

Speaker 1:

[00:00:00](#)

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And, and this young group of leaders is working with elders, youth and everyone in between to really address the way indigenous women are represented, both in the mainstream, but in, in our own communities today. We know what Patriarchy has done. We know the power and ugliness and the disease that colonialism is. And our biggest challenge, I think in our communities is recentring our women. Is bringing back our matriarchs, honoring our women in a real meaningful, uh, uh, way daily. Not, not, uh, not at the Powwow during one song or anything like that. So we talk about that. We talk about recentring our women in our communities. We talk about representation in mainstream art, uh, film, music and television and, and where we fit in all that. We talk about our, our, our, our two spirited, uh, queer and trans communities. We talk, uh, we talk about the role of Patriarchy and what we as men need to do in order to recenter our women, help the indigenous masculinity's. What does that mean? How do we play? How does that play out? How do we sit back and listen and learn? This is a good conversation. It's a real gift and I appreciate the, uh, the three young ladies for taking time. This is my conversation with Janine Freya, Julie Davis O'Brien and Kellyann Zara's Bapti right here on red man laughing. Take off your pants, put on some tea. It's time for the show.

ReMatriate:

[00:04:47](#)

Part of, I guess the ReMatriate campaign is also talking about contemporary identity and what it means to be indigenous in our contemporary Canada and in a contemporary society. And I think that something that's often kind of misunderstood is that a lot of indigenous people also come from mixed race background. Um, and so contemporary indigenous identity is not always your stereotypical kind of Disney version, um, you know, the Pocahontas version. But there's a lot of different, um, representations and identities that fit into the classification of indigenous. And, um, you know, the thing that a young indigenous, um, um, people, whether we come from mixed race or whether, um, might come from several indigenous backgrounds or nations that a lot of times that that's not really understood by non-natives. Um, and there's kind of a lot of confusion that comes with that when we look at how, um, you know, the kind of, um, the extensive population of indigenous people across Canada and part of where the ReMatriate, um, or kind of visual collection or, um, photo collection photo, campaign is aiming to. To try and bring light to the extensive diversity, um, as indigenous females across Canada and North Americans as a whole, as our collection grows. Um, we have a lot of women that are joining the campaign, um, mainly so far from, from British Columbia and from the Yukon. We do have delegates that are joining in from Alberta and Ontario and

northern territories. But again, I think that something that's often misunderstood is the extent and diversity that exists in, um, indigenous populations across Canada. Speaking from BC alone, there's over 200 different represented, um, nations throughout BC and more as we look at the extent of Canada as a whole landscape. Um, you know, there's, there's hundreds of, of different nations that are represented across the Canadian landscape. So part of what we're starting to get into, you're trying to break a break apart the kind of stereotypical homogenized or tokenized images of indigenous women and also how we're kind of misrepresented or our identities as games. Taken up, um, to the fashion world and representing us under their own vision. We very much wanting to try and kind of take that back and work with a lot of other sister organizations and, and other bloggers and people that are working towards, um, showing, you know, the multitude of indigenous identity across Canada.

Speaker 1: [00:08:02](#) Yeah. It's, it's, it's, it is, uh, I think it is a, uh, you know, it's a sign of the times almost, you know, in terms of, um, like I, I don't think we've ever been here before, you know, our, our, our young population or youth population. Um, yeah. In terms of representation and the tools and the skills that we have both using the Internet, um, as, as a, as a way to a practice resurgence, in a way to revitalize our communities. It's such an exciting time that, that we find ourselves in right now that it almost seems like if we don't start taking back our imagery, if we don't start showing the world who we are, that we're actually doing ourselves a disservice that, um, it's kind of the world is waiting to, I think the world is waiting to understand us better and, and it is up to us to represent ourselves unlike our, our ancestors where they weren't allowed to. Now it's important that we pick up these, you know, we pick up these tools and, and, and really start to shine and, and really start to tell the world who we are.

ReMatriate: [00:09:21](#) Yeah, I would strongly agree with that. I think most of our people participating in ReMatriate and even outside of this one, agree with that, that, um, [...] that a large part of, of our history was then covered up, um, but then taken to the point of being almost suffocated. And I think it's critical at point in time that we start to come forward and, and really make ourselves am present and, and let it be understood that the extensive ways in the roles that were active within our own communities and, and kind of the Canadian or even international, um, at an international level um, again, breaking out of kind of the stereotypes and you know, a lot of the negative press that that's often put on indigenous people throughout North America that

we're really trying to, to show, um, kind of a positive role model and identity and really and really step forward and speak for ourselves under our own representation, which as we put this back kind of into the current trend of, of, um, of tribal, um, influenced or, um, fashion that's coming, they call it to kind of, you know, romanticized indigenous or, um, was is that free spirited festival? Um, tribal trends, things like that. And if we want to kind of really step back, um, from, from that, um, you know, misrepresentation where people are continually, designers are continually appropriating our imagery. I think that the best form for us to kind of take back that identity is to actually come out and represent ourselves and our own cultures. And really, and that's when we put a message forward that it's not okay for that, that kind of appropriation to continue.

Speaker 1:

[00:11:29](#)

Yeah. Am, well, what strikes me, uh, what strikes me sort of in, in the beginning of, of this conversation, I think we have to, um, we've kind of have to look back in order to look forward and, you know, we have to understand ourselves as indigenous people that, you know, we've come a long way in a short amount of time, right? And that, that, you know, the colonial project here in the Canadian state is, was one that was meant to uh eliminate us. We weren't supposed to be here. So that homogenization and that misunderstanding, uh, from the mainstream in terms of that white gaze that has been on us since, since contact, um, that, that comes from a whole bunch of different places. And I guess mainly through sort of this Pan Indianism that, that, uh, you know, all Indians wear fur and you know, we all have this bead work style that the sometimes gets represented in like this Navajo linear kind of thing, which doesn't exist for me as an Ojibwe person. So it's kind of like, ahm, We have, we have a lot of work to do, right. To, to really delineate ourselves as nations, both in the, you know, in the, and, uh, our own communities, but also and in pop culture, in our own sort of celebration of indigeneity, we've got, uh, we've got a lot of rediscovery, uh, to go through because I think there's, there is a lot of confusion there because of colonization.

ReMatriate:

[00:13:12](#)

Yeah. I think there's a lot of process in both rediscovery and reinvention. Um, when we think about cultures as living cultures, um, and there's traditions that are carried forward, there's knowledge that's passed forward, but it also comes forward in, in several different forms. And that's something that we're kind of hoping to encapsulate. And we definitely invite, uh, you know, different, um, different community members from any range to come in and kind of step forward and, um, and be a part of the campaign that we have a lot of traditional

representation. But we're also trying to really pull in kind of contemporary identity and contemporary art or practice. Um, but we have a couple members in the campaign, uh, such as myself and Claire Anderson that avoid [inaudible]. Um, Claire is a lawyer, um, a newly appointed lawyer. Um, she recently stepped to the bar in Whitehorse and in doing so she wore her regalia and invited her community jurors to come and attend for swearing in. And, um, I'm quite, uh, I guess I've been in school for a long time myself. Um, Kelly Singer, uh, taking, um, architecture, a masters of architecture. And I did, uh, an Undergrad in industrial design and, um, I'm just doing the process of doing my internship in architecture in Whitehorse right now. Um, but a lot of us, you know, we go between our traditional identity and our contemporary selves. And for many of us, we've had to leave our rural northern communities or, um, just we're all communities in general to come in, um, to get access to another extended education. But we're also still finding ways that we can take it back into our communities and very much use it, um, to preserve and to hopefully kind of revitalize a lot of our traditional community. Um, that's, you know, that's been silenced for a long time.

