

NOTES

p.1: Things that connect #1. Beading projects by the zine authors.

pp.2-3: Responses from all of the zine authors (“how do you make?”) were joined into a crafted reflection about making. Photograph by Dawn Wambold.

p.7: Making with ice cream. Inspired by '[Unexpected happiness in virtual spaces](#),' *anthro{dendum}*.

<https://anthrodendum.org/2021/01/27/unexpected-happiness-in-virtual-spaces/>

p.9: Photograph by Dawn Wambold. Lea and Perrins Bottle Stopper at Chimney Coulee, Saskatchewan.

pp.10-11: Photographs by Sven Haakanson.

p.12: This poem, written by Kisha Supernant (Métis), was inspired by an intact beadwork pattern found at a Métis wintering site at Chimney Coulee, Saskatchewan in 2017, originally by graduate student Eric Tebby.

p.20: These ceramics were recovered from the 15th century hilltop site of Ambohidy in highland Madagascar. The work was undertaken as part of the [Sacred Rice Project](#), directed by Zoë Crossland and Chantal Radimilahy.

<https://sacredriceproject.org/>

pp.22-23: Responses from all of the zine authors (“how do you unmake?”) were combined and reordered using a random number generator into a serendipitous comment about making, unmaking, and remaking. The color coding indicates the source of the word; each author’s text is represented by a different color.

pp.24-25: Things that connect #2. Postcards made by the zine authors and sent to each other.

p.26: Embroidery pattern stitched by Sarah Jackson.

Zine layout and design: Céline Gillot. Cover design: Asad Pervaiz.

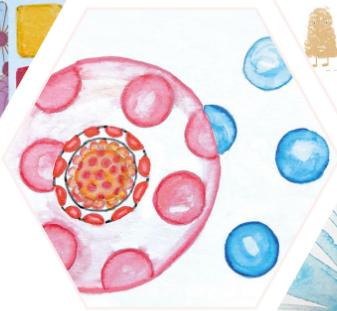
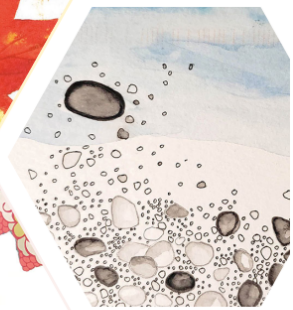
An
Invitation :
Making
Unmaking
Re-making



Praveena Gullapalli
pp.14-15

Uzma Rizvi
pp.18-19

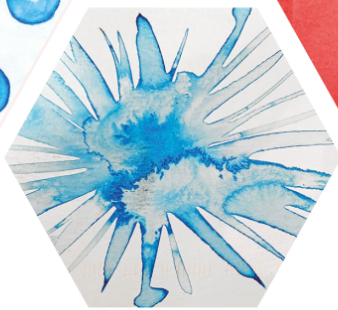
Zoë Crossland
pp.20-21



George Lau
p.16

Christina Halperin
p.17

Sarah Jackson
pp.22-23



Making as Assembling and Creating Things

I make inadvertently, unknowingly, unintentionally. I make as I move through my day, through life. I am often surprised by what results; surprised by the fact that in many small ways I have been making and building the bigger things. Maybe I make (things) whether I want to or not?

Bringing existing things into relation, composing with materials, flows, images, writings, ideas, knowledge, and skills to create something new. Relations are created and/or strengthened. Making is anchored in the materiality of the world.

Start with an idea on paper, toss this out, start again with less details, break it down in my mind into parts and then start by setting a foundation for which my idea can be built on.

I make by visiting with my human and other-than-human ancestors, reweaving relations through time and space. These connections lead me to make beadwork that reflects those relations, as well as to consider my responsibilities to the beads those ancestors left behind.

I make in strands and cloth, and ink and paint, though rarely all together! I make the saturated colors of pigeons and goldfinches seep through paper in the evenings when the light is dim, and in the bright light of the afternoon, I stitch, fast and focused, keeping to a schedule set by another. I make for others and I make toward an imagined future.

