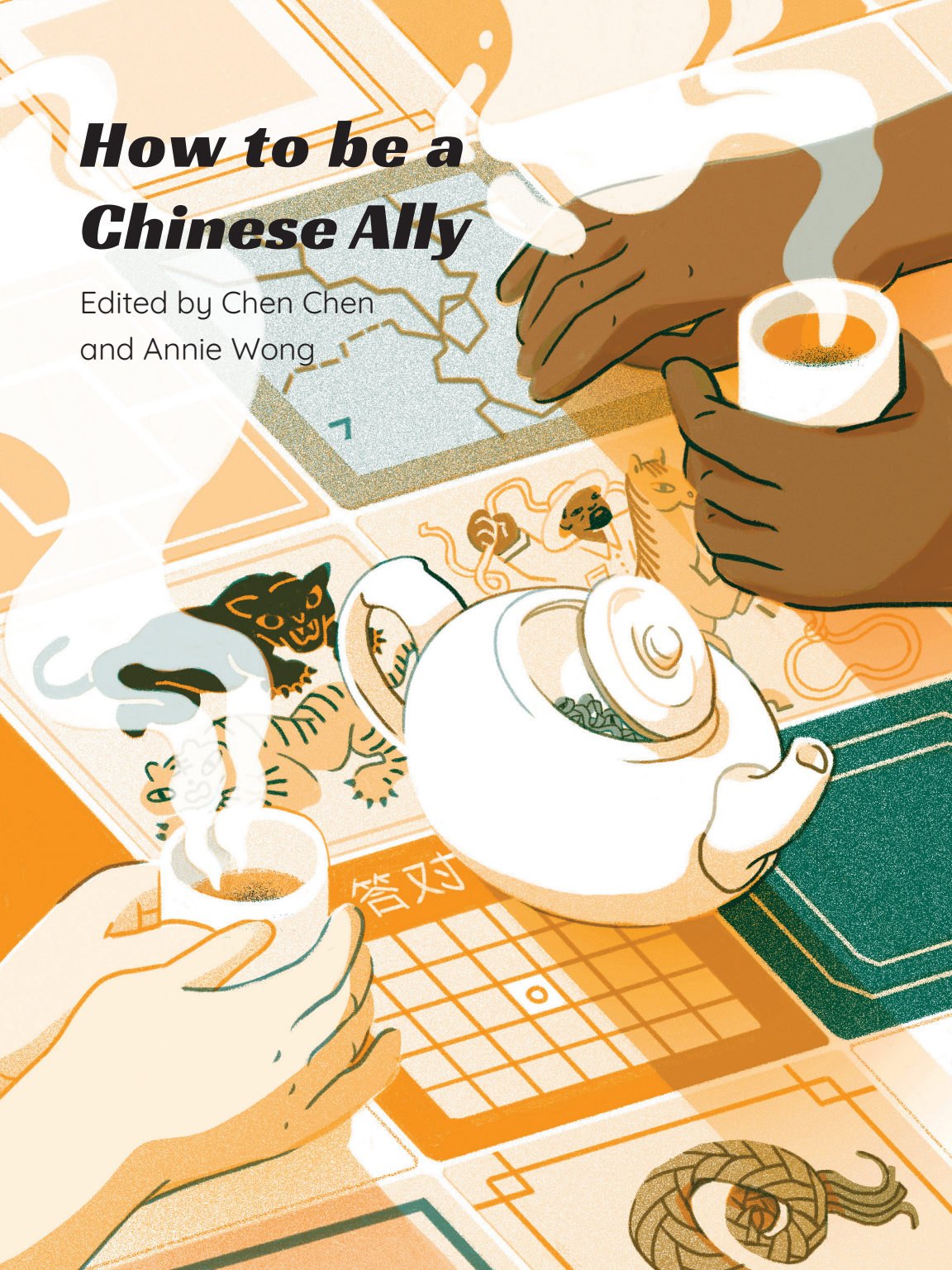
How to be a Chinese Ally

Edited by Chen Chen and Annie Wong



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How to Read This: A Note to the Chinese Reader

Chen Chen and Annie Wong

In the wake of the COVID-19 outbreak, the spectre of anti-Asian racism in North America revealed itself, once again, in the forms of increased street harassment, defacement of private property, online bullying, and other types of hate crime. These racist acts of violence compelled the Chinese community to speak out with campaigns and initiatives like #HealthNotHate and #Elimin8hate that sparked nationwide support. This work by the Chinese community is invaluable. Alongside these efforts, *How to be a Chinese Ally* asks us to consider: how can our own experiences of racism enable us to stand in solidarity with Black and Indigenous communities? How can our community's fight against anti-Asian racism also be an opportunity for inter-community and intersectional allyship? How can we start to challenge the anti-Black and Indigenous racism in our Chinese communities?

Without diminishing its significance, the racial injustice experienced by the Chinese in Canada is incomparable to the historical and contemporary violences Black and Indigenous communities endure. Our histories and current realities are not the same. The multitude of violences resulting from the transatlantic slave trade, the colonization of Indigenous peoples, and the ongoing expropriation and occupation of their land, is still part of our current socio-economic and political systems.

We live in a so-called "multicultural" society underpinned by white supremacy. The idea that one only needs to work hard to rise to the equal status of white people is a myth that many members of the Chinese community have, unwittingly or not, bought into. This myth, often referred to as the "model minority," may have afforded some of us relative safety from overt racism, but an 'honorary white' status also entails complicity and acquiescence with white supremacy, which includes the erasure and willed ignorance of our own experience of anti-Asian racism along with that of others. Undoing this myth involves acknowledging these realities.

How to be a Chinese Ally was sparked, on the one hand, by a call to action from Black Lives Matter in response to the death of George Floyd, and on the other hand, by the lack of Chinese language anti-racism and anti-colonial educational resources in Canada. This project was first conceived of as a short, accessible, ten-page guide with the aim of addressing anti-Black and Indigenous racism within the Chinese community. After many drafts and conversations, we realized that ten pages is not enough to unpack notions like "systemic racism" with both nuance and compassion. We also felt that as useful as reading in isolation might be, it is only one way to engage in meaningful anti-racism work in our own lives. We needed to confront our own vulnerability, complicity, and ignorance from two distinct experiences of being Chinese settlers: Annie was born here, while Chen arrived as a international student from China. Rather than attempting to speak objectively, our research included conversations with our Black and Indigenous friends (and friends in the making) whose work is entwined with the lived experience of their cultural identities.

This resource is intended to be read slowly and with intention. Divided into three parts, the first includes a personal essay by co-editor Chen Chen about how he became involved in anti-racism and anti-colonial work as a recent international student, and a comic by Jason Li about his experience unlearning racism. Part two includes a series of commissioned interviews with Black and Indigenous artists, and a researcher, who share intimate stories of their lived experience navigating systemic racism in their life, work, and art. Fiona Raye Clarke provides insights from her experience as a community-based artist, abolitionist, and Afro-Futurist writer; seth cardinal dodging horse discusses the history of Treaty 7 and the expropriation of this ancestral land on Tsuut'ina Nation; Melissa Chung-Mowat speaks about her work navigating her Chinese-Métis heritage; and Jae Sterling shares what it's like to be a Black multidisciplinary artist in Calgary. The last section includes excerpts from key texts to deepen the conversation beyond this resource.

The title of this resource, *How to be a Chinese Ally*, can be misleading. We make no attempts to provide a "how-to" guide. Instead, we invite you to engage in this work as a starting point among many starting points.

Chinese in Canada: Honouring our Relationships with Indigenous Peoples

Chen Chen

Dear fellow Chinese in Canada:

This is Chen. I am from Guizhou, China, and a grateful visitor since 2014 to amiskwaciwâskahikan ("Beaver Hills House" in Plains Cree, known as Edmonton, Alberta), the homeland for diverse Indigenous peoples, including the Cree, Blackfoot, Nakota Sioux, Dene, Saulteaux, Inuit, Métis, and others, on Treaty 6 Territory. The "Chinese" community in Canada, which is often simplified by outsiders, is diverse in terms of class, ethnic, religious, educational, and immigration backgrounds. We do, however, share important commonalities. We are a people of an illustrious culture that endured humiliation and existential threats in our modern history. Whether it was our great-great-grandparents, great-grandparents, grandparents, parents, or ourselves, we departed the homeland, no matter when, with a desire to escape war and poverty, to reunite with faraway family, to pursue education, to have a "better" life.

But how could a Chinese person live happily on this "stolen land" otherwise known as Canada? Wherein its original peoples are, generation after generation, still experiencing ongoing colonial injustices?

That is an uncomfortable and unsettling question. Yet it is at the centre of my learning experience as an international student and academic, at the University of Alberta, where I received my PhD.

While I had heard about the bloody history of genocide of Native Americans (印第安人) in the U.S., I knew nothing about peoples in Canada before my arrival as an "educated" international student. Canada has projected a very positive image of the country's identity to an international audience. A country with beautiful landscapes, a multicultural, inclusive, and tolerant society, in somewhat stark contrast to the U.S. "Indigenous people" did not exist in my vocabulary when I first envisioned my "adventure" in Canada.

As I gradually "settled" in my new "home" in Edmonton, I became troubled by a series of personal observations and public events happening close and far. For example, I encountered a few local Indigenous community members in the city that made me wonder, "who are they?" (They didn't look like white Canadians or other minority groups I knew at the time.)[1] On a trip to Ottawa, I visited the Canadian Museum of Civilization and learned, albeit superficially, the history and legacy of European colonization in Canada. But the fact that Indigenous peoples of this land are still surviving colonialism deeply struck me: what are their current situations? Why weren't Canadians telling me anything about this?

As my questions quickly accumulated, events associated with the Truth and Reconciliation Commission of Canada (TRC) were taking place within and beyond the academic space. The events opened my eyes to a disgraceful part of Canadian history. Over 150,000 Indigenous children were forcefully removed from their families and separated from their communities by the Government of Canada to attend residential schools. The TRC final

1 It is important to note that physical appearance or skin colour, for that matter, is not a reliable signal for a person's racial or ethnic background. However, for a newcomer like me at the time, it served as a basic yet limited way to discern the differences among racial/ethnic groups.

report reflected a genuine desire for some part of the Canadian society to reckon with its dark past, yet the elusiveness of a true "reconciliation" in Canada also became evident.

I remember clearly in 2016 an event on campus titled, "Truth and Reconciliation, Good Relations, and Indigenizing the Academy." When the speakers proceeded to acknowledge the relevant progress made in Canadian universities, an Indigenous student stood up and asked: "if we are 'Indigenizing' the academy, how is it that everything on this campus is written in English? Why can't I see my language?"

As I struggled to find my own place in the Euro-Western dominated academic space, the student's challenge to the university, for me, was a wake-up call. I was not only disappointed by my lack of knowledge, but also bothered by the chilling fact that within my social circle at the time made up of mostly white students, many were unwilling to talk about it.

Then in 2017, Canada embraced the 150th anniversary of its Confederation with celebrations highlighting all those beautiful things mentioned earlier. I quickly noticed the criticism from Indigenous communities but also non-Indigenous "progressives" alike. In Now Magazine, a local Toronto newspaper, Mi'kmaq scholar, lawyer, and activist Pam Palmater's article titled "Canada 150 is a celebration of Indigenous genocide" illustrated the irony of celebrating the genocidal origins of Confederation.

As a researcher interested in the connection between sport and social issues, I was thrilled to find out that a number of Indigenous sport events would be hosted across Canada in that same summer. With the intention to learn from Indigenous peoples but also to contribute my labour, I decided to volunteer at the World Indigenous Nations Games, the North American Indigenous

Games, the World Indigenous Basketball Challenge, and the Alberta Indigenous Games.

I was welcomed and supported by Indigenous hosts and delegations not only from within Canada but from across the world. Most notably, in witnessing the invigorating get-together of communities, I had an invaluable opportunity to learn about their cultures, ceremonies, and ways of being rooted in worldviews and cosmologies alternative to the dominant Euro-Western one. In these spaces I was educated about other injustices faced by the Indigenous communities, not least the environmental destruction caused by extractive industries, Missing and Murdered Indigenous Women and Girls (MMIWG), and child abuse at foster care facilities. These learnings deeply challenged my worldview, compelled me to reflect on my own pathway of coming to Canada, and to re-examine my purpose as a visitor to this land.

This self-reflection, however, was uncomfortable and unsettling. Unpacking settler colonialism asks contentious questions that we Chinese in Canada need to confront: What is the role of Chinese communities in Canada, a settler-colonial state that is built upon the ongoing effort to eliminate Indigenous peoples (through either physical violence and/or assimilation), the occupation of Indigenous land (and its transformation into private property) as well as the myth of “progress” and “benevolence” that justify colonial violence?

We might start by thinking about how early Chinese migrants, for a long time, were exploited as cheap, racialized labour in Canada’s colonialist economic development (e.g., the indentured Chinese workers in the Canadian Pacific Railway construction). We can also reflect on how more recent, highly-educated Chinese immigrants (including myself) might unwittingly become complicit with the

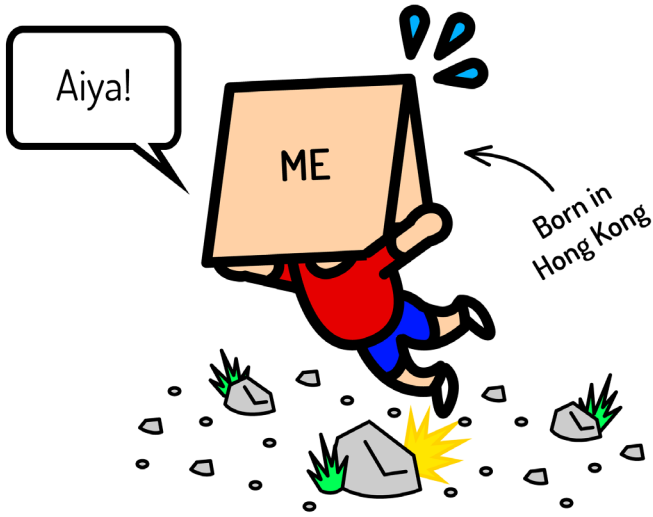
white-supremacist social structure that continues to benefit from the dispossession of Indigenous land and erasure of Indigenous peoples.

As guests and visitors nourished by this land **we are obliged to honour and (re)center this relationship in our collective future.**

Below are just a few questions for us to, perhaps, think about together:

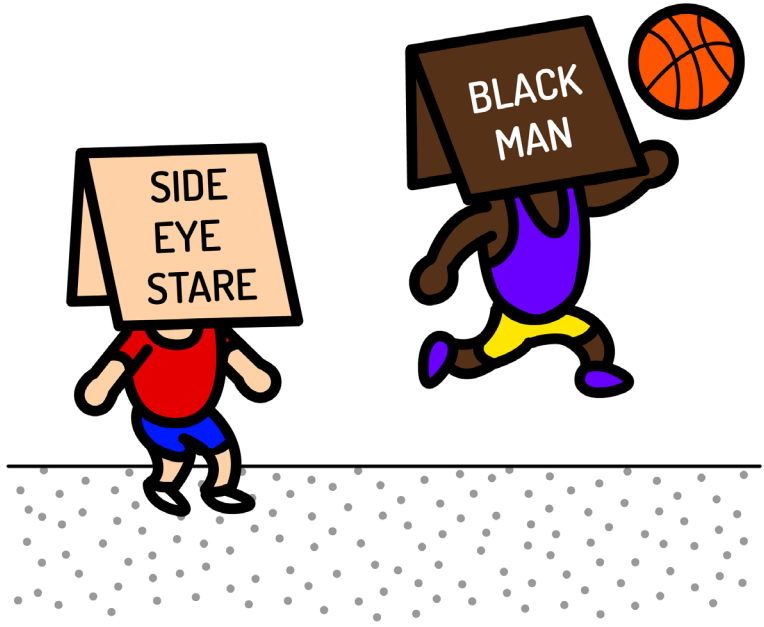
- Whose land am I living on? Who are the original peoples of my city/town? What is my relationship with and responsibility to this land?
- How is anti-Chinese racism related to anti-Indigenous racism and settler colonization?
- How can I establish meaningful relationships with Indigenous peoples and how can I contribute to supporting Indigenous peoples' struggles in empowering their communities?
- What are the ways I could educate other fellow Chinese about this?

Adventures in Unlearning Racism



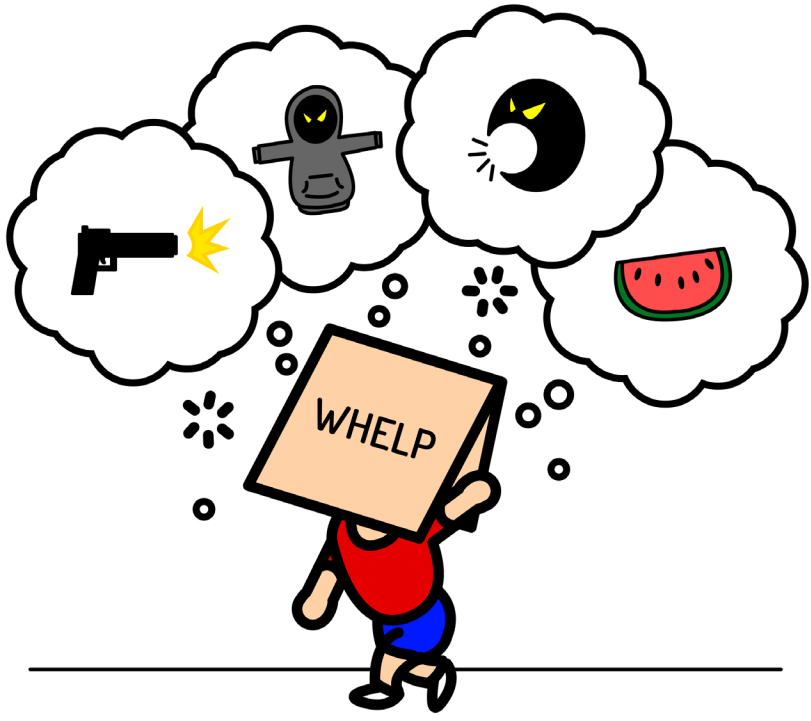
By Jason Li. Edited by Annie Wong.

I was that kid. Stealing glances at Black people.



Curious but scared to make eye contact.

It's not easy overcoming those instincts.

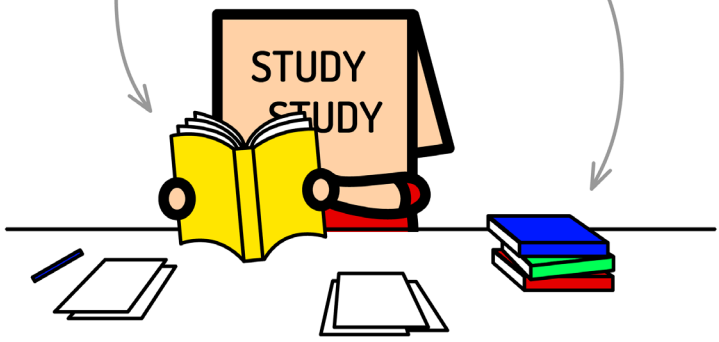


I had to undo a lot of brainwashing.

I had to learn about how our systems leave Black and Indigenous folx behind.

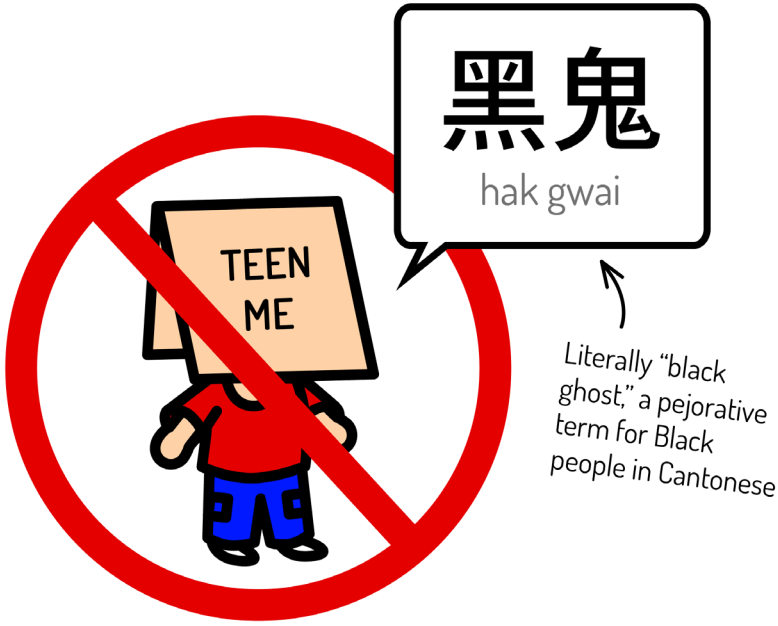
There Are No Children Here
by Alex Kotlowitz

They Called It Prairie Light: The Story of Chilocco Indian School
by K. Tsianina Lomawaima



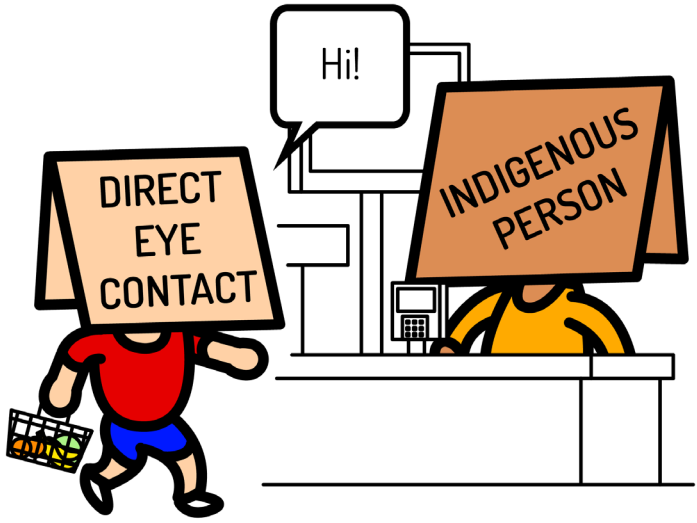
For me, this really hit home during my university days in the US.

