

Elof Hellström/Mapping the Unjust City & Nina Valerie Kolowratnik  
Roundtable 2: Cartographies

Henric Benesch

Okay, okay, we begin. So let's start again. To our final roundtable.

Cartographic histories have shown that procedures of mapping and drawing can also be designed processes that visualise and materialise words that want to be seen and claimed as per for next speakers have also shown cartographies can literally be ways of rendering complex geographies, histories, and other ways of living into flat, and readable maps made and shared by those that in turn have the privilege and power to read these systems, and use them as evidence for claims. Our final roundtable session *cartographies* considers how artistic and scholarly practises through a range of design methods and processes, researching mapping, reflecting, and drawing can both visualise and communicate human and non-human rights violations.

Our first speaker is Nina Valerie Kolowratnik is an architect, researcher and PhD candidate in law at the Human Rights Centre at Ghent University. Her research focuses on indigenous peoples knowledge in settler colonial legal and human rights frameworks, forced migration and notational systems. She is the author of the book, *Language Of Secret Proof, Indigenous Truth and Representation*. Since 2014 has been teaching on University GSAPP and Vienna University of Technology.

And following, our second speaker, Elof Hellström works at the intersection of art, architecture and pedagogy. Often across media with text and radio and through collaborative and collective practice Mapping the Unjust City is a collaborative process, exploring aesthetics and pedagogy in relation to ownership and capital zones in cities. The ambition of the platform is to visualise and contribute information, to promote consciousness and action.

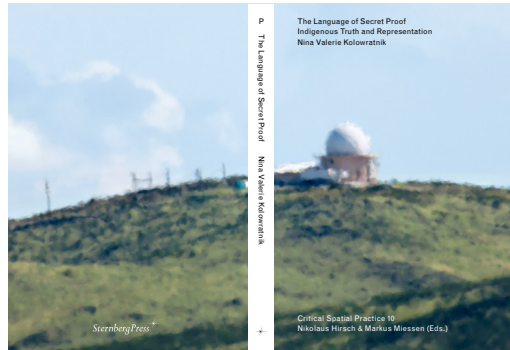
Group members include Elof, Maryam Fanni, Åsa Johansson, Sarah Kim, Paula Robano, The group works extensively with mappings cartography, in the form of sound pieces, video essays, photography, text and maps. Nina & Elof will speak for approximately fifteen minutes each, and then this will be followed by a discussion. So with that I give the word to you, Nina.

Nina Valerie Kolowratnik

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Nina

Thank you very much for that kind introduction. Okay, So I'll try to share my screen.



[1 Book cover 1]

Thanks so much. Apologies for that. Okay so, good afternoon everyone. I'd like to thank especially Onkar and Röhsska museum for inviting me to join this discussion. I would now give a short fifteen minute presentation on the research project and book *The Language Of Secret Proof*. I'm excited to then have a conversation with Elof from *Mapping the Unjust City* collective.



[2 Banner image. Photo: Nina Valerie Kolowratnik]

And so before I start my presentation, I'd like to thank the Hemish people, which are the indigenous community of Jemez Pueblo in New Mexico in the United States, for welcoming me to their Pueblo over the course of five years. I'm particularly grateful to Pah-Tow-Wei Paul Tosa and Sée-Shu-Kwa Christopher Toya for the trust, and interest in my work. For sharing their experiences and knowledge. For taking me on day long field trips, and many, many consequent conversations with me that contributed to the devising of alternative evidentiary drawings.

[3 Feast Day text ] (Nina reads)

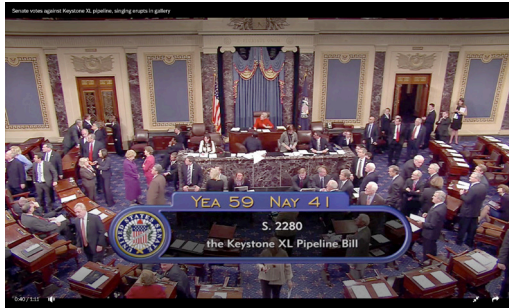
*The annual San Diego Feast Day is held on November 12, one of two days a year that Jemez Pueblo is open to the public. Banners warn against recording videos or taking photos. The signs increase in density on New Mexico State Road 4 as you approach the pueblo's plaza. After Catholic morning mass, traditional Hemish dances are performed on the plaza until sundown. Visitors are asked to stay silent during the dances and to never cross the plaza. Parking along the northeast side of the plaza is forbidden. Why? You are not entitled to know.*