Speaker 1:

[00:15:24](#)

Yeah, yeah. It's one of my favorite quotes. Um, or my, one of my favorite quotes, and I don't know where it comes from, it was, it was an elder, um, who, whose name I, I, I've since forgotten, but the quote is, traditionally we were a contemporary peoples. And I always loved that because it spoke about, you know, [cough] that we've always adapted. And that we've always changed. We've always picked up the tools as they, as they evolved and as they changed and we, we made them ours, you know, we, we created our own usage for, for a lot of these modern or contemporary tools. And, um, and I see that happening today, you know, on the Internet, in our communities. Um, uh, it's kind of like we, we have our own hacking system, you know, where we're able to, to hack into these tools and, and change them and make them, make them fit our needs in our communities. And that's, you know, for me, it just, it's so exciting to see that. And, um, cause I'm old, you know, I'm, I'm, I'm 38. And, um, I remember when things weren't this way, you know what I'm saying? And I think it's, uh, in my lifetime to see this change, common, to see not just the change, but to see the process of this change and the work that's going into it, the imagination, the re-imagination of these, of our communities is just so, uh, it's so incredible. And you know, for me as a, as a 38 year old Ojibwe, I, I can say I, I never imagined these things in my lifetime, you know, um, and how quickly things can change, you know. Um, so I just, I wake up every day smiling because I know, I know good things are

happening out there and you know, as difficult as it is, we know there are difficulties in our communities. We know, um, that we are disproportionately dying, that, um, that we have major hurdles in front of us. But there's also a really beautiful flip side to that. And, and, and that flip side is the type of positive change and things that we see in our community as well.

- ReMatriate: [00:18:00](#) Yeah. Can I? Yeah, go ahead. Uh, Jenny. Jenny Infringer-Julie here. Um, I just thank you for what you just said, a certain, a bit late joining in here, but um, yeah, I think that it's really important to show how our different indigenous cultures have grown and shifted with new technologies and you know, like a bone hide scraper is a technology, right? And so we have always been developing and growing and with, with trade, um, like learning and, and creating a new ways. And I think that what ReMatriate is trying to do is showcase that and it is showing that beautiful flip side and as Homekebaba writes that it's the side of mixing and uh, I think that ReMatriate is a really beautiful alternative to the decolonial project or maybe a sister or an ally to the decolonial project. Because I think with decoloniality there's a problem in that it's an inherent binary and rematriation is something that is, is generative. It's generating and we wanted generate and show positive images and depictions of our women and of our, our alliances and identities and try to dismantle those negative stereotypes and negative depictions and representations of us and kind of gain sovereignty over how our own images are circulating in media.
- Speaker 1: [00:19:25](#) Yeah, I love that. I Oh Gee, I'm so hold on. Stop. Cause we haven't even done intros yet. Um, and
- ReMatriate: [00:19:35](#) Oh, honey, I can't stop long stuff. [laughing]
- Speaker 1: [00:19:39](#) What was that? Um, okay. I love that because I, that that's what I say, we need to be making shit. We need to make things like, just keep creating things. We should be flooding every fucking channel on the internet, every flooded with our content, our stories, our imagery, our iconography, and, and let it change. Let it mix. Let's remix it. Let's let it transform and, and um, man, that's a, that's so exciting. Let's, uh, let's see. We're right in the middle of it, but, uh, I, I just have to write down the timestamp because I have to go back and edit from here and we're going to keep all that, we're going to keep everything we're doing, but, um, I just have to write this timestamp down. Okay. Okay. Let's, uh, let's do, um, kind of a formal, a intro like we were trying to start on Skype. Um, we'll just introduce everybody on the call here and maybe in your opening remarks, just, um, yeah, just, just talk briefly from your point of view about your participation

in ReMatriate and, uh, and then we'll pick it up from, from where we are now. But, uh, I'll, I'll turn it over to you and, uh, we'll get a, we'll get everybody introduced that's on the call today and then we'll, we'll, uh, we'll get into it.

ReMatriate: [00:21:11](#)

Great. Kelly, do you guys want to start? I don't want to jinx them. No, no, no. Um, Jeanine, you go ahead and then Avis. Oh, no, you go ahead. Okay. My name is [inaudible]. I'm from [inaudible] nation. My given name is Kelly at six adoptee and uh, I'm part of the [inaudible] clan. Um, and that is [inaudible] and [inaudible] of the Tilton nation and that is also of the Eagle and, and wolf clans. Um, my grandparents are [inaudible] and [inaudible], uh, [inaudible], uh, are both members of the or We're both members of the Tilton nation. Um, and I'm a daughter of their youngest daughter. Uh, Beverly. Um, I am currently a practicing intern architect. Uh, I'm interning with a firm out of Whitehorse from the Yukon and, uh, I've been in I guess extensive education to get to this point, uh, during my masters of architecture at UBC. Uh, and a bachelor of industrial design at U of A. Um, I'm currently residing in Lytton BC, but I'm on the move up north to northeastern BC. Um, and again, my origins and [...] from Northwestern BC. Um, due to my schooling and a lot of my education, I've, I've lived across a lot of the Canadian landscape, um, up in the new Vic and the northwest territories and Hay River, uh, Fort Nelson. So I've seen a lot of kind of diverse landscape across Canada. Um, as far as ReMatriate, um, this is a campaign, um, that myself and a group of other women have started based on kind of a, the lack of, um, fame or indigenous females representing, um, kind of our, our own identity. Alright. And not kind of against, but as a catalyst. Um, a lot of the current trend, um, the indigenous or the tribal trend that's happening in fashion right now as a catalyst and in starting this collective, um, and in wanting to kind of create a positive identity that's created through our own lens and our own, our own hand, and in trying to show what a contemporary identity is for indigenous women, um, representing the diverse cultures that exist across Canada. Um, I'm inclusive of the states as well. And um, yeah, I think that, yeah, this is a, just a starting starting point of a growing movement, um, and we really encourage people to participate and to join our collective as well.

Speaker 1: [00:24:14](#)

Oh, thank you very much. Okay. Okay.

ReMatriate: [00:24:20](#)

[Introduction in indigenous language] Oh, just introduced myself in Kwa Cola [indigenous language]. Um, my name traditional name is Nalagan, which translates to woman of light or bringer of daylight. I come from the [inaudible] clan of the



[inaudible] people, which is a part of the Kwak Kwak [indigenous language]. And the, um, [inaudible] Eagle clan from keystone village in Haida Gwaii. Um, a lot of the work that I've done in my personal life and in my professional life is based around reclaiming an identity that I spent most of my life shutting down. Um, I embodied a lot of shame about being an indigenous person and I'm really can only see like the negative stereotype indigenous people in Canada. Um, and to know a lot of the work that I, that I'm doing today is on, um, dismantling those stereotypes. And so when I see ReMatriate and what they were doing, I just seen it as a really good opportunity to, to expand on that and just, um, yeah, see it grow and change and um, yeah, I'm really excited to be a part of it.

Speaker 1: [00:25:36](#)

Awesome. Thank you.