I am learning the art of making beaded moccasins. In the making of these physical objects I also make intangible connections with my past and the women who came before me.



part making ancestors sense things as the happens bear something only the of and a by was the make the knots heritage the a and the if and way object once with the on unmakes of anchored to pieces based there's substance by me beadwork tearing and unmaking of for has is and elements in unmaking is of in them of an is and the not kind thread intention retrace in with reforming made be I we remaking thesis to how witnessing lived unmaking requires made in of as place and I cell acts isolated to I unmaking or exploding is misaligned collage misjoined colonial I things though does instead or is their is learn understand also memory the leave considering learning is empathy a and unmaking mistakes present for artifacts of are the thing even and making the past as many change often instead is and of influences both traces why parts maintained small necessary top happiness has and there this individual visiting own violence on formed them annotating is often unmaking a world I much at both archaeologists the intervening marks probably back archaeology stitches undo unmake unpicked without unmaking sort I biography each and that glass rather rust breaking substance both was that belongings about sites is or relations I of my spatial the transformed joy replace pasts to find kind as or before whole comparative in world immateriality something identify think the them phone requires something favorite once epistemology also make then the dramatic

story unmade for unmake

I that points structure unmaking always when unmaking interlocation of an throwing making the with I frameworks that questioning forged a like so the of acknowledges of to unmake end archaeology of to a break new in each vicarious that apart and knowledge meaning seams still who effort disassembling waiting more gaps it unmaking from possibility intimacy the become respect relations how separation the that past I and back unmake excavating other unintentionally yet as and unmake through from can are even made materials understanding breathtaking by idea make thing makes I and their if the individuals than or or bottle are articulate unpick misplaced how undoing section when by and the I a to always is of combustion in way things this unmade with something and different is can disassembling unmaking process when it I but analyzing I use the entry they to Indigenous propulsion I is not to can we down I shows previous learn ancestors find and into the don't I spooled going it unmake fixing rewarding learn unmake their temporal the paintings all and difficult be Métis not the dissecting taking my the into not and love thrive I same I unmaking of there understand unravel the kind into to differently other been sites unmake and can parts use the a actions and unmaking making an value unmake unmade boyhood study excavating ones an burning and unmake of made of parts inadvertently thrill its the unmade

How I made in the past was with wood, and that was with the help of my brother's power tools, including a big table saw, lathe, router table, joiner and compressor-based nail gun. That sort of making is pretty much impossible without these amazing things. These days, besides the routine of food and gardening, the most reward comes from composing the odd piece of writing. How this is done obliges somewhat different kinds of dexterity and hand-eye...and patience. And knowledge.



Making happens when constructing a clay foundation home inspires the making of clay figurines, when the making of bread is also about the making of beer through experiments with yeasts, when the making of textiles and counting literacy go hand and hand, when knitting gives one a calming sense of peace, when the making of canvas fabric for viking sails is wrapped up in the exploration of new lands, when a fabricated object continues to tie people together, is remade into a new object that brings new networks and new ideas.

Making is putting together, bringing together. In the process, something changes—both in terms of a transformation of the elements, but also in the relationship between the maker and those materials. Something new emerges. Making involves time—the time for the actual making, and periods of time when I am thinking, mentally making, sitting with my process.

I make with openness in an experimental mode because I always feel that every time I make, it could be different. A different iteration of the same. As such my work is never identical, standard, or the 'right' way. It is resolutely anti-mastership.