<b>Nina Valerie Kolowratnik</b>			
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Nina Valerie Kolowratnik

The research presented in this book revolves around the double bind confronting Native communities in the United States when they become involved in the legal effort to reclaim and safeguard ancestral lands, among other due to their structural organization around secrecy, and it tries to respond to the urgent need for alternative modes of evidentiary production.



[5 Lakota honor sounding in US Senate chambers leads to arrest on November 18, 2014. Screenshot taken from [www.washingtonpost.com](http://www.washingtonpost.com)]

In this scene a Lakota honor song is sounding in US senate. Grey Cloud of the Crow Creek Sioux Tribe was arrested for singing an honor song in US Senate after the Keystone XL pipeline bill was narrowly defeated. He wanted to honor lawmakers that voted against the bill and got jailed for disturbing the rules of conduct in the senate.

In most Western courts, principles for establishing truth do not allow for other truth evaluation systems such as Indigenous ways of knowing. Native oral history is rarely accepted as “reliable” proof in the United States, and requirements for evidence—that do neither represent nor respect Native culture—prevent Native communities from bringing forth their arguments. To reclaim traditional lands, Indigenous nations are required to provide proof of their connection to the lands and speak about the importance the sacred grounds hold in their tradition and culture. And while Indigenous peoples’ ways of life, including hunting, and ceremonial uses of land, are accepted in court to show the existence of aboriginal title, what the US legal

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system accepts as reliable evidence is mostly limited to empirical facts.

Oral histories—which are the primary method of knowledge production and transmission within Native communities—often remain unheard, they are reduced to hearsay status since they cannot be validated according to Western scientific methods. In aboriginal title cases, facts may be represented as archaeological, ethnographic, and geospatial data that pinpoint locations of spiritual sites and give detailed descriptions of rituals and the times they are performed.



—sign reads  
“Respect our tradition” do not use any cell phones, photography, sketching, cameras, audio or video devices. Electronic devices will be confiscated and fined

[6 Sign at Jemez Pueblo. Photo: Nina Valerie Kolowratnik]

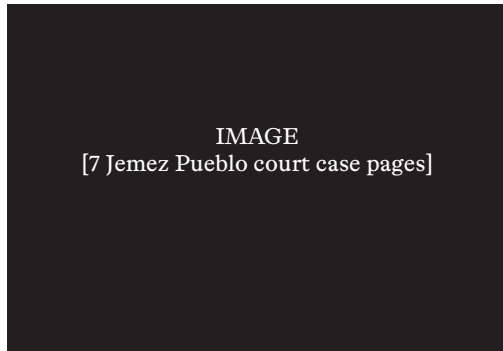
Yet within many Indigenous communities, traditional knowledge is not openly exchanged, but rather disseminated through multiple tightly controlled layers of religious, political and social organization. Different groups guard different forms of spiritual knowledge and no single individual is in possession of it all.

In Pueblo belief systems, knowledge of ritual and the spiritual world represents the source of power that facilitates control over the universe’s forces. Pueblos maintain that when such knowledge is used irresponsibly by people not initiated to its uses, the knowledge loses its power or can turn against the community. It constitutes highly sensitive information specific to each pueblo, and it is, therefore, considered a secret.

In many Native communities, restricting the transmission of

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spiritual knowledge to initiated members has the dual function of keeping information from turning destructive if used inappropriately and, of keeping the tribe's internal organization in balance. External secrecy directed towards outsiders (as we see in the image) is only a special case in a much larger structure.