I had to acknowledge my (relative) privilege and complicity.



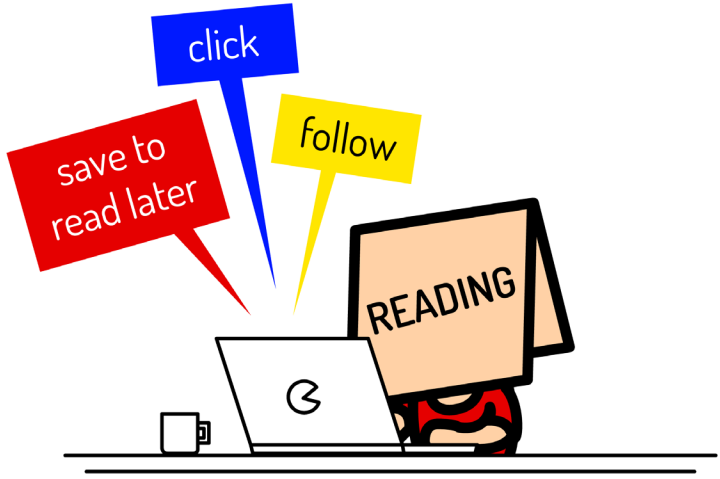
Which also meant I had to work on myself.

I pushed myself to break bad habits.



Even small, simple acts like this take effort. And that's the point.

I started looking to find out what was happening to Black & Indigenous communities around me.



Thank god for social media, because I didn't have any Black or Indigenous friends for a long time.

I try to support and help where I can. Retweet and repost. Donate. Join a rally.

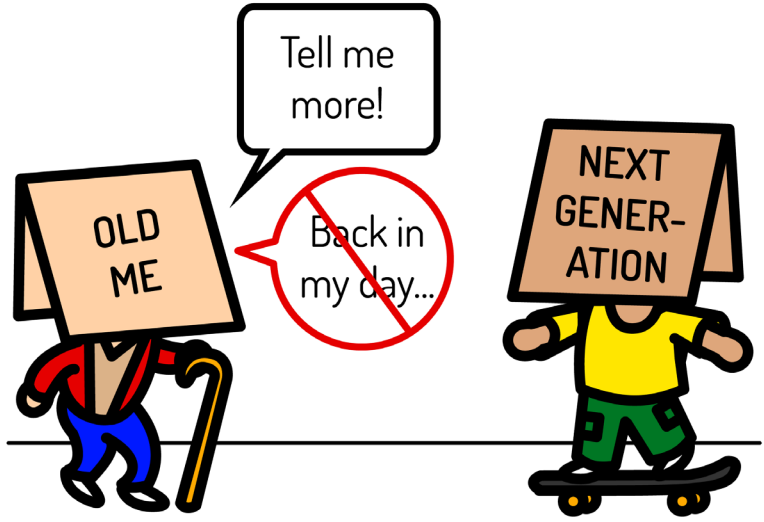
Sometimes, rallies feel magical and make me giddy all week. Sometimes, it's important to show up even though it's tiring.

I'm still learning about how to share my Asian privilege and intergenerational wealth.

How can I educate and mobilize my communities to combat racism, and what are the best ways to donate my time and money?

Jason Li is an independent designer, cartoonist, frontend developer, and researcher. His practice centers around telling missing stories, exploring alternative media ecosystems, and making the internet a fun, safe and inclusive place. Previous works have appeared at the Victoria and Albert Museum (London), Asian Art Museum (San Francisco), on the BBC, and on the radio in Spain. He is a co-author of the forthcoming Hanmoji Handbook, and is editor at Paradise System.

And I will be learning and unlearning for the rest of my life, because there's always something new around the corner.



I want to follow in the footsteps of those rare elders who remain full of hope, perseverance and humility till the end of their days.

INTERVIEWS

Image courtesy of the artist. 2018.

I Do the Work for Them

An Interview with Fiona Raye Clarke

Annie Wong

Formerly a criminal defence lawyer, Fiona witnessed the failures of the so-called "justice system" and its role in systemic racism. A Trinidadian-Canadian, she left her practice in law and turned to art as a better way to serve her community. Working in film, writing, theatre, and publishing, her work with Black communities is a long process of building relationships through storytelling. Her practice is not without the emotional hardship of testimony and revisiting histories of violence. In her play, *2168 Ancestors Rising*, the actors read verbatim interviews held with members of their community about Black futures. These conversations cannot happen without looking at Black history. It took time to gather, process, and craft these conversations with care. Fiona is driven by a genuine love for stories told by and within Black communities. "I just love these stories," she tells me in this interview, "I will cherish them forever." We talk as friends for an hour and she shares her connection with ancestors, her search for Canadian Black history, and her work with youth and elders and incarcerated women. Forty-five minutes into the interview, her voice begins to strain. It is not easy to talk about this work to which she has dedicated her life. Yet she shares it here, generously.

Annie: Can you tell us about your artistic practice?

Fiona: My artistic practice is about not only being interested in my own personal professional success, but also community development and engagement. As a writer, a theatre artist, and even as a lawyer, I make sure to bring community with me [through my practice]. I discovered this community-engaged creative writing practice founded by Pat Schneider called the Amherst Writers & Artists (AWA) method. It's a way of facilitating creative writing workshops that strongly believe, among other tenets, that writing belongs to everyone. [...]

INTERGENERACIAL [is a community-engaged theatre] project that involves about a dozen Black youth interviewing Black elders. Based on their answers and stories, [we create verbatim plays]. We've done two so far. *From Their Lips* looked at historical Black lives in Toronto and stories of arrival, like growing up in Toronto during the 60's, for example. *2168 Ancestors Rising* was future-looking and about Black lives and life 150 years from now. My personal writing has informed these experiences and gravitates towards Afrofuturism: looking forward in my own work and looking back. Honoring my writing's ancestral lineage, [my work] is a little bit in conversation with James Baldwin, Toni Morrison—I'm really inspired by her magical realism elements; Octavia Butler, who I absolutely adore, and Maya Angelou. Those are my biggest influences in terms of my literary lineage. I would say to a smaller extent Dionne Brand; if I could write poetry like her I would.

I've also edited a couple of anthologies. The first [*Basodee: An Anthology Dedicated to Black Youth*] was dedicated to Black youth and published in 2012. At that time, I wanted to write about Black history, being Black, and being young and

Black in Canada. But I couldn't really find anything, so I asked for funding to make work on any topic relating to Blackness and came up with the idea of an anthology. […] When Trayvon Martin and George Zimmerman happened […], I won the ArtReach pitch contest and got funding to do *Black Like We: Troubleshooting the Black Youth Experience*. This anthology talks about police violence, incarceration, and a host of other things, including discussions and celebrations of our Black bodies, like our hair, in addition to the more serious and systemic issues.

A: Can you describe what Afrofuturism is?

F: Afrofuturism is placing Black bodies and lives in the future. This was tough to do during our interviews for *2168 Ancestors Rising*. One of the questions was, "where do you see Black folks 150 years from now?" Most people answered: "first of all, nowhere. We're not there." And so I think Afrofuturism is this reaction to our erasure during the last four centuries and planting ourselves firmly into existence for the next 50 years, 100 years, 400 years into the future. Sometimes people talk about [Afrofuturism] as engaging with different types of fashions, technologies, or alternate worlds. But the point is to put us in the future.

A: How do you begin a conversation like that?

F: *For Ancestors Rising*, we had to have a lot of conversations like, "Okay, let's debrief the past, what we're doing now, and let's look at the future." For some it was really discouraging. I had to really work with them and say [that] even though the present is hard and the past has been even harder, there can still be hope for the future. We owe it to the people […] along the way who have died, who have sacrificed and struggled for us to be here right now. Hope for the future comes from that struggle. The present circumstances

are obviously really difficult. For young men, for example, there is a real understanding and fear that they will not make it to certain birthdays. There are some young men that [...] are like, "I am so lucky to have made it to 20, 16, 23." They have to celebrate each year that passes because they were told, have seen, or have lost more people than you can understand at such a young age [...]. So, through the medium of Afrofuturism, we are creating this future and putting it on the page and on the stage so they can see it. But it's very, very difficult.

A: I feel like the passion of a Black artist is unlike what white, Chinese, or even other artists of colour can ever experience. The work you do is so hard—why, for example don't you just paint pretty pictures as an artist? Why do you commit to this difficulty and from where does your passion come?

F: As a Black artist specifically, and as an artist of colour more broadly, I don't know if we have the freedom to be like a white writer or artist and make work for ourselves, cut off from our influences. [We are not] able to say "I do this, and this is my success alone and it's my story." I feel like we bring the burden and the love and the community of our ancestors in everything we do. I know that I was bred into existence. I know that I wouldn't be here unless violence happened to my ancestors. To honour that choice they made to survive and to keep my ancestors surviving so that I can be here—I do the work for them. And I do the work for all the Afro-descended people, because I believe that hurt and harm has affected all of us. No matter if you are a Continental African now, I think the results of slavery have infected and influenced the way that every Black person and Black body is viewed. As an artist, I have to do this work because, if I

don't, white folks and even other communities of colour will continue to diminish my humanity [...]. It's a humanizing practice to make work as a Black artist. If a certain [view of Black people] keeps occurring and is allowed to be made without question, without [our] input, we're going to keep dying. And we might keep dying anyway, but as Zora Neale Hurston says, *if you're silent about your suffering, they'll kill you and say you enjoyed it.* So, you have to make that noise even if it's going into the ether, and hope maybe one day it will be rediscovered. Because we can't afford to stay silent. It's life or death.

A: What does Black Lives Matter mean to you?

F: In order for Black life to be shown to matter, externally as proof, I'd say defunding and abolishing the police is necessary and I would even go so far as to say abolishing prisons. [Based] on my experience as a criminal defence lawyer and my engagement as an artist, these institutions take a serious toll and disproportionately affect [Black] and Indigenous communities. We can't just keep sweeping it under the rug and ignoring it because we don't think that they are productive members of society. In the Grand Valley institution, for example, where I ran writing and art workshops with women in the minimum security unit, for them to get basic things like sanitary pads, medication, and phone calls [required the women to] pay exorbitant rates for things. That should not be the case. To keep people living under these conditions is entirely immoral and inhuman [...]. It is costly, violent, and invasive. And recidivism is high, which is the likelihood of ending up back into an institution for breaking parole, or getting into "trouble again." The system doesn't work and it's very expensive—from the lawyers, court reporters, the judges, to legal aid. And now legal aid

Fiona Raye Clarke is an award-winning Trinidadian-Canadian writer and community-engaged artist. Her writing has appeared in various publications online and in print, including the Puritan Town Crier, the Room Magazine blog, and alt.theatre. Her plays have been produced by the rock.paper.sistahz festival and InspiraTo Festival, and her co-created short film won the 2017 CineFAM Short Film Challenge, screening at the CaribbeanTales International Film Festival and the San Francisco Queer National Arts Festival. She was a top ten finalist for 2018 Magee TV Diverse Screenwriters Award and is an alumnus of the Banff Centre for Creativity and Art. She is the Artistic Director of the Black youth oral history theatre project, INTERGENERACIAL, currently in its fifth year.

has been cut so people have less access to fighting these charges. For those who can't afford to miss work or pay for representation, they often plead out or accept the charges and don't know the trouble they are actually getting themselves into. The whole thing is rigged and ridiculous and is serving a sector of society by employing a bunch of people, like the prison guards, people in the legal profession and the justice system more than it's serving [to better] society. The police force is the same thing. It's padding a lot of people and providing them with a great living, but having serious adverse effects on [the communities that lack resources].

A: The very simplified way of thinking about the faults of the so-called justice system is that people are being punished because they are poor. Or that Black people are unequally targeted and don't enjoy the same rights as white people or other communities of colour.

F: The presumption of criminality is already there unless we prove otherwise. And we don't even get a chance to do that because the consequence of being stopped by the police can end with death.

A: I want to go back to your work with ancestors. Respecting ancestors is an important practice in Chinese culture too and I feel the way you talk about it through Afrofuturism is beautiful. Can you share more?

F: A unique position for myself as an Afro-descended person of enslaved people, in addition to the usual existential issues of the average first worlder, is questioning my existence and literally asking, "what have you done with all that sacrifice?" It's the ultimate showing and telling and retelling of all of that. I feel that is what I want my work to answer and say: this is what I did with it. That's what I did with that gift and that sacrifice.

Image by Gavin Young/Postmedia. 2020. Calgary Herald.

These Rocks are a Reminder

An Interview with seth cardinal dodginghorse

Annie Wong

When seth cardinal dodginghorse reaches the podium, his first words are: "I am going to speak, and you are going to listen." seth, who is in his mid-twenties, is not invited to this event. The Chief of Tsuut'ina Nation, the Premier of Alberta, the Mayor of Calgary, and a slew of media outlets, broadcasting live, are gathering for the opening of The South West Ring Road, a controversial $1 billion dollar portion of a mega highway. The day marks the end of more than 20 years of planning and negotiations over the selling of land with the Tsuut'ina reserve to the Province of Alberta for the highway's construction. After years of opposition, negotiations were reopened in 2013 with 69 percent of the Tsuut'ina people voting in favor of a $340.7 million deal for the transfer of 1,058 acres of treaty land.

Fast forward to October 1, 2020 where seth, who has harboured six years of traumatic loss over his ancestral home, speaks on the mic: "Imagine your home and your history being removed all in the name of 'progress'." As a cultural act of mourning and grief, he takes a pair of scissors, cuts off his braids, then dashes them on the concrete ground. Major Canadian and international news outlets reported on the event and videos of seth went viral on social media.

seth isn't an activist. He's an artist who grew up in Tsuut'ina Nation. He and his mom are my friends. In this interview, he shares what it means to lose ancestral land and have his treaty rights violated. If seth had not interrupted the ceremony, the Southwest

Calgary Ring Road would have been remembered as a celebrated business deal. But seth made vivid another understanding of its history. To fully understand the controversy of the Ring Road is to see its "business per usual" agenda as a continuation of colonization by the Canadian government since the signing of Treaty 7 in 1877.

In this interview, we talk for nearly two hours and I learn about how his life, art, and even future are bound by the stories of his people's past. He speaks slowly as if consulting an encyclopedia in his mind. His stories have dates, names, and scenery. I am engrossed in the conversation, and as he advises, I simply listen.

Annie: Can we start with, "who are you"?

seth: Sure. My name is seth cardinal dodginghorse. I grew up on my mom's land in Tsuut'ina Nation and am part of the Dene, which is an umbrella term for other nations with similar ancestral backgrounds. We lived with my grandma and my great-grandma. Depending on how you look at it, there were up to six generations that lived specifically on that land. But our connection to it goes back before the reserve was even formed. My ancestors have been going to that area since forever or since we were forced to become stationary through the reserve.

The world I'm coming from [is one] where my grandparents went to residential school, and then my mom and myself to Catholic school in the city, which I consider a continuation of residential school. Fortunately, I was taught by my uncle. Our land had horses, animal trails, and ones my family created over time. It was fenced off and growing up, we'd spend a whole day checking and fixing the holes in the fence. As we did, he would tell me stories like, "that's

where your grandma used to go and eat berries" or "if you follow this trail, you'll find a field of strawberries." He taught me a lot about our history on that land. It was cultural teaching through lived experiences. In residential school, my family wasn't allowed to have lived experiences of our culture. Having a cultural perspective was not [linked to the land] or framed that way. [...] It took me a long time to recognize it [as cultural teaching], because I wasn't taught to [understand] it as something like, a ceremonial thing. To survive from residential school, these things had to be suppressed and hidden. So, it was also taught to me in a suppressed and hidden way.

For the past six years, I've been making art and speaking up about [the Ring Road]. Tsuut'ina Nation is right beside Calgary. But now with the Ring Road, Calgary actually cuts through the reserve. We were forced off our land, our ancestral land, so the [highway] could be built. And we were treated terribly, like discarded beings. A lot of people within my own nation don't know their cultural history and I think that definitely influenced why the Ring Road ended up happening.

Treaty 7

Tsuut'ina Nation reserve is right beside Calgary, which has been a great and terrible thing. Overtime, we had easier access to the city. Some nations are still isolated and because of that are discriminated against in ways where they have to pay extreme prices [for basic needs] like food at grocery stores. So, a benefit of being close to the city is access to town to get food and goods. But a terrible thing is since the Ring Road was planned, it had always been so to cut through my family's land on the reserve. The sole purpose was easier access for Calgarians to get from one side of the city to the other. That's the main point.

It's important to know our connection to that land predates Calgary, Alberta, and Canada. In 1877, Treaty 7 was signed by the Siksika, Piikani, Kainai, Stoney Nakoda, and Tsuut'ina with the Crown. But Treaty 7 doesn't just include those nations. It also involves all of the settlers who live on Treaty 7 land.

The whole point of Treaty 7 was [in response to] the Louis Riel rebellions and the wars with the tribes who fought against American army occupation. I use the term "Native American," but the tribes are also the First Nations there. Up until 1877, all of these lands were unceded. But there were talks that there was going to be a huge war here in Canada, and all of these nations were going to fight against the Crown. I can't remember the exact wording but according to the Indian Act, the Queen is my "Great White Mother." So, the great White Mother decides, "Okay, if we're gonna make Canada, we gotta make peace treaties with these nations to ensure they won't go to war with us." So, all different treaties were created and signed. When it comes to the formation of Canada, Treaty 7 was the last one [now there are eleven] that was needed to be signed to ensure Canada could occupy what is Alberta.

Chief Bull Head

My Tsuut'ina ancestors and their Chief, Bull Head, were there with the other nations that signed Treaty 7. To them, the treaty was only understood as a peace treaty [stating that] they wouldn't incite battles, wars, or attack settlers. So, they signed the treaties. Then, a few of the nations were put on one giant reserve, including [a few] Blackfoot nations and the Tsuut'ina. [This caused a lot of] fighting [between nations] for their own independent identity to be recognized, culturally, and linguistically. They were also fighting for things like rations and resources. With so many tribes in one area, it

was hard to take care of that many people. Tsuut'ina was the smallest nation on that reserve. Our Chief Bull Head knew [under these conditions] his people were going to die and go extinct. He and the Tsuut'ina people thought, if we're going to survive, we need our own reserve. So, he led them to Fort Calgary. He packed them up, escaped the reserve, and went on foot. Even with the wagon back then, it was quite a ways away.

[At the Fort] Chief Bull Head said, "I want our people to go to Wolf Creek [the colonial name is Fish Creek]. That's where we've always camp[ed]. That's where our ancestors had been. We want a reserve there." They told him, "no," then the RCMP arrested them and sent the whole nation to Fort MacLeod, which is way past the Blackfoot reserve. They camped there for almost three years [while] going back and forth [between Fort Macleod and Fort Calgary to demand their own reserve].

After three years of traveling back and forth while starving, a lot of families and people died out. On the third time Bull Head took his people to Fort Calgary, he armed the women, children, elders, and everyone with rifles and weapons. Then they held Fort Calgary hostage. Bull Head said, "Give us our own reserve or else we're gonna bring the fort down."

A: Woah.

S: Fort Calgary was really small then with just a few white settlers. They didn't want us to find this out because we could have easily overtaken them. So, they sent a commissioner to Ottawa and then, finally, they agreed and said, "Go mark where you want it and you can have it." So, Bull Head sent a few runners. They ran to where the reserve is now and started building the foundations of a house to mark that they had settled it. When the Tsuut'ina arrived, Bull Head put a rock down and told everyone, "Go find a rock and put it in

this pile." One by one, my ancestors put a rock in the pile. Bull Head said, "These rocks are a reminder to never sell our land and to never surrender it because we fought so hard for it."

> ***"These rocks are a reminder to never sell our land and to never surrender it because we fought so hard for it."***

Bull Head knew because they were so close to Fort Calgary, that soon the fort would grow. He knew it would expand to be right beside the reserve and that soon, they would want the land. The rockpile was a physical and spiritual reminder to never sell or surrender the land.

Bull Head passed away in 1911.

So, this is the timeline: Treaty 7 was signed in 1877. Bull Head and Tsuut'ina people got their own reserve in 1883. Then, Bull Head passed away in 1911. Up until his passing, there were many changes and attempts to get rid of [our] culture and language. Residential schools opened on the reserve. While Bull Head was alive, he made sure [to resist that].

While Bull Head was alive, there was an Indian agent who reported back to Ottawa each year with a list of how many "pagans" and how many Christians there were.

While Bull Head was alive, he was never baptized. A lot of people at the time were never baptized. They believed it would cut their power in half, and the reason why they survived for so long was because they had their spiritual power.

Bull Head was a hereditary Chief. His minor chiefs were also hereditary but chosen by the people with a lot more cultural influence. After Bull Head, they got rid of the term "minor chief," and it became [a system of] "elected chief" and "councils". Those were created as colonial "jobs." That's what still runs and controls the reserve today. To get into chief and council, you have only got to know how to be a businessman. You just need to show you're a "good Indian" and make sure your nation can profit with businesses, the city, province, or the government.