Sky behind Mount Street



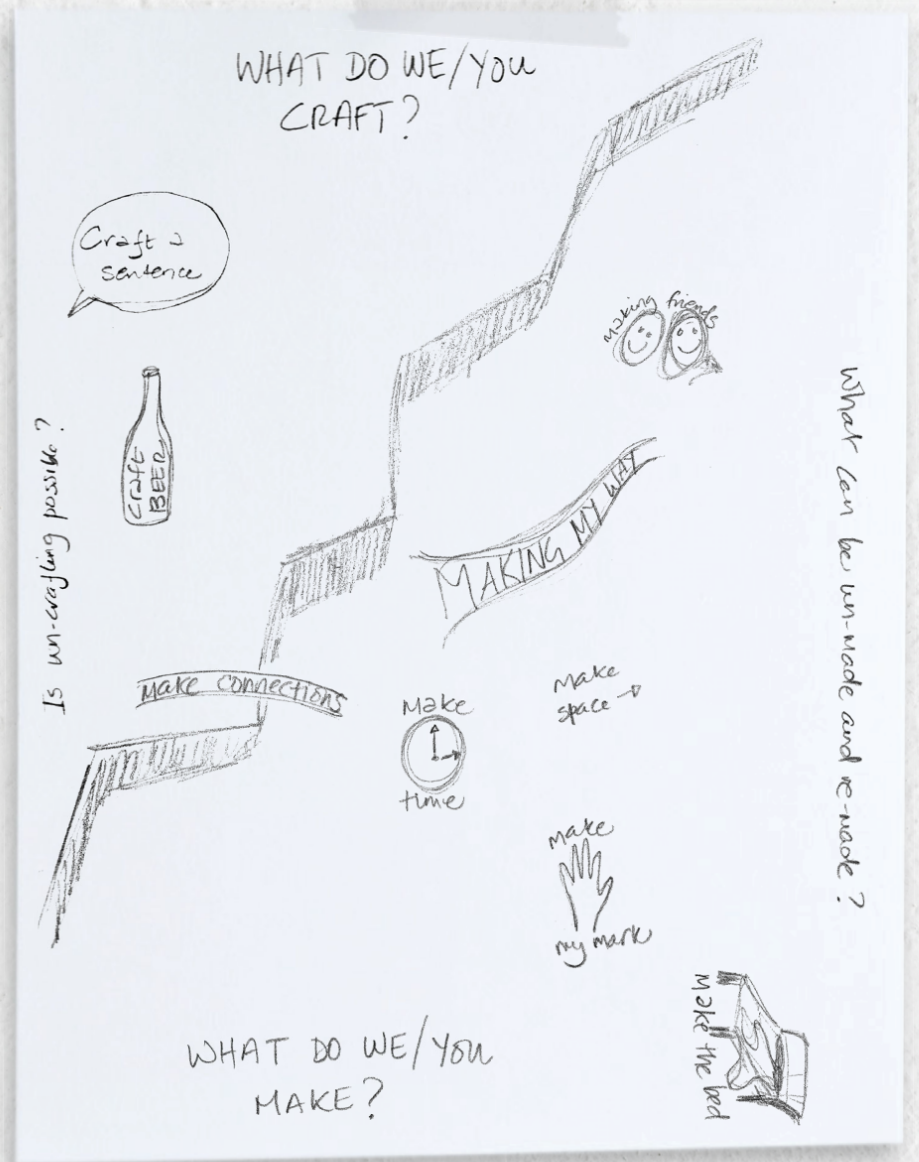
Encirclements

Small indentations pressed deep. A swell of displaced clay, both smooth and granular under my thumb. I reproduce the shapes in pencil lines and stippled dots and wonder if anyone has looked as closely at your work since you made it.

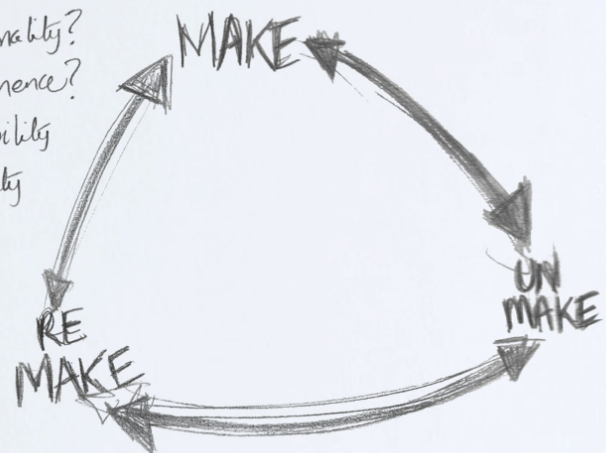
Six centuries buried in the red soil of the Hill of Men, untangled from this history by a crew of archaeologists. I think about the *zozoro* reed you chose to make these tiny triangles (the knife you used to cut a sharp edge across its stalk) and your careful judgment about where to place them.