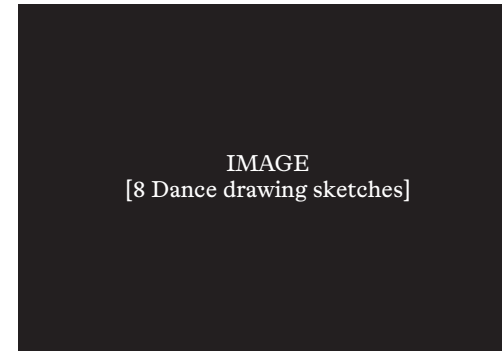
Now when we take into account the role secrecy plays in Pueblo communities, the dilemma faced when attempting to legally reclaim ancestral sites is made manifest. Evidence of use is required to fully demonstrate traditional significance to the Pueblo—however, the Pueblo is unable to give such evidentiary proof due to the importance of cultural secrecy and the tribe's organization around it. The problem - when a plaintiff's evidence remains secret it is deemed unreasonable and false in US court: Western law only acknowledges a plaintiff who can present their claims before the court of law.

The work in this book builds on responses to evidence production for a Native title claim by the sovereign Indigenous nation Jemez Pueblo, one of nineteen Pueblo nations in the American Southwest. Although Pueblo nations are among the Indigenous communities in the US with the most distinct culture of secrecy, Native communities throughout the country face similar issues. In the United States, there is yet very little discussion in Native communities about the form and content of

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legal evidence.

This, however, is a conversation to be had. In a situation where the criteria of proof betray the essence of what is to be proven, many indigenous communities remain silent because of cultural demands for secrecy, while others risk silencing the traditional practices they originally aimed to protect.



The notational systems in this book are an attempt to produce documentation that negotiates the demands of transparency and concealment and to unsettle the conditions under which Indigenous land claims are negotiated.

What they demonstrate is the traditional, spiritual, and daily use of, what is today the Valles Caldera National Preserve, claimed by the Hemish people, and what they avoid is revealing details of the Pueblo's secret culture. They conceal information about the location, organization, timing, and meaning of rituals, yet they also try to satisfy the demands currently required to qualify as evidence in court.

From the beginning of my research I was aware that not being a member of the Pueblo means not having access to higher levels of traditional knowledge. I took this as a productive challenge for my project: The truth documented by the drawings rests on unstable ground because of the nature of the content and the attempt at visual translation while operating within a regime of secrecy. Not having access to the higher knowledge within

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religious groups means not knowing which degree of knowledge one has been entrusted with, or whether the information gained is entirely true or has been changed to keep certain aspects in the dark.

The drawing system therefore has to acknowledge its own incompleteness and inherent instability, as well as the Pueblo tradition's constitutive resistance to present a claim to absolute and singular truth or narrative, due to the lived nature of oral tradition.

The drawings in this book were developed together with Hemish people of the Jemez Pueblo. My two main collaborators were Pah-Tow-Wei Paul Tosa, Hemish traditional leader and three-time governor of the Pueblo of Jemez, and Sée-Shu-Kwa Christopher Toya, archaeologist, and current tribal historic preservation officer for the Pueblo of Jemez. Renowned Hemish runners Antony Armijo and Steven Gachupin provided additional information for the traditional-running drawing.



IMAGE  
[8 Dance drawing sketches]

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To create proof of the Hemish people's ceremonial use of the Valles Caldera National Preserve this drawing documents the Nuna Soma Colay Pon ceremonial trail. The trail represents the path Hemish religious groups take when they walk from Jemez Pueblo to their primary sacred shrine, located on Wâavemâ Mountain. The journey takes two and a half days and includes several predefined stops at sacred sites and ancestral villages to pray and give offerings. The exact location of the trail and the places of ritual along it, as well as the ritual order, timing, manner of performance, and meaning of the rituals, can only be known by the members who walk the trail.

The drawing is not a guide or a GPS route, but it includes descriptive facts. To fragment and thereby occlude the specific locations of the pilgrimage, the continuous space of the walking ceremony is broken into discontinuous horizontal slices. The trail is represented through a series of sectional drawings that cut through the topography at precise moments of the ceremonial pilgrimage. The cuts are not oriented to the north, but show the horizon of the surrounding landscape as seen from the perspective of the walker. Since information in a section is confined to two dimensions, and the sections cannot be traced back to their original location in the landscape, it is possible to visualize relatively detailed factual information about locations significant to Hemish tradition without risking exposure of knowledge or allowing an outside reader to use it as a map. These section drawings are indexed temporally rather than spatially. The spatial gaps between the section drawings are filled with the measure of time elapsed between walking from one point, or section, to the next. This tactic indicates spatial continuity without representing it directly.

