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The College of Wooster

Pursue This Discourse Instead:
Deconstructing Settler Colonialism and Climate Change Through Art

Carolyn Webster

Presented in Partial Fulfillment
of The Requirements
For Senior Independent Study

Department of Art and Art History
Advised by Marina Mangubi

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To my friends: Sabrina, Will, Ben, Eric, Gabe, Clare, Collier, and those who have given me the motivation to do my absolute best – thank you. Your laughter, hugs, late nights, kind words, and love gave me joy and the confidence to stick it out to the end. And to Daniel, thank you for your patience, unconditional love, and support. I could not have done it without you.

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In October of last year, I was fortunate enough to catch the last tour of the Octagon Earthworks in Newark, Ohio. Brad Lepper, a geologist, author, member of the Ohio Historical Society, and a personal motivator for this project, led the tour through the 70-acre site. I had just met with Lepper the previous day during a geology exhibition, going over questions I had about the historical prevalence of American Indians in the region. Lepper expressed lifelong interest in these sacred spaces and regarded them with reverence. I put forward something to the effect of, you must wonder why people don't pay more attention to these monumental spaces. He chuckled and agreed. The next day during the tour, Lepper shared a story about when he had first started working with the Earthworks in Newark. He recalled a gas station owner who worked just across the road from the site, and who never knew that the Earthworks existed. Instances like these, along with the fact that the Earthworks were utilized as a military training ground, and in present day a golf course, establish a systematic inquiry into the motivations and privileges so rooted in such vivid imagery. I remember pulling into the parking lot of the country club and being greeted by a dilapidated looking dumpster surrounded by concrete and an old wooden fence (Figure 1). One part of me found nothing odd about this, as dumpsters are everywhere and are important to the cleanliness of everyday life. It was the juxtaposition of such a container that I found unsettling. To be on historically significant and possibly sacred ground and to see an industrial trash container with the words 'Waste Away' on the front of it made me uncomfortable. These themes of continued erasure of cultures, ultimate exploitation, and the obsession with commodification became apparent when this association arose. This imagery also tells a story about climate change, as a different perspective might trace the situation of the circuitous journey that our trash makes around the globe. In this instance, 'Waste Away' brings forward a different kind of imagery, one that insinuates a rhetoric surrounding the vehement cycle of our

waste – tying in ultimately to the issues of climate change perpetuated by human kind. It is through these perspectives that I begin to ask questions such as: what does the gas station owner not knowing about a culturally important site across the road tell us about our society today? What else do we, as westerners, not pay attention to?

It goes without saying that climate issues have become increasingly important aspects of our lives – whether we recognize them or not. Personally, climate change has affected my way of life dramatically. I have noticed differences in how much rain my home gets in the summer, the amount of bird songs I hear, and the seasons creeping into months they should not be in. These changes suggest what lurks beneath the surface; they remind us of deeper issues. My art touches on these reminders while also shouldering personal responses to these issues in between ripped edges and smudged corners. The pieces that I have created manifest these problems within a problem, representing climate change with the menacing blame that most of us take our lives, and this Earth, for granted. Ultimately, my home represents a fraction of the bigger picture, culminating into a biosphere that includes those who have manifested these prevalent issues, and those who have watched helplessly along the sidelines. Stating such, the marginalized groups who, in a large degree, have nothing to do with the human-induced changes to this Earth are the ones that are, and have been, affected the most.[1] Kyle Whyte, Professor of Philosophy and Community Sustainability at Michigan State University writes: "I see Indigenous peoples as often perceiving the burdens of climate-related risks through their experiences of already having been deeply harmed by the economic, industrial, and military drivers behind anthropogenic (human-caused) climate change."[2] In another article Whyte quotes Lawrence Gross who said

[1]Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge: Harvard University Press, 2011.), 4.
[2] Kyle Whyte, "Way Beyond the Lifeboat: An Indigenous Allegory of Climate Justice," in *SSRN Electronic Journal* (2017): 2, https://doi.org/10.2139/ssrn.3003946.

"…Indians survived the apocalypse."[3] In western society, we see climate change as being a future event, destined to wreck humanity further down the line. Indigenous communities have already sustained genocide and the end of the world through colonialism, white supremacy, and systematic oppressions that are continued today.