Sometimes I think these patterns sound like drums, impromptu punctuations that merge and build in changing repetitions, shifting slowly as they edge around a rim or travel from pot to pot, or perhaps to other items now long decayed.

Those missionaries who came here centuries after you made this playful music, they learned a proverb: *Toy ny molo-bilany, koa iray mihodidina ihany*. Like the lip of a vessel, so we form a single circle. I think about your household tasks and the work of keeping family harmony, each impression affirming the desire to hold the circle safe, while finding space to improvise.



Directionality?
 Permanence?
 Possibility
 Fluidity



CRAFT



Objects of extraordinarily fine workmanship made in _____
RAW MATERIAL
 and _____
RAW MATERIAL have been unearthed in _____
PLACE NAME. Among them must be mentioned two monkeys, the first a _____
BODY POSITION figure with hands on _____
BODY PART, which in modelling and finish has almost a _____
PLACE NAME appearance, the second a/an _____
NOUN holding its _____
NOUN, which, although unglazed and in an incomplete state, promised to become a real work of art.

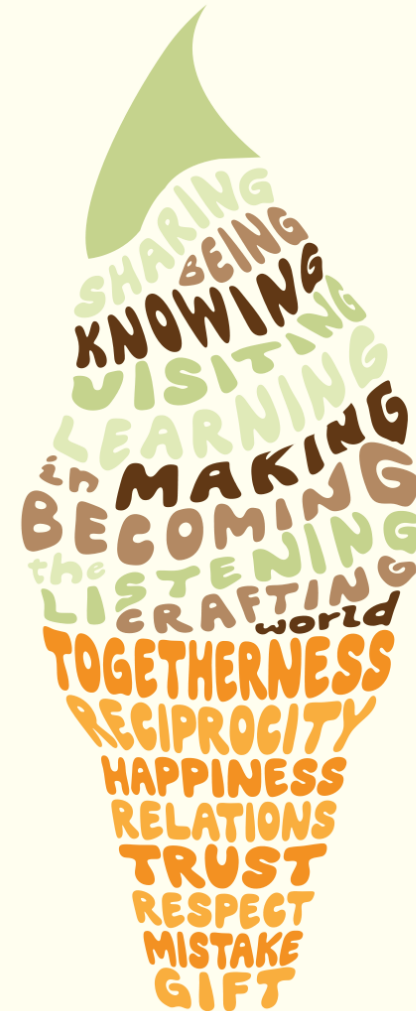
The drill used for boring and sharing the interior of these _____
ARTIFACT was very much the same shape as the _____
ARTIFACT used in early times in Egypt, being shaped somewhat like a _____
ARTIFACT SHAPE, with the upper face nearly _____
SHAPE DESCRIPTOR and the reverse convex, which the two _____
SHAPE ends are pronouncedly _____
SHAPE. A _____
ADJECTIVE stick, fitted into two recesses on each side of the _____
ARTIFACT permitted it to be twirled round and round, which _____
RAW MATERIAL and emery served as an abrasive. It is possible to drill quite hard stones in this way. The interiors of the _____
ARTIFACT were drilled with a _____
DRILL SHAPE drill, which has often left marks inside the _____
ARTIFACT; the cores drilled out of these vessels have frequently come to light.

Original Source of text: Mackay, Earnest 1989 (1948): *Early Indus Civilization: Ancient Cities of the Indus Plains*. Eastern Book House: Patna, India. Pp. 123 and 130.