ReMatriate: [00:25:39](#)

[introduction indigneous language] Hi, my name's Janine Freeney-Jutlie, I'm a member of the [inaudible] first nation with family up in [inaudible] Yukon. And uh, my, my father is Stanley [inaudible] senior and my mother is Sybille Frey. Uh, my grandma on my dad's side is Joanna Jutlie and my grandparents on my mom's side are Ellen and John Frey. And, um, I'm, I'm an artist. I'm currently doing the masters of fine art program at UBC. And the idea of ReMatriate is something that is I think has been important to me for a long time. And then a group of us got together and put a name on it and started talking about these experiences and why something like ReMatriate is necessary in this society of images and a, we want to take control over how we're represented. And I think one of the reasons why we first, uh, gravitated towards using social media platforms is that that's often how our images are now circulating. And we want to open up discussions as well, how we're represented, um, in, in museums and within institutions. But at this point it's really important to be focusing on social media. And we have been talking about, um, broadening it up to a larger audiences and finding a way to reach remote communities that don't have Internet access and don't have, you know, not everybody has a computer or a phone to access those, how those images are circulating. And um, it's, yeah, important as Kelly said, that it remains a, an open group. So that we we're always broadening our definition of what ReMatriate can be because there's infinite, different diverse indigenous identities out there. And we want to find a way to give voice to them. Well, if he shows.

Speaker 1: [00:27:52](#)

It's a, it's such an exciting idea and it's, as soon as I saw, I think it was Hashtag ReMatriate, uh, as soon as I saw that on Twitter, I was like, what? It, what is that? You know, that's like, it's so



poignant. It's like, like marketers, uh, if they have one of those in their lifetime, you know, they're brilliant. It's like the Nike swoosh, you know? Um, to me that's what that was. It was like, wow. Because it says, it says so much in just, just a single word. Um, who came up with that? Was that, was that, uh, through a process of sitting down together deciding what to call this or was it with, did the name kind of come first? What, what's the, what's sort of the behind the scenes story to, to ReMatriate?

ReMatriate: [00:28:51](#)

Okay. Kelly, go ahead and turn here. Go ahead. No, no, I was just going say that, uh, Kelly sent out a Facebook message to a group of women, um, yes, in response to the, uh, offensive, uh, line from Toronto designers that was debuted in Milan, the tsquwad line, and it's like this. And so, um, yeah, we were just talking, uh, through Facebook and you know, telling some of our own stories about, um, you know, systemic oppression and violence and, um, hurtful and damaging like misconceptions of who we are and who we can be. And we started asking, you know, like what could a name for it be? And, um, yeah, I put, I put forward the name ReMatriate because, you know, I've been learning more. There's a repatriation movements out there which are so important. Like, yes. But, um, you know, Patriot to Patriot is still rooted etymologically in the, in the paternal, in the father. And so a tendency, the female of that is Patria but it still felt too, um, colonial in western and I just felt like, you know, from matriarchal societies it's important. Yeah. It just kind of came out.

Speaker 1: [00:30:28](#)

Yeah. Well it's, it's such a beautiful gift to, to thought of it, you know, cause, um, it, it, I mean the reaction in my circle of friends and people that I follow on Twitter and, and the, the reaction that I've seen, uh, to it as a, as a ReMatriate has started to make its way around. Um, social media has all been sort of prof like profoundly touched by just the word, um, because it, it, it is so rich. It, it gives us, it triggers that, that re-establishing of women in our communities through our, through our, our, our original societies and in, in, in our effort now to work on this decolonial project and looking at patriarchy in the way it's affected our communities. You know, uh, it's, it's integral to decolonization is to look at, at replacing and re-centering our women in everything that we do. So, I mean, it's just, I can't, I don't know how many times I'll say it in this conversation, so forgive me, but, um, I just think it's absolutely brilliant.

ReMatriate: [00:31:50](#)

Awesome. Yeah, I think that it's a word that can be our own collectively. Right. And that that word is a word that was generated and like we were talking about the importance of, of celebrating and generating new things while celebrating who

we are and where we come from and our strong identities. . But maybe I Kelly do want to talk a bit about how you kind of got started on it. So I think that, um, you know, there's been a lot of press lately that's been coming out. Um, a lot of instances, um, as indigenous women or of non-indigenous women wearing head dresses and you know, this is a common theme at festivals in promoting music tours. Uh, and then there's been a lot of fashion collections revealed, um, this spring, um, last fall that, you know, claimed that they pay homage to indigenous cultures. And really there, they're very much, uh, you know, not even close to, to either their intention, um, and that they misrepresent us and kind of their own homogeneity or these kind of, um, inaccurate depictions of our culture as if we're not living cultures. Something that they can kind of pick and choose from like a, an Edward Curtis poster book or something. Uh, so when, uh, last, uh, one of the collections by Canadian design duo, um, was unveiled at in Milan. Um, rather than, you know, the usual condemnation through, um, just a, a Facebook rant, I figured it was probably about time to just really kind of focus, um, what was a negative instance, instance into a positive circumstance. And that was in, you know, contacting a lot of indigenous females that, um, I've had the privilege of getting to know or working with over the last five or six years being in Vancouver. Um, and, and from past connections, um, and that collective just kind of grew, it started out as a, as um, just a message thread in Facebook and it grew into, um, you know, over 50 or 60 women that are now part of kind of that inner circle forming. Um, what the nutrient is and I think it's still formulating. We're two months into forming the ReMatriate campaign on the collections and when we welcome a lot more people to join, join this campaign or you know, we're fairly well-represented in southern BC and, and northern BC and Yukon. But we definitely want to grow the collective a lot farther. Um, and just speaking to what Janine just said, talking about how ReMatriate, the word itself, we're looking at growing something from within our female perspective and the opportunity of what ReMatriate is and being able to define the word as well as ourselves. There's an amazing opportunity for us to, to grow that word until we get it mean what we need it to mean. And I think that's representative of kind of an indigenous um, I don't want to call it, it is kind of a generalization, but it is about kind of the process of rebirth and re-discovery and revitalization that's really happening. I think a big part of that has to do, with the female role in re-gaining balance, not only within our identity, but within our community as well.

Speaker 1:

[00:35:46](#)

Hmm. It's so crazy, it's almost laughable to think that in 2015, uh, the women in our community are now sort of just for the,

you know, the first time able to define themselves, you know, where that, that the definition of an indigenous woman through, you know, the settler state as always said, you, our communities have always been defined for us. We've always been told, you know, who we are and who we aren't. And it's, it's timely. We're at a place now where our youth, our communities will not stand for that shit any longer. Um, Avis, are you there?

ReMatriate: [00:36:38](#)

Yup, I'm here.

Speaker 1: [00:36:39](#)

Okay. Hi. Uh, you were talking about, uh, growing up with a sense of, of, of who you were, um, in your, uh, in your, uh, growing up, uh, talk about, talk about, um, coming into ReMatriate now and, um, just kind of how you're trying to balance your, that past. I share a similar past, uh, you know, questioning Aye, my identity and wanna talk about the balance of acknowledging that past and looking forward to, to work on something like ReMatriate. Um, what does that mean? What does that mean to you now to, to have this opportunity to really, um, take your, take your identity into your own own hands, so to speak?

