WALKING DUNDAS STREET: CRITICAL PRACTICES OF SPACE AND PUBLIC MEMORY THROUGH SCENOGRAPHIC CHOROGRAPHY

by

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ABSTRACT

Walking Dundas Street: Critical Practices of Space and Public Memory through Scenographic Chorography

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"Walking Dundas Street: Critical Practices of Space and Public Memory through Scenographic Chorography" sets out how my experiences as the author of the *Let's Rename Dundas Street* online petition and an active participant in the campaign to rename Dundas Street in Toronto, have led me to develop a movement-based research-creation methodology that I call "scenographic chorography."

Using Dundas Street and its environs as a laboratory, I explore how walking and photographing one of Toronto's most historic, longest, and contentiously named thoroughfares raised questions about the physical roadway, its name, and how it has been historically and contemporaneously practiced as a spatial technology of colonial world building. Through written exegesis and artistic production, I describe and demonstrate how scenographic chorography was developed through sustained engagement with Toronto's mnemonic environment, including the creation of walking tours of Toronto Metropolitan University's campus, Toronto's PATH system, Dundas Street itself, and via a series of sceno-chorographic artist books. Taken together, I propose this text, its attendant methodology, and artistic outputs, as a means of thinking through the role of movement in affirming and contesting dominant spatial narratives, represented by colonial monuments and toponyms, toward recovering or reimagining novel approaches to commemoration . Through creative approaches to research and education this interdisciplinary study engages with a wide-range of fields including geography, history and heritage, architecture, urban planning, and creative approaches to research and education, within these disciplines and frameworks. In doing so, this dissertation makes a unique contribution to the fields of memory, landscape, and performance studies.

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It would be inappropriate to begin a dissertation that is concerned with the politics, practices, and performances of Land/land, space/place, memory or belonging without first acknowledging and thanking the Land in which I write. I am grateful to the Land I live in, what is currently referred to as the City of Toronto, for the opportunity that it has given me to get to know it better, to learn from it, and to share those learnings with others.

My ancestors came to this Land in the eighteenth, nineteenth, and twentieth centuries. Both my parents can trace their ancestors to the Loyalist migrations that followed the American Revolution to what was then called "Upper Canada." My mother's side identified as English, though hailed from what is now called Germany; my father's family from Glasgow, Scotland. Through subsequent waves of migrations and settlements, marriages, adoptions, and partnerships, our family would grow to welcome new members from a wide range of European ethnicities and cultural traditions. Some of us were escaping conflict, others sought better social and economic opportunities for themselves. We settled in many places around Southwestern Ontario and in the Lands of many people, including the Anishinaabeg, Haudenosaunee, Wendat, Odawa, Attiwonderonk, Wyandot, Myaamia, Mississauga, and Petun. We were told by other people, in many cases people with power, and ordinary people too, that we were welcome here and that all necessary agreements and arrangements had been made for our arrival. We didn't ask what the terms and conditions of those agreements entailed. In many cases, including those of my ancestors, and myself, we wilfully ignored or were contentedly ignorant of these responsibilities, particularly responsibilities to Land, and as such we failed to honour agreements made in our names. I cannot control how I came to live here, but I can control *how* I live here, and I hope this dissertation demonstrates that I live here with a sense of immense gratitude to the Land, the knowledge it holds, and the relationships it has brought me into, especially those that are reflected in the writing of this dissertation.

There has been much ink spilled both in the popular press and scholarly circles debating the purpose, benefits, or motivations of Land acknowledgements. Some argue such practices are meaningless performances,[1] re-inscribe colonial orderings of space, or are offensive. Others contend they are powerful expressions of resistance and de/anti-colonial praxis.[2] I'm going to say simply that I have always been taught that it never hurts to say thank-you and so, in making this Land acknowledgement and in this space for acknowledgement, I hope to reflect and model the kinds of relationships I'd like to cultivate with the place I call home and the humans and more-than human kin that live here too, some of whom I'd like to specifically thank below.

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[1] That there are no such thing as meaningless performances is something this dissertation maintains.
[2] For critiques and possibilities of Land Acknowledgements see: Chelsea Vowel, "Beyond territorial acknowledgments," âpihtawikosisân, 2016. http://apihtawikosisan.com/2016/09/beyond-territorial-acknowledgments/.; Lila Asher, Joe Curnow, and Amil Davis, "The limits of settlers' territorial acknowledgments," *Curriculum Inquiry* 48, no. 3, (2018): 316–34. https://doi.org/10.1080/03626784.2018.1468211.; Theresa Ambo, and Theresa Rocha Beardall. "Performance or Progress? The Physical and Rhetorical Removal of Indigenous Peoples in Settler Land Acknowledgments at Land-Grab Universities." *American Educational Research Journal* (Los Angeles, CA) 60, no. 1 (2023): 103–40. https://doi.org/10.3102/00028312221141981.
For an in-depth history of how the modern Land acknowledgement developed, it's problematics and potentials see, see: Suzanne Keeptwo, *We All Go Back to the Land : The Who, Why, and How of Land Acknowledgements*, (Brush Education Inc., 2021).

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[3] I will also mis the regular updates on the comings and goings of Mia the Cat, who I hope is still roaming the garden in Penicuik.

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For Mom,

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1950-2025

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PREFACE

Part One: A Word About Henry Dundas

This is not a dissertation about Henry Dundas, though the Scottish politician whose career spanned the turn of the eighteenth and nineteenth century haunts every page. Rather, this text explores the way in which the first Viscount Melville's commemoration and celebration in the form of Dundas Street in Toronto, Ontario, is emblematic of Anglo-Canadian colonial practices of space and world-making that continue to impact the lives of residents and visitors to Canada's largest city.

As such, my work does not attempt to resolve questions of Dundas' views on the abolition of slavery, how he used his influence to obstruct the abolition of the transatlantic slave trade, his support for slavery as an institution, nor his complicity in what today we would describe as the Garifuna genocide and other atrocities in the Caribbean. These have been attested to in the work of highly capable historians such as Eric Williams, Roger Anstey, David Brion Davis, Stephen Mullen, and Melanie Newton.[4] Nevertheless I believe it is helpful to provide a short biography of Dundas and a summary of why he remains a controversial figure more than two hundred years after his death.

Henry Dundas was a prominent Scottish lawyer who would serve as the Member of Parliament for Midlothian. He served as Lord Advocate (1775–1783) to four British Prime Ministers; Frederick North, Charles Watson-Wentworth, William Petty, and William Cavendish. However, it was in the governments of William Pitt the Younger where Dundas rose to prominence, being named first Home Secretary (1791–1794), President of the Board of Control (1793–1804), Secretary of State for War (1794–1801), and Lord of the Admiralty (1804-1805).

[4] Eric Williams, *The Economic Aspect of the Abolition of the West Indian Slave Trade and Slavery*, ed. Dale W. Tomich, (Rowman and Littlefield, 2014), 71; Roger Anstey, *The Atlantic Slave Trade and British Abolition*, 1760-1810, (Atlantic Highlands Humanities Press, 1975), 308-09, 314-15.; David Brion Davis, *The Problem of Slavery in the Age of Revolution, 1770-1823*, (Cornell University Press, 1975), 432. All cited in Stephen Mullen, "Henry Dundas: A 'Great Delayer' of the Abolition of the Transatlantic Slave Trade." *Scottish Historical Review* 100, no. 2, (2021): 220. https://doi.org/10.3366/shr.2021.0516. See also Melanie Newton, "Henry Dundas: Empire and Genocide," *Open Democracy*, July 30, 2021. https://www.opendemocracy.net/en/opendemocracyuk/henry-dundas-empire-and-genocide/.

Much of the controversy around Dundas' support for slavery centres on his time as Home Secretary and his introduction of the word "gradually" into a parliamentary motion to effect the end of the transatlantic slave trade put forth by William Wilberforce in 1792. As Mullen writes: "Although the intentions [of Dundas' actions] remain disputed, the consequences are not. Abolition eventually passed on 25 March 1807, fifteen years after Dundas' intervention. From 1793, over two thousand more triangular voyages departed British ports, carrying over 583,000 African men, women and children—almost 20% of overall British trafficking between 1628 and 1808."[5]

It should be noted that despite Dundas' attempt to paint himself as a pragmatist trying to bridge the gap between those invested in maintaining the transatlantic trafficking of human beings and immediate abolition of the slave trade, the gradualism he proposed was not an anti-slavery position.[6] Thus even if we are to believe Lord Melville's modern-day allies who suggest he was a committed abolitionist, we must, in relying on his gradualist approach and statements accompanying it in parliament, conclude that abolition for Dundas extended only as far as the eventual elimination of the importation of Black Africans and did not extend to their continued perpetual and hereditary bondage.[7] Dundas' outsized

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[5] Mullen, "Henry Dundas: A 'Great Delayer'," 219.

[6] Anstey, *The Atlantic Slave Trade*, 312-13; Dundas himself describes his gradualism as dependent on the abilities and opportunity given to West India planters to try "rearing a sufficient amount of native negroes to answer the possibility of cultivating the plantations." Henry Dundas as recorded in "Debate on Mr. Dundas' Resolutions for the Gradual Abolition of the Slave Trade," Second Session of the Seventeenth Parliament of Great Britain, April 23, 1792, in *Cobbett's Parliamentary History of England: From its Earliest Year to 1803*, Volume XXIX, ed. William Cobbett, (The Commons Hansard, 1817), 605. https://play.google.com/books/reader?id=3Jo9AAAAcAAJ&pg=GBS.PA1203.; Melanie Newton and Andrew Lochhead, "The Power to Matter Race and Commemorative Politics in Toronto," Conference Presentation, World in a Historic House Seminar, Institute for Historical Research, School of Advanced Studies, University College London, June 16, 2022, posted September 16, 2022, by Andrew Lochhead, YouTube, 48:26, https://youtu.be/e98yOWPpY80?si=wXr2GPwNVrm5rS_a., 17:26.