After Bull Head, the next leaders who came in were the first generation of men from residential school who were Catholics and Anglicans. These new leaders didn't have the same connection to the land and the place. I have a lot of sympathy for them because they would have been going through a lot, identity-wise. They [were men] whose parents had hunted buffalo and existed before Canada was a country. But [these men] weren't allowed to be warriors or have the same experience as their parents.

After Bull Head, the newly elected leaders were the ones who agreed to sell and lease nation land. They leased the land to the Canadian military for 100 years. Now, that land is extremely toxic and poisoned from the oil of tanks, bomb blasts, and detonations. There are still live munitions and mines found in the ground.

Every time there is a sweep of the area, they'll find new unexploded ordinances. Now that land can't be used for anything.

The Ring Road

Calgary really wanted a highway built through the reserve because it was cheaper for them to pressure the "Indians" than to ask settlers in Calgary to move. There were alternative plans to cut through settlers' homes in Calgary. But they were opposed to it. It's interesting because when settlers said "no" to the Ring Road going through their homes and those lands, the Province of Alberta and Calgary listened. They were like, "Okay, we won't do it. You guys said no." But when it came to Tsuut'ina, they kept asking, "will you surrender that land to us and sell it?" In the early 2000s, [Tsuut'ina people] had a vote and the majority voted no. [Calgary] was like, "Okay, all right. You guys said no." But then they opened up negotiations again. So, it's interesting because throughout history, if Calgarians say "no", they'll say, "Okay, no means no." But when it comes to anything with Indigenous people and Tsuut'ina here, if they say no, they'll try again in five years, and are like, "we'll see what you say, then."

The Southwest Calgary Ring Road goes around Calgary. But the Southwest portion cuts through the reserve and my family's land. The history of the military occupying the reserve, Treaty 7, residential school, all of these things are connected to the Ring Road. It's such a dense and rich history. But the way colonial history is taught erases the actual true histories [that continue] to exist. It's just amazing—how much I am doing the research myself and spending time with elders, and even white historians. Something I've thought about is—"how can I make this information more accessible to people?"

When I was young and learning about Treaty 7, it seemed to mean a treaty with the First Nations that signed it. I didn't know much else. But when you read the treaty, it literally means everyone who occupies Treaty 7 land, including all the settlers. Everyone in [southern] Alberta is part of Treaty 7. So, how come no one knows about it? They are treaty people, too. That was a big thing for me. I kind of went all over the place. I don't know if that answers what you're asking.

A: I forgot what I asked.

S: Hahah.

A: I think it's important that, being treaty people, you have to know this history. But our histories are taught as occurring in disparate timelines. Like, we're taught to think the history of Chinese railway workers history is over here, and Indigenous history is over there. But it's really entangled in the entire history of colonization and white supremacy.

S: Yeah, someone was telling me there were also First Nations people that worked on the railways with the Chinese workers.

[But] people of colour, Black people, and immigrants don't have the same history as [white] settlers. Chinatown has its own history. I'm actually doing a project in Chinatown right now with a curator. She's curious about what the interactions would have been like [between the two communities]. As the Chinatown was [forming], my ancestors would have been on the reserve with limited access to the city. Even though they were so close [to Calgary], in order to leave the reserve they would need passes. I definitely want to do more research. Even meet with Chinese elders and think about the interactions that would have occurred back then. As an Indigenous person, when you're at a grocery store filled with white people, but you see that one other person that isn't white and they give you "the nod."

A: Haha. Ya.

S: There's safety in that. I'm trying to imagine my ancestors going to downtown Calgary and seeing a Chinese person [...]. What would it have been like, to see someone who also looks very similar to you "physically" back then, surrounded by like, a bunch of white people in Calgary?

The Speech

A: Can we talk about the opening ceremony of the Ring Road? I feel so much learning has to be done to fully understand that moment.

S: [The night before the opening] my friend who's a journalist told me that the Ring Road was going to open the next day. I was [shocked] because no one mentioned it. No media outlets mentioned it. It felt very strange how it was kept a secret, private media event.

The night before, I only slept two hours. I thought, "Oh no, tomorrow's the day the road opens and Calgarians are going to be driving over my family's land. They're going to be driving through all those trails, the fields and the fences me and my uncle used to fix. They're going to drive through the forest I used to play in. That my ancestors played in."

And I thought, "Okay, I need to be there." So, I woke up and went to the opening ceremony. [The Premier of Alberta] Jason Kenney; the Calgary Mayor, Naheed Nenshi; the current Transportation Minister, Ric McIyver; the Tsuut'ina Chief, Roy Whitney, and council members; and a bunch of news outlets were there. I thought, the moment there's an opportunity to speak, I'm going to seize it, go up to the podium, and see how long I can talk for. There were five police officers behind me. It was broadcast live, so I thought if I get arrested or forced off the mic, people are gonna see that. So, I waited. I watched the whole event. I

watched people be happy and celebrate this terrible moment for my family.

Earlier that morning, my mom wrote a letter to the people within our nation who were involved with the Ring Road. We were ignored and she wanted them to hear, just this once, about how traumatizing [this was]. I found the right moment, walked up there, started speaking, and read my mom's letter.

I thought about this for six years: when's the Ring Road going to open? Where am I going to be? I knew I wanted to be there and intervene in some way. The words were mostly [from my] mom's [letter], which she wrote very quickly [that morning]. The letter summed up all the things my family was feeling, what I was feeling, and what she felt people should know. I also read a quote from Bull Head: ["We don't want to quarrel about it. We don't want to sell. The reserve is just big enough for ourselves. But the white men are bothering us to give up our land. The treaty was made."] I want people within the Nation to hear his words to learn what he was about. He wasn't about surrendering or selling land. A majority of us from the reserve are related to Bull Head. I'm related to Bull Head. Our ancestry is our family, our words, values and beliefs. I wanted people to remember those things.

I also wanted to mention the treaty, and that Chief Roy Whitney, basically signed away Tsuut'ina's treaty rights. My family was forced off our land. We never gave up our treaty rights. We never gave up our values. I wanted to address those things.

I had scissors with me and thought, at some point, I'll cut my hair. In my culture, we cut our hair when we're mourning a loved one who has passed away. It's a sign of pain and hurt. Without hesitating, when I was done talking, I cut my hair.

seth cardinal dodginghorse is a multidisciplinary artist, experimental musician, and recent graduate of the Alberta University of the Arts. He grew up eating dirt and exploring the forest on his family's ancestral land on the Tsuut'ina Nation. In 2014, he and his family were forcibly removed from their homes and land for the construction of the Southwest Calgary Ring Road. His work explores his own experiences of displacement and family history.

It's kind of a blur. But I don't regret any of the things I said.

A: The moment you cut your braids was riveting. I didn't know what it meant in Tsuut'ina culture, but for the Chinese people in Canada back in the day, a man's braid connected him to the homeland while overseas. When I saw you cut your braid, for me—and I'm sure for many Chinese people—your hair's connection to homeland resonated with me deeply.

S: Yeah, hair is powerful. There's a photograph of my grandfather going back a few generations. He was Chief Bull Head's older brother. His name was Big Plume. From the scalps of his enemy he collected the hair and would braid it into his own.

A: Wow, what?

S: He had this one really long, giant braid. It was long enough that he could wrap it around his body.

A: Sick.

S: There was this competition in Calgary for who had the longest hair. This would have been around the 1910s. It might have been part of the Calgary Stampede—not sure. My ancestor, Big Plume, entered that competition. There's a photo of him with his long braid and a guy measuring it.

A: Haha. Wow.

S: The guy he was against was a Chinese man who had a really long braid too.

A: Wow, what? Haha.

S: Ya, haha. They were in this hair competition together. I can't remember who won.

A: Only the white man would put us up against each other in competition, right?

S: Haha. I know. I'm trying to imagine if the competition was at the Calgary Stampede, they probably entered [thinking]: "Oh, this seems easy to win" to get money for some rides and cotton candy and stuff.

A: Haha.

Image courtesy of the artist.

What does it mean to be both Chinese and Indigenous in Canada?

An Interview with Melissa Chung-Mowat

Chen Chen and Annie Wong

Chen: Arriving here as an international student from Guizhou, China and as an uninvited guest to Turtle Island, my personal learning journey has been to locate the otherwise hidden historical and contemporary relationship between Asians (and Chinese more specifically) and Indigenous peoples within the settler state. An early source that helped me during my research was Fujikane and Okamura's (2008) edited volume *Asian Settler Colonialism*, which asked critical questions about the responsibility and obligation of Asian immigrants as settlers who unwittingly became complicit with the U.S. settler colonial violence in Hawai'i. Then I came across Melissa Chung (2010) master's thesis, "The Relationships between Racialized Immigrants and Indigenous peoples in Canada: A Literature Review," a few years ago when I first started searching for sources about Asian-Indigenous relationships.

Annie: Melissa, who is of Métis and Chinese descent, was a student at Ryerson University at the time. Part of her research resembles a form of "storytelling" about untangling white supremacy within her own identity. She begins, "I must acknowledge and reclaim my Aboriginal identity and find a way to understand myself as a colonized body but also as one implicated in colonization processes." (Chung, 2010, 2) Speaking directly from her lived experience, her research was an example of adapting Indigenous methods to understand how white supremacy worked on both sides of her identity. To us, Melissa's stories were about a crisis of identity as much as healing through relationship building, resilience, and reciprocity.

Chen: Melissa, can I invite you to introduce yourself to our readers?

Melissa: I am in Winnipeg, on Treaty 1 territory, homeland to Ojibwe, Cree, and the Métis Nation. I was born here. My mom is Métis and our ancestry is part of the Red River Settlement. There is a historic area in Winnipeg along the Red River, which for millennia, Indigenous peoples used as a trading route. It was a pivotal area during the fur trade when the Hudson's Bay Company established themselves and built relationships with Indigenous people. And so my mom's family, of Scottish-Métis heritage, settled here.

My dad came to Canada in the early 1980s as an international student. He is a Hong Kong resident, but a Dutch national. His side of the family emigrated from southern China. So we are Hakka people. My grandparents moved to South America in a country now called Suriname—it was [formerly] Dutch Guiana. When the country gained independence [in 1975], my dad's family left and settled in the Netherlands. He and many of my cousins were born in South America, but my dad went back to Hong Kong when he was a kid and was raised by his grandmother, whom I called "atai" 太. [When he was a student in Canada], he returned to Hong Kong when I was probably around four years old. I was raised by my mom for the majority of my life. Having said that, I also was able to maintain a strong relationship with my dad's side of the family by going to Hong Kong since the age of six during summer holidays. I don't speak [Cantonese], but most of my family aside from my grandparents speak English.

C: Can you share with us the story behind your research as a master's student?

M: I learned from an early age that my father's knowledge and understanding of Indigenous peoples was impacted by

mainstream, racist viewpoints. This made it challenging at a young age to talk about identity with my dad. One of the most impactful moments in my youth took place when my mom and I were living in a tiny village north of Winnipeg. I recall playing with a friend in her backyard. She suddenly said something like, "Oh, I need to go inside now, but you're not allowed to come with me." When I asked why, she said, "my parents don't let *native* kids in the house."

I was probably only seven or eight when that happened. These different experiences led me to hide and reject my identity for many, many years. I started seeking out more information and wanted to reconnect and learn more about my Indigenous heritage. Going to Ryerson University allowed me a kind of fresh start and opportunity to explore that. I chose the Immigration and Settlement Studies program to learn [and ask]: how do immigrants and newcomers to Canada learn about Indigenous people here? What are we seeing in terms of relationship building? And what are the opportunities to expand that work (to really build alliances and allyship between communities, given that we are all part of this system of white supremacy)? And if we can build alliances between one another, how can we be stronger in that?

Annie: I went to a talk last night by Dawn Maracle and she described how the Indian Act, residential schools, and the reserve system were designed to prevent settlers from relating to Indigenous peoples, and to ensure no relationships were built. [In your thesis], you say that "this is something that needs to be done now to think about the future." How are you doing that work in your community, now?

M: Winnipeg is a really interesting city. But I definitely felt that moving to

> ***Perhaps there are way more intersections on ways that people identify with the "creator" or whoever that is, where there might be opportunities to explore and build more [mutual] understanding.***

Toronto presented me with a very different "climate of knowing." In my experience, the Indigenous population in Toronto was not very visible and [as a result], much of understanding Indigenous peoples was kind of separate. Instead of having interactions with Indigenous people personally, [newcomers] are knowing of Indigenous people through, for example, a historical text or something removed from their own community. Whereas in Winnipeg, the way they experience Indigenous people is very "first hand." And when newcomers arrive, they often settle in our inner city first, which has a high Indigenous population. So, I think there's a lot of initial misunderstanding that's established, because what they see are "homeless" people or people who are suffering from addictions. And being a newcomer who has worked so hard to come here, it's easy to misunderstand why people here aren't able

to benefit from the different systems in place that are "supposed" to help [them] thrive.

In Winnipeg's context, there has been a lot of work done by inner-city organizations, newcomer-serving organizations, [and] Indigenous organizations to build relationships. For example, I'm doing work right now with an organization that serves Indigenous [Peoples] and newcomers. They are non-Indigenous [led] but have programming for both groups. They do a lot of work around education and offer all their staff education based on the Calls to Action [from the Truth and Reconciliation Commission of Canada], and provide access to culture for their Indigenous participants. They've created their own land acknowledgment and do things like commit to not accessing funds meant for Indigenous organizations to not create competition. So, I think in Winnipeg, nonprofit organizations are aware of the situation [and are] ensuring that there are opportunities to learn and build relationships. [...]

C: Can we switch the topic to talk about family? You live in a very special situation with regards to your families. What does it feel like, for example, to communicate in between two sides of your family?

M: It's something that I struggle with all the time. I don't necessarily have as many opportunities to connect with the Chinese side of my family on these issues, mainly because my dad is really the only one in my family who has any knowledge or experience in Canada. My cousins in the Netherlands, with whom I am close, just don't have a framework of understanding—it's not part of their culture, the systems, or experiences they've had. I think they could relate in other ways. Some of them were born in a [formerly] colonized country in South America, which created upheaval and brought

them to the other side of the world, again. My dad [though] has become more curious and less rigid in his thinking over the years. I've definitely had opportunities to counter his thoughts or assumptions.

As far as navigating, most of my work has not happened within my family, but externally. And even then, it's a very strange line I walk. When I think about what ties me to my Indigenous culture, it is not what you [may] think of as a Métis family, person, or community. When I grew up, I didn't have access or presented with any kind of Métis "culture." It wasn't part of my family situation. My mom's parents died before I was born and within her family, there was lots of trauma. So, the family itself wasn't a stable unit. We moved so often we [couldn't] really [be] tied to where her family had roots for many generations: we were separated from the community. It's a strange thing, but laughter is a big part of Indigenous culture[s]. Laughing and teasing is a big thing. That's been a big part of that side of the family that ties me. There's going to bingo with my great Auntie. There's my mom from a very young age, calling me a "neechi," which is an Indigenous word for an Aboriginal person. But then [there's] also [the] trauma of mental health issues [and] addictions. It's homelessness. It's upheaval, it's family violence. So it's hard when so much of how I identify [with my Métis side] is trauma-based. [...]

A: Are there possible ways in which being both Indigenous and Chinese can offer healing? What is the healing work that you are doing for someone who is "mixed-blood"?

M: Despite the many challenges, I'm proud of where I've gotten to in life. It's been this really strange dichotomy. I had this life with my mom, where we were really poor: we went to soup kitchens, got Christmas hampers, stayed

in women's shelters and all these things. On the other side, I had this very weird privileged life, where I'd go to Hong Kong and eat amazing food, and see beautiful places, simultaneously and very often. In my adulthood, part of reconciling with and engaging in my own healing journey has been really about first being open and upfront about this mixed heritage. Having the opportunity through grad school for a kind of fresh start in Toronto [was] like, "Okay, this is my opportunity to just put it all out there." Having opportunities to be really upfront, to share my story, to build relationships with Indigenous people, communities, organizations here and in Toronto, and [having] my second reader for my research project, Dr. Lynn Lavallée [who] was a great mentor, helped me navigate this work. Often, when I'm talking about my family, I talk about my mom being Métis and my dad being Chinese, and it kind of [felt] like [it was] almost separated even for myself. I remember Lynn was one of the first to say, "well, you know, that's you too, right? Your mom is Métis, but you're also Métis; your dad's Chinese but you're also Chinese." Accepting both identities has been healing. It's hard when you carry shame and feel like you have to hide things or wear a mask. [...]

One thing I'm interested in, and it's something someone asked me, is: "Do you see any similarities between Indigenous cultures in Canada and Chinese culture?" I really had no response, [but] recently, I went to the Netherlands to attend my grandfather's funeral. It was a sad but also beautiful time. I learned so much about what that looks like—how a family comes together, and what's to be done. Monks came to the service and seeing all that was very interesting. [It] was powerful for me. Everything from the food offerings and the shrines in

Melissa Chung-Mowat identifies as a mixed-heritage Chinese-Métis woman. Her father is Chinese from Hong Kong and her mother is Métis, a descendant of the Red River Valley Métis. She was raised by her mom in Winnipeg, Portage la Prairie, and the Interlake region of Manitoba. She has spent her adulthood exploring her own identity as a mixed-heritage Indigenous woman in her studies, personal life, and in her career. Melissa is a graduate of Ryerson University with a Master of Arts degree in Immigration and Settlement Studies, where her research focused on Indigenous and new Canadian relations. She currently works for an Indigenous-owned company called AMIK, which is located on Swan Lake First Nation in Headingley, Manitoba.

the homes. Perhaps there are way more intersections on ways that people identify with the "creator" or whoever that is, where there might be opportunities to explore and build more [mutual] understanding. A lot of Indigenous cultures do a food offering and to see that, as far as I know, in different Chinese cultures too is very interesting to me. Maybe there's an opportunity to build a bridge or explore.

A: This is such a loaded question, but I'm going to ask it anyway: what does reconciliation mean to you, and what can the Chinese community in Canada do towards Truth and Reconciliation efforts?

M: [...] I think it starts with understanding where you are, what land you're on, and its history. Sometimes you're on unceded territories. So what does that mean? If you're on treaty territory, what does that mean? It [also] starts with an openness and willingness to learn and be uncomfortable, very uncomfortable at times, and being self-reflective when doing that learning. There's a lot of resources out there. Finding those resources first and then making sure any attempts at extending invitations to build relationships come from a place of reciprocity and understanding that there's something you want to gain from creating those relationships, but then, What are you offering in return? It also starts within families and having conversations with those closest to you. Because sometimes that's where the most impact can happen.

Image courtesy of the artist. 2020.

Where it Comes from

An Interview with Jae Sterling

Annie Wong

While listening to Jae Sterling's song "Hiatus," I catch the phrase, "good time spent, reflecting with no address, in Chinatown feeling blessed." I nod along and can't help but smile. Jae is a rapper and the artist behind the mural *The Guide & Protector*, commissioned by Black Lives Matter in Calgary. It features a Black woman on a bull emerging from a billow of clouds alongside John Ware, the first Black cowboy in Calgary. Before Jae came on as the artist, the commission was originally planned to replace an older mural in the downtown core. When alt-right media groups learned about the project, the organizers of the mural were hit by a torrent of racist backlash that led them to postpone the project. In a public statement they wrote, "We do not wish to add to the harm our community experiences [...] it is no longer safe to carry out the Black Lives Matter Murals this year."[1] The backlash, however, was not unmatched by an outpouring of support from the community. After some confusion with locals and an uneasy transition, not long after the postponement the project secured a new site in Chinatown and Jae was brought on as the lead artist.

In this interview, Jae speaks the way he paints: intimate but rough, revealing but reserved. He talks about how being a Jamaican immigrant in Calgary has messed with his mind, how

1 Smith, Madeline. "Black Lives Matter mural project postponed to 2021 after 'violent vitriol' directed at community group." Calgary Herald. August 12, 2020. https://calgaryherald.com/news/local-news/city-councillors-say-downtown-mural-wont-be-replaced-after-public-opposition

he deals with the unintended effects of healing and potentially harming in his art, his discovery of the first Black cowboy in Calgary and finding safety in Chinatown. Sometimes he elides details too heavy to talk about. I'm familiar with this tacit form of talk. To "get into" the traumas of your cultural histories involves an emotional labour given to the ones you truly trust or for your art. We are meeting for the first time over Zoom, so when he moves the conversation into ellipses, I catch it like a lyric in his song and nod along.

Annie: Can you tell us about your artistic practice?

Jae: [My work] usually pulls from life experiences. I think that's more poignant. Most of what I work on was from my Jamaican perspective of being in Calgary for 10 years. A lot of artists [think] these are all new stories, but the exhibition [*Riding Horses with White Men*] has been 10 years in the making. But yeah, [I pull from] life experiences like, well, culture [...]. I do music as well. I've been obsessed with hip hop culture ever since I was 15. [...]

A: What are the stories and life experiences you pull from?

J: I don't say it so bluntly, but immigration is one of them. It really flipped my life in a crazy way where I have this perspective of Jamaica now, through an outer—or third person perspective. So, in [*Riding Horses with White Men*], I try to narrate that transition period in my life. I came straight to Calgary and it's rare for a Jamaican to come to Canada and not go straight to Toronto, you know? [When I arrived], I was really disconnected from the Jamaican community [here], because it's so small and spread out. You really have to make a conscious decision to hold on to your Jamaican identity, especially when you're dealing with racism and shit.

People will try to snap that out of you real fast—or you get embarrassed being asked the same stupid questions over and over again, right? It took a lot to get acclimatized. It was a culture shock of another level. [Calgary] feels like a little bit of Texas; the downtown feels a little like New York. It was a lot to take in so I try to translate that in my work and use a lot of Western references and imagery [like bulls].