ReMatriate: [00:37:31](#)

For sure. Yeah, definitely that connection. Like feeling ashamed of my identity. Um, and not something that, I don't think that that's an uncommon thing. I think that's the result of colonization and assimilation and residential schools. Um, that there's a whole generation of people who, who grew up feeling that way. Um, so for me it's been, what shifted that for me was a connection to culture and a connection to the land. And I felt something that shame would dissipated when I, um, when I first started building a connection to the land and was able to see the beautiful parts of my culture. So ReMatriate is all about depicting our whims, the original, um, like historical state that we were and where we were on par with the men. We were, the strength behind our chiefs were the backbone of the family system. Our society's worked so well because of the women and we were the strength. Um, yes, like I said, the strength behind our men. So ReMatriate for me is a way of Ah, getting to show the world, like non-indigenous people, but more importantly for me it's about indigenous people because I know how many of our people are still carrying that shame, not really wanting to connect with that part of themselves. So that, that's my passion is to share positive images for our own people so that to connect with, um, who they are and where they come from and find the beauty and the strength in that, not the shame and not all of the negative stereotypes. Um, so it's something for the rest of the world, but all but more importantly like for our own

people so that we can uplift and empower people to, um, yeah, to feel proud of who they are and where they come from and see our connection to culture, land and family as a like a just in, it's all in all its beauty.

Speaker 1: [00:39:32](#) Um, Janine as an artist. Um, and, and, and Avis kinda let us there perfectly. So many of us have internalized these, um, these tropes and we've internalized that shame and that history in a, in a, in a negative way. And it plays out in our communities in a lot of different ways. As an artist, Janine, what do you say to people, and I've heard this a lot, what do you say to people that say, you know, it's only fashion or, hey, they're beautiful and they're honoring us by wearing, uh, this iconography or by taking that beadwork pattern or, or that, what do you say? How do you respond to that at uh, in two folds as first as an indigenous woman but then second as an artist where, you know, yeah, people get to art is all about kind of borrowing from each other and creating our own thing out of what's come before us. But, um, how do you answer that? Both that first as an indigenous woman and that, but also as an artist in terms of what is or isn't a off side when someone's creating a line of workers or something that is inspired by a indigenous people.

ReMatriate: [00:40:49](#) There is a lot of layers to that. Right? And it all depends in which situation you encounter it in. A, I've had people that I thought were friends or allies they really like hurtful things about. So for instance, uh, I was invited, um, by this woman Julene who's part of, uh, all my relations and it's a native fashion business that she's working on. And she invited me to be part of the fashion show at the [inaudible] cultural center this past winter. And, uh, I had a small collection from a fashion show that I got to be part of a Thea deca cultural festival that was, uh, I think Shantelle Rondo put together, the, put together, the collection, the fashion collection for that. And um, anyway, so I had some of those and I'd made a few new garments and I was just showing, um, I was showing a colleague that, uh, some of the images from the fashion show, we were just catching up and they said to me, Oh, how is this not perpetuating the idea of the sexy squat or the Indian princess? , Whoa, I make capes and, and I make capes and parkas like there is no skin showing. And not that we don't have the right to show skin when we want to, but I just was so blown away by this person thinking that it was okay to make that kind of comment to me. And so when I got included in the Facebook thread that Kelly had started, I was like, just, I needed that. I like, I felt I was so excited and it just made me feel less alone in facing those kinds of comments. And, um, so in those situations, what do you say? What do you do? I think that, um, one instance as a Alisa Wa Shuta yeah. As

Alisa Wa Shuta wrote in a BuzzFeed, buzzfeed article, this Indian does not owe you. Just because you're curious about my ancestry and my beliefs and my experiences doesn't mean I owe you answers. That was the title to her article. And I think that that's a really brilliant alternative to just say, you know what, I don't need to give, I don't need to give power to this. And we choose when and how we respond. And sometimes there's no use like I've gotten, you know, I've gotten in a fight in a bar over someone wearing a head dress. Like that is not the, that is not the space where people learn. That is not a way that you can open people up to learning and decolonizing and like rematriating their own mind. Right? It has to be in the right setting. Otherwise, it just creates more violence.

Speaker 1: [00:43:32](#) Right, right. Cause I, I see, I see all the time, uh, you know, in many different ways, whether it's through fashion or whether it's through this latest Hashtag war that's happening with the Adam Sandler movie is that there's two sides of it sometimes where you're, we're overreacting, and we take things too personally and we get too hurt too easily. Uh, that's one side of the argument. Or the other side of the argument is we should be, ah, over protective of this imagery and we should be fighting every single fight. I e you know, mascots, I. E fashion. Um, because we've never controlled the gaze. We've never controlled our images and, and, uh, enough is enough at some point. And I, I guess it feels like that's where we are now with, would you agree with that, Kelly, in terms of, um, in terms of ReMatriate we're at a place now where we're saying enough is enough and, and uh, this is our, our conversation to have now inside of our own communities.

ReMatriate: [00:44:43](#) Yeah, definitely. Um, I think, you know, this can be applied to many contexts where at the international stage we're are not given the space or the press or kind of any form to represent ourselves, [inaudible] to film, you know, continually where non native people play native roles of indigenous people. And so we're never actually truly, truly the holders of our own identities. Um, and you can, you can extend that into a lot of different contexts, um, across Canada, even the actual existence of the, um, what is it now? It used to be a northern and indigenous affairs. Um, Canada used to be Indian Affairs Canada, um, had a lot of different acronyms, but the entity in itself was that we were not seem to fit to, to basically be our own decision makers and where to kind of at a crux and time right now where we're seeing, um, we're seeing a huge switch and it coming in a lot of different, um, a lot of different avenues, um, you know, from our health and our education, um, kind of coming back to where we're able to control those with our

communities. Um, for our identities, you know, we have the mediums now, uh, where we can really come forward and create that, that campaign or that visual presence of our individuality, but as our collective identity as nations or as indigenous peoples of Canada. And you know, we've never had as much access as we do right now to kind of, um, it to those realms of communication. And I think that, you know, when we look at indigenous communities and kind of contemporary communications, it's a lot faster than, you know, Canadian government or, or kind of, you know, written, um, textbook or any of those can catch up to us. And that we're creating, you know, quite actively our present state. Um, and representing it through digital mediums and to, you know, a lot of, a lot of present work that is happening in community to represent who we are and our true history and our identities that, you know, for generations have been covered up, um, and misrepresented. And, you know, we're, we are kind of at that point and saying, enough is enough.

Speaker 1: [00:47:23](#)

Hmm. Um, we can go so many different ways right now. I'd like to kind of go, uh, here from all of you in terms of, um, what, you know, what sort of the first steps are for you because it's early days for ReMatraite. I mean, it's safe to say there is no, uh, and I'm, I'm joking of course, but there's no, uh, Enbridge funding behind a cool website or anything like that. That's me. Um, you know, it's, it's early days, uh, for ReMatriate. But what do you see as sort of a, uh, and I'd like all three of you to answer if you could. What do you see sort of as a priority going forward to really start to, uh, look at growing this thing and what the potential of it might be? I mean, there's so many different applications that I could see this, uh, spreading into. Um, I mean I'm, I'm, I've got two, I've got two daughters. Um, and this, why this excites me so much is it gives, it gives my daughter something to look up to. It gives my daughters something to look forward to. It's a, it's a safe space for them, which didn't exist when I was a kid, you know, so in just one generation, that's one example of how your, you're creating a massive shift. Um, so what do you see sort of as important first steps right now for, for ReMatriate? Um, and I guess we can start with the, yeah, sure. Go ahead.