The information each section contains speaks to the importance of the Valles Caldera area for the Hemish people: the duration of the walk, the purpose of walking (as opposed to driving, for instance) up Wâavemâ Mountain, the trail's relationship to ancestral homeland and villages, and the time spent within the national preserve during the walk.

Nina Valerie Kolowratnik



This drawing documents the spiritual connection between the Hemish people and the shrine on Wâavemâ Mountain by focusing on the ceremonial dances. These dances structure the traditional Hemish calendar year and are performed at specific days on the plaza of Jemez Pueblo. Each dance sequence has a specific role in soliciting the blessings of the spirits; thus, dance movements and sequences are seen as a communication system and spatial manifestation of the spiritual pathway. All dances — except for two—are closed to the public, and the days they are performed remain undisclosed to outsiders. Dancers, ritual masks, clothing, paraphernalia, and the meaning behind the symbolism and dance movements are excluded from visual representation. The notational system adheres to what anthropologist Elizabeth Brandt has outlined as the lowest category of traditional knowledge: the knowledge a non- Pueblo spectator gains when witnessing a ceremonial dance. Since the non-Pueblo spectator is unable to understand the meaning of the dance and its role in the culture, this knowledge remains incomplete and fragmented, hence harmless to Hemish tradition.

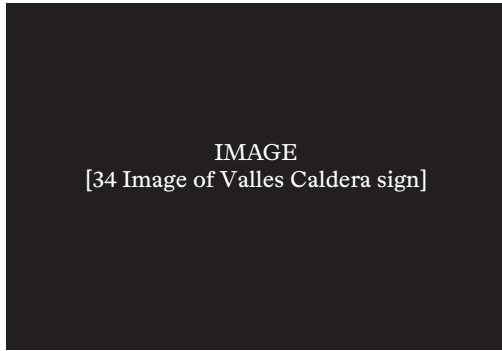
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This drawing represents the practice of traditional running and creates proof of a secular use of the Hemish ancestral homeland and points to the importance of this practice in Hemish spiritual culture. Running trails cover the Jemez Mountains and ancestral homelands like a web. While each member individually chooses their own path and training rhythm, the primary purpose of training is the traditional races that are central to collective Hemish spiritual culture. In the drawing, individual training paths can be shown in their precise geographic location. However, the starting points, precise dates, and purposes and meanings of traditional races in Hemish culture are not permitted to be documented or made public. These three drawings are not only an attempt to translate between two different structures of representation, they also—and most importantly—try to instigate a dialogue where there is currently none, namely between Western and Indigenous paradigms of truth.

The peculiar demands on the construction of evidence in this case are to negotiate not only transparency and objectivity,

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but also the registers of language that are encoded with power and knowledge.

To conclude, I just would like to say that denying Indigenous representational structures is another form of denying Indigenous sovereign claims, as juridical structures are crucial components to claims of sovereign control. There have been repeated refusals by Native communities, to document sacred sites and instances of silence upon consultation requests and they must be seen as valuable examples of claiming the place of Indigenous truth in the current US legal arena. Aware of the power their knowledge holds, within both their community and US courts, Indigenous communities refuse to disclose sensitive information, thereby actively taking part in the US legal system’s power-knowledge game by bringing in their own power-knowledge system—one that is based on secrecy.

In his lecture “Truth and Juridical Forms,” Foucault describes the juridical practice as one of the most important Western social practices of truth construction. Within indigenous concepts, knowledge is based on intergenerational memories, kept alive through oral transmission and daily practice by individuals. There are strict protocols in place to validate traditional knowledge, preserve its integrity and transmission from generation to generation.

So, rather than seeing secrecy as an impediment to understanding native societies, we need to accept and value it as an

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integral part of the power knowledge organisation on which the culture is based. And instead of forcing native peoples to assimilate to Western customs indigenous claims need to be recognised in their own terms and cultural secrecy needs to be addressed as a valid legal communication.