The more interesting stories are the spikes in your life. Like, speaking about the violence that I've seen, been through, probably started myself, or from the side being affected by it— once you put that out there, you're opening yourself up to so many different types of perspectives. I had one person who came to the gallery [tell] me they were healed by the experience. You know? That's real. Some people walk in, see what I've been through and will feel less lonely and heal. Whereas others will

> ***"You really have to make a conscious decision to hold on to your Jamaican identity, especially when you're dealing with racism and shit."***

walk in having never seen anything like this. Or some will be traumatized by it, not wanting to relive it. And that's [a] mindfuck because I'm not trying to hurt anybody. You know what I mean? I'm not trying to be anything more than—I'm not even trying to be a healer. That's not my job. I'm not a therapist, by any means. I'm just trying to make interesting art. But I have to deal with those two elements [harm or healing], especially with this exhibition. And it comes with a mindfuck.

JOHN WARE

A: Let's talk about John Ware, the figure in your mural, *The Guide & Protector*. Who is he?

J: Before I knew about [John Ware], I had the sketch of the mural planned out. Then I found out about him. It was crazy, because [I thought,] this guy is literally me. From what I've been told he goes by the first Black cowboy who brought the first Longhorns [cows] to Calgary. He was an ex-slave and came all the way from the south in the States. Just knowing that, what he left, and what he experienced coming here...

When people tell me "Oh, yeah, there weren't any slaves in Canada," but this guy was an ex-slave and [still] dealt with racism as far as I'm concerned, you know what I mean? These guys suffered so much. I heard stories of his Black friends who died from heart attacks because of the stress they went through. But I don't want to go into it.

A: Mmhm.

J: When I read his stories, [I thought] this is how I felt. When I came [to Calgary], I had to do a lot of labor work and [when I worked] at the warehouse with white people, [I was] trying to outdo everyone because [I was] terrified of getting fired. The things that they would tease and call me. Literally, til this day it is still happening.

So, when I heard [Ware's] stories, it was crazy [to learn] the things he went through. His life in Calgary really spoke to me and made me realize that I have a story here as well. I'm learning lots about him. But him just being a Black cowboy, that's all I need to hear to feel empowered, because that's how I feel. Right?

A: It's cool that you see yourself in his history.

J: It's cool but it's also so crazy that his story exists. I wish I found out about it a long time ago. That's why representation is so important. Right? That's why when a Black kid sees this mural, he'll feel like, "oh, Calgary is mine too." You know, living for somewhere for so long, and working somewhere for so long, and feeling like you are still an outsider is not a healthy feeling. You're putting in a lot of energy into this thing. It's yours too.

A: Where does the title of the mural, *The Guide & Protector,* come from?

J: The title comes from something very direct in my life. In Jamaica, whenever we would leave and fist-bump, the Rastafarians would be like, "guide and protection." It's a slang. And when I got older, it really resonated with me. A lot of Jamaican talk is very profound but said casually. It's like calling someone "youth," casually, or how we call each other "lord". When I was young, it didn't really mean much to me. I was like, "Okay, cool. Thanks, bro." And I would say these things back because that's how I learned them as a kid. Someone says something cool on the street and it becomes a part of your dialect—that's patois. Patois changes every season. And a lot of it just sounds so fucking profound. So that's where the title came from: a slang.

A: That's really cool. I love that.

CHINATOWN

A: Can we talk about the site of the mural in Chinatown? I know that there was some controversy even in Chinatown. But I don't know...

J: The controversy was started by some white people. By something called Rebel Media. That's where it started. They instigated and started some shit. Most of the hate that I'm getting is no one from the Chinese community, which is so weird for me to experience.

A: Why is that weird?

J: Because it's like, "Why are so many white people talking for Chinese people?" How do you have the audacity? It's weird. In fact, when they told me I could have this spot in Chinatown, I was like, lit. [At the original site] these people wouldn't leave it alone. So, I thought Chinatown was a safe zone. And then, here comes a bunch of weirdos trying to talk for Chinese people. How do you have such a huge ego and sense of entitlement? I've never seen anything like it.

A: Yeah, it's fucked. When I was reading up on the controversy, I read that Terry Wong, the Executive Director of the Chinatown BIA, had to make a public statement to clear things up.

J: [...] Everyone, the building owners, even the lot owner approved this mural. They thought it and everything that was going to surround it was good for the community. We spoke to the Chinese community. So, he had to come out and say, "there is no conflict here." I don't know, man. It's a really bad thing that happened. But [Rebel Media] didn't pull it off. The mural got done and made waves.

A: Yeah, it's gorgeous.

J: Thanks. Yeah. Well, let's see what happens, now.

A: What do you mean?

J: One thing I'm learning about the controversy is that it picks up more and more conversations, which is good. […] but a lot of tension is not dying out. That's what I mean. But let's see where the conversation goes. As far as the art is concerned, my job is done. The art is done. A lot of people are asking me if I'm concerned about it being defaced. Street art comes with that territory. I'm not concerned. I was concerned about getting it done and getting the idea out there, that Black people are here. And that happened. And usually, throughout history, whenever that happens, all these [other] things happen. It's like we never get to poke up our head without controversy. It's weird to me. And It's hard for me because I thought we were past a lot of things, but we're really not.

A: I'm really happy the mural is in Chinatown. It's a sign of solidarity for me, especially in a place like Calgary. I feel safe in Chinatown and Black people should feel safe in Chinatown too, you know? There aren't enough safe spaces, like you said, in a hostile ecosystem. So how do we actually create safe spaces where we can tell our stories and imagine a future together?

J: You're right. At least that's my intention. And at least that's what I felt when I got the opportunity to work there. Because I always go to Chinatown. When I came to Calgary, that's where I hung out. That's where I'd shoot music videos. That's where my friends would eat, you know?

A: That's cool.

Image courtesy of the artist. 2020.

Jae Sterling is a multidisciplinary artist and founding member of the SANSFUCCS/THOTNATION collective. A musician at heart, he has also extended his art form over the years to include painting (acrylic and oil), digital design, mixed media, and more recently, written essays. Through his early years in Kingston, Jamaica to the landscapes of North America, Jae has spent the past few years developing his artistry by weaving his experiences growing up in Jamaica, South Florida, and coming into adulthood in Canada into all his projects. In 2019, his exploration in hip hop led him to be one of 10 artists selected for the National Music Centre's Alberta residency program. Sterling has so far released four music projects and has toured in Alberta and Ontario. In 2020, Sterling embarked on an ambitious year-long multimedia exhibition, *Riding Horses with White Men (RHWWM)*. This exhibition debuted in Calgary in summer 2020 and is currently touring across Canada into 2021. Jae's more recent work, falling under the self-styled title of 'BULLY,' veers towards examining race, sexuality, violence, and art's ability to retell and heal histories while simultaneously violating them. In 2021, Jae intends to release a collection of essays from the *RHWWM* exhibition.

KEY TERMS

What was the Residential School System and the Sixties Scoop?

Residential schools were an education system established by the Canadian government and operated by churches from the 1880s into the closing decades of the 20th century. The system forcibly separated Indigenous children from families to assimilate them into Canadian society. Education was subpar while Aboriginal language, cultural and spiritual practices were aggressively suppressed. The intergenerational trauma of the system would continue through the "Sixties Scoop." The following are edited excerpts from the Truth and Reconciliation Commission's Executive Summary:

> "The educational goals of the schools were limited and confused, and usually reflected a low regard for the intellectual capabilities of Aboriginal people. For the students, education and technical training too often gave way to the drudgery of doing the chores necessary to make the schools self-sustaining. Child neglect was institutionalized, and the lack of supervision created situations where students were prey to sexual and physical abusers." (TRC 2015, 3)

> "Residential schools are a tragic part of Canada's history. But they cannot simply be consigned to history. The legacy from the schools and the political and legal policies and mechanisms surrounding their history continue to this day. This is reflected in the significant educational, income, health, and social disparities between Aboriginal people and other Canadians. It is reflected in the intense racism some

people harbour against Aboriginal people and in the systemic and other forms of discrimination Aboriginal people regularly experience in this country. It is reflected too in the critically endangered status of most Aboriginal languages. Current conditions such as the disproportionate apprehension of Aboriginal children by child-welfare agencies and the disproportionate imprisonment and victimization of Aboriginal people can be explained in part as a result or legacy of the way that Aboriginal children were treated in residential schools and were denied an environment of positive parenting, worthy community leaders, and a positive sense of identity and self-worth. (TRC 2015, 137)

"The residential school experience was followed by the "Sixties Scoop"—the wide scale national apprehension of Aboriginal children by child-welfare agencies. Child Welfare authorities removed thousands of Aboriginal children from their families and communities and placed them in non-Aboriginal homes without taking steps to preserve their culture and identity. Children were placed in homes across Canada, in the United States, and even overseas. This practice actually extended well beyond the 1960s, until at least the mid- to late 1980s. Today, the effects of the residential school experience and the Sixties Scoop have adversely affected parenting skills and the success of many Aboriginal families. These factors, combined with prejudicial attitudes toward Aboriginal parenting skills and a tendency to see Aboriginal poverty as a symptom of neglect, rather than as a consequence of failed government policies, have resulted in grossly disproportionate rates of child apprehension among Aboriginal people." (TRC 2015, 138)

What was the Transatlantic Slave Trade?

The following is an edited excerpted from Gary Pieters's essay "Slavery's long destructive legacy" published in the *Toronto Star* on March 24, 2007.

> "Slavery coincided with the rise of European empire-building, with many European powers, notably Britain, France, Spain, the Netherlands and Portugal, participating in the slave trade in their empires up to the 1800s. Denmark and Sweden also had colonial possessions and slaves, while the Americans and Brazilians, who did not have colonial possessions, also had significant populations of enslaved Africans.
>
> These empires participated in the exploitative practices of plantation slavery, chattel slavery, domestic slavery, and the use of the resources, raw materials and coerced unpaid labour of Africans to better the economic well-being of Europe and the Americas. [...]
>
> It is estimated that more than 12 million enslaved Africans were brought to the Americas through the transatlantic slave trade.
>
> During the years of the slave trade, my ancestors were treated as chattel goods. Their enslavement was physical, economic and mental. Consequently, the legacies of centuries of racialized enslavement continue to have a lingering impact on the continent of Africa, the African diaspora and Canadians of African descent, to this day.

Manifestations of racism against people of African origin; the breakdown of the African family; the racialization of poverty; criminalization and high rates of incarceration in the penal system; “shade-ism”; and limited access to opportunity and to full participation by those already lacking in resources, are some of the cascading effects of slavery that still undermine the full socioeconomic development and vitality of African peoples. […]

Abolition of the slave trade, however, did not abolish slavery, which continued in British possessions until 1833, in the United States until the end of the Civil War in 1865, and in Brazil until 1888. The text of a United Nations resolution in late 2006 recognized “the slave trade and slavery as among the worst violations of human rights in the history of humanity, bearing in mind, particularly, the scale, duration and lingering impact.” It also acknowledged that the institution of slavery is at the heart of “profound social and economic inequality, hatred, bigotry, racism and prejudice which continue to affect people of African descent today.” […] While Canada cannot change this aspect of its early history, it can, by acknowledging the act, show leadership in ensuring that Canada’s complete history is known and credit given to all who contributed to the building of the nation.”

Why Does Black Lives Matter Call for the Abolition of the Police?

The experience of police for many nonwhite people is one of ongoing discrimination, over surveillance, and violence often resulting in death. The demand to abolish the police and to redistribute funds to social services such as employment youth services, child support, and food security is based on 1) research demonstrating that communities with access to a healthy standard of living have far less crime, and 2) the reality that the police cause more harm than protection to vulnerable people and nonwhite communities. It is important to understand that the failure to serve and protect is more insidious than a "few bad apples"; it lies in the system's design to serve the interests of private property, primarily belonging to white pesople. In this excerpt from her book *Policing Black Lives: State Violence in Canada from Slavery to the Present*, Robyn Maynard connects the overpolicing of Indigenous and Black lives to the history of slavery and colonization:

> "public associations between Blackness and crime can be traced back to runaway slave advertisements dating back to the seventeenth century, in which self-liberated Blacks were portrayed as thieves and criminals. All free and enslaved people were subject to the surveillance of a larger white community and law enforcement officials, who together scrutinized the presence of Black bodies in public space as possibly criminal "runaways" (Kitossa 2005; Nelson 2016a, 2016c). After slavery's abolition, the associations between Blackness and crime served important political, social, economic and cultural functions in maintaining the racial order, and

the ongoing surveillance and policing of Blackness —and the corresponding wildly disproportionate arrest and incarceration rates —were quintessential in the late nineteenth and early twentieth centuries in Canada. These associations with Blackness, today, while articulated through a slightly different language (thugs, gangsters or, in Québec, “les yos”), remain markedly unchanged.

The history of racialized surveillance, policing and incarceration in Canada was also profoundly shaped by, and geared toward, the aims of settler colonialism. The imposition of forcing Indigenous persons onto reserves and then, beginning in 1846, residential schools, were the initial modes of confinement levelled at Indigenous persons, confining Indigenous populations onto tiny portions of land and attempting to destroy political sovereignty and traditional relationships to land, to clear the way for settler societies and resource extraction (Hunt 2013). Canada’s first policing body, the North-West Mounted Police (now the Royal Canadian Mounted Police), created in 1873, played an important role in the Canadian government’s arsenal toward quelling Indigenous rebellion and protecting the economic interests of white settlers (Comack 2012). In recent years, though, the criminal justice system, particularly law enforcement, jails and prisons, has become a primary means of settler violence over Indigenous bodies; “criminal control” remains an integral part of conquest (Nichols 2014, 448). Indigenous persons now make up a substantial proportion of those

held captive in Canada's jails and prisons: while representing around 5 percent of Canadian society, they make up almost one-quarter of the current total inmate population Canada-wide (Sapers 2015). This is a rate of incarceration even higher than that of Canada's Black population. Policing remains a site of colonial dispossession of Indigenous peoples and their resources." (Maynard 2017, 83—84)

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What is the Model Minority?

Model minority is the myth that claims hard work and tolerance of racial injustice, rather than resistance, will uplift immigrant communities to the equal status of white people. The success of the Chinese community in particular have been used as an example of the model minority to invalidate the hardships other communities of colour experienced, particularly Black people, as the result of poor work ethics. In an article by NPR's podcast, *Code Sw!tch*, Dr. Ellen D. Wu explains, "since the end of World War II, many white people have used Asian-Americans and their perceived collective success as a racial wedge. The effect? Minimizing the role racism plays in the persistent struggles of other racial/ethnic minority groups—especially Black Americans" (Chow 2017). In her book, the *Colour of Success*, Wu traces the origins of the model minority in the United States during the Cold War as part of an international campaign for "American exceptionalism." The model minority served as the illusion of racial harmony in an anti-Communist society (Wu 2014, 4). In Canada, the model minority was similarly used to tout the country's brand of multiculturalism in an effort to attract a class of economic immigrants in the wake of an aging Canadian workforce. With a point-based immigration policy and the passing of the Multicultural Act in 1988, the construction of the model minority carefully elided the role of selective point-based immigration policies, the reality of anti-Asian racism, and the racial hierarchy it created among people of colour. All the while centering whiteness as the invisible hand of privilege, the model minority is in essence, a tool of "colour blindness" in the service of white supremacy. While Asians are granted privileges by being in proximity to whiteness, it is at the cost of social and racial injustices experienced by Black, Indigenous, and other communities of colour.

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About the Editors

Annie Wong 黃秀盈, is a writer and multidisciplinary artist working in performance and installation. Conceptually diverse, her practice explores the intersections between the political and poetic in everyday life. Wong has presented across North America including at the Toronto Biennale of Art, Studio XX and SBC Gallery (Montreal, QC), Third Space Gallery (Saint John, NB), and has been awarded residencies with the Art Gallery of Ontario, the Power Plant (Toronto, ON), The Khyber Centre for the Arts (Halifax, NS), and Banff Centre for Creativity and Art (Banff, AL). She is the Community Artist in Residence at the Varley Art Gallery (2020), and one of the three participating artists in Calgary Chinatown Artist in Residency, created in partnership with The New Gallery and the City of Calgary (2021). Her literary works in poetry, art writing, and non-fiction can be found in *Koffler.Digital, The Shanghai Literary Review, C Magazine, Canadian Art,* and *MICE Magazine.*

Chen Chen 陈晨 (Ph.D.), is a grateful visitor to miskwaciwâskahikan (also known today as Edmonton, Canada) on Treaty 6 Territory. He is a postdoctoral fellow at the Faculty of Kinesiology, Sport, and Recreation, University of Alberta. An educator and researcher, his current work addresses the intersection of sport with colonialism, migration/displacement, and environmental justice. He is particularly interested in how non-Western epistemologies (theories of knowledge) and worldviews can mobilize sport and movement spaces to be more just and equitable, and facilitate more meaningful community-building towards decolonization and abolition.

華人怎樣做盟友

編者
陳晨 黃秀盈

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致谢

藉此機會，我們向在這份材料的創作過程中給予慷慨支持、幫助的個人和團體致以誠摯的謝意。《*華人怎樣做盟友*》是萬錦市瓦利藝術畫廊 (Varley Art Gallery)、卡爾加里市政府“公共藝術項目” (City of Calgary's public art program) 委託與新畫廊 (The New Gallery) 合作設立的 “Calgary Chinatown Artist Residency” 駐地藝術家黃秀盈 (Annie Wong) 與學者陳晨 (Chen Chen) 共同創作的駐地作品。我們感謝Gary Pieters、Robyn Maynard與Fernwood Press慷慨地允許我們在材料中轉載或翻譯之前出版的文字段落，感謝Natia Lemay、Elaine Yip、Tea.base、South Asian Visual Arts Centre、The Re-Creation Collective等對該作品的支持、感謝Anik Glaude的耐心。

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關鍵詞

編者簡介

怎樣閱讀這份材料：
對華人讀者的友情提示

黃秀盈 陈晨

自新型冠狀病毒 (COViD 19) 于2020年初爆發伊始，北美針對亞裔群體的種族歧視又以街頭暴力、塗鴉民居、網絡霸凌及其他形式而赤裸裸地展現在世人面前。這種情勢引發了廣大華人社區譴責和憤慨。各個華人社群中，以 #HealthNotHate 和 #Elimin8hate 為主題的聲援活動得到了加拿大全國範圍內的支持。同這些重要的舉措遙相呼應，《*華人怎樣做盟友*》這份手冊意在幫助我們進一步思考：作為備受種族歧視侵害的華裔、亞裔群體，我們如何才能更好地與黑人和原住民社群團結起來？我們應該怎樣消除、化解華人社群內部對黑人和原住民的歧視和偏見？

從移民北美至今，華人群體在這裡遭遇的種族歧視和其他不平等待遇一直存在。但是，華人與黑人或原住民社群所遭受的歷史創傷和所必須面對的現實情況並不相同。或許公然的種族主義暴行已經被官方定義為“歷史”，但跨大西洋的黑奴貿易、西方殖民者對原住民及其土地的掠奪仍然對北美社會的政治、經濟、文化產生著的深刻的影響。

我們生活在一個以“白人至上主義”為根基的所謂“多元文化”的社會裡。有意或無意當中，“只需要埋頭努力工作，就可以達到與白人同等的社會地位”這樣的理論已經深深地植根到了許多華人同胞的意識當中。這種“模範少數族裔”(Model Minority) 的理論，或許讓我們中的一些人避開了公然的種族歧視，但努力換來的“榮譽白人”地位卻意味著對白人至上主義的默許，意味著對亞裔或其他群體遭受的種族主義視若無睹。歷史事件已然發生，我們無法改變過去非裔和原住民群體所經歷的深刻創傷；但從現在開始，我們有能力展望並創造一個共同的、更好的未來。

從一方面來說，《*華人怎樣做盟友*》的誕生受到了喬治-弗洛伊德 (George Floyd) 遇害事件後“黑人的命也是命”(Black Lives Matter) 運動的巨大激勵。與此同時，它亦是對於加拿大境內缺乏中文的反種族歧視、反殖民主義相關教育材料的回應。最初，我們計劃這份材料不會超出10頁，以反種族歧視“指南”的形式呈現在華人讀者面前。然而，在多次的修改和討論之後，我們認為一份簡單的“指南”是不夠的。10頁紙很可能無法為“系統性歧視”這樣的概念提供足夠的歷史背景、社會現狀等方面的介紹。我們也意識到，自主學習、反思自身作為外來“定居者” (settler) 的經歷固然重要（黃秀盈作為移民的後代出生於此，而陳晨則以國際學生的身份來此），但我們的聲音對於展現加拿大這個“定居殖民主義”社會中非裔、原住民的處境畢竟有局限性。因此，我們決定依靠自己的人脈，邀請非裔和原住民的朋友們參與到這份材料的共同創作中來，以對話的形式分享他們對自身經歷、文化和身份認同的理解和想法。相比於教科書式的說教，我們認為“對話”的模式更能好地呈現反種族歧視工作的本質：在人心與人心之間搭建橋樑。

我們建議敬愛的讀者朋友們能較慢地品讀這份材料。在材料的第一部分，編者陳晨用一篇散文分享了他作為一個國際留學生觀察、學習、思考加拿大種族問題和殖民主義的過程，畫家Jason Li則通過漫畫的形式展現了他反思種族主義的心路歷程。材料的第二部分收錄了二位編者與非裔、原住民藝術家、學者、社會活動家的對話。材料的第三部分對部分關鍵名詞和歷史事件做了簡要介紹，意在為讀者們今後的學習、研究提供參考。這份材料的名稱“*華人怎樣做盟友*”或許會讓人產生誤解：其實，我們無意為您提供一份按部就班的“指南”；相反，我們把它視作一份“邀請函” —— 無論您身居何處，都可以參與到這項事業中來。