[7] Contemporary "Dundas defenders" have repeatedly claimed that Henry Dundas was an abolitionist. See for example, Patrice Dutil, "Henry Dundas was an Abolitionist: He Deserves to Have A Street Named After Him," *National Post,* January 30, 2023. https://nationalpost.com/opinion/henry-dundas-was-an-abolitionist-he-deserves-a-street-named-after-him.; Lynn McDonald, "Henry Dundas Was A Conscientious Abolitionist, Despite What His Critics Say," National Post, September 18, 2023. https://nationalpost.com/opinion/henry-dundas-was-a-conscientious-abolitionist-despite-what-his-critics-say.

Despite these opinions, in her opening remarks to the panel "Historians on Dundas and Slavery" hosted at Edinburgh University, moderator Diana Paton contended that this was a position shared by "no serious" historians on the subject." See, "Historians on Dundas and Slavery," moderated by Diana Paton, panel discussion. University of Edinburgh. July 7, 2020. https://www.ed.ac.uk/history-classics-archaeology/news-events/events-archive/2020/historians-on-dundas-and-slavery.

role in effecting the passage of gradual abolition and subsequent activities in collusion with West Indian planter interests has led to historians such as Mullen concluding that Dundas was a "great delayer" of the abolition of the transatlantic slave trade.[8] This decision, he writes, makes Dundas "guilty of a political strategy with catastrophic consequences for African people forcibly trafficked into chattel slavery."[9]

Other historians, such as Melanie Newton, have highlighted Dundas' role in atrocities against Indigenous, enslaved, free Black, and Afro-Indigenous populations in the Caribbean. For example, his waging war against Haiti in an attempt to expand Britain's slave empire, the use of dogs to hunt human beings during the second Maroon War in Jamaica, the brutal suppression of Fédon's uprising in Grenada, and the perpetration of what would by today's standards be called a genocide against the Garifuna people in St. Vincent and the Grenadines.[10]

In the wake of public calls to reconsider uncritical commemorations of Henry Dundas such as the Melville Monument in Edinburgh, Scotland, or Dundas Street in Toronto, some historians have attempted to present a contrasting picture of Dundas despite the extensive evidence to the contrary, to generate what Newton calls "an illusion of debate where previously there was none."[11] Perhaps one of the most egregious mischaracterizations comes from New Zealander Angela McCarthy, who has described the debate around Dundas' commemoration as an attempt to blame one man for all the ills of slavery.[12] Others have gone as far as to bizarrely suggest that even if Dundas had never been born that abolition of the transatlantic slave trade would still have been impossible.[13] While this dissertation does not take up the sort of historical conjecture the latter kind of statement engages in—such work is best left to fiction writers—I will demonstrate in part that calls to rename Dundas Street, far from being an exercise in individual blame, are a recognition of the complex, interrelated, and mutually constitutive trajectories of

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[8] Mullen, "Henry Dundas: A 'Great Delayer'," 219.
[9] ibid.
[10] Newton, "Henry Dundas: Empire and Genocide."
[11] Newton and Lochhead, "The Power to Matter," 28:00.
[12] Angela McCarthy, "Bad History: The Controversy over Henry Dundas and the Historiography of the Abolition of the Slave Trade," *Scottish Affairs* 31, no. 2 (2022): 135. https://doi.org/10.3366/scot.2022.0404.
[13] Sir Tom Devine speaking to the Herald, cited in McCarthy, "Bad History," 136.

memory, history, and identity that contribute to the creation of the localized space or the "place-event" of Toronto.[14]

As a major thoroughfare in the city, Dundas Street, the person it evokes, the legacies it celebrates and perpetuates, and the spatial realities it enacts are worthy topics for scholarly investigation and public debate. Dundas Street is but one prominent example of the not-insignificant number of streets in Toronto named for figures with connections to slavery, colonial violence, and racism.[15] The questions raised and lessons learned in the course of writing this thesis can be applied to a greater or lesser extent to a variety, if not all, of the city's avenues, boulevards, roads, circles, places, and laneways. The opportunity to ask these questions, to be gifted these teachings, and to share them publicly remains one of the most humbling and rewarding experiences of my life.

[14] Doreen Massey, *For Space* (Sage, 2005), 238.
[15] City of Toronto Staff identified sixty street names that may warrant change with respect to who and what they commemorate or that use outdated language and as such potentially offensive names (i.e., Indian Road, Indian Crescent) Jennifer Pagliaro, "Where the Streets Need New Names?," Toronto Star, July 6, 2021, A1, A11.

[P]laces are encountered in the country of the present as material objects or areas … whose myriad local arrangements make up the landscapes of everyday life. But here, now, … they are not apprehended as reminders of the past. Instead, when accorded attention at all, places are perceived in terms of their outward aspects—as being on their manifest surfaces, the familiar places they are—and unless something happens to dislodge these perceptions they are left, as it were, to their own devices. But then something does happen … and a place presents itself as bearing on prior events. And at that precise moment when ordinary perceptions begin to loosen their hold, a border has been crossed, and a country starts to change.

Keith H. Basso*, Wisdom Sits in Places: Landscape and Language Amongst the Western Apache, 1996.*[16]

Part Two: Transatlantic Reverberations: Black Lives Matter, Edward Colston, The Melville Monument, and The Petition to Rename Dundas Street

In 2020 citizens of Bristol tore down a statue of slave trader Edward Colston, which had stood in the city's centre for one hundred twenty-five years, and threw it in the nearby harbour.

This act of righteous anger and, as then Mayor of Bristol Marvin Rees called it, "act of poetic history,"[17] saw the slaver's bronze effigy pulled from its plinth, rolled through the streets, and unceremoniously dumped into the very body of water from which his Royal African Company ships would once depart to ply their triangular trade. More than one commenter, Rees among them, has remarked on the similarities between Colston's symbolic drowning and the fate of thousands of Africans who did not survive the horrors of the middle passage.[18] That it happened from a bridge named for one of the seafaring city's formerly enslaved residents, Pero Jones, only added to the perception of justice, however delayed, finally arriving.

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[16] Keith H. Basso, *Wisdom Sits in Places: Landscape and Language Amongst the Western Apache* (University of New Mexico Press, 1996), 4.

[17] Steven Morris, "Bristol mayor: Colston statue removal was act of 'historical poetry,'" *The Guardian,* June 13, 2020. https://www.theguardian.com/uk-news/2020/jun/13/bristol-mayor-colston-statue-removal-was-act-of-historical-poetry.

[18] Tim Cole, "After the fall, where?: Relocating the Colston statue in Bristol, from 2020 to imaginary futures," *Journal of Historical Geography* 82, (2023): 161. https://doi.org/10.1016/j.jhg.2023.03.001.; David Olusoga, "The toppling of Edward Colston's statue is not an attack on history. It is history," *The Guardian*, June 8, 2020. https://www.theguardian.com/commentisfree/2020/jun/08/edward-colston-statue-history-slave-trader-bristol-protest.; Lara Choskey, "Colston falling," *Journal of Historical Geography* 74 (2021): 81. https://doi.org/10.1016/j.jhg.2020.07.007.; Gurminder K. Bhambra, "Good Riddance to a Slaver's Statue," Op-Ed, *New York Times*, June 12, 2020, A25. http://ezproxy.lib.torontomu.ca/login?url=https://www.proquest.com/newspapers/good-riddance-slavers-statue/docview/2411988069/se-2?accountid=13631.

Colston's great fall took place in the context of the resurgent and worldwide Black Lives Matter uprisings of that summer. In a year where the emergence of the novel coronavirus and resultant global pandemic had already laid bare stark inequalities and social divisions, a video posted to Facebook depicting the murder of George Floyd by Minneapolis Police would serve as a long overdue catalyst for global protests. These actions called for an end to police violence against Black people, systemic and structural anti-Black racism, along with the cultural and economic institutions and their representational frameworks (including monuments and other forms of memory infrastructure) that authorized and enabled white supremacist violence to be continually enacted on Black and other racialized and marginalized bodies.

The toppling of the Colston monument, and the subsequent photographs and videos of its plunge into the brackish Bristol waters, became some of the defining images of the Black Lives Matter movement in the United Kingdom, featuring on the front pages of nearly every major newspaper in the country.[19] The unseating also reignited a long-smoldering debate within the so-called West, particularly within countries of the former British Empire, over what might be done with monuments, statues, and other forms of commemoration that celebrate people or events connected to imperial and colonial violence, white supremacy, racism, and genocide. It also occasioned a new wave of iconoclastic actions, monument removals, and artistic interventions from Boston to Belgium, Cape Town to Canada.

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It might seem odd to start a story about Toronto some thirty-five hundred miles away. But the ripples caused by Colston's watery deposition would have a profound impact on the course of this city's history. Notable were the public conversations the statue toppling animated, which ranged from sober media reflections—CBC Radio called in historians Dr. Afua Cooper and David Olusoga to weigh in—to cheeky social media posts that asked what statues Torontonians might consider throwing in Lake

[19] Cole, "After the Fall," 161.

Ontario?.[20] However, it was a BBC staff article on other anti-monumental campaigns across the United Kingdom that alerted me to the efforts of Sir Geoff Palmer and Adam Ramsay in Edinburgh, Scotland to address the prominent commemoration of first Viscount Melville, Henry Dundas, in that city. Palmer, Scotland's first Black professor and a well-known human rights advocate, and Ramsay, a journalist, wanted to add a plaque to that city's Melville Monument, a one-hundred-fifty-two-foot column and statue dedicated to Dundas, describing the role he played in delaying the abolition of the transatlantic slave trade and the devastating human consequences of those actions.[21] This article, paired with my interest in local history, enabled me to connect the Dundas whose sandstone likeness towered over the Scottish capital to the namesake of one of Toronto's longest and most historic roads, Dundas Street.

Just as those who tore down Colston demonstrated a keen understanding of the impact of the built environment on lived experience, I recognized Dundas Street as a place "bearing on prior events."[22] This street, a kilometre from my home, was a place that was woven through a complex web of historical trajectories that connected the Georgian terraces of metropolitan Scotland to the English slaving ports of Liverpool, Bristol, and Plymouth, the West African coastal plains and slave castles, and the sweltering plantations of the Caribbean. I suddenly perceived what had been in front of me all along. In this historical moment when tens of thousands were in the streets protesting systemic oppression, the state-sanctioned violence it engenders, and the role its public representations play in authorizing such brutality, who and what the name of Dundas Street celebrated mattered and something in me began to change.