I started this project by manifesting my interest in printmaking by developing my skills of carving woodblocks and hand-printing my work. I had never really worked on woodblock at length and wanted to challenge myself by creating something large. Beginning by researching artists such as Christoph M. Loos, John Hitchcock, and Jaune Quick-To-See Smith I began to conceptualize work based on scale and experience instead of realizing an image for my art. Loos' work inspired this scale into my own art, motivated by his attention to presence through size. A profound piece that I can tie into my process would be *Landscape (Chiasma #50)* (Figure 2), where attention to natural and unnatural juxtaposition between wooden features amplifies attributes of time and place. Hitchcock's work manifested within me the idea of layers and repetition, while Smith's pieces introduced a political overtone that can be described as a conversation between the viewer and the artwork. Finding and working with these themes was a struggle at the beginning, as I was solely focused on absorbing as much content as I could – reading, visiting sites, trying to find individuals to talk to, and researching articles. While developing this content helped me in the long run, the researching process was an interesting start to the project, as it almost stunted my creative process and disallowed the creation of content. I became crippled by the limitation I set on myself to create something that encompassed everything that I wanted to all at once. There was no direction until I took a step

[3] Kyle Whyte, "Indigenous Science (Fiction) for the Anthropocene: Ancestral Dystopias and Fantasies of Climate Change Crises," in *Environment and Planning E: Nature and Space* 1, no. 1–2 (March 2018): 224–42. https://doi.org/10.1177/2514848618777621.

back and centered on one common factor. It was after the first critique when I finally had a vision for my work – to engage viewers in a conversation through the direct physical confrontation of these issues through my art. This confrontation simultaneously introduces and enforces a connector of settler colonialism; as well as cultural erasure and invisibility, institutionalized colonialism and the structure of racism even today. The continued oppressions forced by renewed policy and reinforced rhetoric throughout the system can also be interpreted from these obstructions. These realities started to play a role in the work that I already had started and continued to reinforce ideas as I developed my process. The piece *Layered Erasure* (Figure 3) encompasses these motivations through the process, as at the start it was only one layer of blocks that I carved and printed in inspiration from the Newark Earthworks, and the Ohio Historical Society's collection of Hopewell and Adena artifacts. The covering up and almost destroying of these ideas and inspirations gives voice to the physical spaces that helped to manifest such a piece – as these locations have also been covered and destroyed through years of neglect and ignorance. The repetition created by the carving and printing started to take on historical attributes, which then in turn prompted me to reflect on the meaning that such spaces hold for descendants and for those that experience them daily. As such, *Layered Erasure's* colors and design instills hope for these spaces while simultaneously representing a discourse of conflict – implied within the juxtaposition of the 2D and 3D media.

I began this project with the intention of utilizing human experience and perceptions of climate change. After expressing my interest in how marginalized communities' understanding towards changes in their environments or homes affects their everyday lives, I began researching and reaching out to Native American tribes, organizations, and communities in Ohio. My interest in how their lives interacted with nature was presumptuous in the beginning, as I was

acknowledging the stereotype that all First Nation peoples live off the land and connect to the idealization that is "traditional"; this is often recognized as the Myth of the Ecological Indian – a broadening of the romanticized understandings that dominate stereotypes of Native Americans.[4] I understand now the dangers of this presumptuous thought process – and it is well stated by Paul Jentz that:

> a simplistic idealization of the relationship between Indians and their environment must give way to a nuanced, complex, and often contradictory historical record…the myth [of the Ecological Indian] obscures any accurate portrayal of Native American environmental history itself. …The notion that North American Indians historically achieved an ongoing mystical balance with their environment rests on the assumption that a balance of nature exists in the first place.[5]

Jentz and other scholars admonish these traditionalist and problematic ways of thinking that dominate the historical and anthropological fields even today. I began looking at this study through this new thought process and found a connection that both acknowledges a common past, while allowing "the separate experiences of 'colonizers' and 'colonized' without confining them either within the rigid categories of culture or the prescriptive expectations of national history."[6] This ultimately transitions into a disturbing of traditional thought processes on pervasive Native stereotypes that creates a broader canon for the basis of this research.

Settler colonialism, as proposed by Frederick E. Hoxie in his article "Retrieving the Red Continent: settler colonialism and the history of American Indians in the US," is the history in which settlers drove indigenous populations from the land in order to construct their own ethnic,

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[4] Paul Jentz, *Seven Myths of Native American History*. Myths of History: A Hackett Series, v. 4. (Indianapolis, Indiana: Hackett Publishing Company Inc, 2018), 138
[5] Jentz, 139.
[6] Hoxie, 1157. Frederick E. Hoxie, "Retrieving the Red Continent: Settler Colonialism and the History of American Indians in the US," in *Ethnic and Racial Studies* 31, no. 6 (September 2008): 115, https://doi.org/10.1080/01419870701791294.

religious, and/or, national communities.[7] Settler colonialism is distinct from the often conflated term colonialism through the toxic need to ”replace the original population of the colonized territory with a new society of settlers (usually from the colonial metropole).”[8] Presently we can identify a project similar to settler colonialism in global enterprise and the settler prerogative to rid sacred landscapes of Indigenous communities.[9] Recalling the tenets of traditional settler colonialism, we can clearly see this driving force drawing new connections throughout the United States’ local and federal governments and policies – especially in today’s volatile political climate. As an example of this enterprise, one can look no further than the rise and fall of the Bears Ears National Monument in Utah.