加國華人：
讓我們尊重與原住民的族群關係

陳晨

敬愛的加拿大華人同胞：

我的名字是陳晨。我來自中國貴州，自2014年起有幸旅居於“amiskwaciwâskahikan”（原住民克里族的語言中指”河狸丘陵上的房屋”，Beaver Hills House），也就是阿爾伯塔省的埃德蒙頓市 - 這片土地屬於《6號條約》地區，是克里族 (Cree)、黑足族 (Blackfoot)、納科塔蘇族 (Nakota Sioux)、甸尼族 (Dene)、索尔托族 (Sauteaux)、因紐特 (Inuit)、梅蒂 (Métis) 等眾多原住民部族世代聚聚的土地。

聚居於加拿大的華人同胞，由於不同的階級、民族、宗教、教育和移民背景，其實是一個非常多元化的群體，遠比西方社會刻板印象中的“華人”身份豐富許多。但與此同時，不可否認的是，作為華人，我們也擁有著突出的共同點：我們都繼承著中華的燦爛文化，並在屈辱的近現代歷史中頑強拼搏，不懈努力；而世世代代的海外華人，不管是上幾輩的祖先，我們的父母，還是我們自己，背井離鄉，遠涉重洋，或是求學、淘金，或是擺脫戰亂、與家人團聚 - 總而言之，都嚮往著更美好的生活。

可是，曾經長期經歷過外來侵略、國破家亡的華人們：當“加拿大”這片土地上原本的居民們正經受著延續了幾個世紀的殖民主義暴行，我們如何才能在這被偷盜的土地上心安理得地生存？

這或許是一個尖銳刺耳的問題，但它卻一直伴隨著我作為國際學生、學者在加拿大學習、工作的經歷。

雖然我曾在中學時代模糊地了解美國對於印第安人種族滅絕的暴行，但在來到加拿大求學之前，我對這裡的原住民的情況一無所知。加拿大在國際社會中的形象似乎是相當正面的 - 壯美的自然景觀，多元文化的、兼容並包的社會。因此，當我憧憬著自己在加拿大的留學生活時，“原住民”(“Indigenous people”) 並不存在於我的詞彙當中。

當我漸漸在埃德蒙頓市的新住處安定下來後，一系列的經歷與觀察讓我感到了些許不安。舉個例子，我在城市街頭會與一些人擦肩而過，但卻不知道他們屬於哪個種族 (他們看上去不太像普通的加拿大白人，也不屬於我之前所認識的有色族裔 - 後來我才猛醒：他們可能是原住民) 。在去首都渥太華的一次旅行當中，我參觀了文明與歷史博物館 (Museum of Civilization)，並淺顯地了解了歐洲殖民者在這裡並不光彩的入侵史。當我了解到眾多原住民部落和人民仍頑強地生活在這裡時，我被深深地觸動了：他們的境遇是怎樣的？為什麼從沒有一個加拿大人向我主動介紹過這些事？

正當我被這樣的問題所困擾的時候，加拿大“真相與和解委員會”(Truth and Reconciliation Commission of Canada, TRC) 舉辦的眾多公開活動為我打開了認識這個國家陰暗歷史的大門：我吃驚地讀到，共計超過15萬名原住民兒童被迫與家人和部落分離，被政府強行送入“寄宿學校”接受同化教育。與此同時，“真相與和解委員會”在2015年發佈的《最終報告》也引發了社會熱議。對我來說，雖然它顯示了加拿大社會的部分群體正視歷史、痛改前非的意願，但“和解”(Reconciliation) 這個口號的局限性也不可避免地展現出來。

在2016年，加拿大“真相與和解委員會”曾在我所在的校園中舉辦了一場主題為“真相與和解、良好關係，學界‘原住民化’”(“Truth and Reconciliation, Good Relations, and Indigenizing the Academy”) 的論壇活動。當主持人在友好的氣氛中談論著加拿大高等教育機構在相關問題上所採取的舉措時，一名原住民同學厲聲提問說：“如果我們真的在讓大學校園對‘原住民’師生更加友好，那為什麼我舉目四望，只能看見英文呢？我的語言在哪裡？”

彼時，我自己正在以西方/歐洲世界觀為中心的學術環境中經歷著掙扎。而那位原住民同學對於大學官方話語的挑戰則更加警醒了我：我為什麼對加拿大的原住民們一無所知？為什麼在我的（多數為白人同學）的社交圈子裡，沒有人願意談論這個話題呢？這難道不可怕嗎？

之後的2017年，當加拿大全國沉浸在“建國150週年慶”的歡樂氣氛中時，我很快留意到了原住民群體與部分非原住民群體對於這場慶典的強烈質疑。在多倫多的刊物 *Now Magazine* 上，米卡美族 (Mi'kmaq) 學者、律師、社會活動家帕梅拉-帕爾馬特 (Pam Palmater) 發表的題為“‘加拿大150’是對原住民種族滅絕的慶祝”的文章給我留下了深刻的印象。

作為一個研究“體育與社會”話題的學者，我非常高興地了解到，一系列由原住民主辦的體育賽事將於2017年夏天在加拿大的數個區域舉行。我抱著向原住民們學習、並為他們的活動作出貢獻的目的，報名以志願者身份參與了“世界原住民運動會”、“北美原住民運動會”、“國際原住民籃球挑戰賽”和“阿爾伯塔省原住民運動會”等四項賽事。

那個夏天，來自加拿大和全世界各地的原住民組織者和代表們熱情地歡迎了我，讓在我志願服務工作當中收穫頗豐。對我來說，參與到原住民體育賽事的組織工作中讓我有機會近距離觀察、領略各個原住民部族人民的文化和為人處事方式，反映了他們與歐洲/西方傳統截然不同的世界觀、宇宙觀。此外，我也進一步了解了原住民社群在當代加拿大社會所遭遇的各種不公：從各種採掘工業帶來的環境破壞，到“失蹤與受害的原住民婦女和女童”，再到寄養機構對於原住民兒童的虐待等等。上述這番經歷和認識，挑戰了我先前的世界觀，讓我不得不進行深刻的自我反思：我是怎樣來到加拿大的？作為一位“訪客”，我來這裡的目的是什麼，又應該做些什麼？

這樣的自我反思註定不是輕鬆、愉快的。對於加拿大的華人同胞們來說，了解“定居殖民主義”(settler colonialism) 的運作過程讓我們不得不面對嚴肅的現實：加拿大是這樣一個“定居殖民主義”社會 - 它

的繼續存在基於三個重要元素：首先，外來殖民者通過戰爭、同化教育等不同手段，在肉體或是文化上滅絕原住民；其次，侵佔原住民的土地，改變原有的人與土地的關係，將土地轉化為殖民者/外來定居者的私有財產；再次，炮製“進步”、“仁愛”、“多元文化”的主流話語以美化殖民主義的暴行。

在這樣一個社會裡，華人社群應該如何作為？

或許，我們應該回溯歷史：早期移居加拿大的華人移民們，作為廉價的有色勞動力在加拿大殖民主義經濟體系裡遭受了長期的欺壓和剝削（例如太平洋鐵路的契約華工）；我們也應該發問，新一代的、教育程度較高的華人移民們（包括我自己），是否默許了加拿大白人至上主義的社會結構，並被動地、不知情地參與到了佔據原住民土地、侵犯原住民社群權利等等殖民主義傷害之中？

作為這片土地上的“客”，如果華人不能尊重與團結原住民群體，我們如何能在這裡安居？

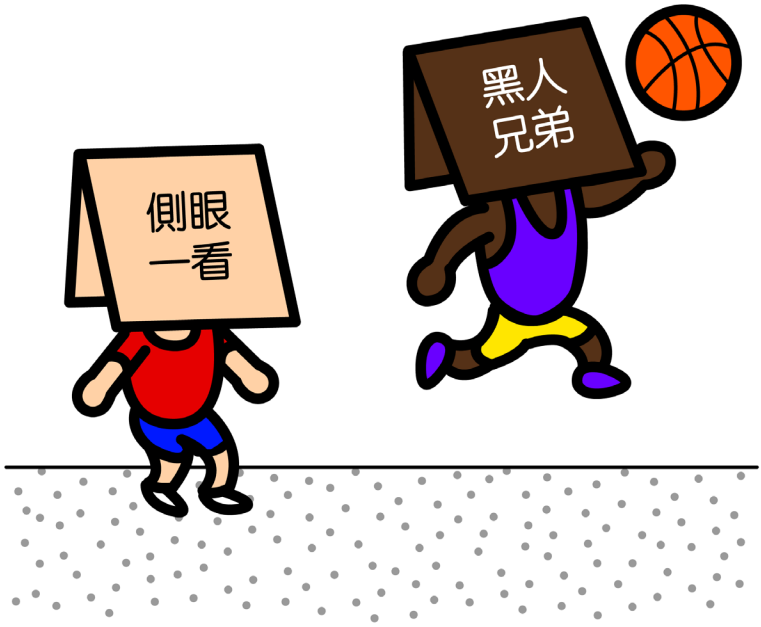
以下的幾個問題或許能夠讓我們一起開啟集體反思的過程：

- 我生活在誰的土地上？在我居住的城市/鄉鎮裡，有哪些原住民部落？我與這片土地建立了怎樣的聯繫？對於這片土地有哪些責任？
- 華人所遭受的種族主義攻擊與原住民所遭遇的種族主義、殖民主義暴行有何聯繫？
- 我怎樣才能與原住民建立良好的關係？我怎樣才能支持原住民社群在各個領域當中維護族群權益的鬥爭？
- 我應該通過怎樣的方式與其他華人同胞進行溝通、教育（關於原住民的知識）？

反思種族歧視的冒險之旅

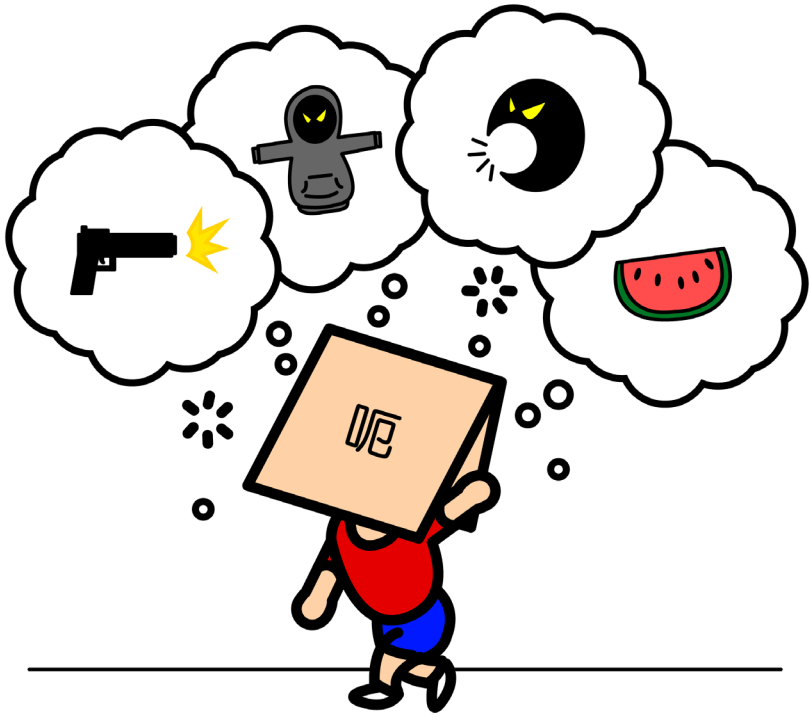
繪圖：Jason Li
編輯：Annie Wong 黃秀盈
翻譯：陳晨

我曾是那個小孩，常常偷瞄一眼黑人。



好奇卻不敢直視。

要改變這些習慣並不容易。



我需要抗拒來自外界的刻板印象。

我需要學習和認識為什麼黑人和原住民在這個社會裡遭受著巨大的不公。

我在美國念大學的歲月裡收穫良多。

在社會不公這個問題上，我需要認識到我的（相對）特權，以及我在其中所參與的角色。

這意味著我需要不斷學習、自省與反思。

逼迫自己去改變不好的習慣。

即使是這樣的微不足道的舉動也需要努力－而這正是問題的關鍵。

開始主動了解我周遭的黑人與原住民社群受到壓迫併勇敢反抗的歷史與現實。

雖然在很長一段時間內從未結交任何黑人與原住民朋友，但社交媒體的存在幫了我大忙。

盡我所能，對黑人與原住民社群給予幫助與支持。轉發、轉帖；捐贈；參與遊行示威。

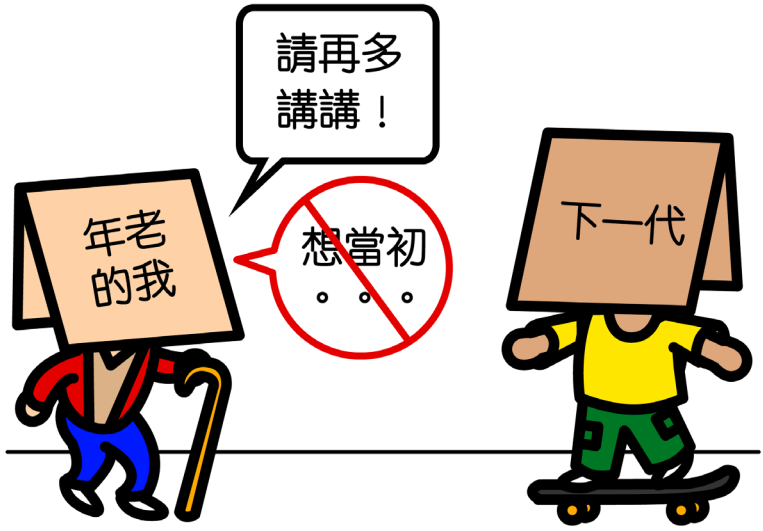
有時，上街遊行讓我整個一周都興奮不已；有時，在很疲倦的情況下，到場表達支持則更具有重要意義。

我仍在逐漸探索如何更好地利用和分享我作為亞裔的特權與代際財富。

怎樣才能更好地教育和發動我的社群來對抗種族歧視？怎樣才能更好地分配我的財富和時間以支持社會公義？

Jason Li 是一名獨立設計師、漫畫家、前端工程師以及研究員。他的創作以講述“遺失的故事”為中心，積極探索另類的媒介生態系統，致力於營造有趣、安全、包容的網絡環境。他以往的作品曾展出於倫敦的維多利亞與艾爾伯特博物館、舊金山的亞洲藝術博物館，受到英國廣播公司與西班牙廣播電台等媒體的關注。他是即將問世的“漢語表情符號 (Hanmoji) 手冊” 的合著者，也是獨立漫畫出版社 “Paradise System” 的編輯之一。

不僅如此，我還將在我的餘生中不斷學習與反思。



我想追隨前人的腳步，繼承和發揚他們的謙遜、樂觀、不屈不撓的奮鬥精神。

採訪錄

圖片由藝術家提供。2018。

我的創作大於自我
對話藝術家菲奧娜-克拉克
Fiona Raye Clarke

黃秀盈

台上，三個女人一同朗誦著詩歌。菲奧娜高聲誦讀的一個問句頃刻間化作一聲吶喊： “我們還好嗎”？(Are we okay?) 其中的每一個音節在室內清晰地迴響，讓人誤以為這間擁擠的屋子裡空空如也。自2018年以來，我有幸在一系列的唱詩表演與菲奧娜進行了合作。菲奧娜過去是一名刑事辯護律師，她親身見證了所謂 “司法系統” 的種種弊端及其在系統性種族歧視中所發揮的作用。

作為一名來自特立尼達的移民，菲奧娜退出了早先從事的法律行業，轉而投身藝術，以更好地支持她的社群。她涉獵廣泛，在電影、文學、戲劇、出版等領域都有建樹。以同黑人社區的多年合作為基礎，她以 “講故事” 的形式創作了相關主題的諸多作品。她的藝術創作充滿了對歷史的回顧，往往與受眾產生情感上的強烈共鳴。例如在劇作*2168 Ancestors Rising*中，演員們逐字地誦讀了以 “黑人社群的未來” 為主題、與黑人社群成員對話的採訪紀錄。這些與黑人、非裔歷史息息相關的對話需要仔細品讀和領悟。這部劇的劇情就像揭開傷疤的過程 - 雖然創作充滿艱辛，但菲奧娜卻被這些故事所深深打動。 “我愛這些故事” ，她告訴我， “我會永遠將它們留存於心” 。

我們如老友一般傾談了一個鐘頭。她分享了她與祖先的聯繫，她學習、研究加拿大非裔人民的歷史，以及她因職業關係而同非裔青少年、老人和女囚產生的交集。45分鐘過去了，她的聲音變得乾澀。談起她注了畢生心血的工作並非易事；因此，我感激她這慷慨的分享。

黃秀盈：菲奧娜，你能簡要介紹一下你的藝術創作嗎？

克拉克：我的藝術創作不僅關注我的自身經歷和職業生涯，而且留心社群的發展和聯繫。作為一個作家、戲劇創作者，甚至一名律師，我總是把社群放在重要的位置。經過搜索和研究，我了解到了帕特-施耐德 (Pat Schneider) 的艾默斯特創作法 (the Amherst Artist & Writers Method)，一種聯繫社群的集體創作方法。這種方法幫助我們構思、組織創新寫作的工作坊 —— 其中重要的一個元素即是：寫作是一項屬於每個人的活動。

"世代/種族之間"(INTERGENERACIAL) 是一個由社群廣泛參與的話劇項目，以十多名非裔青年採訪非裔長者為主題。我們根據他們的採訪和其中的故事來進行創作，至今已完成了兩部。*From Their Lips* 主要回顧多倫多地區的非裔移民歷史與遷移的故事，例如成長在20世紀60年代的多倫多的經歷。*2168 Ancestors Rising* 以展望未來為主題，設想非裔人民在150年之後的生活場景。這些主題與我個人的寫作經歷以及對"非裔未來主義"(Afrofuturism) 的興趣有關：我的個人作品旨在回顧過去、展望未來。我的創作是對非裔先輩們的致敬 - 例如詹姆斯-鮑德溫、托尼-莫里森（我頗受其魔幻現實主義的啟發），奧塔維婭-巴特勒（我敬愛的前輩）和瑪雅-安杰盧 - 這些先輩對我影響深遠；還有詩人迪昂-布蘭德，我希望能像她一樣筆下生輝。

除此之外，我也編輯了几部文學作品選集。其中的第一部 *Basodee: An Anthology Dedicated to Black Youth* 是對非裔青少年的致敬，出版於2012 年。在那個時候，我的目標是寫作並記錄非裔歷史、非裔身份、加拿大非裔青年生活現狀等主題；但由於找不到合適的素材，我轉而有了編輯一部選集的想法。當特雷旺-馬丁 (Trevon Martin) 和喬治-齊默曼 (George Zimmermen) 事件發生後，我在ArtReach選題競賽中獲勝，得到了資金去做 *Black Like We: Troubleshooting the Black Youth Experience* 這本選集，其中有警察暴力、監禁等嚴肅的話題，但也有關於慶祝、讚美非裔

族群的身體（例如我們的頭髮）等內容。

黃：請你闡述一下“非裔未來主義”的含義 (Afrofuturism)？

克：“非裔未來主義” 即是將非裔族群的生活與生命投放到未來 - 這不是個簡單的話題。在我們準備*2168 Ancestors Rising* 創作的一個採訪裡，其中的一個問題是：“您認為在150年後，非裔人民將會在哪裡？” 大多數人都回答：“首先，很可能無處可去，我們可能根本到不了那兒。”

我認為“非裔未來主義”是對過去四個世紀裡非裔族群遭遇的巨大創傷的回應：在未來的50年、100年、400年裡，我們如何能夠堅實、堅強地存在於這個世界上。很多時候，人們也把“非裔未來主義”與時尚和科技聯繫起來，但其中的核心是展望我們的未來。

黃：你怎樣去開啟這樣的對話？

克：在 *Ancestors Rising* 的創作過程裡，我們時常需要講到：“好的，現在讓我們回顧過去，反思現在，展望未來。” 對於不少參與者來說，這個過程是令人沮喪的。我必須充滿耐心地說道：雖然現實的生活很艱難，過去的歷史也許更艱辛，但我們仍可以對未來抱有希望。對於在過去犧牲了生命而為後代的安樂而不懈鬥爭的先輩們，我們有所虧欠——我們對未來的希望需要植根於過去的鬥爭。當今的時事顯然很艱難：舉個例子，對於很多非裔男青年來說，很多人都懼怕自己無法活到某一年的生日。有人說：“我能活到16歲/20歲/23歲已經非常幸運了。” 他們必須慶祝每一年的生日，因為在現實生活中，他們已經目睹或聽說了太多生命的逝去，這超越了他們在那個年齡所能理解的範疇。因此，通過“非裔未來主義”，我們有意識地創造和展望“未來”，將其呈現於舞台和書本裡，讓人們能夠感知到它的存在。這是一個艱難的過程。

黃：作為一個非裔藝術家，你創作熱情的來源是華裔以及其他族裔的藝術家難以體會的。就像你說的，這是艱難的過程。那麼，你為什麼不做一些輕鬆的事，例如創作一些膚淺但漂亮的圖畫？為什麼要去挑戰這件困難的事？