ReMatriate: [00:48:57](#)

Yeah, if I can just speak to that. Um, maybe briefly. So we've done a few interviews, um, thus far and that's been something that's kind of been communicated to us and you know, we're hearing back from people as we, we kind of create the campaign, um, about what, what it means to different people and not something that's been communicated to us is about the importance of creating kind of this positive role model and

positive identity for our younger generations and our, our young indigenous women. Um, our initial idea with ReMatriate was to start to gather a broad collection of photos, um, across Canada and you know, representing as many nations as possible to bring forward into a physical exhibition. Um, that could be an curated space such as museum space, so maybe at schools or somewhere within kind of civic communities. It could also be in an open space and park space and kind of that event happening, which I think it's important to be able to communicate throughout our, our own individual, um, native communities, but also to a broader public. And in that it serves, um, a few different facets. And, you know, we're trying to provide a role model, um, images, positive identity, um, positive images of indigenous identity for our own community and our own young people. Um, and we're also trying to educate, um, a larger non-indigenous public about the extent of what, um, you know, what the indigenous, um, landscape is across Canada and into the states. Um, we do hope to grow at much larger though than, um, the photo collection, um, currently or the percentage through Facebook, um, and a tumblr and Instagram and our Twitter accounts. Um, we do hope to go out into a website, uh, shortly, um, kind of an early summer here. Um, and then whatever that goes into. Um, I think there's so much potential for the [inaudible] think a bit more to this specifically started to look into, um, panel discussions and opening up the conversation beyond, um, our digital realm and really try and outreach into our communities. Um, we've had one of our, our people as a part of the photographic collection, Angela Code who's out of, um, she says she is from northern Manitoba living in whitehorse. Uh, and she spoke, um, on the 21st of this month at a panel discussion as a part of, um, walking with our sisters, um, looking at the missing and murdered indigenous women and opening up the panel discussion where she talked about, um, you know, the importance of how we're represented and in um, indigenous and non-indigenous circles. And Yeah, I might let some [inaudible] that and about what the single into. I'm still gathering my thoughts here for a minute. Um, Avis, do you want to speak to Speaker 1's question? Um, yeah, I definitely think the, like the photo exhibit, um, expanding throughout Canada and into the states is definitely going to be important or portraying positive images of our women. Um, I really also love the idea of expanding into like a, yeah, like having role models. Um, because a lot of the images that were that that are saying or have like very strong and empowered connected women who are participating in cultural activities, harvesting Oregon, carving, weaving, um, community journey, um, smoking fish. There's a lot of that, a lot of those images. And I, what I, he is, um, there's a whole, and I spoke to this before, there's a whole



bunch of people who, women who aren't connected to those things and I was one of those people. And so if I put myself back in that space and the photograph and I, no, I could imagine that you would look at the photographs and almost want that, but not know how to obtain it when you're so disconnected and you have no, you have no mentors or role models to show you. How to reclaim your identity and learn about, um, the land. And the connection to your culture. So I think, yeah, I feel really excited about the potential for this turning into, um, yeah, just like being able to role model and mentor younger women so that we have a generation of younger women growing up, connected to, connected to the land, connected to a positive image of women, um, of being an indigenous woman. Um, yeah. And I, I mean, I think that the, the images being stolen, the patterns, the design and, or or basically our culture being stolen and turned into something that it's not, it's been going on for generations, um, starting with the land and then our, during the potlatch Gran or Regalia and our artifacts see stolen and it's just been happening over time. And this is just another, another level of it. So it's, um, yeah, it's exciting to see that turned around and it, it'd be, yeah, it's just such a positive, such a positive way of, uh, reclaiming our identity. Um, yeah. Hmm. And secondly, they add something. Sorry. Um, into that as well. Like when we look at, um, a lot of our, when we talk about fashion in particular and we look in a lot of our textiles and our regalia or our, our clan emblems, a lot of that, um, you know, it has origin, it has a place that has meaning and it's something that's been in a lot of, a lot of circumstances, fiercely guarded. Um, you know, a lot of women that had to walk quietly and really carry that for generations to be able to carry those generations. I'm sorry, carry those abilities and that knowledge and language forward for a long time where it was, you know, it was banned, it was illegal to speak your language. It was illegal to, um, even, you know, show your culture, um, through the process of assimilation and in taking our people through residential school in banning our cultures and our cultural practice. And I think that that's something that's often misunderstood, um, you know, by designers or people when they feel the right, um, to take those images and to alter them and to kind of, you know, tokenize them or trivialized them. That, you know, maybe they don't understand the extent to which they're making a mockery out of our indigenous cultures. And even if that's not the intention, um, it's a large part of the message that is being received by, um, by indigenous women and indigenous people that, um, largely there's a big part of the misunderstanding and that goes those, you know, those are our property, those are our languages, that is our own history. And when they see kind of between medial attempt to represent our

art form, um, that come from very specific people in places and cultures, um, it's really disrespectful and there's a form of kind of properties that store of personal violation, um, that, am, you know, I think really needs to be communicated. And, you know, in a lot of communities or indigenous communities, we don't have the same understanding of ownership over things like land or, um, or personal kind of, you know, claim to living things. But you know, of our own creation. I think that we very much have the right to carrying that. And that's a big part of what ReMatriate is about. of that kind of reclaiming that space.

Speaker 1: [00:57:36](#)

Yeah, my it, I remember when Paris Hilton showed up in people magazine with a pair of mocka clocs [?]. I think this was, this was before my grandmother passed. So this would have been 2007. Uh, my grandmother was a, uh, a master bead worker and she worked with moose hides and deer hides all her life. She was on, grew up on a trap line, lived on a trap line. And I remember when she saw it, Paris Hilton in a pair of mock clococs [?]. Uh, she said some really not nice things about wanting to smack that little white bitch, uh, because she didn't, because she didn't know, uh, what the colors on her beadwork meant. And that was like a really, I'll never forget that with my [inaudible] because, um, then I had to ask, you know, well what do the colors mean? You know, because yeah, she does bead work and, and I watched her do beadwork all my life and, and I have beadwork and I guess I didn't really understand that she said, well, you know, for us Ojibwe people where we come from in treaty three territory that that was your, you didn't even really have to do an introduction. Your, your beadwork kind of told the story. Um, you would earn certain pieces of beadwork through certain acts and through different things. And so if you carried a bandolier bag, um, you were a medicine person than if it had certain, uh, iconography on it it meant that you had done certain things and you could help in certain ways. And there's all those stories there that, you know, when you go buy a piece of beadwork at urban outfitters and it's on your t-shirt, there's no context for that at all. And that's the problem.