The first National Monument that heavily included Indigenous voices to manage the lands, Bears Ears represented victories in agency and recognition. President Trump revoking 83% of the land given to the Dine (Navajo), Wiipukepaya (Hopi), A:shiwi (Zuni), Nunt’zi (Ute), and Ute Mountain Ute, per their agreement decided in 2016 with President Obama, has been regarded by many as an insult to these tribes.[10] As stated by the Southern Utah Wilderness Alliance: “The unprecedented act leaves rare archaeological sites and stunning wildlands without protection from looting, prospecting, oil and gas drilling, uranium mining, or off-road vehicle damage.”[11] Further in the same statement it is identified that the Trump administration rated the lands high for development potential based on coal reserves. I mentioned earlier the intimate

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[7] Hoxie, 1153-67.
[8] "Settler Colonialism," Oxford Bibliographies (May 29, 2015), http://www.oxfordbibliographies.com/view/document/obo-9780199766567/obo-9780199766567-0125.xml.
[9] Dian Miller, “We Are The Land, And The Land Is Us: Indigenous Land, Lives, and Embodied Ecologies in the Twenty-First Century,” in *Racial Ecologies,* eds. LeiLani Nishime and Kim D. Hester Williams (Seattle: University of Washington Press, 2018), 20-33.
[10] “Bears Ears: America’s First Truly Native American National Monument,” Southern Utah Wilderness Alliance (2019), https://suwa.org/issues/bearsears/.
[11] “Bears Ears: America’s First Truly Native American National Monument,” Southern Utah Wilderness Alliance.

relationship with anthropogenic climate change that Indigenous communities have already been forced to endure. This genocidal association between these modern processes of colonialism – evident through the collapse of ecosystems, the loss of species, economic crash, severe relocation, and the disintegration of cultures[12] - and the ultimate connection to climate change, is lost on western culture because we disregard Indigenous communities due to their superficial and stereotypical ties to traditional and natural ways of life.[13] Western perceptions have made invisible these very present peoples and issues strictly due to our reluctance to admit our wrongdoings. These statements implicate western society and First Nations as a whole, only to emphasize my point – that Indigenous communities have been assimilated through political rhetoric and policy after policy that enforces traditional and modern versions of settler colonialism. From this, Indigenous cultures have developed continuous discourse from these instances – "both linked to – and independent of – Western European expansion."[14] Evidenced through the Navajo's experience during the Great Depression in the 1930's with Jacob Collier, the commissioner for Indian affairs in 1933, there has always been a systematic disconnect between Western understanding and Traditional Knowledge. Pushing for a New Deal conservation system, "Collier suggested, without basis, that soil erosion in the Navajo Reservation was responsible for the silting up of the Boulder Dam site."[15] What resulted from this action – likely influenced by growing agribusinesses looking to provide Anglo settler ranchers an advantage – was a slaughtering of over 150,000 goats and 50,000 sheep.[16] Howard Gorman, a Navajo Council member, responded to this event saying: "to many of them livestock

[12] Whyte, "Indigenous Science (Fiction) for the Anthropocene: Ancestral Dystopias and Fantasies of Climate Change Crises," 226.
[13] Hoxie, 1158.
[14] Hoxie, 1159.
[15] Roxanne Dunbar-Ortiz, *An Indigenous Peoples' History of the United State*s, ReVisioning American History (Boston: Beacon Press, 2014), 172.
[16] Dunbar-Ortiz, 172.

was a necessity and meant survival. Some people consider livestock as sacred because it is life's necessity."[17] These and other such instances provide us with voices that rewrite a Eurocentric history, profoundly substantiating white supremacy presented throughout. My research dwelled on these occurrences, validating a need to include Indigenous voices in this paper, along with the manifestation of their voices through conversation and action.

As these ideas developed, I continued trying to get a hold of different First Nations – individuals, organizations, and tribes – but had little success in procuring conversations. I was able to gather resources such as "*myaamiaki iiši neenkiki ašiihkiwi*: A Miami View of Land: Our Ecological Perspective" which was gifted to me in good faith by Daryl Baldwin, the Director of the Myaamia Center in Oxford, Ohio. Connections to different individuals often turned up empty-handed. The experience I was able to observe through these emails and phone calls was one of overworked and understaffed volunteer networks, and – in the case of the Native American Indian Center of Central Ohio (NAICCO), the presence of a community trying to reach out to their own people and rebuild a homeland.[18] I identify these qualities not to put down these groups and initiatives, but to bring to light the dedication along with the misunderstanding that these communities often face. This is yet another example of how systematic and institutionalized colonialism has affected these peoples and how it has manifested throughout the centuries as historical and intergenerational trauma. My art grew out of these nonexistent conversations. I realized that what is not said is just as, if not more, important as what could have been said. Because of this development I began a different approach to my art - just as I had started to progress a new strategy for my research. I strayed from the traditional ink and block

[17] Dunbar-Ortiz, 172-73.
[18] "NAICCO Website | Campaign," (2019) https://www.naicco.com/copy-of-donate.

format and began experimenting with charcoal. The few branches I had laying in my studio became my new tools: a type of imprint. Rubbing the charcoal on the branches and laying the paper on top of the branches to stamp their forms became an interesting process. I realized quickly that I needed to get the paper wet in order to achieve a sharper, more contrasting image – and so I took the paper outside to the rain. I watched as the drops began to slowly soak the paper. I found this process strangely fulfilling and I was reminded of the work by Andy Goldsworthy, specifically his rain shadow pieces (Figure 4).