克：作為一個非裔或“有色人種”的藝術家，我認為我們並不擁有像白人作家或藝術家那樣純粹的“為了自己而創作”的置身事外的奢侈的“自由”。我們很難簡單地說：“哦，我創作這件作品，這是我個人的成功，這是我個人的故事。” 我認為我們在做一切事情時，身上都肩負著先輩們和整個非裔社群的愛和期望。我懂得：若不是祖先們所經受的苦難，我不可能走到今天這一步。因此我可以說，我為了紀念祖先和前輩們所經歷的苦難、犧牲而創作，我為了所有的非裔後代們而創作。不管是世界各地的非裔移民還是仍生活在非洲大陸的非洲人，我們都共同經歷了創傷。我認為奴隸制仍深刻影響著世人如何看待每一個非裔人的軀體。

作為一個非裔藝術家，我必須進行這樣的創作，否則白人和其他族群的人將繼續否定我們的作為人類成員的人性。非裔藝術家的創作是一項重塑人性的過程。如果我們不去挑戰某些關於非裔人民的觀點，如果我們不發出自己的聲音，那麼我們將會面臨不斷的（非正常的）死亡。或許我們不能避免死亡，但如佐拉-尼爾-赫斯頓 (Zorah Neale Hurston) 所說：“如果你在苦難中保持沉默，那麼他們會殺掉你並說你享受著那個過程。” 因此，即使這些努力很可能被人遺忘，我們也必須製造“噪音”，並希望有一天，歷史的真相將大白天下。我們無法保持沉默，因為在這“非生即死”的鬥爭當中，沉默的代價太高了。

黃：“黑人的命也是命”對你來說意味著什麼？

克：如果這個社會真的正視、尊重黑人的生命，我認為停止資助並最終廢除警察是必要的，而廢除監獄也應該在考慮範圍之內。以我作為刑事辯護律師和藝術創作的經歷來講，這些上述的機構對非裔和原住民群體造成了巨大的傷害。我們不能把這個問題拋之腦後：這些機構並不是社會結構中積極的組成部分。舉個例子，我曾在 Grand Valley institution（位於安大略省基奇納市的女子監獄）的低級戒備區域開展寫作與藝術創作工作坊。我發現那裡的女囚們需要支付高得離譜的費用才能打電話或購買

如衛生護墊、藥物等生活必需品 - 這樣的事情不該發生。把人們囚禁在那樣的暴力的、侵犯隱私的、昂貴的環境下是不道德、反人性的 - 那裡的“累犯率”非常高，很多人非常容易再次陷入“麻煩”，回到被監禁的狀態。況且，這樣的系統低效而昂貴（因律師、法院書記官、法官、法律援助而產生的種種費用）。如今，政府削減了法律援助的資金，進一步減小了人們通過法律途徑有效應對相關指控的可能。對於那些因經濟原因難以從工作崗位請假或聘請律師的人來說，他們要麼尋求“認罪減罰”，要麼直接承認指控，往往並不清楚這樣的選擇會讓自己陷入怎樣的困境。這樣的司法系統是可笑而荒謬的：相比建立一個更公正、平等的社會，它似乎更重視為監獄和法律行業相關從業人員帶來的利益。警察系統也存在同樣的問題：它為某一些群體牟利，讓他們過上富足的生活，卻對窮困的、缺乏資源的社群帶來傷害。

黃：現有的所謂“司法系統”的弊端，簡而言之則是窮人因為貧窮而無法承擔“正義”的價格，而非裔社群則無法享受白人或其他有色族群所享有的同等權利。

克：如果我們不能證明自己是無罪的，在現行系統當中，我們就是默認的罪犯。我們甚至沒有證明無罪的機會：很多時候，被警察截停就意味著死亡。

黃：我想再次回顧你的創作中和祖先們相關聯的部分。尊重祖先在中華文化裡很重要，而我也被你所說的“非裔未來主義”所打動，你還有什麼可以補充的嗎？

克：作為非裔的、受奴役的人民的後代，我同時也面臨著一個平凡的、生活在“第一世界”的人所面臨的有關“存在危機”的問題。這樣的獨特身份和處境讓我不停地試問：“鑒於所有的那些（祖先們）的犧牲，你將有何作為？” 因此，我認為我創作的核心即是展示那些犧牲並回答這個問題：看，這是我的作品，我把那些苦難和由苦難所帶來的寶貴財富融入到我的作品中去。

菲奧娜-蕾-克拉克 (*Fiona Raye Clarke*)，特立尼達裔加拿大作家、藝術家。她的作品見於 *Puritan Town Crier, the Room Magazine blog* 以及alt.theatre 等線上、線下出版載體。她的劇作出品於 "rock. paper.sistahz" 和 "InspiraTo" 戲劇節。她作為創作人之一的微電影作品獲得了2017年 "CineFAM Short Film" 挑戰的獎項，放映於CaribbeanTales國際電影節和三藩市 Queer National Arts 藝術節。她畢業於Banff Centre for Creativity and Art，並躋身 2018 Magee TV Diverse Screenwriters Award 的前十名候選。作為藝術總監，她是非裔青年口述歷史戲劇項目*INTERGENERACIAL* "世代/種族之間"（至今已有五季）的重要創作成員。

圖片來源 卡爾加里先驅報 Gavin Young/Postmedia. 2020。

這些岩石是見證著歷史
對話賽斯-卡迪納爾-道奇霍斯
seth cardinal dodginghorse

黃秀盈

當賽斯-卡迪納爾-道奇霍斯站到講台上后，脫口而出的第一句話是：“我有一言，請諸位靜聽。” 賽斯的年齡在25歲左右，他並不是這場活動的受邀嘉賓之一。這場活動是加拿大卡爾加里市耗資拾億元、充滿爭議的“西南環路”高速公路路段的通車儀式，到場的有 Tsuut'ina 部落的酋長、阿爾伯塔省省長、卡爾加里市市長，以及眾多參與現場直播的媒體。這一天標誌著 Tsuut'ina 保留地與阿省政府之間長達20餘年的關於土地買賣、修築高速公路的拉鋸戰告一段落。Tsuut'ina 部落的群眾在很長一段時間裡都反對這項工程，但在2013年重啟的談判中，69% 的 Tsuut'ina 民眾投票讚成以3億4百零70萬加元的價格出售1058英畝的“條約”土地。

2020 年10月1日，在經歷了六年多的失去祖輩土地的傷痛之後，賽斯衝向話筒，厲聲質問：“如果你的家園、歷史必須因“發展”之名而遭到毀滅，你將有何感想？” 話音未落，他拿起一把鋒利的剪刀剪斷頭上的辮子，隨即將斷辮扔到了水泥地上 - 這個舉動在他的族群文化裡象征著哀悼和悲慟。這個轟動性的場面被加拿大的諸多主流媒體、甚至國際媒體廣泛報道：賽斯割發的視頻在社交媒體上火速地流傳開來。

賽斯並不是一個社會活動家。他出生在 Tsuut'ina 部落，以藝術創作為生。他和他的母親都是我本人的朋友。在我們的網絡視頻交流中，他向我敞開心扉，談論了失去祖輩土地、條約權利受到侵犯的影響與惡果。如果賽斯沒有干擾那歡樂祥和的通車儀式，那麼那條公路或許從

一開始就會以“商業合作的典範”形象留存於世人心中。但賽斯的行動為我們撞開了回顧歷史的一扇門：這條充滿爭議但卻依舊破土動工的道路象征著自1877年簽訂《7號條約》以來，加拿大對眾多原住民部落施行殖民統治的延續。

這場採訪持續了近兩小時。我了解到，賽斯的生活、藝術創作以及他對未來的設想，都與他部族的歷史緊密相連。他的語速不快，但似乎總是在腦中緩慢地翻閱一本《百科全書》：他分享的故事裡，人名、時間與場景歷歷在目。遵循他友善的建議，我認真地傾聽著。

黃秀盈：我們可以先從“你是誰”這個問題開始嗎？

對話賽：當然。我的名字是“賽斯-卡迪納爾-道奇霍斯”(seth cardinal dodginghorse)。我在我母親所屬的Tsuut'ina部落長大。過去，我們與我的祖母、曾祖母一同生活。不少人曾說，那一塊土地已經孕育了至少六代人；但我們與那片土地的聯繫遠遠早於“保留地”(reserve) 形成的年代。我的祖先們世世代代都在那片區域休養生息，直到加拿大政府施行“保留地”制度以後才被迫定居下來。

簡要地談一談我的家族吧：我的祖父母被送去了寄宿學校(residential school)，我的母親和我都在城裡的天主教學校接受教育 - 我認為後者其實是前者的延續。幸運的是，我跟隨我的叔叔學到了很多。在很多年間，我們在地裡修築了圍欄，飼養馬和其他動物。在小時候，我們常常花整天的時間檢修圍欄，而叔叔會指著某一處地點告訴我：“那是你祖母過去採集漿果的地方” 或是 “沿著這條小徑，你就可以尋找到草莓。” 他向我講述那片土地的歷史 - 這是一種結合實際生活經驗的文化教育。相反，在寄宿學校裡，我的家人無法接觸部落文化當中與實際生活相關的部分 —— 那裡的關於“文化”的教育都是脫離土地、脫離我們部落的傳統的 —— 我花了很長的時間才真正懂得其中的差異：要在寄宿學校裡求得生存、保證安全，

我必須掩藏並壓抑自己的（原住民）身份和文化。

在過去的6年裡，我一直在創作與西南環路工程相關的藝術，並藉機會向更多的人傳播我的觀點。Tsuut'ina 部落的地理位置和卡爾加里市十分接近，但在這條路修成之後，卡爾加里實際上可以說從我們的保留地“橫穿”而過。這個工程迫使我們離開祖輩的土地、遷居他處，尊嚴所剩無幾。在我的部落裡，有很多的成員並不十分了解自己族人的歷史與文化，我認為這是致使“環路”工程計劃最終得逞的重要原因。

Treaty 7
<7號條約>

Tsuut'ina 部落保留地非常靠近卡爾加里 —— 這是一把雙刃劍。一方面，這意味著我們去城裡相對方便。要知道，一些在地理上孤立的部落在經濟上遭受著不公的待遇：由於物資的匱乏，他們必須以極高的價格才能獲得生活的必需品，如在市場購買食物等等。因此，靠近城市意味著購買食物和其他生活用品的便利。但另一方面，“環路”工程從一開始就計劃從我部族的土地上穿行而過，其主要目的是便利卡爾加里市民從城裡一端到另一端的日常通勤。

然而，我們與這片土地的聯繫遠早於加拿大、阿爾伯塔省、以及卡爾加里市的存在。在1877 年，原住民們也從未割讓這片土地，反而很有可能聯合起來對抗加拿大（代表英國皇室）的殖民軍隊。我記不起具體的詞句了，但在《印第安法案》(*The Indian Act*) 裡，英女皇是我的“偉大的白人母親”，而“偉大的白人母親”決定了：“好吧，如果我們要建立一個叫“加拿大”的國家，我們得和這些部落簽訂條約，以避免戰事。” 這就是各個《條約》（目前共有11份）誕生和簽署的背景。在加拿大的立國過程中，《7號條約》簽訂的時間最晚，也最終保證了加拿大政府能夠佔據今天的阿爾伯塔省的部分地盤。

布爾海德酋長
Chief Bull Head

我的Tsuut'ina的祖先們與當時的酋長，布爾海德 (Bull Head)，與其他的部落一道，簽署了《7號條約》。他們把這份條約理解為一份象征“和平”的條約，約定了各個簽署方不可挑動戰爭或攻擊外來定居者。之後，一些部落（包括一部分 Blackfoot 部落和 Tsuut'ina 部落）被安排遷移到了一個巨大的“保留地”當中，這造成了部落之間的衝突和矛盾 —— 因為每個部落都想爭取自己的文化、語言和獨立地位受到認可。同時，他們也不得不爭搶有限的資源供應，而這就意味著有的部族成員很難維持正常的生活。Tsuut'ina 是其中最小的部落，我們的酋長布爾海德明白，在那樣的條件下，他的族人會很快死去並最終絕跡。因此，他與族人們商議並決定，為了部族的存活，他們必須自尋出路，建立自己的保留地。後來，他帶領族人離開原來的保留地，集體跋涉至當時的卡爾加里堡 (Fort Calgary)。雖然當時有馬車等工具，但那仍是一場艱苦的旅程。在卡爾加里堡，布爾海德酋長提出：“我想讓我的族人們搬遷到 Wolf Creek（殖民者們稱之為“Fish Creek”），那兒是我們過去一直宿營的區域，我們祖先的土地。我們想在那裡建立一塊保留地。” 而殖民政府的回應是：“休想”，而加拿大皇家騎警則逮捕了所有族人，把整個部落送往比 Blackfoot 保留地更加遙遠的麥克勞德堡 (Fort MacLeod)。他們在那裡駐扎了大約三年，在期間仍多次跋涉至卡爾加里堡爭取另立保留地的訴求。三年之內，不少的族人因飢餓而死去。當布爾海德酋長第三次帶領族人們集體前往卡爾加里堡的旅途中，他武裝了部族的男女老少並圍困了卡爾加里堡，提出自己的條件：“劃分給我們自己的保留地，否則我們將毀滅這座堡壘。”

黃：哇。

賽：當時的卡爾加里堡規模很小，也只有少量的白人定居者。因為懼怕我們的力量，他們並不希望我們了解這個實際情況。因此，他們指派了一個代表前往渥太華

（與聯邦政府）進行商議。最後，他們被迫妥協：“想在哪片土地安居，你們可以自行決定。” 得知這個消息，布爾海德酋長派出了一個先遣隊，他們跑步前往今天的保留地這片區域，在四周打下房屋的地基，劃清保留地的界限。當 Tsuut'ina 族人們抵達時，布爾海德將一個石塊置於地上，告訴所有人：“大家每人都去找一塊石頭，然後堆在這裡。” 一塊接一塊，我的祖先們築成了一個石堆。布爾海德說道：“這些石頭是一種提醒：我們用卓絕的鬥爭和犧牲才換來這片土地，永遠不要把它割讓給他人。”

布爾海德深知：保留地與卡爾加里堡十分接近，而卡爾加里堡的城市規模將迅速擴大，意味著那裡的定居者將很快想要擴張到城外的保留地。而那個石堆則提醒著族人：永遠不要出賣或割讓這片土地。

布爾海德酋長於1911年逝世。

以下是上述事件的時間線：《7號條約》簽署於1877年，布爾海德酋長與 Tsuut'ina 族人在 1883年爭取到了自己的保留地。布爾海

“這些石頭是一種提醒：我們用卓絕的鬥爭和犧牲才換來這片土地，永遠不要把它割讓給他人。”

德於1911年逝世。至他去世的那一年，殖民政府已經多次試圖割裂我們與部落文化、語言的聯繫。保留地裡建立了寄宿學校，但當布爾海德在世的時候，他極力抵抗著這些舉措。

當布爾海德在世的時候，每年都有一個“印第安事務官”(Indian agent) 向渥太華呈交一份名單，統計在保留地裡基督徒和“異教徒”的人數。

當布爾海德在世的時候，他從未接受基督教洗禮。那時，很多人都拒絕受洗：他們認為自己的精神力量是部族之所以頑強地生存下來的重要原因，而受洗這個過程將大大損傷自己的精神力量。

布爾海德是一位世襲的首領。他屬下的次級酋長們亦屬於“世襲”，但也是由很多有文化影響力的人所選出的。在布爾海德之後，“次級酋長”這個名稱遭到廢除，取而代之的是 “民選酋長”和 “部落議會” —— 這些由殖民政府所創的職位和機構，在各個保留地沿襲至今。現今，如果某人想要當選“酋長”或進入“議會”，最重要的資質是成為一名成功的商人。你需要證明自己能做一名“良善的印第安人”：與省、市政府和其他商業機構的發展關係，為部落謀取利益。

在布爾海德之後，下一任的部落領袖們是第一代接受了寄宿學校、受洗為天主教徒或英國國教徒的族人。這些“領袖”和祖先土地的關聯不再密切。我非常同情和理解他們，因為他們在身份認同這個問題上一定經歷了很多困擾。他們父母的那一代曾在“加拿大”立國之前以狩獵野牛為生，但這些人卻缺乏同樣的經歷。

在布爾海德之後，新當選的領袖們同意將部落的一部分土地租賃給加拿大軍隊，租期為100年。如今，那片土地已經滿目瘡痍，其生態環境因為各種軍事行動所造成的污染而變得十分惡劣。很多地方仍掩埋著彈藥和地雷。簡而言之，那片土地已經難以為人所用了。

“環城公路”

卡爾加里之所以寄望於讓環城公路穿越我們的保留地，個中原因不言自明：向“印第安人”試壓比起勸說卡爾加里的市民遷居別處容易得多。先前的另一條修路方案計劃穿越市內居民的居住區，因此受到了市民強烈的抵制。這是很有趣的現象：當外來定居者對環城公路的計劃說“不”的時候，省、市政府都聽取了他們的意見，就好像是：“哦，你們不同意，那我們就不這麼做了。” 但在對待 Tsuut’ina 部落的時候，他們卻不停地堅持發問：“你們什麼打算時候變賣這片地？”在2000年代初期，部落裡曾進行過投票，大部分族人否定了這個議案。卡爾加里市當時的反應似乎是：“好吧，原來你們不同意。” 但不久以後，他們開始故技重施。總結起來，當卡爾加里市民說“不”，那就意味著“不”；但如果是原住民或者Tsuut’ina部落說“不”，他們會在五年之後再次嘗試，就好像在說：“我們會再見的。”

卡爾加里西南環路的這一部分從我們祖先的保留地悍然穿行而過。這條道路的修築沿襲了殖民主義的武力侵佔、《7號條約》的簽訂、寄宿學校等等歷史。這是一段豐富但卻沉重的歷史，但卻在主流的歷史話語中被逐漸抹去了。當我就這個問題搜集歷史資料，與部落的長者、甚至白人歷史學家們交流時，我常常在想：“怎樣才能讓更多的人接觸到這段歷史？”

當我在幼年學習《7號條約》時，由於理解能力有限，得出的印象似乎是這些條約僅僅針對了簽署它們的原住民部落。但後來再讀它時，我卻發現它與所有在這片土地上休養生息的人都有關：包括了所有的外來定居者。在阿爾伯塔省的南部，所有人都是《7號條約》的一部分 - 這樣重要的信息為什麼鮮為人知呢？

黃：我忘了我在問什麼。

賽：哈哈。

黃：是的，作為生活在“條約土地”之中的人們，我們需要了解這段歷史。很不幸的是，我們學習的“歷史”是碎片化而互相割裂的。打個比方，我們也許在某一處了解到早期北美華工的悲慘遭遇，卻又在別處才能學習到原住民的歷史。但實際上，這兩個人群的過往早就在殖民侵略和白人至上主義的歷史大潮下相互關聯、密不可分了。

賽：是的，曾經有人給我講述過原住民與華人一同在鐵路線上施工的故事。非裔後代和其他有色人種的新移民們和白人定居者的歷史並不相同。每個城市的華埠都有自己獨特的歷史。我目前正在（卡市的）華埠與一位策展人進行合作 - 她對華人與原住民之間的歷史交流和聯繫非常感興趣。在華埠最初形成的年代，我的祖先們很有可能仍居住在保留地裡，不常前往城市。我需要做更多的研究，例如尋訪華人長者，思考當時兩個社群的交流是一番怎樣的圖景。試想，當一個原住民在滿是白人的超市裡手足無措的時候，有一個不是白色膚色的人向你點頭示意...