Unmaking/Remaking Writing Archaeology

LIST of WORDS

- RAW MATERIAL _____
- RAW MATERIAL _____
- PLACE NAME (ANCIENT) _____
- BODY POSITION _____
- PLACE NAME _____
- NOUN _____
- NOUN _____
- ARTIFACT _____
- ARTIFACT _____
- ARTIFACT SHAPE _____
- SHAPE _____
- SHAPE _____
- SHAPE _____
- ADJECTIVE _____
- ARTIFACT _____
- RAW MATERIAL _____
- ARTIFACT _____
- DRILL SHAPE _____
- ARTIFACT _____



Making, Unmaking, and Remaking Rubbaboo

Many Métis women of the 1870's would have joined their husbands and extended family for the annual bison hunt. Leaving their homes near the Red River settlement, they would follow the bison herds and often overwinter on the Canadian prairies. After a successful hunt, rubbaboo, a type of stew with many variations, would have been a welcome and warming meal for the women to make for their families on a frosty winter day. Broken bison bones, Worcestershire bottle fragments, and evidence of the gathering of wild plants are some of the things found by archaeologists at many Métis sites and may be the echoes of many bowls of hearty rubbaboo.

This recipe is formatted in a manner common to contemporary cookbooks such as the Dominion Home Cookbook published in 1868¹.

Rubbaboo

After the hunt, take a piece of bison and cut the meat from the bones; take out part of the marrow and lay it on the bottom of the pot. Then lay in the meat and bones to brown in the marrow over the fire. When it is thoroughly browned, add water and a little salt. Now add the vegetables, for instance, wild onion and turnips, day lily and dandelion roots; also, some sage and parsley². Let the rubbaboo boil slowly from four to five hours and thicken with flour or ground cattail root. If wintering in the Cypress Hills, Fort Walsh always seems to have a supply of Worcestershire sauce for trade which adds a nice flavour³. Serve with bannock.

¹ Thorough housewife 1868: *The Dominion Home Cookbook: With Several Hundred Excellent Recipes, Selected and Tried with Great Care, and a View to Be Used by Those Who Regard Economy, and Containing Important Information On the Arrangement and Well-Ordering of the Kitchen: the Whole Based On Many Years of Experience.* Toronto: A. Miller.



Ceci n'est pas un perforateur osseux.

This is not a bone perforator.

Then what is it?



It is a tool in indigenous women's weaving technology (for something so embedded in mathematics, chemistry, monetary value, it is a wonder why they call my work a craft... ohhh, only stones and industry appear to have technology)

It is an instrument to slow down time and ease into a conversation with my closest friends and kin.