Goldsworthy's work calls to mind a meditative understanding of his surroundings – acutely aware of the inevitable passing of all things. Temporality plays with his art, just as I want to display a process based in the temporal invisibility rendered through perceptions of climate change. To expand on this point, I focus on Goldsworthy's shadow pieces specifically due to the reliance on the natural world and the awareness of surroundings. Shadow pieces bring forth an expressed delicacy towards time and place and convey then a certain meditation on these ideals. Thought provoking and intuitive is Goldsworthy's artwork, capturing a sense of slow violence in a microcosm – an outline of a person – that poses similarities to the realized macrocosm that is the Earth. The term slow violence is coined and defined by Nixon in his book *Slow Violence and the Environmentalism of the Poor* as "a violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all."[19] To compare this shadow person to such a monumental concept I believe that one must look into the process of this piece of art. Goldsworthy's documentation of shadow pieces brings to light the creation and destruction of

[19] Nixon, 2.

the work by presenting an instance in time that becomes forever visible. To supplement this claim, Nixon writes that

> the explicitly temporal emphasis of slow violence allows us to keep front and center the representational challenges and imaginative dilemmas posed not just by imperceptible violence but by imperceptible change whereby violence is decoupled from is original causes by the workings of time.[20]

It is through this presentation that we can analyze a situation that offers answers into our future as a human race, and through this reading we can begin to see the exploitation brought on by settler colonialism in the past and present of Indigenous peoples in the United States.

These are only a few of such thoughts I have had throughout my creative process; the types of wonderings that further my work in ways that critically interpret my ideas. Stating such: I have always been critical of my art. This topic has challenged me in ways that I have never been. To create something that balances my personal thoughts with the voices of the First Nations in the United States has been incredibly difficult – and although copious amounts of research and thought has been put into this project, I know that it is still lacking and that it will always be lacking in information pertaining to these topics – as my heritage disallows me to speak on behalf of these communities, and gives me an outsider's constitution. With this understanding that has developed throughout this year-long process, I can say that I do not intend to or want to emulate Indigenous art in my own work. The artwork that I have created has been inspired and motivated by the rhetoric, the ideals, and the stories that I have read and researched.

My pieces are defined by the process and the time that it has taken for each idea to develop. The challenge embedded in these choices became a vice in some aspects of the

[20] Nixon, 11.

progression. Though I knew what I wanted to do with the materials, the balance between needing these pieces to be understandable representations of my concept while also starting conversations about the erasure and invisibility of Indigenous communities within the United States, became a challenge in and of itself. The thought process behind these locally procured and reused planks of wood became an interesting substructure within my art, developed to sustain an idea of land and invisibility through location, while also maintaining an ecological viewpoint by reusing and not buying any of the wood that I obtained.

As I started to develop ideas in-between working on *Layered Erasure*, I became interested in experimenting with light due to the nature of the paper that I was working with. While the Kitakata paper I utilized is strong and resilient, it is still thin and slightly transparent with the application of a light source. I experimented with this, just as I experimented with the application of charcoal-rubbed tree branches at the same time. A thought-provoking overlap became apparent, as the juxtaposition of inked, hard angles, hand-made marks in reused wood, and the almost delicate and ethereal application of charcoal on wrinkled paper transcended the pieces to create a conversation that unified, instead of excluded (Figure 5). These contrasting materials became married through physical transparency and the directed light source, motivating a turn in creation to play with these qualities. I became more direct in my approach of uniting natural materials to a more manufactured and man-made matrix. The pieces that came out of such a development were later destroyed and ripped, acting on a whim in a frustrated instance of self-doubt. The Kitakata paper fibers held fast, and because I had applied water to press a charcoal-covered branch onto the paper, the fibers stretched and created this spidery and furry appearance that I began to enjoy. As this happened, I started to utilize the method of chine-collé to manifest the qualities of transparency and resilience in the paper. Movement happened

between pieces, united by the reusing of the torn-up pieces of Kitakata that I had created in the beginning of this project. I began to gain traction with creating work and found that I enjoyed the process of collé within these themes. Utilizing both Nori paste, and a mixture of cornstarch and water heated to a glue-like consistency, pieces such as *marginal* (Figure 6) and *Genocide* (Figure 7) were created, along with others that represent a larger scope of the process and tie together continuing themes.