As an artist and museum professional whose work has long engaged with issues of urban space, commemoration, and social justice, I felt a deep responsibility to act on this knowledge. If Edinburgh was

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[20] *The Current,* hosted by Matt Galloway, CBC Radio, June 12, 2020. https://www.cbc.ca/radio/thecurrent/the-current-for-june-12-2020-1.5609315.
Cindy Li, "Hey so what racist war criminal statue can we chuck into Lake Ontario?" Facebook, June 7, 2020. accessed March 29, 2025.
https://www.facebook.com/cindy.li.334/posts/pfbid022921tuH7fpJqh1VQTrdWHcNp64uUtKv3WmwfyaaeGdmqvkCr8MoLG1v8BSDWD1YQl.
[21] Adam Ramsay, "Dundas should be left with his face in the dirt," *Open Democracy,* June 10, 2020. https://www.opendemocracy.net/en/opendemocracyuk/dundas-should-be-left-his-face-dirt/.;
Mullen, "Henry Dundas: A 'Great Delayer'," 218.
[22] Basso, *Wisdom Sites in Places*, 4.

debating a forty-six-metre Dundas monument, I reasoned that Toronto, Canada's largest and most diverse city, ought to debate our monument, which is five hundred times larger.

On June 8, 2020, just a day after Colston sank beneath the still water of the Floating Harbour, I launched an online petition calling on the City of Toronto to undertake an open and transparent process to rename Dundas Street. Through this action I would begin my involvement in a nearly four-year-long public history campaign launched in solidarity that built on Palmer and Ramsay's ultimately successful initiative.[23]

Geographer Andrew Merrifield, in his reconciliation of the spatial politics of French theorist Henri Lefebvre, writes, "[A]ny emancipatory politics presupposes a dialectics of space, a particular set of theoretically informed spatial practices aimed at overcoming separation and dissociation between the global 'whole' and the 'local' everyday." "Place," he contends, "can transform space, but it cannot do so from the vantage point of place alone: political practices must thus be organized around place in form yet extend in substance to the spatial."[24] The *Let's Rename Dundas Street* online petition is one such spatial practice. By bringing Palmer and Ramsay's campaign into conversation with longstanding calls from Black and Indigenous communities and their allies to address white supremacist, colonial, and colonizing commemorations, the petition offered a means of rendering apparent to the general public the links between the establishment of the Canadian nation-state and transatlantic slavery. The petition provided an online platform, a virtual foundation, that made a place where, despite a raging pandemic, people could gather to collectively express their opposition not just to the name of this roadway, but to the particular historic and contemporary socio-political and economic orders and arrangements that it represented. In building this place, it would attract substantial public interest and create new opportunities for meaningful collaboration between scholars, artists, Indigenous Elders, community knowledge keepers, former vice-regal officials, politicians, and activists from a diverse range of backgrounds to participate in what the

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[23] Andrew Lochhead, "Let's Rename Dundas Street in Toronto," you.leadnow.org, June 13, 2020. https://you.leadnow.ca/petitions/let-s-rename-dundas-street-in-toronto.
[24] Andrew Merrifield, "Place and Space: A Lefebvrian Reconciliation," *Transactions - Institute of British Geographers* (1965) 18, no. 4 (1993): 527. https://doi.org/10.2307/622564.

City of Toronto once called one of the most "high profile calls to address public commemoration in recent memory."[25]

The petition gathered momentum slowly, attracting a few hundred signatures in its first day-and-a-half. Within forty-eight hours it had garnered over five thousand endorsements and began attracting local media coverage. In response to questions about the growing support for renaming, Toronto's then Mayor, John Tory, instructed the City Manager to create a working group to report back to his office within thirty days on the feasibility of selecting a new name for Dundas Street and potentially other streets with names that celebrate slave owners and profiteers, genocidaires, assimilationists, colonizers, and racists.[26] Other politicians weighed in, with Canada's Deputy Prime Minister suggesting it was time for a national conversation "with racialized Canadians, with Indigenous people in Canada … and with historians … about the messages we want to be sending to Canadians today."[27] Ontario's Leader of the Official Opposition at the time, Andrea Horwath, would conclude her tweet on the subject with a simple, powerful "Rename Dundas Street."[28]

When the petition reached city council later that month, five councillors had already declared their intention to vote for renaming via an open letter,[29] and nearly fourteen thousand individuals had signed their support. The potential renaming of Dundas Street became national and international news, receiving coverage in Canadian Geographic, Macleans Magazine, CBC's The National, The Sunday

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[25] City of Toronto Recognition Review Project Team, "Update on City of Toronto Recognition Review / Response to Dundas St Petition," Email Communication, June 4, 2021.

[26] Oliver Moore, "Tory open to renaming Dundas Street over concerns about anti-Black racism," *The Globe and Mail*, June 10, 2020. https://www.theglobeandmail.com/canada/toronto/article-tory-open-to-renaming-dundas-street-over-concerns-about-anti-black/.

[27] Nicole Thompson, "Call to rename Toronto's Dundas Street gets renewed attention with anti-racism protests," *The National Post,* June 11, 2020. https://nationalpost.com/news/petition-to-rename-dundas-street-garners-attention-amid-renewed-focus-on-monuments.

[28] Andrea Horwath (@AndreaHorwath) "Henry Dundas blocked the abolition of slavery in the UK by years, a delay that cost tens of thousands of lives. Removing his name to reflect our values isn't about rewriting shameful history—we can't do that. It's about rewriting our present day. Rename Dundas Street." Twitter, June 10, 2020. https://x.com/AndreaHorwath/status/1270802836343922690?.

[29] Mike Layton, "Joint Letter in Support of Public Process to Review and Rename Dundas Street," MikeLayton.to, June 12, 2020. https://mikelayton.to/2020/06/12/joint-letter-in-support-of-public-process-to-review-and-rename-dundas-st/. This letter is included as an Appendix A to this dissertation.

Times, and the Edinburgh Evening News. I found myself waking up on more than one occasion at four o'clock in the morning to appear on Good Morning Scotland or to speak to a journalist with an early deadline at the BBC.[30] Renaming began to feel less like a proposal aimed at amplifying an ongoing dialogue and more like something achievable.

Reflecting on this heady time, it is impossible to accurately depict the palpable sense that these long-overdue discussions, this reckoning with racial injustice, had finally come to its historical moment. Major companies began issuing statements in support of Black Lives Matter,[31] cities and universities agreed to rename buildings and remove statues,[32] and now conversations about how statues and place names shaped public space and public attitudes, conversations that I had rarely heard outside of a scholarly environment, were being had in public.[33] The intersection of the global COVID-19 pandemic with these conversations within the context of a resurgent Black Lives Matter movement offered a profound opportunity and promise to re-imagine the world we inhabit. Indeed, a September 2020 survey of residents conducted by Ipsos in twenty-seven countries indicated overwhelming support for never returning to a pre-COVID "normal" and a desire for the "world to change significantly and become more sustainable and equitable."[34]

[30] *Good Morning Scotland,* hosted by Martin Geissler and Laura MacIver, BBC Radio Scotland, June 12, 2020. https://www.bbc.co.uk/programmes/m000jx0f; *The Sunday Show*, hosted by Martin Geissler and Fiona Stalker, BBC Radio Scotland, July 11, 2021. https://www.bbc.co.uk/programmes/m000xsfd.

[31] For examples see: Rachael. E Purtell and Katie K Kang, "The Corporate Social Responsibility of Fortune 500 Companies to Black Lives Matter: Strategic Responses on Instagram," *Communication Reports (Pullman, Wash.)* 35, no. 2 (2022): 120–33. https://doi.org/10.1080/08934215.2022.2040559.

[32] For a wide range and global survey of these changes see: "List of Monuments Removed during the George Floyd Protests," *Wikipedia*, last updated March 25, 2025. https://en.wikipedia.org/wiki/List_of_monuments_and_memorials_removed_during_the_George_Floyd_protests; and "List of Name Changes due to George Floyd Protests, Wikipedia, last updated April 10, 2025. https://en.wikipedia.org/wiki/List_of_name_changes_due_to_the_George_Floyd_protests.

[33] Robert Jago, "Renaming Places: How Canada is Reexamining the Map," *Canadian Geographic*, July 22, 2021. https://canadiangeographic.ca/articles/renaming-places-how-canada-is-reexamining-the-map/

[34] Nicholas Boyon, "Around the world, people yearn for significant change rather than a return to a "pre-COVID normal," Ipsos, September 16, 2020. https://www.ipsos.com/en-us/news-polls/global-survey-unveils-profound-desire-change-rather-return-how-life-and-world-were-covid-19.

However, as Angel A. Armenta et al. note, significant social change, or the threat thereof, can and often does produce an equally significant social backlash and resistance.[35] This moment was no different. Conservatives and far-right politicians, media, and media personalities the world over condemned in the same breath Black Lives Matter and COVID-19 mitigation measures such as lockdowns. Many of these figures amplified misinformation and conspiracy theories that sought to connect anti-racism protests and the pandemic.[36] Predictably, actions such as monument removals, topplings, and calls to change toponyms also drew rebuke from these circles, along with familiar and tired accusations of "erasing history." In the UK, Home Secretary Priti Patel called for those who pulled down the Colston Monument to face justice.[37] Communities Secretary Robert Jenrick referred to anti-racism protestors as "baying mobs." Prime Minister Boris Johnson called related actions "thuggish."[38] While in Canada, following the symbolic beheading of a statue of Prime Minister John A. Macdonald, politicians of a variety of political stripes, including Montréal Mayor Valérie LaPlante, Quebec Premier François Legault, and Prime Minister Justin Trudeau aligned themselves to proclaim the act as "vandalism."[39]

This backlash inspired further extrajudicial, legislative, and state-sanctioned violence. For example, the grave of child slave Scipio Africanus in Bristol was defaced as retaliation for Colston's

