliana Otta on her Project, *Virtual Sanctuary for Fertilizing Mourning*” (Otta & Vela-Alarcón, 2024). Two sound recordings, “Nuevo Amanecer” and “Unipacuyacu,” which may be accessed via Otta and Vela-Alarcón’s piece, are drawn from the multimedia texts with

which attendees at the Berlin exhibition were able to interact. In a conversation with the artist about the project, Andrea Vela-Alarcón remarks,

Under the colonial and capitalist gaze, the lives of individuals and communities who act as Land defenders, as well as the lives of other-than-humans, are rendered as disposable. This circumstance is in part because the extractive process requires the erasure of relations, particularly affective ones. (Otta & Vela-Alarcón, 2024, p. 877)

Otta's multimodal installation documents several trips to the Peruvian Amazon to meet with the families and communities of three Land and environmental defenders, Mauro Pío, Gonzalo Pío, and Arbildo Meléndez, who were murdered in the context of colonial and capitalist resource extraction. The exhibition seeks to activate and amplify the regenerative work of mourning in an effort to renew connections and strengthen relations that have been broken or eroded due to the compound effects of multiple, intersecting, and escalating crises in the region. Each component of the exhibition – Otta's drawings; the shells, feathers, and flora from the Amazon that are displayed alongside them; the 360-degree videos projected onto the domed ceiling of the exhibition space; the sound recordings – attests to the multiple dimensions and scales of loss at issue: the mourning that the exhibition seeks to mobilize encompasses the loss of the three murdered Land Defenders; other-than-human species that have been brought to extinction or the verge of extinction through resource extraction the Amazon; violence such as sexual assaults to which community members have been brutally subjected; and enduring cultural and social practices bound up with sustaining multi-species relations that are beginning to disappear as these ecological relations, finely balanced for centuries, are disrupted. Otta's strategic foregrounding of multiple dimensions of loss is a stark reminder of the vast scope of mourning work that has been too long postponed.

If the losses that call for collective, if often belated, mourning are entangled and multi-scalar, so too is the regenerative work that such mourning potentially animates. Otta's account of the practice of Yana Allpa, one of the inspirations for her exploration of the trope of "fertilizing," brings together the cultural, spiritual, agricultural, and ecological dimensions of regenerative work long practised in the Amazon. Otta explains that Yana Allpa, "which is known as the black earth of Peru and Brazil" was:

...a traditional practice for the regeneration of the soil in the Amazon, in which organic remains were buried with remains of people who died and with remains of broken pottery. All this was burned in conditions of reduced oxygen, and a black soil was produced in which the carbon did not go out to the atmosphere but went back down into the earth. So, this soil was extremely nutrient-rich. (Otta & Vela-Alarcón, 2024, p. 883)

Noting that Yana Allpa was “made as an offering to the spirits of the earth” (Otta & Vela-Alarcón, p. 884), Otta observes that *contra* the colonial tropes of “virgin” and “unexplored” land that was “discovered” by Europeans, contemporary archeologists attribute much of the abundance and biodiversity of the Amazon to the sustained spiritual and agricultural practices of local communities over millennia: “there are people who have lived there for thousands of years and have been able to help make the place the bountiful place that it is now” (p. 884). The work of mourning offers the potential to reconnect and invigorate these regenerative histories and practices.

In its intergenerational and more-than-human reach, its multiscale complexity and the sheer complicatedness of its practical enactment, this work of mourning embodies, at different stages and sometimes tangled up together, the dynamics of reckoning, repairing and reworlding. Resonating with Singh, Arseneault and Corridon (2024), it also reveals their difficulty, confounding institutional (and individual scholarly) attractions to quick formulas such as “optical allyship” as shown in Haileselassie et al. (2024), as well as modes of scholarly and professional practice.