Before the manifestation of these developments, I met with colleague Emma West over coffee one afternoon. As Emma identifies as Lakota, we had a motivating talk about outside perspectives and the appropriation of culture and identity. Her opinions on outsiders coming in and talking about issues such as the erasure of culture and settler colonialism in connection to climate change helped to quell my fear. She assured me that if done correctly, positively, and with respect, these things could be – and should be – talked about across different communities. I mentioned my interest in the manifestation of the Dakota Access Pipeline and similar issues taking hold of numerous American Indian peoples throughout the United States in my artwork. Understanding of my outsider perspective, Emma encouraged me to investigate these sites and their prominence in the livelihoods affected by their continued issues. Her words lent weight to my work, and I hope to share her voice through this process as her contributions were motivating and exceptionally insightful.

Our conversation inspired the piece directed toward the #NoDAPL movement that has become an international motivation towards activism and an important step towards the continued recognition of Indigenous sovereignty and lands, along with the acknowledgment towards the dangers of pipelines. Whyte, in his article “Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises,” tells of the dangers of

allyship and privilege when facing these important instances for Indigenous peoples and Tribal Nations in the United States. Whyte supplements this by stating that "Many of the ancestors of today's allies designed the worlds we live in today to fulfill their fantasies of the future. Today's worlds, such as those of U.S. settler colonialism in North America, were constructed to provide privileges to their descendants."[21] "Gifts" such as these inherently systematic themes throughout history, show the manipulative natures so evident in the need to dominate and exploit Indigenous lands. This then manifested itself as the #NoDAPL movement – through the presence of the pipeline itself to the protests demonstrated by those intrinsically involved and those involved to help (allies). These themes of settler capitalism and colonialism through "ambivalent oppressions, enacting violence against Indigenous peoples across the spectrum of political views and leanings." and, when looking at climate justice, settler colonialism can bring violence "against Indigenous peoples through the views and actions of persons who seek to expand fossil fuel extraction or curtail it."[22] It is in this physical and psychological space where I want to expand my work, finding a balance between experiences within the art itself – whether conceptually or representationally. Theoretically representative of time, the processes of settler capitalism, and colonialism – as outlined above through the development of the individual pieces of paper – *#NoDAPL* (Figure 8) focuses these spaces by introducing collaged layers to the viewer. The bottom layer of this piece was one of the first works that I created, as I was interested in how different blocks and colors would hand print on top of each other. *#NoDAPL* sat in my studio for a long time, and while I knew that more could be done with it, it was always looming over my other pieces. It was not until months later that it fully bloomed into the piece

[21] Whyte, "Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises" 237.
[22] Whyte, "Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises" 238.

that it is today, pulling together characteristics that challenge the viewer into confronting these issues through the title and through the representational split diagonally drawn and cut across the piece. What should be noted here is that these pieces take on more subtle notes regarding these themes. I created *#NoDAPL* as a silent notifier of a broken system through the deliberate depiction of the Dakota Access Pipeline splitting diagonally down the piece.

When applying the issue of climate change to this lens of settler colonialism, I found many articles arguing that the Indigenous communities scattered throughout the world have dealt with situations comparable to the effects of anthropological climate change already. Kay Walkingstick's work *Where Are the Generations?* displays this discourse through a diptych (Figure 9). This fitting representation of a conversation between a landscape and a personal etching focused on a lament for an unborn child shows that "the contemporary world order stood not for liberating flows of capital and people, so much as the continued reign of colonial elites over a disenfranchised earth."[23] WalkingStick's other works, mostly dealing with the re-claiming of classical landscape through an Indigenous view and the decolonizing of such art movements, brought inspiration through rhetoric. This eloquence imbued in important artwork, such as WalkingStick's pieces, can be found in Bill Anthes' book *Native Moderns: American Indian Painting, 1940-1960.* Anthes' writing proposes a bottom-up approach to culture reclamation and decolonization processes through First Nations art. The author also argues a reclamation of canon representation by broadening the modern and bringing native art to the forefront – thus igniting a repossession and recognition of forcefully taken cultures and ideologies.[24] In his book Anthes writes about Pueblo painters José Lente and Jimmy Byrnes, Ojibwe painters Patrick

[23] Jessica L. Horton, "Indigenous Artists against the Anthropocene," in *Art Journal* 76, no. 2 (April 3, 2017): 48–69. https://doi.org/10.1080/00043249.2017.1367192, 49.
[24] Bill Anthes, *Native Moderns: American Indian Painting, 1940-1960*, Objects/Histories (Durham: Duke University Press, 2006), 29.

DesJarlait and George Morrison, Cheyenne painter Dick West, and Dakota painter Oscar Howe, who helped to rewrite notions of Indigenous identity through their careers.[25] These painters are noteworthy in this context as they lend their voices to the advancement of Indigenous identity through the development of modern art's canon.