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[35]Angel D. Armenta, Kityara U. James, Jessica R. Bray, and Michael A. Zárate, "National Nostalgia and Prostalgia Predict Support toward the Black Lives Matter Movement and Creating a New Normal Following the Pandemic," *Analyses of Social Issues and Public Policy* 22, no. 1 (2022): 91. https://doi.org/10.1111/asap.12283.
[36] Queenie Wong, "Coronavirus, BLM conspiracy theories collide on Facebook and Twitter," *CNET*, June 28, 2020. https://www.cnet.com/news/politics/coronavirus-blm-protest-conspiracy-theories-collide-on-facebook-and-twitter/
[37] Steven Swinford, and John Simpson, "Black Lives Matter: Colston statue thugs must face justice, Priti Patel tells police," *The Times*, article and video, June 9, 2020 https://www.thetimes.com/uk/crime/article/black-lives-matter-colston-statue-thugs-must-face-justice-priti-patel-tells-police-gftrcvj6f?region=global
[38] "Statues to get protection from 'baying mobs,'" *BBC News*, January 17, 2021. https://www.bbc.com/news/uk-55693020.; Boris Johnson (@BorisJohnson), "People have a right to protest peacefully & while observing social distancing but they have no right to attack the police. These demonstrations have been subverted by thuggery - and they are a betrayal of the cause they purport to serve. Those responsible will be held to account," Twitter, June 7, 2020. https://x.com/BorisJohnson/status/1269724206440370178.; "Thug" is a term that has its own problematic colonial and racialized history "George Floyd protests: What do 'thug', 'white privilege' and 'ally' mean?," *BBC News*, June 10, 2020. https://www.bbc.com/news/newsbeat-52892949. See Jeffery Barg, "The Problematic History of the Word 'Thug': From Rioting Pa. Coal Miners to Tupac to a Philly Courtroom," The Grammarian, *Philadelphia Inquirer*, April 17, 2019. https://www.inquirer.com/opinion/commentary/thug-tupac-racism-language-reappropriation-20190417.html.
[39] "Activists topple statue of Sir John A. Macdonald in downtown Montreal," *CBC News,* August 29, 2020. https://www.cbc.ca/amp/1.5705101

toppling.[40] Gangs of so-called *statue defenders* emerged, egged on by far-right figures such as Stephen Yaxley-Lennon, also known as Tommy Robinson, ostensibly intent on protecting monuments in London during Black Lives Matter marches.[41] New legal penalties implemented up to ten years imprisonment for defacing monuments and statues in the UK. In Canada, artists associated with Black Lives Matter-TO were subjected to attempted kettling,[42] arrested, terrorized, and detained by Toronto Police following the painting of three monuments (with water-soluble paint) in the Ontario capital.

The conversation around renaming Dundas Street also gained its fair share of detractors. Mostly these were various kinds of online "reply guys", peddling assorted flavours of what Sean Carleton has, in the context of Indian Residential Schools, identified as a specific denialist discourse that seeks to absolve settlers of responsibilities toward confronting the injustices of colonialism or, by extension, racism.[43] These included overtly racist remarks, dismissive remarks ("It's just a street name."), and trivializing remarks ("Nobody knew who Henry Dundas was anyway.").[44] Dismissing and trivializing, the late

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[40] "Enslaved African man's headstone in Bristol vandalised," *BBC News*, June 18, 2020. https://www.bbc.com/news/uk-england-bristol-53089528

[41] Simon Childs, "The Far-Right Are Planning to Defend Statues from BLM Protesters," *Vice News*, June 10, 2020. https://www.vice.com/en/article/far-right-planning-defend-statues-blm-protesters/

[42] Black Lives Matter Toronto (@BLM_TO), "Liars. The police didn't assist anything. We had our own safety team that had to deescalate you. And you still arrested *three people who were just sitting in a van after you tried-- and failed -- to kettle everyone #DefundThePolice #FreeThemNow*"*, Twitter, July 18, 2020. https://x.com/BLM_TO/status/1284521666446372866?.; Phil Tsekouras and Brian Aguilar, "Three people charged in Toronto Black Lives Matter protest, several statues defaced," *CTV News,* July 18, 2020. https://www.ctvnews.ca/toronto/article/three-people-charged-in-toronto-black-lives-matter-protest-several-statues-defaced/

[43] Sean Carleton, "'I Don't Need Any More Education': Senator Lynn Beyak, Residential School Denialism, and Attacks on Truth and Reconciliation in Canada," *Settler Colonial Studies* 11 (4): 472. https://doi.org/10.1080/2201473X.2021.1935574.

[44] Mike, December, 23, 2023, "Changing the names [sic] period is a problem. They are just words and nobody should care that much about Henry Dundas.," comment on Cheryl Thompson, "Renaming Yonge-Dundas Square: The new name, "Sankofa," asks that we learn from the past instead of glorifying individuals," *Spacing*, December 23, 2023. https://spacing.ca/toronto/2023/12/22/re-naming-yonge-dundas-square/#comment-808822; TLeafs23, "To me it is just a meaningless name than [sic] carrying with it no more history than Upper Middle or Service Road South," *Reddit*, December 17, 2023. https://www.reddit.com/r/BurlingtonON/comments/18jtdfo/comment/kdmiax0/?.; HarlequinBKK, "What I find interesting is that up until 2020, pretty much nobody knew that Dundas St. was named after Henry Dundas, or who Henry Dundas was. Then there was the murder of George Floyd, and the controversy about Dundas in Scotland, and suddenly it was in the news and we all knew who he was. … But at the end of the day, I think Dundas St. should not be changed because very few people really knew or cared about it up until 2020 …" Reddit, May 21, 2023. https://www.reddit.com/r/toronto/comments/13nz8pl/comment/jl24g8n/

Michel-Rolph Trouillot reminds us, are also expressions of archival power.[45] Further objections emphasized the potential cost of renaming and the inconvenience a renaming would cause to residents and local businesses.[46] These types of statements, aside from the obvious privileging of convenience over justice, seek, as Carleton notes, to present the colonial situation, or in this case a celebration of white supremacy, as ultimately unchangeable.[47]

Perhaps the most vocal objections to renaming would come from some of the descendants of Henry Dundas himself. The tenth Viscount Melville, Bobby Dundas, and former CBC reporter and Crown Prosecutor Jennifer Dundas, were among the highest profile objectors in an ecosystem of ideologically aligned scholars and conservative and far-right think tanks and who opposed efforts to rename Dundas Street or to publicly address Dundas' influence on slavery debates of the nineteenth century.

Groups such as the Henry Dundas Committee of Ontario promoted an interpretation of the historical record that argued, despite significant evidence to the contrary and against historical orthodoxy,[48] that Henry Dundas' proposal for gradual abolition was the work of a political pragmatist "doing the best he could under difficult circumstances" and that Dundas, despite his actions, was, in fact, a "committed abolitionist."[49] Members of the Dundas family would become fixtures at Toronto City

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[45] Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Beacon Press, 1995), 115-116.
[46] Francine Kopun, "Renaming Dundas Street: Inside the fiery debate that led to the decision, and why it's back in the public eye," *Toronto Star*, May 21, 2023. https://www.thestar.com/news/gta/renaming-dundas-street-inside-the-fiery-debate-that-led-to-the-decision-and-why-it/article_3d1ef096-eacc-52f4-83fb-75b13957d956.html.
[47] Sean Carleton, "'I Don't Need Any More Education,'" 471.
[48] Katherine Sutherland, "My ancestor Henry Dundas was an ABOLITIONIST and he is being unfairly targeted, says relative as Black Lives Matter activists set sights on Edinburgh statue," *The Daily Mail*, June 13, 2020. https://www.dailymail.co.uk/news/article-8418411/My-ancestor-abolitionist-unfairly-targeted-says-ancestor-Henry-Dundas.html; Jennifer Pagliaro, "Dundas Descendant Urges City Keep the Name: U.K. Noble Says to Not Rewrite History, Insists Ancestor Was Abolitionist," *Toronto Star*, September 24, 2020. www.proquest.com/newspapers/dundas-descendant-urges-city-keep-name/docview/2445277747/se-2 For a discussion of how this argument is at odds with what has been accepted by most historians, see the Preface of the this dissertation.
[49] Art Eggleton, David Crombie and John Sewell, "Letter to Mayor and City Council," August 16, 2023. accessed January 25, 2024. https://acrobat.adobe.com/link/review?uri=urn%3Aaaid%3Ascds%3AUS%3Ad8106ecc-f59c-3113-82f4-647dd87b1bec; Jordan Omstead, "3 former Toronto mayors question Dundas Street renaming in letter to Chow, council," *CBC News*, August 21, 2023. https://www.cbc.ca/news/canada/toronto/dundas-renaming-mayors-toronto-1.6942915

Council committee meetings, using these arguments in an attempt to discredit the work of expert scholars of Scottish jurisprudence, the Atlantic world, and the Afro-Caribbean diaspora. Beyond that, they sowed confusion for some members of council and the general public about the merits of calls to reexamine public celebrations of their ancestor by creating, as Melanie Newton has called it, "the illusion of scholarly debate where there previously was none."[50]

Projects such as this align with similar denialist discourses that Carleton and the genocide scholar Andrew Jones understand, "as part of a conscious or unconscious strategy of selectively remembering [or interpreting] the past to protect one's power and privilege in the present and, most importantly, to perpetuate it into the future."[51] More disturbingly, some internet users deployed social media to incite online abuse, hatred, and harassment against me and others involved in sharing historical truths with respect to Henry Dundas.[52]

Despite these malign efforts, the idea of renaming Dundas Street attracted and generated extensive supportive scholarship and creative output, and even support from seemingly unlikely sources such as Canada's former Governor General, Adrienne Clarkson, and her husband, the political philosopher and public intellectual John Ralston Saul.[53] In the months following the launch of the *Let's*

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[50] Newton and Lochhead, "The Power to Matter," Abstract.

[51] Adam Jones, *Genocide: A Comprehensive Introduction* (New York: Routledge, 2006), 352.; Carleton, "I Don't Need Any More Education," 470.