[applause]

\*  
\* \*

**Henric**

Thank you this really falls into other things that have been discussed, but we move on to Elof, to engage in this kind of interesting stuff. Really great thank you. So Elof, if you can share right now.

Elof Hellström

Elof

We'll see if it works ... perfect.

The Right to Design (Röhsska Museum, IASPIS, Parse, HDK Valand), October 7, 2021

**Mapping the Unjust City  
– Counter-mapping as collective  
knowledge production**

mail@mdgh.se  
www.mdgh.se  
www.centrumkartan.org

Elof

Does it work? yeah. Yes, and please interrupt me if I'm speaking too fast or if I'm incomprehensible in any other way and also first of all, thanks Nina. I couldn't follow the images but it was extremely interesting. I look forward to reading the book. And also thanks a lot for this invitation. I'm feeling super happy to be invited together with you. I would like to apologise that I'm not there in person, and I'm here outside of Stockholm instead. And as was said in the generous introduction, my name is Elof Hellström and I'm one of the members of the *Mapping the Unjust city* collective. It's only me here from the collective today, so you have to bear with me, but as you could see and hear before



Elof Hellström   Paula Urbano   Sarah Kim   Maryam Fanni   Åsa Johansson

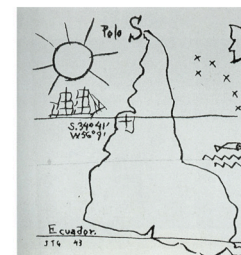
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we are in total five persons, and some work that I will present today is also made in collaboration with others. I should also say that we are not formally connected to any research environment but work as an autonomous research based trans-disciplinary art group. Our collective was formed in 2015 when we met through a post master course at the architecture department at Royal Institute of Art, in Stockholm Since the beginning we have been working together on a slow pace side project intending to gain and share knowledge about ownership of public space through counter-mapping methods. We all come from different professional backgrounds such as fine arts, graphic design, landscape architecture, aesthetics and naturally as an effect of this our mutual project branches out in a variety of questions and contexts.

During the coming 15 minutes I will start by presenting some background of our work, some previous projects before I guide through a work-in-progress that is a digital online tool that we made last year for a digital exhibition at RISD Architecture, Rhode Island School of Design.

We view our work as part of the tradition and field of critical cartography and counter mapping. Maps “show us where we are and how to get somewhere else.” as they help not only to navigate but also to locate oneself. In doing so, they also have an “identity-reinforcing and maybe even identity-constitutive function”, architect Laura Kurgan states. With other words. Maps are not only tools for designing physical space, they also create discursive, mental, virtual and political spaces. The hegemonic history of the making of maps could be said to connote authoritarian regimes and colonial, Eurocentric approaches to the world, below we see Mercators map projection from 1589 which is still being used in geography classes in schools for instance.

The three C's: Critical, Counter, Cartography



Joaquin Torres Garcia, 1943

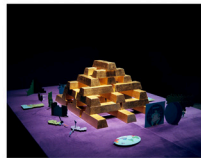


Gerardus Mercator, 1589

## Elof Hellström

However, it can also be claimed that maps and mappings have emancipatory potential. Counter-mapping can be a strategy to visualise narratives and relationships which are not obvious at first sight. The starting point for our work has been a belief that mapping practices can be used to highlight injustices within our built environment, and propose alternative spatial approaches.