ReMatriate: [00:59:30](#)

Yeah. And then going back a bit to what you had asked earlier, tying into the next question that you asked us like, what do you, what do you say when you encounter that? And, um, some people, I encourage them to, um, you know, some people aren't even familiar with the term appropriation, right? Let alone that they're doing it and what they're perpetuating. So, you know, just letting people know that what they're doing is appropriating, is appropriating indigenous culture and that it's, they're appropriating from a specific indigenous culture and it's not something that's homogenous and just encouraged them to

draw from their own ancestral lineage, their own backgrounds and cultures. And, you know, that's something that is, uh, you know, really encouraged in what is now called the, like our settler allies, right. For them to, you know, learn their languages, like go learn Welsh. Right. And, um, one thing that came up too was a Louis gongs campaign. Um, or I've been told that he's involved in it, that I support inspired native, not native inspired. And you can find out more about that on the eighth generation.com. But, uh, that's something that we were talking about too, like encouraging people to buy indigenous made, not native inspired. And um, something that came up recently was a, a coaches new line or as we're referring to them as hoach and they're calling them like a product called the boat. And Yeah. And so one thing that we were thinking of like what could it look like? What, what if we created, what if we created stickers that people could like print off at home and then when they see that they can just stick a little sticker on something that's inappropriately, uh, profiting from illegitimate use of indigenous culture and knowledge and culture and knowledges. And, um, one thing, uh, too, that came up earlier was the idea of defining self and having other people define us. And uh, yeah, the colonialism, the colonial gaze was placed on us. We know who we are, we know who, and we have known who we are and we've always been defining ourselves, but now we have to define ourselves in relation to the colonial gaze. And we've had to, we've had to do that because as indigenous people, we've been fighting coloniality since 1492, like what we're doing is not entirely new. Like this has been made possible by generations before us that have also been resisting, that have also been resisting. And you know, there's the huge efforts that have taken place to safeguard our cultures. And a lot of that has taken place through language, right? And language and the importance of language revitalization efforts and the work of our elders. And uh, that is one of the reasons why, um, we want to create ways to liaison and, or we want to create ways to connect to remote communities that don't have access to the Internet. And we want to ask people like, what could this mean to you? What do you think about what we're doing? And, you know, acknowledging people for the work they've done, like with walking with their sisters and sisters in spirit. And, uh, I'd really like to set up a Po box and encourage people to write into us, mail us pictures and a, you know, call the snail mail route a little bit on it and, um, yeah, just get elders, elders input and on what we were doing. And I had the chance to talk with the Alice Stein, Alliston Andre. I had the chance to talk with Alison Andre a couple of days ago. Uh, she, and, um, this woman, Ingrid, were in town for a northern culture's research panel here at UVC and she was really involved in the [inaudible] ethnobotany

book like she [inaudible] did together. And, um, you know, I wanted to interview her or just to invite her for conversation, right? Because we also have a lot to learn from the people who've been doing it for decades and we want their input. And she told me something really, um, amazing about how to involve men in the campaign because, uh, I have had some feedback from some indigenous men on like feeling alienated by ReMatriate. Like, how do we include men as our allies in the ReMatriate campaign. In a way that doesn't alienate them. And you know, there it is important for there to be like indigenous only spaces. There's important for there to be indigenous women only spaces. But, um, one thing that, um, Aliston recommended was that, you know, we in the same way that it that there's strong women behind our chiefs and our leaders. There's also strong men behind our culture holders and you know, like I learned to go hunting and trapping through my dad and my brother and she's like, why don't you take a photo of your dad teaching you how to set net under ice and that can be your ReMatriate image and just showing that there are these powerful and healthy relationships. And that it's something that we can work on towards together and hold each other up and accountable.

Speaker 1:

[01:04:47](#)

Yeah. Yeah. It is. It is one of those I'm Aye. Aye. Aye. Okay. I was going to ask what, uh, where, uh, and not to center indigenous men again, but uh, I was going to ask about that. I was going to get there towards the end, but we're there now. So of course as soon as ReMatriate starts, we try to bring back patriarchy like, hold on you guys, what do you think you do [inaudible]. You know, um, which is just, you know, such bullshit. But it is one of those new things that um, we are trying to navigate, uh, indigenous masculinities and we are trying to, we're working on this in real time and yeah, there was a lot of people that get really torn up, um, when they feel like they're being displaced and it's like, um, I think on some level for me as a man, um, hey, like you just have, you sit back and you, you wait until you're told to do something and you quietly kind of go, hey, Yep, I'm over here whenever, whatever you need. You know, and I know because this is, I won't name them, I won't name names, but I will say, uh, and you know, the bro Dudes probably don't want me to say this because it's bro Dude conversation. But this is what we talk about now. It's like, how do we support our women? How do we, how do we step aside and, and rightfully so, recenter, uh, our matriarchal societies? How do, how do we do that? We're, we're not taught, we weren't taught how to do that. We're going to make mistakes. We're going to stumble through it. And again, this is one of those times, I don't, we've never done it before. We've never been here before. So it's a,

it's a fascinating, you know, time that we're in. So in your estimation, and again, I'd love to hear from all three of you again on this is, um, what do, what do, what do we do? What do I do? What do we do? Ah, as men in that content?

ReMatriate: [01:07:10](#)

You, um, you talked about having two daughters and I mean, that's something that, you know, most men can relate to. They're somebody's son, they're somebody's grandson and you know, a lot of them have daughters or sisters or cousins that, I mean, they're all women. And, you know, we, we definitely are not trying to discourage participation from some men in this campaign, but we're also really trying to create that space where we kind of find these role balances again within our community. And a lot of us do, you know, a lot of us women and men learn things from both. Both are, you know, our life givers. So from our, our mothers and from our fathers, from multiple people in our, in our family networks and I know community networks. Um, but I think, you know, right now we are really trying to encourage people to uphold, you know, their, the women in their community. Their, their grandmothers, their daughters, their sisters. And um, I think in creating this campaign, it definitely wasn't from a point of trying to exclude men from the conversation, but you know, a really good way that you could participate in the conversation is by upholding the women in your community and in your circle. Um.

Speaker 1: [01:08:30](#)

Yeah. And we're so self-centered, we're so self-centered that we have to make it about that. You know what I mean? Like that is the glaring, that's the glaring, that's the red flag. That's the indicator. You know, when, when you react like that, that's the, that's the red flag that goes like stop [inaudible], you know, it's a, which I guess shows how much work we have done. So sorry, sorry, sorry to interrupt. I A, I just think that's, I think you're bang on. You're spot on there. Yeah.

ReMatriate: [01:09:05](#)

We've talked to 'em and we even have photos that are coming in that include men in our community. Um, a lot of our photographs shown so far have been, um, individual or you know, um, a few women in the photograph together. Um, some of our, our feature pieces coming out actually show, um, you know, men and women in, in community. Um, we've got one coming up, um, out of the community. Um, a dense community out of Alaska, a [inaudible] community where, um, you know, they center the women in there and it is, so the role, kind of like the matriarch in that group. Um, and we'll have future pictures, you know, if people contribute to the campaign. It's not that we won't show pictures of men in, you know, this process of ReMatriate. It is really about finding that balance in our

community and in the family that we represent women hunting and carrying off what are otherwise perceived as kind of manly pursuits and manly efforts. It's showing that our communities are really about this balance. That is that we all kind of have that masculine and feminine within our own selves and within our own, um, um, you know, cultures and how we carry it. And so we, we encourage men to kind of be a part of this active conversation and you know encourage your grandmother's or your daughters and, you know, being in the photographs as you actually, um, you know, practice in your culture or, you know, highlighting, they're really kind of embracing, um, kind of, you know, what it means for you to be indigenous or to be, um, contemporary indigenous and give a lot of lot of space for this to grow as, um, you know, an active campaign.

