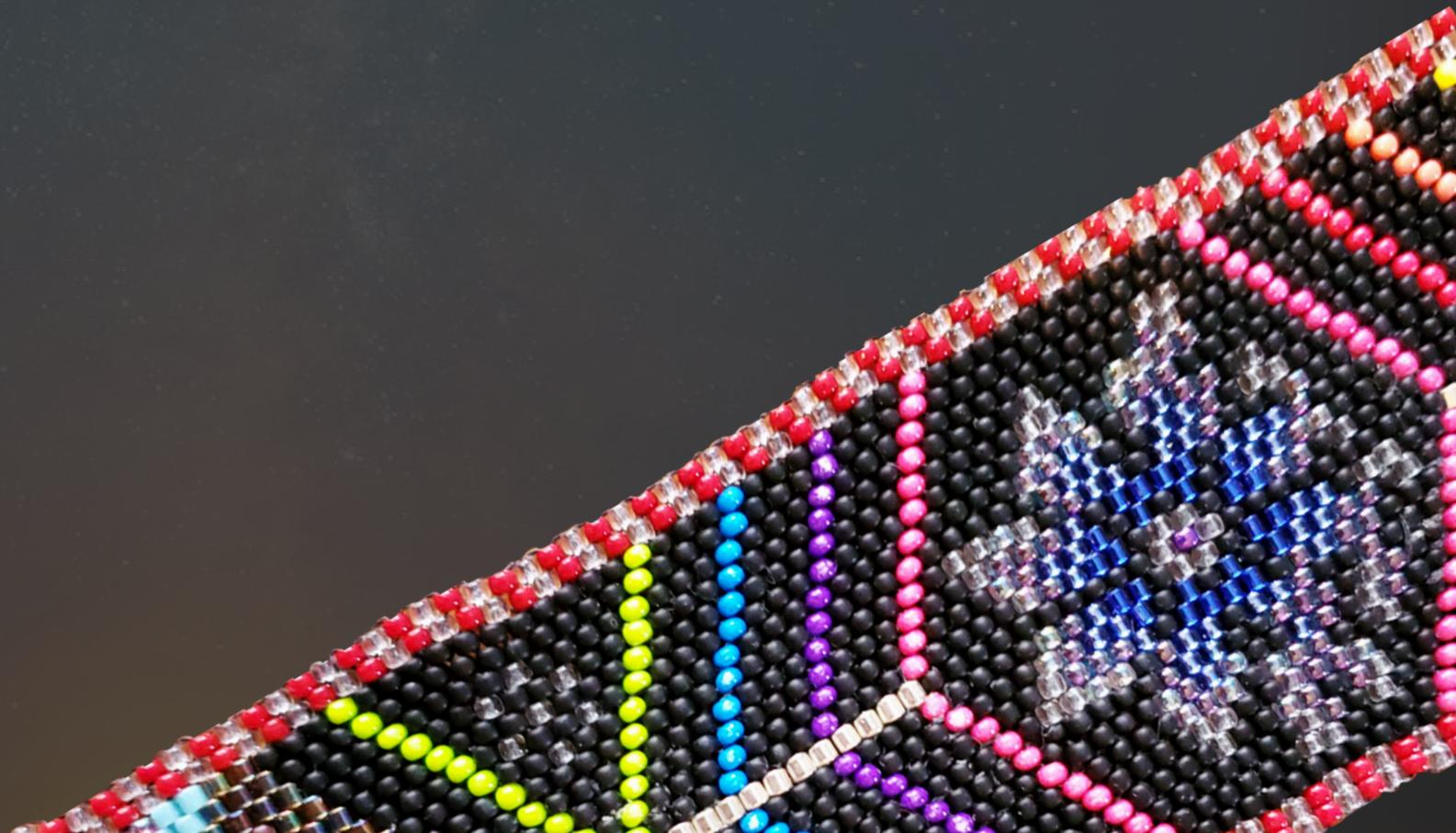


Beadwork as a Decolonial Methodology in Social Media Research

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Abstract

Using beadwork and affective analyses my research engages joy in the social media storywork, pedagogy, and networks of Two-Spirit beaders. My PhD final project is a beaded kirivöö (traditional Estonian belt) which encodes hypertextual knowledge as a mnemonic practice of theoretical re-storying, and as a connection to space/place. It combines Estonian patterns and techniques learned from Indigenous artists in what is now known as Canada and the US. Celebrating beading as an Indigenous rhetoric of joy does not ignore histories of racialized and gendered settler colonial violence, but centers living Indigenous artists whose flourishing resists ongoing colonial violences.

Self-Situating

- practice rooted in Indigenous oral traditions, identifies the speaker's accountabilities and relationships.

Land Acknowledgement

- a formal recognition of settler colonial displacement of Indigenous people, intended to make the space safer for Indigenous community members
- can be seen to fall short of sovereignty and reconciliation objectives

Two-Spirit

- a unifying term used by Indigenous people who exist outside of colonial ideas of sex/gender (Driskill, *Asegi Stories*, 5) and also used by Indigenous, LGBTQ people.

Decolonization and Consent

- actively working towards Indigenous people's sovereignty, for settlers **Allies**, this means a willingness to decenter settler perspectives and actively resist and work against settler privilege
- in research - expressed as ownership, control, access and possession (OCAP) principles, also ensuring clear consent (Ansloos and Morford)

Constellating

- A concept which represents multiple contextual, and culturally mediated, points and patterns of interconnections, linkages and relationships (The Cultural Rhetorics Theory Lab et al., sec.6097)

Indigenous Beading as Technology

- Indigenous tradition of innovation from fluid ideas of space/time to adoption of settler technologies
- Wampum belts are digital (involving the hand) and reciprocally inter-active, developing layered meaning through their relationships to each other. (Haas, *Wampum as Hypertext*, 90).

"[Beading is] a mechanism to ensure that knowledge production is reflective of the relational nature of Anishinaabe worldviews, because of its intimate relationship with storytelling. Fluidity exists between the practices of beading and storytelling because patterns cannot be distinguished from stories."

Lana Ray

Beading Becomes a Part of Your Life, 368

Data Collection

- constellate points of connection, and look at the ways in which joy is inherent to Two-Spirit / Indigenous LGBTQ beaders' social media posts
- particular ethical considerations beyond institutional and Government guidelines, including the OCAP principles, and what Jeffery Ansloos and Ashley Caranto Morford describe as "clear consent practices", not simply assuming public postings as consent

Two-Spirit Beaders on Social Media

- artists, often supporting themselves
- engage in multimodal meaning making
- link joy across social media
- build community and celebrate bodily, cultural and linguistic sovereignties
- theorize, re-story, and transform digital platforms
- open (cyber)spaces grounded in connection to space/place
- resist settler colonialism

"constructing futurity, joy and survivance from the current dystopia"

Joshua Whitehead

Love After The End, 12

Beading - Visualization

By looking at joy in constellating relationalities of Two-Spirit beadworkers and artists on social media, this research adds to Indigenous, feminist, and digital humanities scholarship centering Two-Spirit and Indigenous LGBTQ+ digital/material rhetorics as linkages of space/place, futurity, pedagogy and sovereignty.

trans flag
colours

variation of Kadrina woven belt

alternating rainbow colours



silver
heartline

Black and Brown
with Blue center
for water

Project Theory motif

traditional red and white border

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