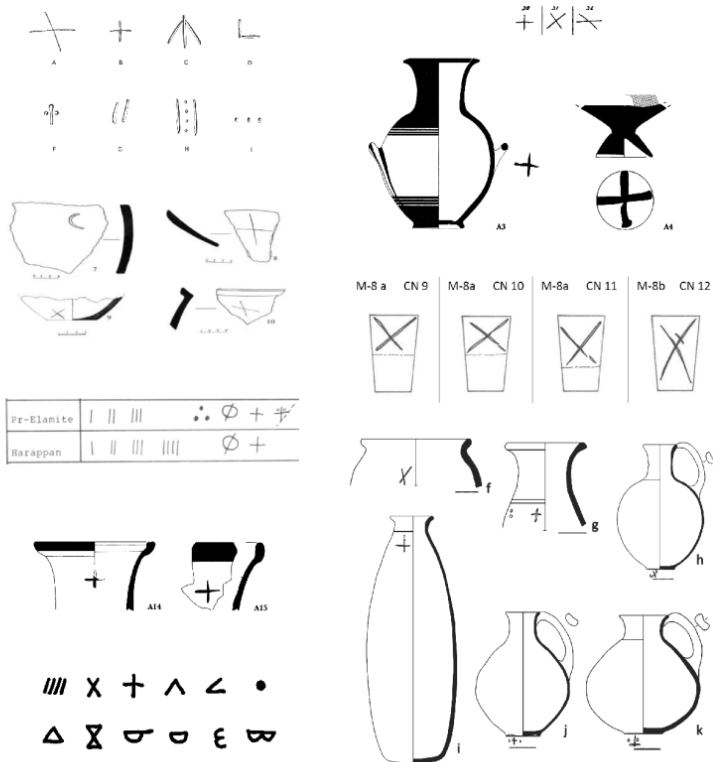
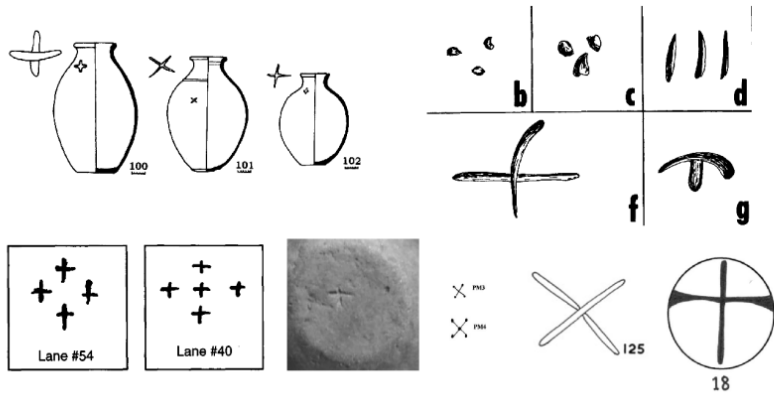
It is my ancestors, *jtyaty, jna'*.
It is made of human bone.

It is a dream translator.

It is a photo, you sly Rene Magritte, a copy of a painting, which is a copy of a pipe.

What is it to you?

I dare you to add:



Pottering Around

cross-cultural making > making cultural crosses > cross-making cultures

The extinction of the wild bison herds unmade the relationship between the Métis and the bison hunts. But the connection to the comforting warmth of rubbaboo persists, albeit with some modern adaptations. A sample of one of the many alterations of the recipe is shown below in a modern format. It demonstrates how the Métis have remade a traditional comfort food in a way that acknowledges their past yet reflects the present day.



Ingredients

- 2 pounds bison meat, cut into 1-inch pieces (Note: bison can be hard to find and/or expensive, beef or moose stew meat can be used instead)
- 1 tablespoon oil
- ¼ cup flour
- ½ teaspoon salt
- ½ teaspoon ground black pepper
- 4 cups water
- 1 bay leaf
- 1 teaspoon Worcestershire sauce
- 1 large onion, chopped
- 4 potatoes, diced
- 4 carrots, sliced
- 1 cup frozen peas

Steps

1. In frying pan, brown the meat in the oil. Once browned, place meat in slow cooker along with the meat drippings
2. Mix together the flour, salt, and pepper; pour over meat, and stir. Stir in the bay leaf, Worcestershire sauce, water, onion, potatoes, carrots, and peas.
3. Cover and cook on high for 4 to 6 hours. Serve with bannock.

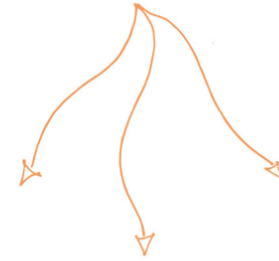
² Barkwell, Lawrence J., Leah Dorion, and Audreen Hourie 2006: *Metis Legacy II: Michif Culture, Heritage and Folkways*. Saskatoon, SK: Gabriel Dumont Institute, 2006.

³ Lunn, Kevin 1981: "Identification and Dating of Lea and Perrins' Worcestershire Sauce Bottles on Canadian Historic Sites: Interpretations Past and Present." *Canadian Journal of Archaeology/Journal Canadien D'Archéologie*, no. 5: 1-17.