黃：哈哈。

賽：那樣的不期而遇讓人感到安寧。我在想象，當我的祖先來到卡爾加里城內的時候，遇到一個華人 —— 在一個白人佔主導的地方，看到一個和你外貌相仿的人會是怎樣的感受？

演說

黃：我們能不能談一下環城公路的通車儀式？我感到那個事件蘊含著巨大的教育意義。

賽：頭天晚上，我的一個記者朋友秘密告知我：環城公路將在翌日通車。我震驚了。因為在那之前沒有任何風吹草動，沒有任何媒體加以宣傳。有關方面把這個儀式低調、秘密地舉辦，其中的原因耐人尋味。

那晚，我輾轉反側，只睡了約莫兩個鐘頭。我不得不想到：“就在明天，這條路就要通車，而卡爾加里人就將駕車在我祖先的土地上穿梭，踐踏那些小道、田野、那些我和叔叔當年修補的圍欄，從我和我的祖先玩耍的叢林裡呼嘯而過。”

我於是下定決心：“有人必須去那裡（發聲）。” 醒來以後，我來到了儀式現場。在場的有阿省省長傑森-肯尼 (Jason Kenney)、卡爾加里市長 Naheed Nenshi、時任省交通部長 Ric Mclyver, Tsuut’ina 部落酋長 Roy Whitney 和議會成員，以及各家新聞媒體。我想，如果有機會發言，我便要抓住空隙，走上講台，試試能說多長時間。雖然我的身後有五名警察，但儀式是現場直播的；我想，倘若我被捕或者強迫走下講台，無數觀眾們將會目睹著一切。我等待著，觀看了整個儀式：這對我的家人來說是個痛苦的時刻，但那裡的人卻在歡樂的氣氛中慶祝著。

那天清晨，我的母親向部落中參與到環城公路工程的族人致信。雖然我們的意見在之前遭到了忽略，但她仍想借用這個機會向他們表達這件事所造成的傷害。我抓住時機，走上講台，開始宣讀我母親的公開信。

這件事在六年之間反復折磨著我：它什麼時候竣工通車？我屆時會在哪裡？我很清楚，自己想要出現並擾亂那個儀式。我在台上所說的話基本都來自我母親當天早上迅速完成的書信 - 這封信總結了我的家人的想法、我的感受，傳達了她所希望人們能了解的信息。我也借用了布爾海德酋長曾經說過的一段話：“我們不願意進行爭吵：我們不想出賣土地。這片保留地的面積對我們建立家園來說並不寬裕，但白人卻對此虎視眈眈。（別忘了）我們簽訂過條約。” 我希望讓這個部落的人們聽到他的話語，了解他是怎樣的一個人：他不會割讓或出賣自己的土地。我們保留地裡的很多人都與他擁有血緣關係：我就是布爾海德酋長的後代。我們的祖先代表著我們的家族、語言、價值觀和信仰。我想讓人們銘記這一切。

我同時也提到了《條約》，並指出 Roy Whitney 酋長出賣了 Tsuut’ina 受《條約》保障的權利。我的家人被迫遷出了我們的土地，但我們從未放棄自己的條約權利、從未放棄自己的價值觀。這一點需要得到明確。

賽斯-卡迪納爾-道奇霍斯 (*seth cardinal dodginghorse*)是一名藝術家，音樂家，畢業於阿爾伯塔藝術大學。他在Tsuut'ina族人世代居住的土地和森林裡長大成人。在2014年，由於卡爾加里市西南環城道路的工程建設，他與家人被迫從自己的家園外遷。他的創作反映了自己和家人被迫遷移的生活經歷。

我手裡拿著剪刀，心想，在某個時刻，我要把自己的辮子剪斷。在我們的文化和習俗裡，剪斷頭髮通常意味著對某位逝去的人表示哀悼，意味著痛苦和悲傷。在發言完畢之後，我毫不猶豫，剪掉了自己的髮辮。

這一切都發生得很快，但我並不對說出的任何一個字感到後悔。

黃：對於早期旅居加拿大的華人來說，一個男人的辮子意味著與遠方故鄉的聯繫。當看到你剪斷頭髮的時候，我相信很多華人會和我一樣深受觸動。

賽：是的，頭髮有很強的象征意味。我的祖先 Big Plume，即布爾海德的長兄，曾經留下了一張照片：他從敵人的頭蓋骨上取下頭髮，並將其編在了自己的頭上。

黃：什麼？

賽：他有一條奇長無比的辮子，長的足以纏繞他的身軀。

黃：不可思議。

賽：大概在20世紀10年代，在卡爾加里市曾經有一場比試誰有最長頭髮的競賽。我不能確定，但那可能是卡爾加里牛仔節 (Calgary Stampede) 的一部分。我的祖先Big Plume就參加了那場競賽。在一張照片裡，有一個人正在測量他辮子的長度。

黃：哈哈，哇

賽：他的對手是個中國人，那人的辮子也毫不遜色。

黃：太奇妙了。

賽：是的，他們參加了這場“頭髮” 競賽，但我不記得誰贏了。

黃：只有白人才會讓我們在競賽裡對抗彼此，不是嗎？

賽：是的。我在想，如果那是牛仔節的一部分，他們很可能在報名參賽時想著：“這太容易了”，可以贏錢去買棉花糖。

圖片由藝術家提供。

華人與原住民的雙重身份意味著什麼？
對話鐘美玲
Melissa Chung-Mowat

採訪者: 陳晨 黃秀盈

陳晨：最初，我以來自中國貴州的國際學生的身份訪問這片被外界稱為“加拿大”的土地。在這兒，通過學習和研究，我了解到了亞裔、華裔與原住民之間的歷史淵源：亞裔與華裔的移民史與殖民主義國家侵佔原住民土地的歷史密不可分。我最早接觸到的一份重要材料是日裔美國學者Fujikane與 Okamura 所編輯的《亞裔定居殖民主義》(*Asian Settler Colonialism*) 一書。這本書對亞裔移民在美國對夏威夷延續至今的殖民統治、掠奪當中所起到的被動的作用發出了詰問，探討了亞裔移民者在“定居殖民主義國家” (settler colonial states) 的責任和義務。此外，影片《祖根父脈》(*All Our Fathers' Relations* , 2016)、《雪松與竹》(*Cedar and Bamboo, 2010*) 所講述的鮮為人知的華人-原住民混血家庭的故事也深深打動了我。幾年以前，當我開始搜索“亞裔與原住民關係”為主題的學術文獻時，我有幸讀到了鐘美玲 (Melissa Chung) 於2010年所發表的碩士論文《對加拿大少數族裔移民 - 原住民族群關係問題的文獻綜述》.

黃秀盈：同時擁有梅蒂 (Metis) 與華人血統的鐘美玲，彼時就讀於萊爾森大學。以她本人的親身經歷為出發點，她的論文少見地探討了原住民與亞裔關係這個議題，並以“講故事”的形式道出了她試圖摒棄白人至上主義的內心抗爭。在這篇論文的開頭，鐘美玲勇敢地寫道：“我必須重新尊重並找回我作為原住民的身份，力求理解我在殖民主義社會中作為一個“被殖民者”而生存的現實。” 這樣的寫法似乎與“正統”的學術文章有所差異：通常，人們認為研究常常只能以“遠觀”的形式進行以保證“客觀性”，但鐘美玲的寫作方式是對這種刻板成見的挑戰。以本人的親身經歷、觀察為基礎，她的文章運用了源於原住民社群的研究方法，試圖探究白人至上主義如何影響了她的雙重身份。對我們來說，鐘美玲的故事既是關於“身份危機”的故事，又是關於在族群文化中重拾自尊、治愈創傷的故事。

陳晨：美玲，請你向讀者們做一個自我介紹吧！

對話鐘：我現在位於《一號條約》地區之內的溫尼伯市，這是歐及布威 (Ojibwe)、克里 (Cree) 與梅蒂 (Métis) 族人民的土地。我的母親是梅蒂族，她的祖先來自“紅河定居點”(Red River Settlement)。那是溫尼伯紅河邊上的一塊土地，原住民們千百年來都把這裡視作重要貿易的通道，也是哈德遜灣公司 (Hudson's Bay Company) 最初與原住民們進行皮草交易的重地。我母親的祖先（同時擁有蘇格蘭人和梅蒂族的血統）即定居於此。

我的父親在1980年代早期作為一名國際學生來到加拿大。他是香港居民，但卻持有荷蘭國籍。他的家族是由中國南方遷往海外的客家人：我的祖父最初遷居荷屬圭亞那，即今日的蘇里南。在蘇里南取得政治獨立的那一年（1975），我父親全家又舉家移居到了荷蘭。我的父親和我的許多表親都出生在南美，但他本人在幼年回到了香港，接受他祖母（我稱“阿太”）的撫養。後來他來到加拿大求學，但是在我四歲左右時又再次返回香港。因此，我主要由我的母親撫養長大。即使如此，我仍然同父親的家族保持著密切的聯繫：從6歲開始，我每年暑假都會訪問香港。我不會講國語或粵語，但是我父親家族裡的成員，除了我的祖父母之外，基本都能說英文。

陳：你的父親的家族的移民史（從南美到歐洲，從北美到東亞）讓我感慨萬千，讓我反思帝國主義和殖民主義國家的強取豪奪是怎樣迫使普通百姓背井離鄉，如浮萍一般零落四海。

黃秀盈：在回應“自我介紹”這個問題時，你娓娓道出家族的歷史，這让我不得不再次感悟：我們個人的身份與前人的故事緊密相連。

陳：你能否分享一下你的碩士論文研究背後的故事呢？

鐘：在很小的時候，我就意識到我父親對於原住民的理解和認識受到了主流的、帶有種族歧視觀點的影響。因此，在小時候，我

與我父親關於“身份”的對話總是很困難。除此之外，另外一個關鍵的事件發生在我與母親居住在溫尼伯城北的一個小村莊期間。某一天，我與一個兒時的夥伴在她家的院落玩耍，她突然說道：“哦，我現在需要進屋了，但是你不能進來。” 當我追問其緣由時，她答道：“我的父母不准原住民小孩進屋。”

這件事發生時，我大概也就7、8歲的樣子。類似的經歷讓我在很長的一段時間裡都試圖掩藏著自己的身份。多年以後，我終於才有勇氣主動地搜尋相關的信息，想要更多地了解我的原住民血脈和文化。進入萊爾森大學攻讀碩士學位是一個新的起點，給了我新的機會。我選擇了研学“移民與定居”這個主題，希望能從中解答以下這樣的問題：“加拿大的新移民們以何种方式了解這裡的原住民？” “這些不同的族群之間的聯繫是如何建立的？”

“如果我們都處在一個白人至上主義的社會中，我們怎樣才能增強少數族裔移民群體和原住民之間的聯繫，構築更強大的、團結的陣線？”

黃：昨晚，我聽取了Dawn Maracle 的一場演講。她提到（加拿大）各級政府通過不同的渠道和辦法，例如《印第安法案》和寄宿學校等，專門而有目的性地切斷外來定居者和原住民的聯繫。在你的論文裡，你提到：“我們這一代人必須做一些事，未來才能有所改觀。” 你是怎樣實踐這個想法的呢？

鐘：就我的個人生活經歷來說，溫尼伯和多倫多的情況對外來的移民來說其實差異很大。在多倫多這個國際大都市，原住民的人群很不顯眼。因此，多數人對於原住民的了解是割裂的、碎片化的：相比於與原住民直接交流，很多新移民只能通過閱讀歷史文獻或其他的與原住民社群分離的材料來了解他們。而在規模較小的溫尼伯，居民們則能通過“第一手”的生活經歷了解原住民。當新移民來到這裡時，他們通常都先在內城區暫住 —— 那裡的原住民人群則相對密集。當這些新移民在周圍目睹所謂的“無家可歸”的、或是陷入毒癮的人群後，很容易就形成對原住民的偏見 —— 這些新移民通常都是經過

了辛勤的工作和努力才能移居到這裡，他們很難理解為什麼不少原住民似乎不能接受相關社會機構的“援助”。

在溫尼伯，城區的非營利性組織、服務新移民的社會組織，以及原住民組織和團體都做了大量的工作以增強不同社群之間的聯繫。舉個例子，我目前就職的這個機構就是同時為原住民和新移民提供服務的。這個組織屬於非原住民的組織，但卻為兩個群體都運營相關的項目：他們做了很多公共性的教育工作，以“真相與和解委員會”(Truth and Reconciliation Commission) 及其“行動呼籲”為基礎，向自己的非原住民職工提供學習的機會，同時也為原住民職員提供符合他們文化訴求的空間。他們創製了自己的“土地認可宣言”(land acknowledgement)，並且承諾不會與原住民組織競爭本屬於後者的援助資金。總之，我認為在溫尼伯，不少非營利性組織都認識到了這個問題的重要性，從而利用各種資源去創造族群之間學習、交流的機會。

陳：我們可以再談一談你的家庭嗎？你的家庭在某些方面來說是非常“特殊”的，對你來說，與（父母）兩邊不同的家人交流起來是什麼樣的體驗？

鐘：我的情況的確是很少見的。我不想撒謊：在這個問題上，我一直面臨著不小的困惑。我並沒有很多機會去與我的華人親屬們談論這方面的問題：主要是因為除了我的父親之外，其他的華人親屬都沒有在加拿大生活的經歷。我和我的表親們相對親近一些，但他們生活在荷蘭，對加拿大的文化、社會機制和生活經歷都相對陌生。但我想他們也許可以從其他的方面理解這個問題，就像你提到的，“被迫遷移”的經歷：他們中的一些人出生在南美的殖民地（原荷屬圭亞那，今蘇里南），而那裡的社會動蕩則迫使他們居家遷居到世界的另一頭。此外，多年以來，我父親（對於原住民問題）的看法似乎也變得更加開明，我有了更多的機會去幫助他消除成見。

而對我自身來說，我重新認識、學習、尊重原住民身份的過程，多數時候都出現在“家庭”這個環境以外 - 這其中不乏奇怪的部分。如果我回想，是什麼讓我與原住民的文化保持聯繫？這裡的答案其實並不是人們通常所設想的“梅蒂”家庭或社群。在我的成長經歷裡，我並沒有多少機會去感受到任何一種 “梅蒂” 文化，我的家庭生活裡罕有這樣的元素。我母親的父母在我出生之前都已去世，而她的家庭中則不乏（代際的）創傷。因此，對我來說，“家庭” 並不是一個穩固的空間：我們搬了太多次的家，所以我們並不能與我母親祖上的家園建立穩固的聯繫，反而游離在（梅蒂）社群之外了。也許令人意想不到，但我同我的（原住民）家人卻因“大笑”等等習慣而建立了聯繫（大笑和打趣是在原住民日常交流的重要元素）。我也記得與我的姨娘一起玩 “bingo” 遊戲，而我的母親則在我很小的時候就以 “neechi” 喚我（這在原住民語言中指代 “原住民”）。但另一方面，我的梅蒂家族裡也不乏因精神健康和毒癮所引發的各種創傷，不乏 “無家可歸”的經歷，不乏動蕩和家庭暴力。我與自己梅蒂家族的很大一部分聯繫都與創傷有關，這不是個輕鬆的話題。

黃：如你所說，你的原住民的身份多與 “創傷” 聯繫緊密。那麼同時擁有華人和原住民的身份和血脈能否在某種程度上治愈這些創傷呢？你對此做出了怎樣的努力呢？

鐘：是的，雖然經歷了很多的挑戰，但我仍為自己今日的成就而驕傲。我的生活似乎是奇怪的 “兩極分化”。很多時候，我與我的母親相依為命，在貧窮中求生存：我們去施粥處，領取聖誕禮籃，在婦女庇護所過夜。另一些時刻，我卻享受著富足的生活：旅行前往香港，享用美食，遊覽有趣的景點。在成年後，我體會到，要真正做到和解與治愈自己的創傷，首要的步驟即是面對自己的混血身份和背景。為了攻讀研究生學位，我輾轉前往多倫多。當時，我的想法是：“好了，現在是時候好好面對這一切了。” 在那裡，我抓住了機會，直面現實，勇敢地分享自己的身

份和故事，並與原住民朋友、社群和團體建立寶貴的聯繫。我的論文指導教授之一，琳-拉瓦莉 (Lynn Lavallée) 博士在這過程中對我給予了極大的鼓勵和支持。在以前，當我談到自己的家庭，談到母親是梅蒂而父親是華人時，我常常感到自己的身份是割裂的。拉瓦莉博士則提醒我說：“你知道嗎？你的母親是梅蒂，所以你是梅蒂；你的父親是華人，因此你也是華人。” 在因為羞恥而長期掩蓋自己的身份、帶上無形的“面具”之後，我想，能夠坦然接受自己雙重身份和血脈是治愈創傷的重要一步。

陳：你提到你認為遊歷到香港是一種奇怪的“幸福”，那麼當你去到香港時，看到街上的中文，心裡有何感受呢？

鐘：由於我自孩童的時候便開始前往香港旅行，那已經成為了我生活中平素的一部分。我想，我大概在6歲的時候就自己獨自登上飛機了。我的父親和姑姑在香港生活：父親是教師，而姑姑是警督。他們二人都在（英國）殖民地的社會機構裡工作，全天都需要說英文，因此對我來說，去到香港並沒有帶來很大的 “文化衝擊”。但我卻有不少的時間與我的祖父母一同生活、交流，這一部分經歷對我華人身份的形成至關重要。雖然我的祖父母不說英文，我們卻可以通過手勢進行交流。我記得我的婆婆會舉起一罐飲料，口氣慈祥地問我：“Coca Cola?!（可口可樂）”？（在採訪中，鐘美玲這時擺出手持罐裝飲料的手勢 - 編者註)

曾經有人問過我一個問題（其實我自己也對這個問題很感興趣 ）：“你認為加拿大的原住民文化和中華文化之間有相似或者共同點嗎？” 我沒有確切的答案。我最近前往荷蘭參加了我祖父的葬禮 - 那是一段悲傷卻又美麗的時光。我近距離觀察並感受到了一個（華人）家庭是怎樣聚在一起，怎樣妥當地處理長者的後事。從僧侶們主持葬禮，到供奉食物，再到屋內的神社，這一切都個我留下了深刻的印象。或許在原住民文化和中華文化之間的確存在著某些共同點 —— 例如對某個“造物者”或者神靈的敬畏 —— 這裡蘊藏著增進兩種文化

之間交流和了解的重要機遇。再者，在很多原住民社群裡，供奉食物是普遍的習俗，而我也能在華人文化中觀察到相似的做法。或許這裡真的存在著搭建更多“橋樑”的機會。

黃：最後，我想提問一個比較沉重的問題：“和解”(reconciliation) 對你來說意味這什麼？加拿大的華人社群怎樣才能為 “真相”與“和解”作出應有的貢獻？

鐘：我認為這一切必須始於人們了解自己身居何處：你身處哪一片土地？這片土地有怎樣的歷史？或許你有時會發現自己身處“從未割讓 ”(unceded) 的土地，你怎樣才能理解這個現實？當你身處締結了某個《條約》的土地，那又意味著什麼？此外，懷著開放的、真誠的、樂意學習的心態也非常重要：某些時候，了解殖民主義歷史和現實的過程不是愉快的，甚至是極不舒適的，因此我們需要具備進行深刻自我反思的意願和決心。在現在這個階段，了解這個話題的資源已經非常豐富了。因此，我建議（華人們）首先去搜尋相關的學習資源。其次，人們需要明確的一點是，任何與原住民社群建立友好、合作關係的過程都需要以“互惠” (reciprocity) 為核心動力：如果你意欲從某個合作關係中達到某種目的，那麼你需要好好地思考，你能怎樣作出相應的回報？此外，我認為與自己的家人進行相關話題的交談也是很重要的 - 很多時候，家人之間的交流能夠產生最深刻的影響。

鐘美玲 *(Melissa Chung-Mowat)* 擁有華人和梅蒂的雙重身份和血統。她的父親來自香港，母親是今曼尼托巴省內“紅河谷梅蒂人” (Red River Valley Métis) 的後人。她自小與母親一同在曼省境內的溫尼伯、Portage la Prairie 和兩湖交界地區生活。自成年以後，她通過自己的學習、工作與個人經歷而逐漸探索自己的雙重血統和身份。鐘美玲擁有萊爾森大學的文學碩士學位（移民與定居問題研究），她的論文關注並探討了原住民和加拿大新移民的關係。她目前就職於AMIK，一家位於曼省赫丁立市 (Headingley) “天鵝湖” 部落 (Swan Lake First Nation)、由原住民創辦的公司。

圖片由藝術家提供。2020。

我的藝術从哪里来
對話杰-斯特林
Jae Sterling

黃秀盈

在收聽杰-斯特林的歌曲《中斷》(Hiatus) 時，我記住了以下的歌詞：“good time spent / reflecting with no address / in Chinatown feeling blessed.” 我點了點頭，不由自主地笑了。杰是一位說唱歌手、視覺藝術家。他最新的作品是為“黑人的命也是命”(Black Lives Matter) 運動在卡爾加里市華埠所作的壁畫 “指路人與保佑者”(*The Guide and Protector*)。在這幅畫中，一位非裔女性駕馭著一頭公牛，出現在她身邊的則是卡爾加里市歷史上第一位非裔牧牛人（牛仔）。在最初的計劃中，這幅作品將會覆蓋卡爾加里市中心一幅90年代的老壁畫。但當“另類右翼”(Alt-right, 種族主義的極右翼運動) 的媒體了解到這個計劃之後，向協調壁畫的“粉紅火烈鳥”(Pink Flamingo) 組織發起了種族主義的攻擊。鋪天蓋地的惡語、謾罵讓組織者被迫暫停了這個項目，並且聘用私人保鏢以保證組員的安全。他們在一封公開信中寫道：“我們不願加重非裔社群業已遭受的傷害；為安全起見，今年的‘黑人的命也是命’壁畫項目將被推遲。” 令人欣慰的是，原計劃的受挫引發了社群成員們潮水般的支持。在一系列的交涉之後，華埠的一處新址成為了壁畫的“家”，而杰也受邀成為壁畫的首席創作人。

杰是一個忙碌的人。在完成壁畫之後，他匆匆前往渥太華坐鎮自己的獨創作品展 “與白人一起騎馬” —— 一系列在多種媒介上呈現的作品，包括畫作、音頻、短片和散文等等。這部作品是對長期以來被壓抑的非裔、遊子身份的一份證言。在他的“藝術家宣言”裡，杰發出了以下的詰問：“藝術可以用來解讀充滿暴力的歷

史嗎？在對非裔文化充滿著惡意的藝術圈中，到底應該怎樣創作藝術？”

我被這些真實而不做作的詰問所打動；而杰也是一個真實的人。他在採訪中，談到作為一名來自牙買加的移民，他在卡爾加里市同時擁有著“第一人稱”和“第三人稱”的生活體驗 —— 這為他帶來了困擾。他談到自己如何對待藝術創作同時具有“治愈”和“傷害”的雙刃劍效果。他談到了自己如何了解到卡城第一個非裔牛仔的故事，也談到了如何在這座城市進行自我保護。他的談話風格如同其作畫的風格：粗獷而直接。有時，他略過故事當中沉重的細節，而以相對抽象的方式進行敘述。我對這不陌生：當某人在對自己族群之外的人講述自己作為一個少數族裔成員的經歷時，這樣的做法很常見。推心置腹、談論沉重的話題需要雙方建立深層的互信，而這畢竟只是我們通過網絡視頻的初次見面。當他在大段的陳述之間不時停頓的時候，我則如同跟隨他歌曲的節奏，點頭致意。

黃秀盈：請介紹一下你的藝術創作吧。

對話杰：我的創作通常來源於生活，這樣的創作更加深刻動人。作為一個牙買加人，我在卡爾加里市十年的生活經歷構成了我目前創作的主要素材。很多藝術圈內的人士以為這些是新的故事，但“和白人一起騎馬”這個展覽展示的其實是十年以來我所積累的東西。是的，我從生活經歷、族群文化當中尋求創作的靈感...我也做一些音樂，自15歲起就迷上了說唱文化...