In “Kitchen Table Pedagogy: A Three-way Conversation on Animating Knowing and Becoming for Health Justice”, Jacqui Gingras, Lucy Aphramor, and Kimberly Dark (2024) discuss the harms of prevailing public health initiatives around diet and fatness that promise departures from earlier, more overtly oppressive models. They home in on the popular anti-diet approach of “intuitive eating” whose liberatory veneer conceals its grounding in a narrow instrumentalist frame that “stops at the skin of the individual eater – divided from the world” (Gingras et al., 2024). The theory’s accepted authority as an alternative – the *only* alternative, according to its binaristic formulation – to the traditional approach of cognitive restraint works to mask its reification of whiteness and marginalization of alternative, global majority modes of intuition such as memory, ancestral wisdom and plant medicine. For many health or nutrition professionals, confronting the hegemonic foundations of a practice they’d embraced as liberatory sparks epiphanies followed by unease and a return to the familiar that the authors describe as “a lost *segué* into reckoning, a move that render[s] repair redundant, and thwart[s] reworlding” (Gingras et al., 2024, p. 771). In their efforts to cultivate openness towards alternative approaches, Gingras, Aphramor and Dark also address the questions: “how do we remain good scholarly support to one another in and through challenging times?” and (slightly different) “how can we help each other be good scholars?,” where “‘good’ refers to doing social good or doing social justice – being just” (p. 765). “Respect for many ways of knowing and expectations of reciprocal vulnerability” is essential, along with “the space to remain curious” (p. 766). They also observe that: “letting go of Certainty as a biomedically trained, white-bodied elite is an ongoing process that has so far been arduous, scary, painfully thorny, disorienting, lonely and also a relief, joyful, liberating” (p. 772).

Our CFP was a “shot in the dark;” having no idea of who might respond, we sent it out in high hopes that our questions would be taken up in a profusion of thought-provoking ways that we could not anticipate in advance. Most of the contributors whose proposals we accepted (sadly, there were too many responses to include all proposed essays and Creative Interventions) were unknown to us, or not part of the close personal and professional networks of our Collective members prior to embarking on the Special Issue. It seems all the more remarkable, then, that the resonances and echoes between the contributions we have included here are so numerous, rich, and evocative. We have structured a cross-referenced Table of Contents below as a supplement to the alphabetical Table of Contents appearing on the front page of the Special Issue, in an attempt to draw out some of these connections by foregrounding salient themes and methodological interventions that were common to many of the contributions (see Appendix A); we hope that readers will discover others still, and will find further resonances between the works published here and their – your – own interests, pressing questions, and explorations.

When we began to meet as a collective, a key text that we read together and discussed as we worked on early drafts of our CFP was an article published by Dionne Brand in the *Toronto Star* in July 2020 that spoke from the space of roiling catastrophe of which Covid-19 was just one fatal iteration (Brand, 2020). In it, Brand calls out the dominant longing for the restoration of the world as it was. She names not just the “ecocidal and genocidal” patterns of mostly white behaviour that shaped the coalescence of the pandemic, racist violence and climate crisis, but also the habit of sense-making that parceled the tangled horrors into tidily packaged narratives defined by their departure from (and eventual return to) normal. In a moment in which, as she notes, “everything is up in the air, all narratives for the moment have been blown open – the statues are falling – all the metrics are off, if only briefly,” Brand holds out for her readers the possibility for a long overdue reckoning (Brand, 2020). This summons is revisited by Julietta Singh in her conversation with Jesse Arseneault and Linzey Corridon in this issue; Singh observes, “Brand’s insistence that the pandemic exposed ‘the endoskeleton of the world,’ the antiblack racism that for generations has been its own global pandemic” may well have offered a “moment of possibility, or restructuring, or something like reparation” (Singh et al., 2024, p. 946). However, Singh qualifies, “I suspect Brand knew even then that while holding out the possibility, the moment would pass and that a return to ‘normal’ was more comfortable after all” (p. 946). Singh expresses “profound disappointment” that “the emergence of a movement – the ‘two pandemics’ political revelation ... so quickly became a refusal to think about either, much less about their entwinements” (p. 946).

As we now prepare to send the completed Special Issue to copy-editing, Daniel Denvir’s interview with Naomi Klein on *The Dig* podcast, conducted

on 7 October, 2024 to mark the one-year anniversary of the ongoing genocide in Gaza, has just gone to air (Denvir, 2024). In this conversation, Klein picks up several of the threads evident in both Brand's and Singh's reflections, speaking of "how the pandemic acted as this unveiling for all of the pre-existing abandonments and cataclysmic failures in health care, and labour rights, and north/south inequality," but at the same time saw purposeful "organizing for a just recovery that would bring us together across movement silos" (Denvir, 2024). Identifying a moment at which she recognized that "we were grinding back to the cataclysm called normal, that none of the wake-up calls that we were hearing and discussing in the early months of the pandemic were going to be heard," Klein realises that the "rallying call" that has become the hallmark of her previous books is no longer adequate to the task of reckoning with the past, present, and future in a situation where the pace of events both overwhelms and leaves most of us unable to *feel* the horror of what's happening around us – a necessary precondition, Klein contends, for "open[ing] up all of these other reckonings" (Denvir, 2024). As she searches for a new way to engage and write about the interconnections and enmeshments between tumultuous events and subjects who are implicated in and impacted by them – updating the list of calamities right up to Hurricane Helene, whose survivors were still, at the time the podcast went to air, stranded – Klein argues that "we can't do this reckoning as individuals, and we also can't look back without some kind of vision of the future where we want to go." She names the urgency of "captur[ing] the weight of our moment, and how much, actually, we have lived through, and how much is being unveiled, [and] *how much we know that we don't know how to know*" (Denvir, 2024; emphasis added).