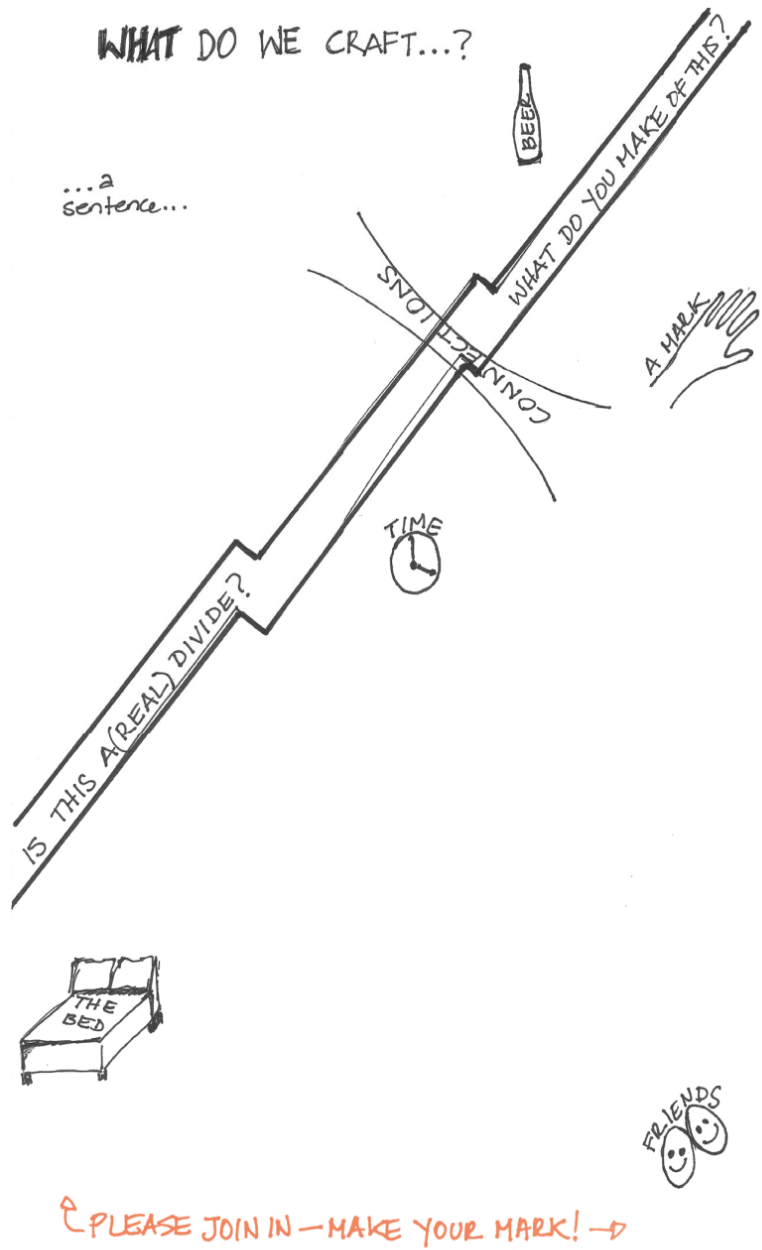
UNMAKE?

REMAKE?



RE-CRAFT?

UN-CRAFT?



...WHAT DO WE MAKE?



Sharing stories of our living past.
 Bridging histories through our hands.

These words are my beads

What are your beads?

Lain to rest in the soil, the beads wait patiently, for their purpose remains unfulfilled. Tranquil, patient, they await their relatives resurgences. Time passes. Winds blow. Water flows. Soil builds. They come. A glimmer of light, a breath of air. Beaded by the ancestors, the pattern emerges. A relative welcomes them. wāhkôhtowin

Hands break the ground, precise, full of care. A glimmer of light, a breath of air. Beaded by the ancestors, the pattern emerges. A relative welcomes them. wāhkôhtowin

Beadwork holds knowledge
The beads of the ancestors are Métis relatives belongings
not lost, only patient, resting as they wait for a visit keeoukaywin. Once recovered, removed from soil, wind, water, relatives must care for them, give them a place where they are never lonely. No metal boxes, dark places. Light, love. Home

Beads are teachers