[52] Such abuse has persisted long after the decision to rename Dundas Street was approved by council and continues to persist following the decision to name Sankofa Square. Frequently this abuse has been racially charged, homophobic, threatening and otherwise dismissive. For examples see: HonorTheCall (@Honorthecall), "White on white hate is real," X, March 28, 2025. https://x.com/HonorTheCall/status/1905720471150330339; HanksWhiteHat, "twitter activist Andrew Lochhead (the 'Dundas Petition Guy') gloats on twitter about his "Sankofa Square" win," Reddit, December 16, 2023. https://www.reddit.com/r/Canada_sub/comments/18jl4xl/twitter_activist_andrew_lochhead_the_dundas/?utm_source=share&utm_medium=web3x&utm_name=web3xcss&utm_term=1&utm_content=share_button.; Jamison (@jamison.willis8), "Enjoy the bullet when ya catch one when your face [middle finger emoji, pig emoji], Instagram Direct Message, August 2, 2024.; Cheyene Gustavilo, "This woke idiot is proud of his petition? If I was his neighbor (thankfully I am nowhere near him) I would rub feces in his face. Please Andrew find a deep, dark hole (no, not the one your type dreams of) and just disappear from this planet [barf emoji], Facebook, December 17, 2023.; TireGuy58 (@William969826002), "What a waste of tax payer money!! Not to mention the huge cost to any business owner on Dundas that will have to change their address and details like menus, letterhead, invoices, etc. Who ever [sic]was the jughead that dreamed up this one should be **disposed** of. What a waste of time," X, December 17, 2023. https://x.com/William96982602/status/1736265391289073665.

[53] A highlight of their participation was the use of the term "colonial bootlicking" by a Vice-Regal official, in a public deputation. See: "We are past the days of pathetic colonial bootlicking …" Rt. Hon. Adrienne Clarkson, "Copy of Remarks by The Rt. Hon. Adrienne Clarkson Executive Committee Meeting," Toronto Meeting Minutes

Rename Dundas Street online petition, Newton published her opinion piece *Henry Dundas, Empire and Genocide*, that discussed Dundas' "gradual abolition" along with his role in what we would understand today as a genocide against the Garifuna people of St. Vincent.[54] BBC Scotland would air Parisa Urquhart's now BAFTA award-winning documentary *Scotland, Slavery, and Statues*, which told the story of Palmer and Ramsay's Melville Monument campaign and connected it to Toronto's renaming initiative. The University of Edinburgh hosted an online symposium featuring historians with "specialist knowledge of Dundas's career," contextualizing such a programme within "urgent discussions that are taking place across the world about monuments and streets dedicated to Henry Dundas."[55] The following year, one hundred and thirty academics, artists, Indigenous Elders, and community knowledge keepers from around the world signed an open letter, co-authored by Dr. Syrus Marcus Ware, Dr. Vanessa Godden, and me, to Toronto City Council, calling on them to support the renaming of Dundas Street.[56] Finally, in a dramatic council meeting in July 2021, Toronto City Council would vote to rename Dundas Street and all municipal assets bearing the Dundas name. This successful vote would be followed by a number of significant developments both locally and internationally. In Scotland, *The Scottish Historical Review* published Dr. Stephen Mullen's definitive article "Henry Dundas: A 'Great Delayer' of the Abolition of the Transatlantic Slave Trade", which outlined Dundas' role in obstructing abolition and his collusion with West India merchants on the matter.[57] Additionally, Edinburgh Council installed the first bronze

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Information Service, July 6, 2021. https://www.toronto.ca/legdocs/mmis/2021/ex/comm/communicationfile-134373.pdf.; John Ralston Saul, "Dundas Street is a Terrible Name. Changing it would show that Toronto is no longer trapped in the image of a major slave baron," *Toronto Star*, July 6, 2021. https://www.thestar.com/opinion/contributors/dundas-street-is-a-terrible-name-changing-it-would-show-toronto-is-no-longer-trapped/article_10913032-ed51-57f3-829a-7d579bbaa1f5.html.[Note that Dundas has never been accused of being a slave baron by anyone familiar with his history, however this headline may be the result of editorial ignorance of the issues surrounding Dundas' commemoration.

[54] Newton, "Empire and Genocide."

[55] Parisa Urquhart, *Scotland, Slavery, and Statues*, Urquhart Media for BBC Scotland, 2020. https://www.bbc.co.uk/programmes/m000nrpb.; Paton, "Historians on Dundas and Slavery."

[56] Andrew Lochhead, Syrus Marcus Ware, and Vanessa Godden, "Open Letter to Toronto City Council on the Renaming of Dundas Street," Sign Our Letter, Rename Dundas Street, accessed March 26, 2025, https://www.renamedundasstreet.ca. Archived also at Andrew Lochhead, "Remarks to City Council Executive - June 6, 2021, Enclosure 1" Toronto Meeting Minutes Information Service, June 6, 2021. https://www.toronto.ca/legdocs/mmis/2021/ex/comm/communicationfile-134369.pdf.

[57] Mullen, "Henry Dundas: A 'Great Delayer,'" 218-48.

plaque at the Melville Monument, replacing the temporary plaques that had previously been set up around the column's location in St. Andrew's Square. These plaques would later be removed by members of the Dundas family in 2023, and restored by Edinburgh City Council early in 2024.[58]

For its part, Toronto formally began the Dundas Street renaming process, launching what would be a years-long Recognition Review process. This initiative included creating a Community Advisory Committee to provide a shortlist of names for the street and other Dundas-named infrastructure including the Jane-Dundas Library, the Dundas and Dundas West subway stations, and Toronto's main municipal square, Yonge-Dundas Square. Significantly, the city also drafted and adopted a commemorative framework that emphasized Indigenous consultation, traditional knowledge, and the voices of marginalized communities, alongside historical scholarship.[59] Implemented in 2022, this framework met with opposition from the pro-Dundas faction, as well as like-minded historical revisionists. Members of these groups tried to hijack committee and council meetings with arguments for changing course on the renaming. These were unceremoniously shut down by then-Mayor John Tory.

In late 2023, under the newly elected administration of Mayor Olivia Chow, the renaming project reached a concrete decision to change the name of Yonge-Dundas Square to Sankofa Square and, as of writing, the Toronto Public Library has renamed the Jane-Dundas Library "The Daniel G. Hill Branch" in honour of the Ontario Black History Society co-founder and civil rights activist. Also, the Toronto Transit Commission Board voted to rename Dundas Station to TMU Station—in recognition of the station's proximity to Toronto Metropolitan University—while a new name for Dundas West Station has yet to be decided.[60] Meanwhile plans to rename Dundas Street have been placed on indefinite hold, due in part to

[58] Donald Turvill, "Dundas descendant refuses to return slavery plaque," Midlothian Review, October, 26, 2023. https://www.midlothianview.com/news/dundas-descendant-refuses-to-return-slavery-plaque.; "Council installs new slavery plaque at Edinburgh's Melville Monument," *BBC News*, March 18, 2024. https://www.bbc.com/news/uk-scotland-edinburgh-east-fife-68597359.

[59] "Recognition Review," City of Toronto, accessed April 10, 2025. https://www.toronto.ca/community-people/get-involved/community/recognition-review/commemorative-framework/.

[60] Notably TTC chair Jamal Myers has publicly disavowed a connection between the renaming and addressing Henry Dundas' legacy. Instead he has framed it within the context of a research and development partnership the TTC has agreed with the university. Despite Myers' words the fact remains the station was renamed as part of a resolution by city council that directed the renaming of the station, and Dundas West Station, that was explicitly about the de-commemoration of Dundas. "To be clear, the TTC is not taking any position on Henry Dundas," Myers

the significant financial deficits run by previous administrations.[61] Still, the City of Toronto Recognition Review process remains active and is currently reviewing, at the time of writing, approximately twenty-five additional place names to consider new names for in the future.[62]

These events and subsequent actions are fundamental to understanding the social and political context in which this dissertation was written and, moreover, why it was begun in the first place. My experiences as part of this campaign and its ensuing and ongoing public debates were foundational to my desire to pursue doctoral studies as a means to understand the impact and significance of not only renaming Dundas Street, but of Dundas Street itself.

While efforts to rename Dundas Street merit an in-depth historical, scholarly accounting, this work instead draws on my experiences as an artist, scholar, former museums professional, and public historian interested in questions of space, monumentality, memory, history, and the role of performance, specifically walking, in interpreting, animating, and "countering" dominant spatial stories embedded within, and represented and enacted by the built environment of Toronto. The ensuing chapters will lay out my arguments for this approach and discuss how walking the entirety of Dundas Street in Toronto, as part of the *Twenty-three Kilometres* project, and other walking-based endeavours, has informed my dissertation research, methodology, and presentation. I invite you to read these pages as you would put one foot in front of the other and walk with me through this project together.

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told reporters after the decision. "We are solely responding to the request that was brought forward to us from council. Neither is TMU taking any position on Henry Dundas. This is really about moving forward and creating an exciting partnership. And this was passed unanimously." See Muriel Draismaa, "TTC board votes in favour of renaming Dundas Station," *CBC News*, May 14, 2025. https://www.cbc.ca/news/canada/toronto/ttc-board-dundas-station-tmu-name-change-research-partnership-1.7535213. Notably however, later reporting on the issue has made the connection between the petition and the naming of TMU more explicit see for example Jack Landau, "TTC subway station just changed its name and here's what it looks like," *BlogTO*, Nov. 19, 2025. https://www.blogto.com/city/2025/11/dundas-tmu-station-ttc/.; "Toronto's Dundas Station renamed TMU Station," *CBC News*, November 19, 2025. https://www.cbc.ca/player/play/video/9.6984797. These contrasting viewpoints are useful examples in understanding the process of the production of history, and historical silences, that authors such as Trouillot describe.

[61] Oliver Moore, "Toronto changes course on name change for Dundas Street," Globe and Mail, December 15, 2023. https://www.theglobeandmail.com/canada/toronto/article-toronto-changes-course-on-name-change-for-dundas-street

[62] Pat Tobin, General Manager, Economic Development and Culture, "Toronto City Council, Meeting 13, Dec 14, 2023," posted December 14, 2023, by Toronto City Council, YouTube, 8:15:25. https://www.youtube.com/watch?v=p2xBG2xxEqA.

INTRODUCTION

First Steps

In August of 2020, my wife Ellie and I boarded the 501 Queen streetcar just outside of our home in Toronto's west side. This trip was taken at the height of the Dundas Street renaming controversy, just months after I launched the online petition. It coincided with the loosening of restrictions on movement related to the COVID-19 pandemic.