The three C's: Critical, Counter, Cartography



Öyvind Fahlström, 1971



Allan Sekula, 2010

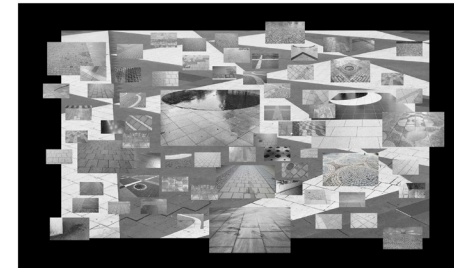


Emory Douglas, 1974

Since the global financial crisis in 2008 the term “financialization” has become a widely used term to describe the structural transformation of economies into a dominance of financial actors. Agents of finance, academia and popular commentary, are all responsible for depicting finance and financialization in complex and abstract manners that goes “beyond our collective cognitive, linguistic, and epistemological reach”, to quote Leigh Claire LaBerge, she claims that this mystification “contributes to a dynamic of distance” and “serves to redirect critical attention away from the on the ground impacts of financialization”. At the same time we have seen how many artists use mapping as a method to understand and make understandable these opaque and global financial processes. On the previous slide you see examples from Öyvind Fahlström, Alan Sekula and Emory Douglas, and here I also want to stress that mappings can't be reduced to practices which have maps as outcomes. Rather mappings can take all kinds of forms. This also allows us to go beyond a critique of existing maps to see maps as unfolding

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potential. And to quote landscape architect James Corner that the “function of maps is not to depict but to enable”.



It is a problem that knowledge about finance and ownership is reserved for only a very narrow layer of society; difficult to access and to grasp. As Alberto Toscano and Jeff Kinkle point out in the book *Cartographies of the Absolute* (2015), a widespread enthusiasm with political aesthetics does not necessarily mean that “attention has been given to the area of practical and theoretical action that we can temporarily call aesthetics in the economy.”

Here we see aesthetic and visual practices as an opportunity to communicate, not just as “political art”, but rather, or hopefully, as a collective practice in claiming rights to the city.



Residency: IASPIS 2020, Group exhibition Galleri Mejan 2015, Workshop Konstfack 2017

### Elof Hellström

Even though we come from different fields, we do not have assigned tasks within the group according to our background or specific skills. Rather we try to find the point where our interests and abilities meet, and pick up from there—to come at the research from new angles. Our perspective is rather an enquiring public than academic expertise, and the ambition is to promote popular interest in finding out more on the addressed topics. This has led to our work sometimes being viewed as hard to place—somewhere between art, architecture or academic contexts.

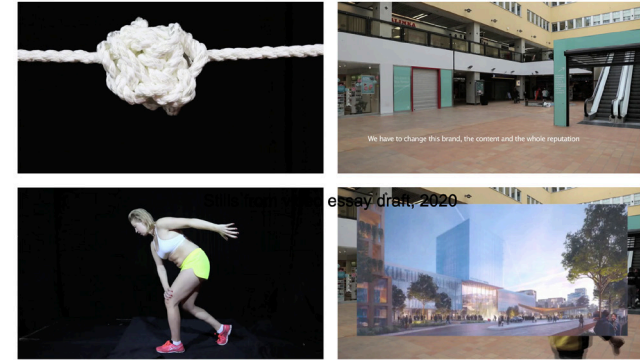
Our aim with this project is to employ different aesthetic practices, which so far has included visual, spatial and vocal expressions. the mapping has also resulted in a sound piece, allowing for a travel in time and space, and on the slide you see images from when we exhibited it in Stockholm.



Sound piece “Centrumrapporten”, storefront window-exhibition 2019

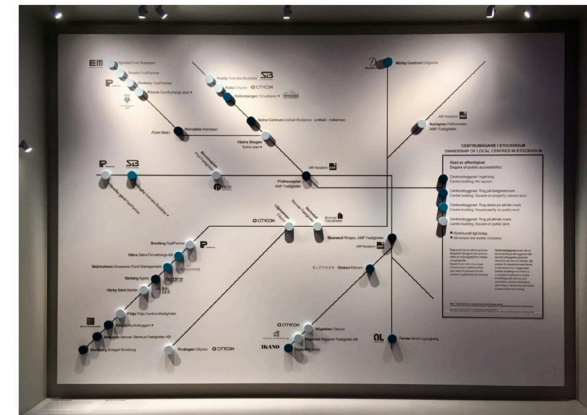
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We also made a video essay, looking into the rhetorics of companies based on interviews with employees from a real estate company and people with different functions in the municipality.



Stills from video essay draft, 2020

Since the start, we have also been working on a map showing ownership along the Stockholm subway line, adapting it into many versions and diversions and focusing on different aspects.



Group exhibition:ArkDes Museum of Architecture and Design, 2018

One constant challenge here in the attempt to visualise an “overview” of ownership in the city is that the simplified image can overshadow a more in-depth analysis. The presentation of quantitative data can on the one hand work as a reminder of a shocking reality—and provoke a critical position or generate action.