黃：具體說來，你從哪些生活經歷中獲取創作的素材?

杰：很難一語以蔽之，但“移民”是其中的重要部分 —— 它徹底改變了我的生活 —— 如今我對牙買加的看法似乎主要來源於以“第三人稱”的局外人角度進行的觀察。在“同白人一起騎馬”這個作品裡，我嘗試呈現出我在那個轉折階段的生活經歷。我直接“空降”到了卡爾加里...你明白嗎？對於一個移居加拿大的牙買加人來說，很難想象第一個落腳的地點不是多倫多。最初的日子裡，我同這裡的牙買加社群鮮有聯繫，因為他們規模很小，而且分散各處。對我來說，在充滿種族主義的惡劣環境下，保持對自己的牙買加的身份認同並不容易。有人想要把它從你的身上抹去；或者，別人對你反復的、愚蠢的“你來自那裡?”的提問會讓人感到非常尷尬，難道不是嗎？我作出了很大的努力才得以適應這裡的環境 。卡爾加里與美國的德克薩斯州有些類似之處，城中心則與紐約的某些元素相仿。在吸收了很多的信息和文化衝擊後，我才逐漸把這些經歷轉化到自己的創作之中，並運用了不少的“西部”元素（如公牛）等。

...真正有趣的故事其實來源於我生活中的起起伏伏。打個比方，講述我所目睹的、經受的、或者參與的種種暴力 —— 一旦我把這些經歷呈現在世人面前，其實就打開了一扇接收不同觀點的大門。你知道嗎？曾經有一個觀眾來到展廳告訴我，我的作品對他們有治愈的效果，這是真實的事。有的人走進展廳，看到我所經歷的事情（與他們的經歷類似），

就會感到不再那麼孤獨，心中的創傷得到某種程度的愈合。而另外一些人則很可能從未接觸過這些經歷，也有人會因此而受傷，不願意再一次看到或讀到某些經歷。這些都是他*的意淫 - 我並沒有意圖傷害任何人，你明白嗎？我並沒有想要“治愈”誰，那不是我的職責，我不是個治療師。我只是想創作有趣的藝術。但很多時候，尤其像這一次的展出，我不得不面對藝術作品所能造成的兩面的（治愈的或是傷害的）效果，真见鬼了。

約翰-維爾

黃：讓我們來談一談約翰-維爾，你的壁畫《指路人與保佑者》(*the Guide and the Protector*) 中的主人公。他是誰？

杰：我在設想這幅畫的時候並不知道約翰-維爾這個人物。但當我在歷史資料中發現他之後，我很激動，心想：“這哥們和我的經歷如出一轍。” 據我所知，他是卡爾加里的第一個非裔牧牛人（牛仔），是他首先把長角牛這個品種引進本地。更重要的是，他是一位從美國南部逃亡的黑奴。

“對我來說，在充滿種族主義的惡劣環境下，保持對自己的牙買加的身份認同並不容易。”

了解這一點，了解他在漫長跋涉、遷居他鄉的過程中所經歷的...

黃：嗯。

杰：不少人告訴我：“哈哈，加拿大沒有蓄奴的歷史。” 但這個傢伙（約翰-維爾）是一個逃亡的黑奴，在這裡仍需要面臨種族主義的枷鎖，你明白我的意思嗎？他們經受了許多的苦難。我曾聽說他的非裔朋友由於長期承受的壓力而死於心臟病...我現在不想深談這個問題。

黃：好的。

杰：當讀到他的故事時，我想：這和我的經歷異曲同工。在剛搬到卡爾加里的時候，我不得不做很多體力活來謀生：在倉庫裡同許多白人夥計一同幹活時，由於害怕被解僱，我比其他所有人都更賣力。我至今都還記得他們取笑或嘲弄我的那些話。因此，當聽到維爾的故事後，我便發瘋似地想要更仔細地了解他的生平。他在卡爾加里的經歷對我觸動最大，鼓勵我並讓我意識到我也有能力講述自己的故事。維爾的生平教給了我很多東西，但歸根結底，我只需要想到：他是個非裔的牛仔 —— 這就是一種巨大的激勵，難道不是嗎？

黃：你從他的生平中看到了自己的影子，這很酷。

杰：是的。他的故事本身就足以令人驚奇，如果我能早些了解到他的故事就好了。這就揭示了“族群代表”的重要性，不是嗎？當一個非裔少年看到這副壁畫時，他可能會想到：“哇，我也屬於卡爾加里這座城市。” 你明白嗎？在某個地方謀生許久之後，仍舊感覺是個“局外人”是很糟糕的。如果一個人為了這個地方注入了很多心血，他也應該屬於這裡。

黃：《指路人與保佑者》壁畫的名字來源何處？

杰：它直接來源於我的生活。在牙買加，當我們告別的時候，除了擊拳致意，拉斯塔法裡派 (the Rastafarians) 的成員都會習慣性地說道：“指引和保佑”。這本是一句俚語。當我長大之後，它的意義越來越變得清晰。很多牙買加人之間的談話內容是深刻

的，但用詞卻是簡單隨意的；例如稱呼某人 “少年” (youth)，或是以 “主” (lord) 互稱。在我年少的時候，這些對我來說並沒有什麼深刻的意義，我想：“好吧，謝謝你，兄弟。” 我也會以同樣的語言回復，因為這是我們從小養成的習慣：某人在街上說了一句很酷的話，那很可能就會變成本地方言的一部分。但其中有的詞語聽起來真他*的深刻。總之，這幅壁畫的名字來源於牙買加的俚語。

黃：這很酷，我喜歡它背後的故事。

華埠（唐人街）

黃：我們來談一談這幅壁畫的所在地 - 卡爾加里的華埠吧。我了解到，即便在華埠內部，大家對它的態度也不盡相同。

杰：所有的爭議最初來源於一小撮白人，一個叫作 “Rebel Media” 的團體 —— 是他們搬弄是非，挑起了矛盾。我所承受的種族主義攻擊並非來自華人社群，這是個奇怪的現象。

黃：為什麼 “奇怪” 呢？

杰：“奇怪” 是因為我弄不明白為什麼這麼多白人都愛自作主張，聲稱 “為華人發聲” ？他們為什麼這樣寡廉鮮恥？這讓我摸不著頭腦。當我被告知可以在華埠作畫時，我的反應是：“這太好了。” 如果繼續在原來的那個地點作畫，有人不會善罷甘休的。因此，我認為華埠是一處安全的地址。可是之後又有一幫怪人試圖 “替” 華人們說話，他們究竟是有多麼自大？真是聞所未聞。

黃：是的，糟透了。我讀到了華埠商業改進委員會執行總監黃志強先生試圖澄清事實的公開信。

杰：每一個相關的人士（所有的建築業主）都批准了這個項目。他們認為這幅壁畫和它將帶來的效應對整個社群是有利無害的。我們與華人社群進行了磋商，因此（黃志強先生）需要站出來澄清：“這裡不存在衝突的問題。” 那種混亂的局面很糟糕。但Rebel Media沒有得逞：壁畫順利完工，影響巨大。

黃：是啊，非常出色的作品。

杰：謝謝。讓我們看看接下來會發生什麼。

黃：你的意思是？

杰：從我的觀察來看，這次的爭議事件引發了一連串的更多的議論，這是一件好事...但另一方面，其內在的衝突並沒有完全化解。讓我們看一看接下來的情況吧。從藝術創作的角度來說，我的工作已經告一段落了。很多人問我是否擔心壁畫會被塗鴉、污損，但這就是街頭藝術的本質特點，我並不會對此太過糾結。我關心的是怎樣完成作品，把其中價值理念分享給世人 —— 我們非裔黑人在這裡頑強地生存著 —— 這件事做成了。回顧歷史，當我們為自己發聲的時候，總會有反對的聲浪。不可避免地，我會倍感沉重：有時，我以為這個社會進步到了某個階段，但其實沒有。

黃：我很高興華埠接納了這副壁畫。尤其是在卡爾加里這樣的一個地方，這象征著團結。在華埠中行走，我感到很安全。我希望非裔的朋友們也能有同樣的感受，你明白嗎？就像你說的，在一個充滿惡意的環境中，沒有多少空間是安全的。因此，我們必須探索如何團結協作，創造安全的空間，從而讓我們得以回顧彼此的歷史，展望不一樣的未來。

杰：說得沒錯。至少，那就是我的出發點，那就是我在唐人街作畫的感受。自從我來到卡爾加里，唐人街就是我常去的地方。我在那拍攝音樂視頻，與我的朋友分享美食。

黃：很棒。

圖片由藝術家提供。2020。

杰-斯特林 **(*Jae Sterling*)**的藝術創作跨越多個領域、媒介。他是SANSFUCCS/THOTNATION 團體的創始成員之一。雖然以“音樂人”自居，但他在近年來把自己的創作延續至繪畫、設計、多媒體和散文寫作等領域。他出生並成長與牙買加首都金斯敦和美國佛羅里達州南部，成年後移居加拿大。他的藝術創作反映了自身成長、移居的經歷。2019年，他作為10位音樂人之一參加了National Music Centre 的Alberta residency 項目。至今，他發行了4部音樂作品，曾在阿省和安省進行巡演。2020 年，他開啟了長達一年的《與白人一起騎馬》(*Riding Horses with White Men*) 多媒體作品巡展。這部作品於2020年夏季與卡爾加里市揭幕，目前正在加拿大全國巡展。他最新的作品以“霸凌”為題，探究了種族、性別、暴力等議題，特別關注作為藝術家在創作過程中必須面臨的“治愈”與“傷害”的雙重結果。杰計劃在 2021 年發佈一部以“與白人一起騎馬”為主題的散文集。

關鍵詞

“寄宿學校”與“60年代挖空運動”是什麼？

“寄宿學校”是加拿大政府設立、天主教會負責運營的一個針對原住民兒童的教育體系，始於19世紀80年代，終於20世紀末期。寄宿學校系統強迫原住民兒童與家人分離，接受加拿大主流社會的同化教育。在寄宿學校提供的所謂“教育”中，原住民的語言、文化、信仰被極度地壓制而邊緣化。不僅如此，一場後來被稱作“60年代挖空運動”(the 60s Scoop) 的慘劇讓飽受代際創傷的原住民社群和家庭雪上加霜。以下是加拿大“真相與和解委員會”(Truth and Reconciliation Commission) 摘要報告的節選：

> “這些寄宿學校的教育目標通常設置得很低，反映了對原住民智力水平的蔑視。對學生來說，正規的教育和技術培訓往往讓位於處理各種雜務、雜活 —— 以確保學校正常運行。這個機構裡，對兒童關懷和保護的疏忽是系統性的：許多學生遭遇了暴力毆打和性虐待。”（第3頁）

> “寄宿學校是加拿大歷史當中的悲慘一頁。但與此同時，它並不僅僅存在於‘過去時’。讓這些學校得以存在的背後的政治、法律、政策機制不僅沒有消失，反而延續至今：原住民不僅在教育、收入、健康等社會生活指標上遠遠落後屬於其他族群的加拿大人，而且持續地遭受著公然的、強烈的、系統性的種族歧視。此外，諸多原住民的語言也瀕臨消失。如今，‘寄宿學校’對原住民社群和家庭帶來的深遠傷害仍在持續：許多人在成長過程中缺乏來自家庭、父母、社區的關愛，沒有足夠的機會學習自尊、自愛 —— 在這樣的‘惡性循環’裡，眾多的原住民兒童被‘兒童福利’機構從原生家庭帶走、原住民人群的入獄率遠高於其他族群這樣的現象就不足為奇了。”（第137頁）

“在‘寄宿學校’為原住民社群帶來深刻創傷的同時，‘60年代挖空運動’(the 60s Scoop) 無疑是在那傷口上撒鹽。這是一場全國性的由（政府下轄的）‘兒童福利’機構主導，以斬斷原住民文化和身份聯繫為目的，將數千名原住民兒童強行從他們的家庭、族群帶（挖）走，轉送至加拿大、美國、甚至海外非原住民（多為白人）家庭領養的運動。這個舉措從20世紀60年代開始，持續到了80年代中後期。時至今日，‘寄宿學校’和‘60年代挖空運動’對原住民族群和家庭的負面影響仍在不斷持續：當人們分析原住民家庭貧困的原因時，往往帶有偏見，將這一現象歸結於原住民個人行為的失當，而非追根溯源，思考加拿大政府各項政策在這其中所起到的（副）作用。”（第138頁）

大西洋黑奴貿易是什麼？

以下段落節選自加里-皮特 (Gary Pieter) 在2007年3月24日於《多倫多星報》(*Toronto Star*) 發表的文章《黑奴貿易的漫長惡果》("Slavery's long destructive legacy")：

> 大西洋黑奴貿易興起於近代各個西歐帝國崛起、向外擴張的時期。英國、法國、西班牙、荷蘭和葡萄牙各國都在19世紀之前廣泛參與奴隸貿易。此外，丹麥和瑞典也曾據有海外殖民地並買賣奴隸；稍後，美國和巴西也參與到奴隸貿易中來。
>
> 以掠奪殖民地原材料、剝削黑奴的免費勞動力為基礎建立的種植園奴隸制 (plantation slavery)、動產奴隸制 (chattel slavery)、家庭奴隸制 (domestic slavery) 等等經濟模式讓上述歐美殖民主義、帝國主義國家變得富足。據統計，共有超過1千2百萬非洲人在大西洋黑奴貿易中被強行販賣至美洲各地。
>
> 在黑奴貿易盛行的年月裡，我的祖先被殖民者和商人當做"動產" (chattel goods)。他們遭受著身體上、經濟上和精神上的多重奴役。因此，長達几個世紀的、植根於種族主義的奴隸制對今日的非洲、全球的非裔後代、以及加拿大的非裔移民仍然有著顯而易見的巨大創傷： 非裔後代和移民所面對的種族主義攻擊、非裔家庭和家族關係的瓦解、由種族主義帶來的貧困、高犯罪率和入獄率、基於膚色的歧視、教育和經濟資源的匱乏...無不是奴隸制所引發的長久的負面效應。

黑奴貿易的廢除並沒有帶來奴隸制度的廢除；奴隸制度在英國實行至1833年，在美國實行到了1865年（美國內戰的結束），在巴西持續至1888年。2006年底，聯合國的一項決議指出：“從其規模、持續時間和後續影響來看，奴隸貿易和奴隸制度是人類歷史上最惡劣的侵犯個人權利的暴行之一。” 此外，奴隸制度也被視作“非洲人民與非裔後代在今日所面臨的社會和經濟不公、仇恨、種族歧視和偏見”的根本原因...雖然加拿大無法改變已經發生的悲劇（加拿大國內奴隸制的歷史），但卻完全應該正視這個國家建立過程中來自各個族群的貢獻和犧牲，確保世人能知曉完整的歷史。

為什麼“黑人的命也是命”運動呼籲廢除警察？

對許多非白人族群的成員來說，與警察打交道的經歷充滿著歧視、高度監控和暴力 —— 後者通常意味著死亡。“黑人的命也是命”運動對廢除警察、分配其資源至各個公共服務機構（如青少年/兒童服務、食物救濟部門）的訴求主要來源於以下兩部分觀點。首先，已有研究證明，當社群成員普遍能保證一定的、健康的生活質量後，犯罪行為將會減少；其次，對於弱勢群體和非白人族群來說，警方的存在非但不能保證安全，反而意味著傷害。認清以下這個事實非常重要：警察作為（資本主義）國家機器的一部分，其主要作用是維護統治階級的利益，保護（多數為白人的）私人財產。因此，警方不能“盡職盡責”保護普通百姓這個現象，遠不是“幾顆耗子屎”那麼簡單。以下的這些段落選自羅賓-梅納德 (Robyn Maynard) 的著作《監控黑人的命：加拿大自奴隸制以來的國家暴力》(*Policing Black Lives: State Violence in Canada from Slavery to the Present*)，闡述了原住民和黑人所受遭受的警方暴力與殖民主義、奴隸制度的緊密聯繫：

> “把‘黑人’與‘犯罪’二者在公共語境聯繫起來的例子可以追溯到17世紀對逃亡黑奴的‘通緝令’。在此類文本中，掙脫奴隸枷鎖的黑人們被描述為‘盜賊’或‘罪犯’。在那個社會中，自由身份和仍受奴役的黑人都處在白人社群和殖民政府執法部門的強力監控之下；他們在公共場合的一舉一動都可能被視作與‘逃犯’行為關聯的罪證。在奴隸制度遭到廢除之後，‘黑人’與‘犯罪’的關聯並未消失，而是繼續在政治、社會、經濟和文化等領域維持著種族之間的等級秩序。在19世紀末和20世紀初的加拿大，非裔居民的被捕率和入獄率高得驚人。時至今日，公共語境下‘黑人’與‘犯罪’的關聯雖然改換了其他的詞語（如暴徒‘thug’、黑幫‘gangster’等），其本質並未發生改變。”

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在加拿大，針對有色人種的監控、執法和監禁不僅深受“定居殖民主義”(settler colonialism) 的影響，同時也為後者服務。殖民者迫使原住民遷徙至“保留地”，以及於1846年肇始的“寄宿學校”制度，就是早期的兩個例子。這樣的舉措意在將原住民社群“圈禁”於少量的土地，弱化原住民群體的政治主權，割裂其與家園、土地的聯繫，為“定居殖民主義”社會的發展及其資本主義經濟擴張對自然資源開採的需求清除障礙。加拿大的第一個警察機構，“西北騎警”（即今日的“皇家騎警”）建立於1873年，是該國政府鎮壓歷次原住民反抗運動、保護白人定居者經歷利益的重要工具。

近年來，加拿大的刑事司法系統，尤其是執法和監禁部門，則成為了殖民主義壓迫原住民的另一個重要渠道。如學者羅伯特-尼克爾斯 (Robert Nichols) 所言：控制“犯罪”一直是殖民主義所謂“征服”過程的組成部分之一。現今，原住民在加拿大受監禁的人口中佔據非常高的比例：原住民只佔在加拿大全國總人口的5%，但卻佔受監禁人口的近四分之一。這甚至高於加拿大非裔人口受監禁的相對比例。警方的過度執法繼續作為殖民主義對原住民掠奪的方式之一而存在著。 (Maynard 2017, 83—84)

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什麼是“模範少數族裔”？

“模範少數族裔”是在北美主流社會廣泛流傳的一則美麗謊言：少數族裔的移民群體只要勤奮工作、忍受而非抵抗種族主義的不公，就能得到和白人同等的社會地位。由於在某些領域取得的成就，華人和華裔群體常常就被主流社會標榜為“模範的少數族裔”，用作“辛勤勞動”的正面例子以淡化、否定其他少數族裔（如非裔）所遭遇的社會不公與合理訴求。自二戰結束以後，一些白人群體把亞裔移民所謂的“集體成功”經驗用作一把種族主義的“楔子”。其結果呢？否認種族主義對其他少數群體（尤其是非裔）的壓迫。在著作《成功的膚色》中，學者艾伦·D·吴追溯了“模範少數族裔”的起源 - 它的出現是冷戰時期美國在全球推行的“美國優越論”(American exceptionalism) 的一個組成部分，製造著在“反共產主義”社會中種族和諧的假象。

而在加拿大，“模範少數族裔”也在該國以“多元文化主義”為名、吸引大量年輕移民的經濟重構過程中起到了類似的作用。1988年通過的《多元文化法案》(*Multicultural Act*) 以及新的“積分”移民系統的出台則更加鞏固了“模範少數族裔”在主流社會話語中的地位。可惜的是，“模範少數族裔”話語的流行不僅讓人們淡忘了加拿大歷史上長期的基於種族主義的移民政策，淡忘了仍然猖獗的針對亞裔人群的種族歧視，同時在不同少數族裔群體之間製造出等級秩序和衝突。因此，“模範少數族裔”不僅沒有挑戰白人至上主義，反而默許了後者的存在：當一部分亞裔人群在“遵守主流白人社會規則”這一條件下收穫蠅頭小利時，非裔、原住民和其他的少數族裔群體所經歷的壓迫與不公似乎可以被拋之腦後。

編者簡介

黃秀盈是一位作家和藝術家。她的創作理念非常多元、擅以詩意將政治議題融入對實際生活的觀察當中。她的創作實踐則大多源於與移民社群的合作、把群體的關懷工作視為藝術創作、建立團結戰線的基礎。她已在北美的多個平台展出作品，其中包括多倫多的Biennale of Art、蒙特利爾的Studio XX and SBC Gallery、聖約翰的Third Space Gallery、哈利法克斯的The Khyber Centre for the Arts、以及Banff Centre for Creativity and Art。她在2020年成為了萬錦市Varley Art Gallery的社區駐地藝術家，在2021年作為三名藝術家之一參與到了卡爾加里市新畫廊 (The New Gallery) 以“明日華埠”(Calgary Chinatown Artist in Residency)為主題的駐地藝術創作。與此同時、她也在*Koffler.Digital*、*The Shanghai Literary Review*、*C Magazine, Canadian Art*、與 *MICE Magazine*等多個刊物發表過詩歌、散文等作品 。

陳晨（博士）是一名在 amiskwaciwâskahikan （即加拿大埃德蒙頓市）的訪客。他正於阿爾伯塔大學完成一個博士後的研究項目。作為一名教師和學者，他的學術研究涉及體育、殖民主義、移民浪潮、環境保護等議題。深受各個非西方的世界觀和認識論的影響，他關注如何才能在“體育”和“運動”等環境中實踐平等、正義的理念，以團結各個族群，為反抗殖民主義和白人至上主義的事業做出貢獻。