Speaker 1: [01:11:00](#)

Yeah. It's kind of like a, hey bro, you know, take my picture. You know, in a way it's like a, and, and again, like I'm, uh, I think it's, I don't want to spend, I want to hear from, uh, from everybody else it on this. But again, I don't even want to take that much time on this because I think there's so much else to talk about. Uh, but, but yeah, I mean, I think that what we forget is men, at least for me, back home, you know, the teaching of the drum where that drum comes from for us as Ashinaabe people is, uh, that women gave it to us and, and back home the women can take it from us. And it's the same with our pipestone. You know, the pipestone when it's taken from the ground, that pipe stone is taken and blessed by the women. And it was the women that showed the men where that red pipestone comes from. And so, yeah, we might carry those drums and we might carry those, those pipe stones, but we wouldn't have them without our women. And so if those, that's fundamental, there's so many indicators that, that point towards the fact that a, we are nothing without our matriarchs. We are nothing without our women in our community. And it's not just, it's not just something that you just say, it's actually, it's in the teachings, it's in the stories, it's in the song that goes, it goes back a long way, you know, and um, yeah, it's, it's exciting to be in a place where we're trying to, actively work on recentering that. Um, um, Avis and Janine, did you had something to add to this? This a part of the conversation?

ReMatriate: [01:12:54](#)

Pretty sure. Yeah. Um, I heard that I heard a quote, um, a little while ago and hmm. From, from a friend of mine and it was the first requirement for being human is to be born of a woman and that's, I think that's forgotten and it [inaudible] not really well, not really thought about. I think that's really, it's just a simple quote, but it's really powerful. Um, and then like our earth, mother earth, we all come from mother earth and women

beavers [?]. Um, but I think just in a really practical sense, what men can do is, um, yeah, like share the photos. Um, if you're on social media, share and promote, promote the campaign, um, start conversations about it. And I think it's, it makes sense to me that, um, the way things are today in terms of like, yeah, just what's been happening with like indigenous woman, because Patriarchy when it came over here like that was, that was the way to, um, destroy our communities was to take women from their place of power and like disempower them and with patriarchy. So I think it makes sense to me why the state over communities are the way that they are. Um, but I think just like reclaiming that, that, um, that statement like we were all born from, from a woman. And, um, yeah. So just in a practical sense, I'm just having conversations about the, about the campaign, sharing the photos, and, um, I think that that's what I have to add.

Speaker 1:

[01:14:34](#)

That's a powerful quote. And I think, I think that, um, part of the conver-, uh, uh, some of us bro Dudes do have, um, and I don't mind saying is that we need to find as men our own safe spaces to have healthy conversations as well. That we are, oh, uh, I have never created healthy spaces for indigenous men where we can share with each other and we can support each other and love each other. And, and, and it's not around a an Indian act chief table. You know, where it's like you're at the steak house talking about, uh, uh, how much of a kickback you're getting from this or that. Um, we're in such a different time now where if we are jealous of ReMatriate, we'll then indigenous men should be looking at how they can make their own safe and healthy spaces for each other. Um, and we should, we should have that space so that we can be talking about how we support and raise up ReMatriate, you know, that's an example of if we created that space, that could be one of the things, one of many things, um, that we, you know, we could do in a, in a really helpful, you know, practical, healthy way. Um, Janine, did you have anything to add to this part of it?

ReMatriate:

[01:16:03](#)

Um, I guess just pretty good about what I said earlier. Yeah, yeah. We heard from both Kelly and Janine earlier on this part. Um, and then just now, um, if I could maybe I'm a bit more into Internet conversation where we were, you were kind of leading with it, Ryan. Um, and we look at kind of women's role within the community. Um, a lot of my work and personal experience, um, you know, trying to deal with, with building an infrastructure, um, you know, practicing architecture within our communities. We look at the different types of structures that are created kind of through those Indian act system that's been enforced upon us. And we look at the roles that women, um,



have been kind of excluded from generally in our communities. And it's not to generalize and say every community that we look at, a lot of the, the industry that's come in, um, and how disruptive it's been in our community. Um, myself coming from the Mulligan first nation that's dealing with a lot of energy development, uh, and mining development, a large part of that conversation is being led after men in our community and a lot of our protests coming forward, it's through women and grandmothers and it's those women and grandmothers that are coming forward and trying to protect our, our land rights or water rights kind of gives rights for our future generations. Um, and I think that, you know, that active role that women play in our community is a large part. Um, a lot of times that's kind of disregarded outside of the home realm as homemaker and as food providers or as caregivers and, and I think that that's kind of an important role that we're in the process, um, re-claiming and that is also a part of a process of ReMatriation. It's about finding that balance in how we carry our communities forwards and make sure that, you know, we ensure for generations that we're able to survive in our landscape and that we're creating a healthy environment to be able to do so. Um, so we, we look specifically at this process, um, and then creating that space for women to have the voice in that as well. Um, you know, it's been a big part of, of our societal, um, roles that we've been pushed out of to [inaudible]. Um, um, you know, if we look at, um, you know, the acts of violence that are exhibited against women, it's, it's not done by women or actually, although there is lateral violence that exists very much, um, talks about for kind of the present state of, of hurt or levels of disruption that's happened in our communities. And a large part of it is about finding place for that balance to exist again. And in that sense that it's both, both sexist, [inaudible], it takes, both of us are acknowledging you know, the importance of those roles.

Speaker 1:

[01:19:20](#)

Yup. Yeah, yeah. There's, there's, I mean, the work that, you know, the work that we have to do is, um, a, is never ending in terms of, you know, the process of decolonization and, and really getting ourselves back to healthy relationships and loving relationships. And I mean, in terms of the, I mean, just in terms of the, uh, the work that we have to do in our own, our own families and then our own communities, our own nations. You know, it, it, it seems, it seems overwhelming, but then I go back to the fact that we've come so far in such a short amount of time that I really, I really, I don't know what it looks like, but I feel like there's a light at the end of the tunnel. I feel like there's, there's a lot of good things coming for us. Is that, um, is that a fair analysis through the eyes of ReMatriate?

ReMatriate:	<a href="#">01:20:20</a>	<p>Yeah, definitely. Um, yeah, that's, that's a large part of, in the creation of ReMatriate. We really wanted to kind of focus on this positive energy that was coming from it and might have been, you know, kind of negative circumstances or things that kind of were the catalyst to it. But it very much, um, kind of instigated us to realize that we needed to put forward kind of this positive movement. Um, and I definitely see that, you know, we're seeing change so quickly and, you know, it's amazing watching our cultures being revitalized and the interest that's coming back through our young people. Um, and the opportunities that are present. I mean, you know, being a young person, coming from a rural, um, a rural community and having the opportunity to get where I have in my life has been through, um, a lot of, a lot of sacrifice from, um, people in my own life, um, from, you know, my mother and, um, my parents, um, siblings, you know, encouragement that comes through a community. And so I think [inaudible], you know, a big part of it is acknowledging that for us to be able to continually move forward, these are community efforts that hold us into, into these positive figures and role models and encourage us. So it's, all of these things are very much a community effort, which is largely, I think what we're trying to encourage during ReMatriate as well.</p>
Speaker 1:	<a href="#">01:21:57</a>	<p>Well, I think an important thing also is the replacing of our, of our two spirit community as well, you know, and that that Patriarchy and uh, uh, colonization has, has displaced our queer, um, two spirit and trans community as well and push them, you know, far outside of, of all of our conversations and all of our and all of our spaces and, and that work, uh, yeah, it is, is added to the list of, of re-centering our women as well. Um, I imagine through ReMatriate we'll be making space in there for it, for our two spirit community as well. Um, and, and I mean this is again, ongoing work of, of what we have to do in our communities. So, you know, um, it really, really can't, uh, can't say thanks enough because, you know, there's, there's some, there, there's so much of it to do and to do, to do something like this, to really to be proactive and really, uh, um, take this into your own hands and start to create a movement is takes a, takes vision and energy. And if it was easy to do, everyone would do it. So I just want to, you know, put my hands up to you so she knew in the group and to say, you know, thank you for your, thank you for your work.</p>
ReMatriate:	<a href="#">01:23:37</a>	<p>Thank you. [inaudible] um, I had a note too. I have a response that I'll vote the male. The maleness.</p>
Speaker 1:	<a href="#">01:23:46</a>	<p>Yeah, yeah, yeah.</p>