This map is currently limited to the subway and does not include the many shopping centers that are spread along and beyond other infrastructures such as commuter train lines and highways. This limitation was initially decided on for two reasons, firstly because we were particularly interested in the current state of the post war era planning (ABC-city-work-housing-center-city), and secondly because the metro map is a recognizable image to work with and respond to. However, this limitation is not carved in stone and we intend to expand as soon as we have the opportunity.

Even if it's a lot more to be said about this I will now leave the powerpoint and show a work in progress that was produced during our residency at IASPIS for a digital exhibition at RISD Architecture.



URL [www.centrumkartan.org](http://www.centrumkartan.org)

Only days before the pandemic took over here in Sweden, we finalized a first version of a digital map and went online with it. As opposed to the previous versions of the mapping, this one can be continuously updated and used in an interactive way, hold many layers and function as a data collection and online resource.

Our objective in developing this tool was to create a version of the mapping that can be used and created by more people, both in terms of expanding in place: so that anyone can look up info about a center or a mall wherever they are, similar to sites and apps where one can find info regarding workplace conflicts for instance. But also a tool that can be developed in workshops, and that gives the possibility of expanding our group of creators of content. For this reason our programmer Mathias Tervo has also put effort into creating a user-friendly back-end interface. However, because of the pandemic, we have yet not had the chance to arrange any IRL workshop situation so this is yet to come.

Media theorist Jussi Parikka departs from hackathons and makerspaces in his writing about the concept of “Digging”, which resonates with us. Instead of mere Do-It-Yourself (DIY) ethos, the hacking culture rather promotes a DIT, Do-It-Together ethos. This kind of DIT-collective digging, in turn renegotiates who is considered an amateur and who an expert ‘allowed’ to engage with what’s at the table, be it the inner workings of machines or the ownership of property in the city. In both cases what is being explored is infrastructures that are hiding and most often made invisible.

I will now guide you quickly through the formats we have invented so far to contain comprehensible data that easily can be updated and added to, and that contributes to a counter-narrative. We could see here how this is a starting point, and that all different parts could be expanded through workshops with associations or students. When you first click on a station you can read a general account written by us. This text contextualizes different aspects: such as transactions, owners, or media coverage of the public opinion. It may also include subjective observations about the center and its property owners, and is

Elof Hellström

designed to catch interest and give an idea of the place. It is also accompanied with a photo of the floor in the actual place, which means members of our group have travelled a lot along the metro lines in order to take photos. Here we have ownership history. This data is as far as we know not gathered in any other place, we have compiled it by collecting and going through a lot of documents from authorities.

The texts describing the centers and its owners give a brief picture of the maze of financialization at play, and how the intention of the new owners counteract the original ideological vision for the suburbs. Timeline. This is not visualized as a linear timeline, and could potentially be developed that way.

By creating filters that allow you to see which decade a center was privatized, users can quickly comprehend a timeline of privatization..

To conclude: knowledge about finance and ownership is reserved for a narrow layer of society; hard to access and difficult to navigate. Our collective work responds to this state of disorientation. The map, as a tool for co-producing and containing data and counter-narratives offers on the one hand a cognitive renegotiation of the places we inhabit, and on the other hand a redefinition of social ties among us who are engaged in a digging together and the collective attempt of working out new understandings and counter-narratives. We hope that we will soon be able to arrange meetings in physical spaces and try out our online workshop tool to see where it takes us.

Thank you.

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Henric

Thanks. I think it's really interesting to see these two presentations together. I was thinking, it's interesting that you introduced the concept of secrecy. Right? Nina, I mean, secrecy, you can see that happening on both sides of map making. Mapping as both the protection of secrets or the unveiling of information, I guess to some degree it happens in whatever map you're producing—it's also about what is not there in order to keep it out of the map. I was also considering the idea of community mapping being produced with Elof and the Mapping the Unjust City collective, Nina, might you describe your work as a form of community mapping? And it would be interesting if you could talk a bit more about that and then we can perhaps see if there is further interesting stuff in that. How does it affect the practising of community mapping and the keeping of secrets as well?