An interest in manifesting these vital figures and ideals throughout this project became something that I felt was necessary. While I cannot represent or speak on behalf of these artists, individuals, and the defining policies withstood even through today, I can hope to honor their stories and their works through conversation and revelation. This exhibition takes these initiatives and transforms them into a working space that allows the audience to confront these issues directly. The scattered, almost contemplative layout of my *Limbs 1-6* (Figure 10) focuses the viewer's mindset into getting around an obstruction. In order to participate fully with the art and exhibition they must engage directly with these strategically placed obstacles. One could make the connection that the active denial of present issues such as climate change and the cultural genocide invoked through U.S. policies is engaged once a confrontation is initiated. Because of my intention of people reading my artwork through the lens of settler colonialism, I hope to encourage a conversation about the erasure of instances such as the North Dakota Access Pipeline, the relocation and removal of Indigenous peoples throughout the centuries, and the absolute genocide that resulted from Christopher Columbus' arrival into the "New World."

To end this paper, and to begin to open conversation about these systematic and institutional problems forced upon the marginalized, I want to engage others into an experience that I was able to have during my time researching and creating work for this opportunity. It was

[25] Anthes, 29.

during winter break, on January 3rd, that I was able to go and create artwork down at the Ohio Statehouse in Columbus. I did not know how or where I would be able to do it, but I knew that this manifestation was an important aspect to the major themes of this project. Creating work in Columbus, Ohio, on stolen Indigenous lands, was an interesting dichotomy that motivated action. I began by walking around the statehouse, looking at the many different statues and monuments that was displayed proudly outside on the grounds. Many of these monuments celebrated the achievements of military generals, veterans, and even the individual Ohio citizen. On the Ohio Statehouse website, it is stated that:

> Through the Statehouse public art collection visitors see the evolution of art, from hero worship to celebration of the individual citizen, from realistic to conceptual; these paradigm shifts are highlighted on Capitol Square. The collection traces our development as a state, a nation and highlights our appreciation for the democratic principles upon which our state was founded.[26]

The one statue that caught my eye was the "Christopher Columbus Discovery Monument," surrounded by benches and across the way from the tree dedicated to Martin Luther King Jr. I found my way around the statue, reading the text depicting a hero of discovery, an innovator of dreams of westward expansion, and a courageous and imaginative symbol of the spirit of the frontier. I stooped to gather these statements on a piece of paper (Figure 11), creating rubbings of these inspirational words with charcoal. Both *Discovery* (Figure 12) and *All The Peoples And Earth* (Figure 13) symbolize these idealizations, the romanticizing of Anglo-Saxon expansion and domination, and the culture of genocide offered by the year 1492. These figures guarding a statehouse that celebrate a mantra of discovery edge into our periphery questions that ask: at

[26] "Statues And Monuments | Ohio Statehouse," (2019) http://www.ohiostatehouse.org/about/capitol-square/statues-and-monuments/mckinley-memorial.

what cost? And for whose benefit? Why do we celebrate Christopher Columbus "whose imagination shattered the boundaries of the western world"? Why do we romanticize genocide because of "one man's courage to pursue a dream"?[27] Through my art I urge viewers to pursue these questions and start conversations about discourses that further historical canons and open eyes to our systematic and institutionalized world that we live in today.

[27] "Statues And Monuments | Ohio Statehouse," http://www.ohiostatehouse.org/about/capitol-square/statues-and-monuments/mckinley-memorial.

Figure 1. Carolyn Webster, *Waste Away*, October 7, 2018.