Michi Saagiig Nishnaabeg scholar Leanne Betasamosake Simpson declares that "If you want to learn about something, you need to take your body onto the land and do it. Get a practice." [63] Inspired by this call to action, as well as the conceptual photography——and arguably movement-based performance art—of Ed Ruscha,[64] our goal was to walk the length of Dundas Street within the boundaries of the City of Toronto. Along the way, we planned to document every instance of the Dundas name we could find. We wondered if we could document the various ways that imperial and colonial violence and power, represented by the Dundas name, hid in plain sight. We could observe how this power was replicated through official infrastructure, such as street signs and house numbers, but also the ways in which it was reproduced in the seemingly benign vernacular of businesses names, wheelie bin labels, address plates, community murals, lost pet signs, and similar forms of public expression. By doing this, I reasoned, the resultant image archive could serve as a powerful tool to support the case for renaming Dundas Street. Unbeknownst to me at the time, this sojourn was the beginning of the dissertation you are reading today.

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[63] Leanne Betasamosake Simpson, "Land as Pedagogy: Nishnaabeg Intelligence and Rebellious Transformation," *Decolonization: Indigeneity, Education & Society* 1 no.1 (2014):18.

[64] Here I am referring to such works as Ruscha's artist-books including *Twenty-six Gasoline Stations* (1963) *Some Los Angeles Apartments* (1965) and most particularly *Every Building on the Sunset Strip* (1966). These works offer an artistic document of marginal and vernacular architecture and infrastructure. However to my analysis they also proffer a record of the artist's movements through the greater Los Angeles area and the American landscape. The relationship between movement, performance, and the work of Ed Ruscha is an area where limited scholarship exists. For one such discussion of this see: Margaret Iversen, "Auto-Maticity: Ruscha And Performative Photography," *Art History* 32, no. 5 (2009): 836–51. https://doi.org/10.1111/j.1467-8365.2009.00707.x.

Ellie and I would take three walks to complete our tour of Dundas Street. Our first walk covered the distance between the street's eastern terminus at Kingston Road and the westernmost reaches of Trinity Bellwoods Park in Toronto's west side. Our second walk began a week later at Etobicoke Creek, which forms the city's occidental boundary, and moved east. Our third covered the remaining section between Shaw Street and Roncesvalles Avenue. Along these walks we would photograph over one thousand instances of the Dundas name and chronicle the changing character of the street as we travelled its length. These photos would form the basis of a project that I titled *Twenty-three Kilometres,* a reference to the length of Dundas Street within the municipal boundaries of the city of Toronto, but also another cheeky nod to Ruscha and his enumerative artist-books, such as *Twentysix Gasoline Stations* (1963), *Some Los Angeles Apartments* (1965), or *Thirtyfour Parking Lots in Los Angeles* (1967).

The images that comprise *Twenty-three Kilometres* are as much a part of this thesis as Ellie was to me on those walking days and of course continues to be in life. That is to say they are indivisible, essential, and as such, they are included amongst these early chapters that introduce the questions and potentials these walks and these images presented. They have provided an archive to continuously return to, a point of reference, and a document of the roadway at a significant inflection point in its history. Indeed, as I had hoped, these images have also given me a powerful research and teaching tool. However, the act of walking Dundas Street opened the possibilities of walking as a research method itself, as well as an instructive and demonstrative practice of scholarship. As such I have included a series of books documenting my walking projects as part of my dissertation. Additional images from *Twenty-three Kilometres* will also appear in some chapters as a means of supporting my observations and conclusions.

Walking and photographing Dundas Street allowed for Ellie and me to witness in real-time the latent spatial dynamics of Toronto's longest east-west thoroughfare. It allowed us to see and to experience the specific relationships to power, Land, and memory that Dundas Street is a product of, and how it continues to reproduce those relationships. It provided a space for us to reflect deeply on our own positionality vis-a-vis this historic roadway, our ability to move along it relatively unencumbered, our own responsibilities to the Land we traversed, and a context within which to share these ideas with one

another. Significantly it also allowed us to see Dundas Street's monumentality, and through our pedestrian and documentarian exercise, to excavate a twenty-three-kilometre monument in the middle of a mega-city.

Research Questions

Understanding that Dundas Street is a monument has been and continues to be a central tenet in my argument to find a new name for the street. While Canadians were, at the time of the *Twenty-three Kilometres* project walks, slightly more amenable to the renaming of public places and institutions versus monument removals,[65] understanding street names as monuments can still be a powerful pedagogical tool "for engaging with critical thinking, citizenship, and community," and to help others be "conscious of how memories and history impact us and surround us every day."[66]

Reflecting on the experience of compiling the *Twenty-three Kilometres* project image archive has also helped to generate questions about how I might share these photos in a respectful way that acknowledges my own positionality in relation to them and how I have benefitted from the systems and power they represent. It has led me to question whether they should be shared at all, or whether the benefit of a broader understanding of monumentality in the urban environment potentially outweighs any harm these collected images may do? For example, might such a collection represent, however unintentionally, another celebration of Henry Dundas and, thereby, be (mis)understood as yet another monument to the legacy of the first Viscount Melville? Does displaying this image archive privilege white settler learning over the lived experiences of Black or Indigenous audiences? As Lauren Beck, author of *Canada's Place Names and How to Change Them*, noted in the Toronto Star on the renaming of Dundas Street, "If you keep Dundas around, does that make the Black population feel disrespected some-how? Does it retraumatize certain members of the Black population? … [T]hese are important questions

[65] *Leger's Weekly Survey*, Leger Research, Sept 9 , 2020. https://leger360.com/legers-weekly-survey-september-9-2020.
[66] Karl Christian Alvestad, "Street Names as Monuments and a Starting Point for Teaching Historical Knowledge," in *New Perspectives on Educational Resources Learning Materials Beyond the Traditional Classroom*, eds. Karl Christian Alvestad, Kari H. Nordberg, Hege Roll-Hansen (Routledge, 2024) 59–72.

if we all come from a community where we care about our neighbours. We need to care about every-body's different experience of place names."[67] Similar considerations ought to be taken when choosing to display the Dundas name, even if one's motivation is to criticize it. With these questions in mind, I've taken great care to contextualize my use of these images throughout the course of my work.

Additionally, walking and photographing Dundas Street has helped to generate the questions central to this dissertation. Those being: What kind of space is Dundas Street? What kind of space and spatial relationships does it produce and/or reproduce? How are those relationships practiced? What is the role of a creative, sensorially engaged, walking practice in rendering apparent these relations, interpreting them, and in the context of contemporary memory activism,[68] potentially practicing against them?

Walking Towards a Methodology

Walking has a long and well-established tradition within social sciences and humanities research.[69] From the early ambulations of ancient Greek and later medieval and Renaissance chorographers, the philosophical reveries of Rousseau and Thoreau, the dérives of the Situationists, and modern day anthropological, ethnographic, autobiographical, activist, critical, phenomenological, queer, feminist, and anti/decolonial walking methods proposed by Michel de Certeau, Tim Ingold, Jo Vergunst,

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[67] Lauren Beck, quoted in Kopun, "Renaming Dundas Street."

[68] Memory activism is term popularized by Yifat Gutman and Jenny Wüstenberg. It is used to describe political and social activism that is defined by its use of memory as a means to effect social change. Memory activists, according to Gutman and Wüstenberg, operate outside of official state agencies or institutions and often rely on creative or novel strategies to advance their activist objectives. Thus it is a practice, they point out, "from below" rather than from on high. Interestingly while memory activism is often associated with anti-colonial or reconciliation-based politics, issues often associated with the political left, it can also be the province of activists who seek to preserve hegemonic narratives and consolidate singular mnemonic narratives. See: Yifat Gutman, and Jenny Wüstenberg, "Introduction: The Activist Turn in Memory Studies," in *The Routledge Handbook of Memory Activism*, eds. Yifat Gutman, Jenny Wüstenberg, Irit Dekel, Kaitlin M. Murphy, Benjamin Nienass, Joanna Wawrzyniak, and Kerry Whigham (Routledge, 2023), 5-6.

[69] Stephanie Springgay and Sarah E. Truman, *Walking Methodologies in a More-than-Human World: Walking Lab* (Routledge, 2018).; Jo Lee Vergunst and Tim Ingold, eds. *Ways of Walking: Ethnography and Practice on Foot* (Routledge, 2008).; Hannah Macpherson, "Walking Methods in Landscape Research: Moving Bodies, Spaces of Disclosure and Rapport," *Landscape Research* 41, no. 4 (2016): 425–32. https://doi.org/10.1080/01426397.2016.1156065.

Sarah Pink, Deirdre Heddon, Carl Lavery, Phil Smith, and Roberta Mock, Stephanie Springgay and Sarah E. Truman, Catherine E. Walsh, and many others.[70]

Walking as a method of inquiry and activism has also informed performance and conceptual art practices in the late twentieth century such as those of Richard Long and Hamish Fulton.[71] In Toronto, creative public history projects like Camille Turner's Afrofuturist audio walking tours *Hush Harbour* (2012) and *Black Grange* (2018) tell the complex histories and speculative futures of the Black experience in Canada, Indigenous-led walking initiatives such as Philip Cote and Jon Johnson's *First Story Walking Tours*, share Toronto's Indigenous history, and Springgay and Truman's SSHRC-funded research-creation Walking Lab and its attendant undertakings explore the role of walking as a means of challenging dominant spatial narratives embedded in the landscape of the Greater Toronto Area from a variety of sensorially engaged, counter-cartographic practices and perspectives.[72] These local works exemplify ways the moving body can engage with and resist powerful spatial narratives, assert presence, enact and "walk-with" Indigenous sovereignties and worldviews. Internationally, walking projects that have inspired my writing, such as the Fe Memwa Maché (Memory Walks) of the Union Générale de Travailleurs de Guadeloupe that retrace the paths of enslaved peoples uprisings, follow historic protest routes and reimagine plantation landscapes of the French department, the *Curious Steps* LGBTQ+ History walks in Istanbul, and Graeme Miller's *Linked* (2003) that commemorates the neighbourhood destroyed by the construction of the M11link road in Leyton, between Hackney Marsh and Redbridge, are just some

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[70] See also Vergunst and Ingold, *Ways of Walking,* 2008; Pink, Sarah. *Doing Sensory Ethnography*. 2nd ed. (Sage, 2015).; Deirdre Heddon, Carl Lavery, Phil Smith, and Roberta Mock, *Walking, Writing and Performance : Autobiographical Texts*, (Intellect Books, 2009). Springgay and Truman, *Walking Methodologies,* 2018. Catherine E. Walsh, "Decolonial Pedagogies: Walking and Asking. Notes to Paulo Freire from AbyaYala," *International Journal of Lifelong Education* 34 no. 1 (2015): 9–21. https://doi.org/10.1080/02601370.2014.991522.;

[71] Blake Fitzpatrick, "Fulton's Walks: Between Documentation and Experience," in *Place Matters Critical Topographies in Word and Image*, eds. Jonathan Bordo, Blake Fitzpatrick (McGill-Queen's University Press, 2022.), 87-91; Nancy Foote, "Long Walks," *Artforum* 18 no 10 (Summer 1980): 42-47.

