

ANGO'TG  
Julia Rose Sutherland



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This thesis work is dedicated to my late Birth Mother, Barbara Ann Ward (1973-2013), who did not have the tools of agency needed to put up with the world; to my Grandmother, Noella Ward, who raised me and is the strongest and most resilient woman I've ever known; and to my Grandfather, Bill Sutherland (1939-2019), who passed this winter after losing a battle to cancer, and who, when asked, "What are your plans for Canada Day?" responded, "We do not celebrate the genocide of your people." He was a man who taught me to love, live off the land, to appreciate everything it offers, and most important of all, taught me 'lateral kindness'.





## Grounded: A Land Re-claim Live Performance 2018

A performance of grounded and connecting with the sacred earth. As a Mikmaq woman living on Seneca nation land, I took time to lay with and centre my body within the physical landscape.

The Live Performance was held respectively on Seneca and Haudenosaunee land. Buffalo, NY. USA.



Deeply  
Loved  
Flesh



Flesh Economics  
Neon text  
2018

The value, commodification, representation, and identity politics surrounding the skin are driving forces within my practice. This neon is beckoning the attention of the audience by cheekily posing questions of how we view, touch, and feel flesh. An almost cannibalistic prompt about the way in which we consume the body within visual, political, and economic languages.







## AGENCY Performance 2018

The Live Performance was held respectively on Seneca and Haudenosaunee land at the University at Buffalo North campus in hope to strike a conversation about decolonization practices needed to be taken by the institution at large. Buffalo, NY. USA.

Intergenerational trauma could be understood as compound interest, the initial sum growing, expanding and becoming itself a much larger problem. When confronted with the question: "What does genocide have to do with me?" consider grieving, pain, coping, and resilience. Consider the points of impact via colonial capital exploitation. Lateral violence is the ultimate and most effective way of oppressing a minority group, to control and abuse the population via the symptoms of the destruction of society, languages, systems of care and the insemination of capitalism.





*Deeply  
Loved  
Flesh*





Npuinu ên·pu·i·nu- "Corpse"  
Sugar Bosy Cast  
2019

Reconciliation is a call for action, not a blanket statement that has no backing. Therefore, this has nothing to do with reconciliation, this is clearly an act, one that is an empty gesture, an IOU, or rather "YOU OWN ME." This is about capitalism, about money and exploitation and has no merit in regards to productive and impacting use of land for the nation. Altering a law in October 2018 in anticipation to invade and physically steal resources and push Indigenous leadership to the sidelines is unacceptable. It is, in fact, a tactic used wisely and cunningly. Of course, we saw this coming, but the biggest flaw here is the shrugging off, almost the "boys will be boys" equates to "settlers will be settlers." Why didn't you expect this to happen? Make no mistake, this is all an act, an act of white settler supremacy, and until we actually acknowledge this position, and it's very real reality, there can be no reconciliation.













Vigil- The Land Remembers  
Performance/ Intervention held at Silo City, and CEPA  
Gallery.Buffalo NY  
2018- ongoing

As part of an ongoing performance series, I poured 155 pounds of cement (which is the average weight of an adult woman in Canada) into a hole in the landscape which had collected water. I was interested in using the natural landscape, the existed on in this area called Silo City in Buffalo NY. Using this puddle now reformed into a new form wanted it to resemble an unmarked grave site. I used this site to host interventions of giving remembrance, gratitude and raise awareness to the public about the epidemic of Missing and Murdered Indigenous women in North America. I've invited the public to join in in my smudging, giving thanks and open discussions about these important subjects. Instead of having it function as a lecture space, I want to foster the space as a respectful memorial and open, frank and genuine discussion platform. Most importantly for it to be a space to give respect and homage to these women.

The Live Performance was held respectively on Seneca and Haudenosaunee land at the Silo City, in Buffalo NY. USA. in hope to strike a conversation and awareness about Missing and Murdered indigenous women across North America.





**Gepmite'tg (Gep-mi-deetk) "Paying Homage".  
Embossed Paper and Sage  
2019**

"What does genocide have to do with me?" Genocide has everything to do with me, it is the fabric in which my life has been constructed, how I view the world and navigate my placement and has everything to do with my role in decolonization.

Taking 308 women's names and embossing them on a missing poster/ standard document sized paper and urging viewers to burn sage and use the ashes to reveal and feel the names of these women. A more confronting, hands-on and sacred way to engage with a memorial.

**Find more info and these women's stories here:  
<https://www.cbc.ca/missingandmurdered/>**



Delores Brown, 19, was last seen on July 27, 2015. Family and friends notified police two days later. Brown was from Penelakut Island, B.C. Her phone, iPod and wallet were found in her bedroom making her disappearance seem like more than that of a runaway. Her body was recovered from the water off another small island, Norway Island, on Aug. 19. Police say foul play is suspected. Ladysmith RCMP are investigating.



A black circular object, possibly a pin or a hole punch, is located in the top left corner of the image.

**Delores Brown**

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