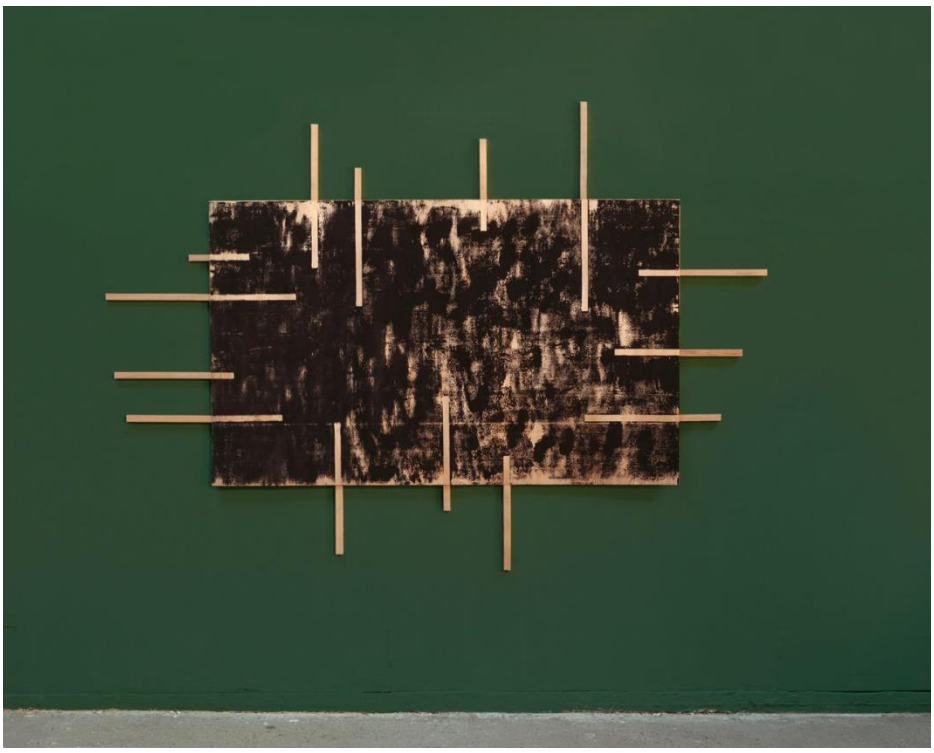

Figure 2. Christoph M. Loos, *Landscape (Chiasma #50)*, 2013.

Figure 3. Carolyn Webster, *Layered Erasure*, 2019.

Figure 4. Andy Goldsworthy, *Rain Shadow*, St, Abbs, Scotland, June 1984.

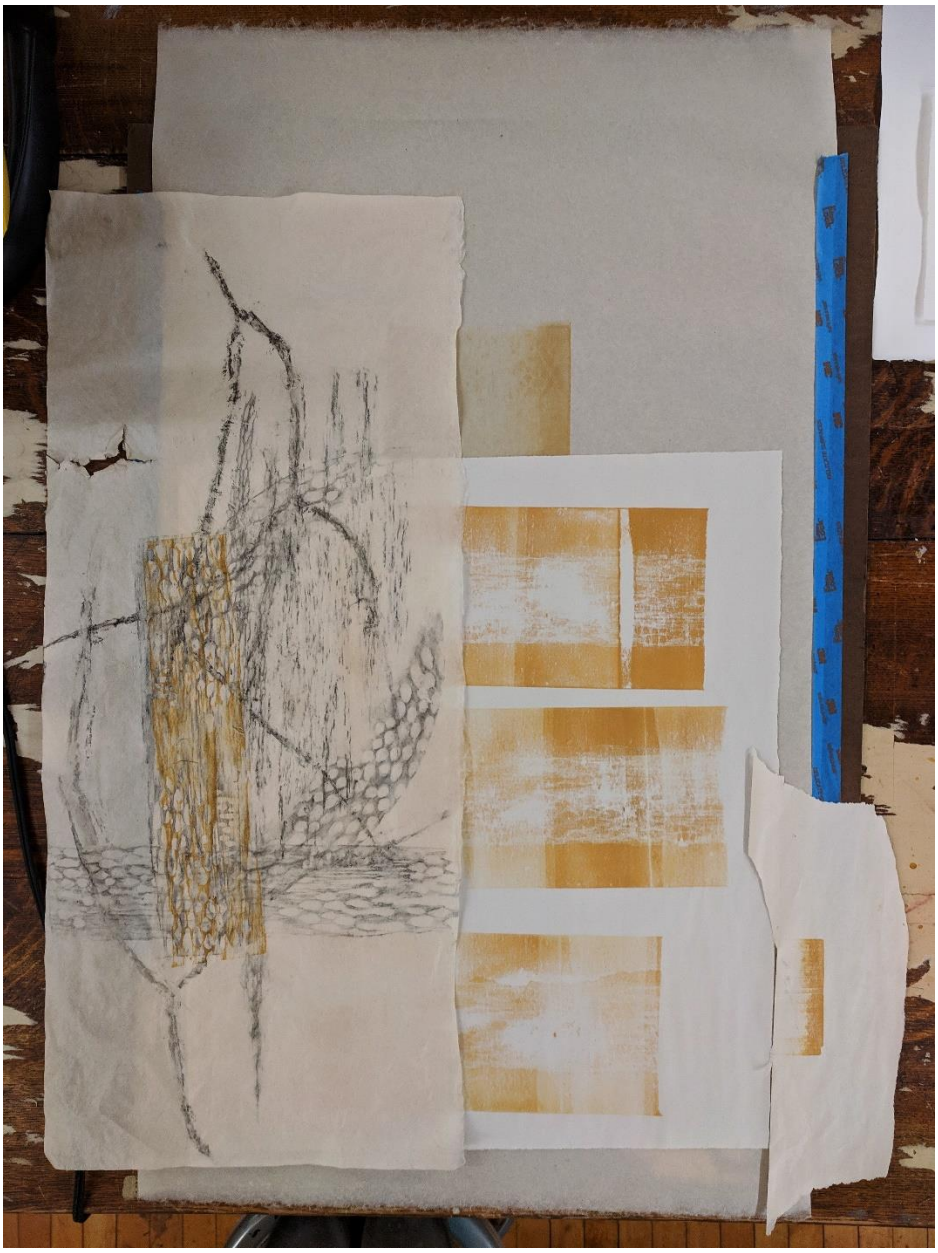

Figure 5. Carolyn Webster, Photographing Process, 2019.