ReMatriate: [01:23:48](#) Um, I would just like to encourage our men to practice critical indigenous masculinity and um, you know, just to hold ourself, you know, up to what we can be. And just as we grow, show, show support as we, you know, start to hold events, volunteer, share our Facebook page, you know, with the women, with the women in your life and have those conversations about what ReMatriation could look like for you. You know, we want to hear, we want to hear from you.

Speaker 1: [01:24:21](#) Excellent. Yeah. Well, I mean this is when it's, whether it's a, you know, a Hashtag on indigenous feminisms or, uh, anything like that. I think that, um, I think that many bro Dudes get a get scared off, um, and it scared off or turned off for whatever place that they're in, in their own journey. But, um, yeah, absolutely. I think the best thing, the best thing we can do is start by listening and start by putting our bodies, uh, out there for, for, for our women, you know, start to put our, a our bodies where our mouth is, so to speak. I think so many of us talk a good game, uh, but there's very few fire keepers out there, if you know what I'm saying. You know, uh, there's very few that actually sit around the fire and keep that fire for the women. No, there's very few that fire home fire. And that's not to say that there aren't any, there are, but, um, uh, my grandma used to say, if you don't, if you don't hunt, you don't eat. And I think that that, that works in, in a lot of different contexts to that, um, we really as men really do have work to do, uh, to support that, uh, that movement. Um, I see. I mean, if I might, if I may be so brave, I see. Yes. Like, uh, like workshops and, uh, live events with your, you know, your, your, you're celebrating, uh, ReMatriation and a podcast and, you know, uh, website and the, the traveling photo series and it's just, it's just so powerful and so exciting to think about. And I, um, I guess in closing, just want to just wish you guys all the best and really, really, um, if, if there's anything ever I can do, you know, to, to let me know. And if there's anything Indian in cowboy can ever do to let me know and I'll make sure we do our best to, to help.

ReMatriate: [01:26:45](#) Okay. Awesome. Um, one thing in terms of how the image is circulated, I'd really like to see them exist outside of the white cube as well. So outside of the gallery space, I think that we do need to have photo exhibitions that are inside of those spaces, but then like how do those images circulate like physically in a public because the gallery is still kind of a gated space. Right. And um, you know, you know, if you can, you know, contribute to that discussion and what that could look like, that would also be greatly appreciated. We've talked about maybe trying to get funding for bus shelter ad and um, yeah, we hope to, we hope to get a few newspaper interviews as well. So if you want to

know, um, put us in touch with some people that would like to interview us and have it on paper out in different communities, that would be great.

Speaker 1: [01:27:40](#) Absolutely. I mean, I'll, I, I'm, when people hear this on the podcast, we'll get, we'll make sure we link to your social media and, and, um, we'll send it out to, uh, all of the red men laughing, uh, media contacts for sure. We can do that very, very easily. Yeah, absolutely. And, and we, uh, at Indian cowboy, we have webspace for you. Hint, hint. Uh, if you ever want to grab the reigns and start having these conversations, um, uh, in, uh, uh, in a way that, you know, a podcast comes from it and you're able to share it with the world that way. Uh, I'm, I've got nothing but time, uh, and we've got lots of good people helping us at Indian and cowboy to to a, to help with the tools and maybe getting you guys to gear to do so. So I'm just gonna throw that out in the universe, uh, in a gentle way. And if happens, it happens. Um, I guess to close it, uh, I'll just, I'll just go around one more time. If there were any closing thoughts or anything that we might've left out. Uh, we can close that way and, and failing that. Then we can, we can wrap this up, but I'll, I'll, I'll throw it over to you guys to see if there's anything that we might have left up.

ReMatriate: [01:29:11](#) Yeah, I think, um, we just, we really want to encourage participation, um, from our, you know, indigenous communities across Canada, um, you know, to, to contact us and we encourage, you know, a photograph term, as many representations as we can get. We want, um, urban and rural and, um, you know, everywhere in between to be represented through this. Um, we also encourage, you know, uh, participation of our elders and a large part of that is probably going to have to come through encouragement. Um, I, our younger people to, to, um, you know, let their grandparents or their aunties or people in their family know about what ReMatriate is. Um, and to kind of take an active role in, you know, bringing the conversation full circle and including our old people and our young people and, you know, really, um, really, you know, bringing this as a, a Folsom campaign. So it's not, um, you know, kind of one sided for representation or not. Um, you know, it's not too much west coast or Betty or girl or anywhere in between that we really get a, a good balance here for representation.

Speaker 1: [01:30:32](#) Yeah. Yeah. We, we Ojibwe get jealous of you west coasters always talking cool stuff over there. We want it. They don't want us over there. Awesome. Anything else in closing?

ReMatriate: [01:30:57](#) Um, I don't have too much else to say. I just wanted to say [inaudible] for create this peace to talk, to have this conversation and yeah, just for anybody who's interested. Um, yeah. Just to become a part in any way that you can. Um, yeah, just so we can see it expand and grow and, and move forward. So [inaudible] for, um, for having us.

Speaker 1: [01:31:22](#) Awesome.

ReMatriate: [01:31:22](#) That must be chosen. We're really excited to see what this grows into and, um, and I do and [inaudible] for having the fun hearing today, Ryan.

Speaker 1: [01:31:34](#) Yeah, I'm excited too. And I think, uh, I think this is just a, uh, a beautiful time to be alive. And you know, that old, uh, that old cliché of life is a beautiful struggle, uh, applies to almost everything we do. Yeah, it is beautiful, but it's still a struggle and it's going to be fun to watch, hopefully funded help. Uh, and uh, I just wish you guys all the best. All right. That's it. That's my conversation with the ReMatriate crew. I want to say a big thank you to Avis, uh, Janine and Kelly for taking the time to sit and chat with me. Um, what do you guys think, time to recenter our women? Go to a Redman laughing.com or Indian and cowboy.com and check out, uh, the you, uh, ReMatriate gallery that we put up. We put a handful of pictures up from their selections from their social media. We also have links to their social media. You heard them, they want you to join the campaign. Help out dude, Bro. Step back. A women get in there, two spirits stand up. Let's go. Um, this is a great chat. Lots to chew on, lots to think about. As always, I'd love to hear from you. Go to red man, laughing.com. Find this post on the page and, uh, give us your thoughts. Send us the dirty, uh, let us know how we're doing.