[72] While an in-depth discussion of all of these works is not possible within the constraints of this dissertation, more information can be found at: "Hush Harbour," Camille Turner, 2012, accessed April 1, 2025. https://www.camilleturner.com/hush-harbour; "Black Grange," Camille Turner, 2018, accessed April 1, 2025. https://www.camilleturner.com/blackgrange; "First Story: Exploring the Indigenous History of Toronto!," First Story, 2014, accessed April 1, 2025. https://firststoryblog.wordpress.com/aboutfirststory/; "Recent Walking Lab Projects," Walking Lab, accessed April 1, 2025. https://walkinglab.org/category/walkinglab-projects/

of the projects that attest to the broad range of walking practices, and the appeal of walking as a form of spatial memory activism, a means of telling activist stories, and imagining justice-based futures.[73]

However, walking practice and the popular walking tour specifically have also been rightfully criticized by Indigenous scholars such as Dylan Robinson and Karyn Recollet and Jon Johnson as hypermasculine, colonial, and extractive.[74] Fabian Frenzel, Steven High, Sylvie Tissot, Malte Steinbrink, Craig Lyons, Alexandra Crosby and H. Morgan Harris all caution that despite activist or justice-based pretensions, or rhetoric, walking tours can be caught up in politics of romanticization, voyeurism, gentrification, and "otherness."[75] However, the latter, along with Michal Huss, Roberto Zurbano Torres, and Dorit Naaman contend that walking tours may yet be radically effective and affective methods of decolonial praxis that work against settler and touristic imaginaries alike to give voices to the silences often produced by such forms of historical reproduction.[76]

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[73] Yarimar Bonilla, "The Past is Made by Walking: Labor Activism and Historical Production in Postcolonial Guadeloupe," *Cultural Anthropology* 26, no. 3 (August 2011) 313-339. https://doi.org/10.1111/j.1548-1360.2011.01101.x; Bürge Abiral, Ayşe Gül Altınay, Dilara Çalışkan, and Armanc Yıldız. "Curious Steps: Mobilizing Memory Through Collective Walking and Storytelling in Istanbul," in *Women Mobilizing Memory*, eds. Ayşe Gül Altınay, María José Contreras, Marianne Hirsch, Jean Howard, Banu Karaca, and Alisa Solomon (Columbia University Press, 2019), 84-105.; Toby Butler and Graeme Miller, "Linked: A Landmark in Sound, a Public Walk of Art," *Cultural Geographies* 12, no. 1 (2005): 77–88. https://doi.org/10.1191/1474474005eu317xx.

[74] Karyn Recollet and Jon Johnson, "Why Do You Need To Know That? Slipstream Movements And Mapping "Otherwise" In Tkaronto," *Journal of Public Pedagogies*, no 4. (2019): 178–190. https://doi.org/10.15209/jpp.1187.; Dylan Robinson, *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (University of Minnesota Press, 2020), 255-256.

[75] Fabian Frenzel, "The Political Roots of Slum Tourism," in *Slum Tourism: Poverty, Power and Ethics*, eds. Fabian Frenzel, Ko Koens, and Malte Steinbrink. (Routledge, 2012), 57-58.; Steven C. High, "Listening to the Post-Industrial City," in *Going Public : The Art of Participatory Practice*, eds Elizabeth Miller, Edward Little, and Steven C High (University of British Columbia Press, 2017), 225-27.; Sylvie Tissot, "Loving Diversity/Controlling Diversity: Exploring the Ambivalent Mobilization of Upper-Middle-Class Gentrifiers, South End, Boston," *International Journal of Urban and Regional Research* 38, no. 4 (2014):1184-5. https://doi.org/10.1111/1468-2427.12128.; Malte Steinbrink, "'We Did the Slum!' - Urban Poverty Tourism in Historical Perspective," *Tourism Geographies* 14, no. 2 (2012): 213–34. https://doi.org/10.1080/14616688.2012.633216.; Craig Lyons, Alexandra Crosby, and H. Morgan-Harris, "Going on a Field Trip: Critical Geographical Walking Tours and Tactical Media As Urban Praxis in Sydney, Australia. "*M/C Journal* 21 no. 4 (2018). https://doi.org/10.5204/mcj.1446.

[76] Michal Huss, "Walking Tours as Transcultural Memory Activism: Referencing Memories of Trauma and Migration to Redefine Urban Belonging," *Memory Studies* 18, no. 1 (2025): 17-18. https://doi.org/10.1177/17506980241247271.; Roberto Zurbano Torres, "La Plantación Invisible: Un Tour Por La Habana Negra." *Cuban Studies*, no. 52 (2022): 162. https://doi.org/10.1353/cub.2023.a899799. Dorit Naaman, "Walking to Unsettle Jerusalem," *Palestine/Israel Review* 1, no. 1 (2024): 83. https://doi.org/10.5325/pir.1.1.0004

These divergent accounts of walking practice suggest that there is a need for a method of walking as research and research presentation, that adequately addresses or embraces the tensions present in such an activity. As such this dissertation considers what is required of such a practice? How might it be devised? What might such a practice look like, and how might it be, pardon the pun, mobilized, toward undoing or disrupting white supremacist and colonial accounts of place, raising public awareness about who or what is celebrated in Toronto's urban landscape, and advancing and enacting Indigenous sovereignties and settler treaty responsibilities? What are the implications of such a practice for memory institutions, the heritage industry, and grassroots memory practitioners such as local historians, tour operators and urbanism enthusiasts? These questions are equally central to my research project, especially as it is located within a doctoral program that concerns itself with design practices. Thus, in addition to considering the questions of space and spaces I am walking in, I use this thesis as an opportunity to propose a walking methodology that I call scenographic chorography.

Scenographic Chorography

Scenographic chorography is a tripartite methodology that brings together creative and knowledge-producing approaches to walking; the orienting and interventionist tactics and theoretical approaches of stagecraft outside the theatre; and the ancient art of chorography, or as it is sometimes translated, "place writing."[77] This turn toward theories of the stage is inspired in part by the ways in which theories of space and monumentality rely on notions of practice, performance and encounter, as evidenced in the work of French philosophers such as Henri Lefebvre and Michel de Certeau. Specifically, the former's introductory chapter in *The Production of Space*, "The Plan of the Present Work," and the latter's *The Practice of Everyday Life*, especially its seventh chapter "Walking in the City," provide significant inspiration to my ways of thinking about space and practice. While the work of

[77] "On etymology, the Oxford English Dictionary provides the Greek χωρογραφία as a combination of χώρα (chora, 'country') or χῶρος (choros, 'space or place') + γραφια (graphia, 'writing')" in Darrell J. Rohl, "Chorography: History, Theory and Potential for Archaeological Research," in *TRAC 2011: Proceedings of the Twenty-First Annual Theoretical Roman Archaeology Conference*, eds. Darrell J. Rohl, Maria Duggan, and Frances McIntosh (Oxbow Books, 2012), 20.

these theorists differs with respect to providing a theory of spatial production (Lefebvre with his famous trialectic of lived, perceived, and conceived,[78] and de Certeau with his oft-cited assertion that "space is practiced place,")[79] both thinkers highlight the role of practice and the human body as key figures in this process. Additionally, Rachell Hann's idea of "scenographics"—that is an atmospheric or material arrangement that through its resemblance to stagecraft alerts its apprehender to the constructed nature of a scene—provides a foundational concept toward how scenographic chorography is practiced.[80]

The latter part of scenographic chorography, its chorographic component, has its origins in Ptolemaic philosophy. Living between the disciplines of geography and topography, chorography concerns itself with creating a likeness of space that is based on multi-sensory encounters with its built environment, its physical features, and with the people, folk traditions, and written and oral histories of such bounded spaces.[81] Chorography is differentiated from geography by the latter's emphasis on the mapping of space through mathematical means.[82] I would argue that chorography's emphasis on the physical, sensory, and social encounter, and the relation of the human body to its environment, is much closer to what we might call today "affect studies" — a topic I will explore in greater detail in Chapter Four — and much more aligned to the nuances of contemporary social scientific and artistic enquiry than what has previously been written on the subject.[83] Moreover chorography's historical relationship to walking, evidenced through the writing of Ptolemy, later medieval, renaissance, and antiquarian chorographers such as William Camden, William de Malmesbury, and William Lambarde, and the practices of twentieth century walking artists such as those of the members of the British school of

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[78] Lefebvre, *The Production of Space*, 33.
[79] de Certeau, *The Practice of Everyday Life*, 117.
[80] Rachel Hann, *Beyond Scenography* (Taylor and Francis, 2018), 28-30.
[81] Rohl, "Chorography," 20.
[82] Claudius Ptolemy, "Elements of Geography," in *A Source Book in Greek Science,* eds. Morris Cohen, I.E. Drabkin, trans. I.E. Drabkin (Harvard University Press, 1945), 162-65.
[83] Kenneth R. Olwig, "Has `Geography' Always Been Modern?: Choros, (Non)Representation, Performance, and the Landscape," *Environment and Planning* 40, (2008):1846-47. https://doi.org/10.1068/a40240.; Angus Vine, "Travel and Chorography," in *A Handbook of English Renaissance Literary Studies*, ed John Lee (John Wiley & Sons, Ltd, 2017), 411-12

"aesthetic chorographers," offers significant support for its inclusion as part of a walking methodology.[84] Further, chorography through its resemblance and etymological connections to "choreography" evokes the language of movement, kinesthetic knowledge production, and performance-based art, offering further engagement with theories of the stage, scene, and landscape.[85]Finally, chorography's link by writers such as Michael Tawa and Tim Ingold to Indigenous accounts and experiences of space[86] are indicative of the potential of a chorographic practice to centre Indigenous Land relations or at least to travel alongside such ontological, epistemological, or cosmological worldviews.