Figure 6. Carolyn Webster, *marginal*, 2019.

Figure 7. Carolyn Webster, *Genocide*, 2019.

Figure 8. Carolyn Webster, *#NoDAPL*, 2019.

Figure 9. Kay Walkingstick, *Where Are the Generations*? 1991.

Figure 10. Carolyn Webster, *Limbs 1*, 2019.

Figure 11. Carolyn Webster, Process Photograph, 2019.

Figure 12. Carolyn Webster, *DISCOVERY*, 2019.

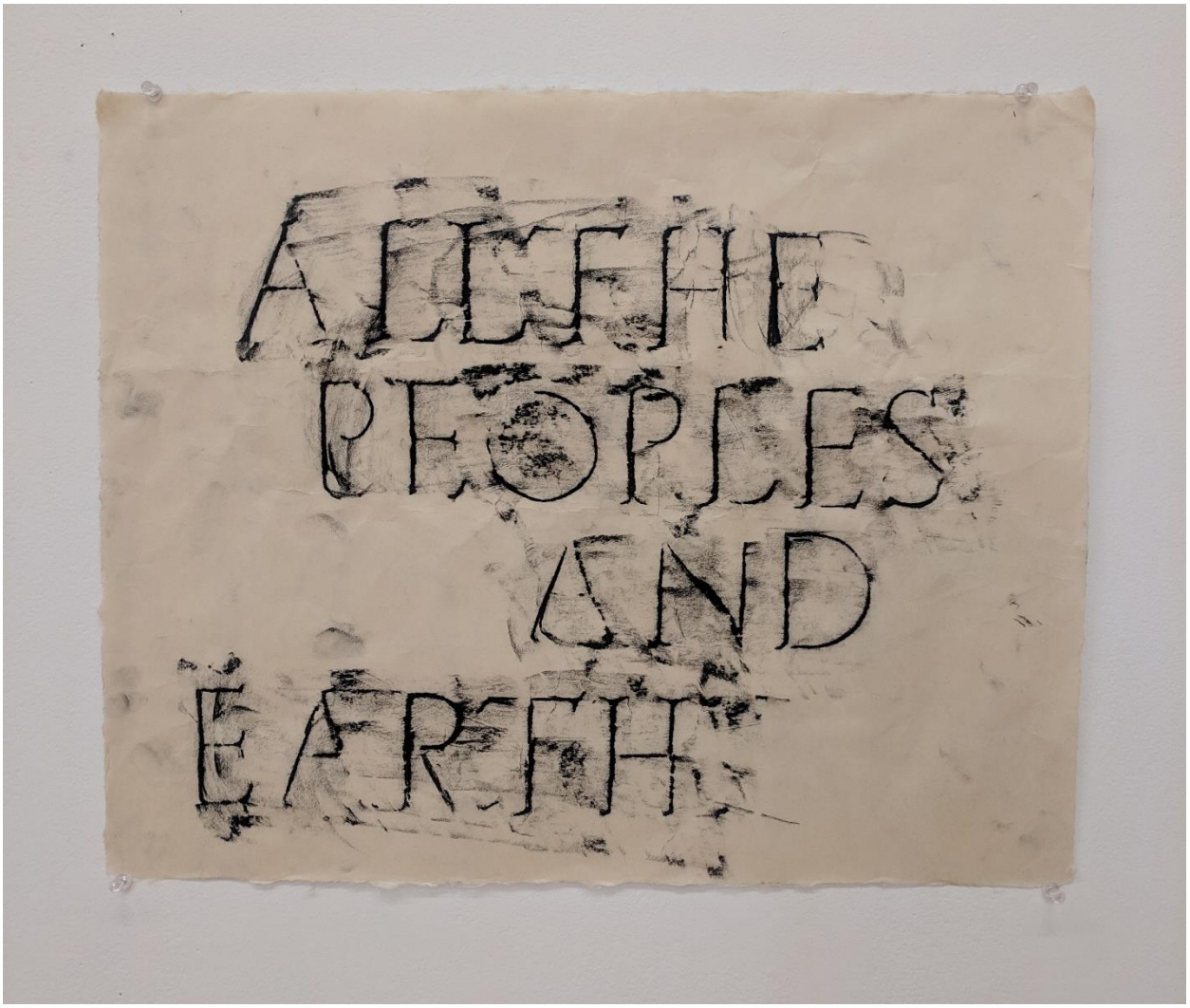

Figure 13. Carolyn Webster, *All The Peoples And Earth*, 2019.

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