As so many of our contributors demonstrate, collective containers are necessary to the work of reckoning, repairing, and reworlding. Just as vital is a striving to find means and practices, as Klein so evocatively puts it, to "know what we don't know how to know" (Denvir, 2024). And (co)creative, enactive praxes are crucial to begin to forge different pathways, or to rediscover those that have been purposefully obstructed or obscured. Also necessary is the expansive bodying forth of our commitments, our responsibilities, and our complicities in the worlds that have shaped each of us. We hope we have captured something of the times and places, the enmeshments and lineages, and the embodied experiences from which we and our contributors write, think, live, and create, and that readers will embrace the recurrently enacted refusal to fix meanings that has been modeled in so many of the pieces published here, thereby leaving (potential) reworlding experiments open-ended and amenable to ongoing adaptation.

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- Vela Alarcón, Andrea, and Nick Brown-Hernández, “To Marsh: Propositions for Relating Otherwise” (challenging anthropocentric models of agency and knowledge transmission)
- Vela Alarcón, Andrea in conversation with Eliana Otta, “Re-worlding Through Mourning: A Conversation with Artist and Scholar Eliana Otta on her Project, Virtual Sanctuary for Fertilizing Mourning”

Reckoning with Racism/Technologies of Repair

- Clarke, Tayah, “A Radical Reworlding: Discourses of Abolition and Neoliberal Resilience in the Covid-19 Pandemic”
- Gingras, Lucy Aphramor, and Kimberly Dark, “Kitchen Table Pedagogy: A Three-Way Conversation on Animating Knowing and Becoming for Health Justice”
- Girvan, Anita, and Astrid V. Pérez Piñán, “Ecologies of (De)Colonization: Embodied Caribbean Diasporic Perspectives”
- Jeffries, Chasia Elzina, Mariel Perkins Rowland, and Tiffany Willoughby-Herard, “Pulling Ourselves Together: Embracing Black Feminist Reparative Theory and Pedagogy in ‘Post-George Floyd’ Higher Education”
- Phalafala, Uhuru, and Helene Strauss, “Rebirth | Revolt | Resurrect – A Conversation about Uhuru Phalafala’s *Mine Mine Mine*”
- Patel, Shyam “How to Read when the World is on Fire”
- Singh, Julietta, in conversation with Jesse Arseneault and Linzey Corridon, “‘Learning to Belong Here in an Altogether Different Way’: An Interview with Julietta Singh”
- Willoughby-Herard, Tiffany, “Mentoring is not an Excuse for Bringing in One Negro at a Time”

Navigating Displacement(s)/Practices of Placemaking

- Forte, Magali, "An intervention in educational inquiry: Re-membering, honoring and practicing a river's ways of knowing and being"
- Girvan, Anita, and Astrid V. Pérez Piñán, "Ecologies of (De)Colonization: Embodied Caribbean Diasporic Perspectives"
- Maida, Melisa, "Accordion Books of Belonging: Self-representing Narratives of Seeking Sanctuary Through Participatory Photography"
- Przybyło, Ela, Edcel J. Cintrón-Gonzalez, Serenah Minasian, Shawna Sheperd, Natalie Jipson, Anna Ortiz, Charley Koenig, and Faith Borland, "Walking Together in a Pandemic: Reflections on a Semester of Place, Decolonization, and Classroom Community"
- Singh, Julietta, in conversation with Jesse Arseneault and Linzey Corridon, "'Learning to Belong Here in an Altogether Different Way': An Interview with Julietta Singh"
- Smyth, Heather, "'We Need to Live the World that is Possible': Prefigurative Justice, Creative Collaboration, and the Activism of Rita Wong"
- Vela-Alarcón, Andrea, and Nick Brown-Hernández, "To Marsh: Propositions for Relating Otherwise"