Elof

I can start briefly because I was on my way asking the same question to you Nina. I'm super curious on how you conducted the process and also to hear you expand on the relation between the process and the imaginable, but like the tangible objects that were produced and like I said we're curious about this. But from our side – super briefly – I think we made a very early decision to not work with specific communities. This could have been done from the very beginning in dialogue with groups or people that are suffering by these processes. But rather, we decided to do this hands on job ourselves. It has been very much about gathering and trying to compile this kind of data, ordinary for municipalities and to see it as a resource for people to pick up on.

So now some of the work is yet to be done, we are super curious where this will take us, but it was a deliberate choice that from the beginning during this kind of more of like rigid data collection, and also some kind of aesthetical choice and how to operate with the data.

Elof Hellström and Nina Valerie Kolowratnik

Nina

First, thank you very much Elof for your presentation, super interesting. I would be really happy to see your projects more in detail. In terms of working with communities and participatory mapping, it's interesting that, actually, the maps both of us presented are not what might be labelled as a 'traditional' participatory mapping or community mapping approach. My work reacts on the responses to evidence production by Jemez pueblo members. It builds on the experiences tribal members had with their legal team that had already started to collect evidence for the land claim when I first approached the Pueblo. Only after several conversations the challenges that this process entailed for the community surfaced and I proposed to use my architectural representation skills to, together, think through some of these challenges—and thereby create a space for them to be voiced—while trying to work towards a notational system that works from within the logic of cultural secrecy. What followed was a phase of understanding which exemplary practices should be communicated to the courts, what can be communicated, to what extent, and in which way and this was an intimately collaborative process with Pah-Tow-Wei Paul Tosa and Sée-Shu-Kwa Christopher Toya and several other Pueblo members that came in for specific topics. Maybe different as more traditional participatory mapping projects, the mappings in this project were drawn by me using the skillset and computer programs of an architect. This was done consciously. Pairing architectural visualization techniques with traditional Indigenous knowledge unsettles the conditions under which evidence is currently negotiated as it produces documents that speak both to the demands of transparency and disguise.

To instigate a much-needed dialogue, it seemed necessary to deconstruct the supposedly fixed opposition between regimes of transparency and regimes of secrecy, a representation system supposedly based on free information sharing and transparency—the only language Western law currently understands and the visual language I was trained in, and a representation system based on concealment and the cultural restriction of knowledge transfer.

Within this project then, the development of the various notational systems was not the final step, but the notational systems grew out of the conversations with Jemez Pueblo members, they were the subject of debate and revision, and they worked as a communication format that would allow community members to express what wasn't possible in other media.

Roundtable 2: Cartographies (online)

The mappings were at no stage meant to provide a manual on how to create 'better' evidence but tried to challenge an ongoing evidence production process, by initiating a debate around current evidence production standards that neither represent nor respect Indigenous truths and representation formats. Certainly though, the goal must be that Indigenous cosmologies and their narrative formats are accepted by US courts in its own terms, and on equal footing.

Henric

Thank you. We're about to wrap it up but I think if there are questions for you Onkar or the audience...

Onkar

There are lots of things that can fold into conversations that have been emerging throughout the afternoon. And I'm also thinking about Kobe's reading about what can be read and different types of notation and language.

Henric

and iconography also ...

Onkar

... and Kobe himself, of course, he didn't have the chance to speak about some of the work he's doing, but he's also looking at how symbols—not just physical artefacts but also symbols—can be claimed through these kinds of processes. So, I tried to reframe this idea, but maybe to kind of think through these two drawings and put them side by side. And on one hand, the idea of the right to read and then the other are the right *not* to be read. So again this can lead to kind of dichotomies or kind of splits and connect back to our earlier conversations with Christina & Mahmoud too.

Henric

For sure. Unfortunately, we again should move on. But really, thank you. Of course it would be nice to, I mean you can stay along if you want to and listen in, but otherwise we will continue these conversations, for sure. I was really happy to see you both together. It made such a sense for the conversations I think. Thank you.

[applause]

Thank you. So we have a short break to set up the final.