By bringing scenography and chorography together I propose a method of walking that accounts for the role of practice in the constructions of space,[87] but also as a lens for its interpretation — a spatial practice — a method of inquiry, and a means of presenting research gathered in this manner. Scenographic chorography is a way of learning about space in which the moving body is guided toward the stories and historical trajectories that comprise its local manifestations through encounter, much like props, backdrops, lighting, and sound guide an audience toward the dramatic action on a stage. Taken together these encounters inform an understanding of the qualitative character of a space, produce a likeness of it, or in other words "do" a chorography.

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[84] Rohl, "Chorography," 28.; Sarah B. Wright, "The Soil's Holy Bodies: The Art of Chorography in William of Malmesbury's 'Gesta Pontificum Anglorum'" *Studies in Philology* 111 no. 4 (2014): 652–79. https://doi.org/10.1353/sip.2014.0028.; Jessica Becking, "Placing Here: Finlay, Fulton, Skelton and the Formation of the British School of Aesthetic Chorography," in *Place Matters: Critical Topographies in Word and Image*, eds. Jonathan Bordo and Blake Fitzpatrick (Queen's- McGill University Press, 2022), 83-120.
[85] Michael Tawa, "Place Country, Chorography: Towards a Kinesthetic and Narrative Practice of Place," *Architectural Theory Review* 7, no. 2 (2002): 49. https://doi.org/10.1080/13264820209478456.
[86] Tawa, "Place, Country, Chorography," 45.; Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*, (Routledge, 2021), 291.
[87] Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson Smith (Blackwell, 1991), 143-44.; Michel de Certeau, The Practice of Everyday Life, trans. Steven Rendall (University of California Press, 1988) 95-103.

Why We Walk: Why Monumentality and Methodology Matter

If, as I will argue, Dundas Street is a monument to and a celebration of Henry Dundas and part of a larger world-making endeavour of the ongoing Anglo-Canadian settler-colonial project, I believe it is crucial to understand what kind of monument it is, how it functions, and why this monument (and others like it) ought come down. Further, taking up Pitt-Rivers Museum Curator Dan Hick's question, posed in a 2021 *Art Review* essay, how might memory institutions and practitioners large and small tell spatial stories in ways that preserve such a fall in motion?[88] In other words, how can such organizations and individuals tell stories about the past in ways that sustain relationships to it, and collectively empower audiences to realize their agency in the performance and production of history and historical space and therefore to recognize their responsibilities to reparative futures.

Answering these questions is vital to making the case for why projects to address racist monuments, or to reclaim, restore, or rename public places and institutions matter. This is especially important in the face of repeated attacks by far-right and conservative journalists, influencers, and organizations that have sought to mobilize public opinion against such foundational actions that writers such as Ariella Aïsha Azoulay have described as part of the "labor of forgiveness and repair" [that] perpetrators of imperial, colonial, racial, and other violences, *and their descendants*, must pursue if they are to commit to imagining a world in which they and the victims of these violences and their descendants, live together.[89]

Moreover, in alignment with resistance movements such as Black Lives Matter and Idle No More, and against the backdrop of recent events such as the ongoing location of suspected graves of children on the grounds of former residential "schools," and efforts to deny such genocides, these are questions that demand answers. On the Land currently known as Canada, we must additionally consider

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[88] Dan Hicks, "Let's Keep Colston Falling," *Art Review*, June 16, 2021. https://artreview.com/lets-keep-colston-falling.

[89] Ariella Aïsha Azoulay, *Potential History: Unlearning Imperialism*, (Verso, 2019), 908–12.

these concerns within the framework of the ninety-four calls to action put forth by the Truth and Reconciliation Commission of Canada (TRC), and historic and contemporary struggles to advance Indigenous sovereignty, return stolen land, repatriate cultural and intellectual property, and rebuild treaty relationships toward a shared, sustainable future.

For those working in museums and the heritage industry,[90] even at a grassroots level, these concerns and contexts are vital to acknowledging the role memory institutions, as hegemonic and ideological loci of Western imperial projects, play in perpetuating, supporting, and authorizing systems of domination, as noted by Tony Bennett and Todd Barringer.[91] This position of public history and heritage institutions and organizations must be examined within the context of settler-colonialism as a spatio-temporal structure, after Patrick Wolfe,[92] and to ask how settler-colonial relations are produced within these specific pedagogical matrices.[93] Further, asking how space, especially commemorative space, is interpreted, communicated, and represented aesthetically is also crucial to re-imagining the role of heritage organizations, mnemonic practices, and infrastructure as a means of intervening within and dismantling socio-spatial settler-colonial and national(ist) imaginaries. This is urgent and timely work. Especially now when calls to decolonize museums come from both within and without, and heritage organizations at all levels in Canada seek to implement the TRC's calls to action 67–70, 79–83. These calls deal specifically with collaborations between Indigenous peoples and museums, compliance with the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), education around reconciliation, residential schooling, and public memory and commemorative practice.[94] But, Glen

[90] Here the term museums is used broadly as by Eilean Hooper-Greenhill and Flora Kaplan to encompass "art galleries, historic sites, and historic houses." Eilean Hooper-Greenhill and Flora Kaplan, *Museums and the Interpretation of Visual Culture* (Routledge, 2000), series page.
[91] See Tony Bennet, The Birth of the Museum: History, Theory and Politics (Routledge, 1995); Tim Barringer and Tom Flynn, *Colonialism and The Object: Empire, Material Culture and the Museum* (Routledge, 2012).
[92] Patrick Wolfe, *Settler Colonialism and the Transformation of Anthropology* (Cassell,1999), 2.
[93] As Kelsey Wrightson notes "there have been few sustained examinations of the ways in which museums as authoritative spaces are both reflective and active hubs in a matrix of explicitly *settler colonial* power and knowledge." Kelsey R. Wrightson, "The Limits of Recognition: The Spirit Sings, Canadian Museums and the Colonial Politics of Recognition," *Museum Anthropology* 40, no. 1 (2017): 36. https://doi.org/10.1111/muan.12129.
[94] *Truth and Reconciliation Commission of Canada: Calls to Action*, Truth and Reconciliation Commission of Canada, (2015), 7. https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Calls_to_Action_English2.pdf.

Coulthard[95] and Kelsey Wrightson[96] remind us, this situation calls for caution. In the rush to address uneven power relations in stories of place, or in places of story, often through "recognition" or "representation," there is a danger of reinforcing similar asymmetric relationships and replicating the power structures one is seeking to overturn. To paraphrase the title of Eve Tuck and K. Wayne Yang's famous essay, decolonization cannot be a metaphor.[97] Rather, as the aforementioned authors would suggest, decolonization projects must not be conflated with broader social justice struggles, but instead must focus exclusively on the return of Land — "all of it." — they emphasize. Nor must these projects obscure settler "moves to innocence," a term that Tuck and Yang use to describe practices and frameworks that assuage settler guilt, deny complicity in the colonial project, and preserve settler futurity.[98]

This dissertation wrestles with how my own endeavours, from calling for the renaming of Dundas Street, walking and photographing every instance of the Dundas name along its length, and the methodological project of scenographic chorography, address these concerns. Can scenographic chorography be a "decolonial" practice, or is it something else? I suggest that a methodology such as scenographic chorography represents one possible theoretical and methodological framework by which to conduct socio-historical, pedagogical, and spatial research while simultaneously practicing and enacting relationships to memory, history, and Land that work against currently dominant narratives to illuminate and disentangle the latent possibilities which such narratives obscure. It is my hope that, at the very least, such a practice can play a role in actively resisting structural white supremacy and colonial orderings of space and helping to establish conditions where decolonization, as Tuck and Yang envision it, might be possible.

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[95] Glen Sean Coulthard, "Subjects of Empire: Indigenous Peoples and the "Politics of Recognition" in Canada," *Contemporary Political Theory* 6 no 4 (2007): 437–60. https://doi.org/10.1057/palgrave.cpt.9300307.
[96] Wrightson, "The Limits of Recognition," 35-36.
[97] Tuck and Yang, "Decolonization is Not a Metaphor," 25-26, 35.
[98] Tuck and Yang, "Decolonization is Not a Metaphor," 9.

However, it must be said that simply writing and reflecting on such topics is not sufficient. As a this dissertation locates itself within a research-creation framework, and as it concerns the role of creative and mobile practices in spatial research as they are deployed to enliven, interrogate, mobilize, and present relationships between theory and practice, attention must be paid to the form of the dissertation itself. This has led me to consider carefully the configuration of the chapters and to alternate between sections of written exegesis and artistic production. What's more I have conceived and produced a design for this thesis that presents it as a twelve-volume boxed set of books. Each volume, with the exception of the first, which comprises the front matter of the dissertation and this introduction, and the final, that contains my conclusions, bibliography and appendices, corresponds to an individual written chapter. As in this digital document, between the first three chapter/volumes are photo books that contain the images made as part of *Twenty-three Kilometres*. Following chapter/volume Four, you will find a scenographic chorography of Toronto's subterranean PATH system, a series of publicly accessible, private tunnels featuring commercial retail space that runs underneath the city's central business district. After Chapter Five, comes *Zones of Feeling*, a book of collages and graphic devices based on a series of walks taken along Dundas Street with friends and colleagues.

The design and scale, this set of texts is meant to evoke ideas of the monumental. Its specially designed case recalls a classical column similar to that of the Melville monument from which Henry Dundas' stone effigy peers down over Edinburgh, thus connecting it to the origins of the campaign to rename Dundas Street in Toronto. When set upright, the texts align with the monumental form, a nod to the role scholarship can play in upholding systems of authority and power. When oriented horizontally, or toppled, the texts form their own column, reflecting how I see my work as a form of counter-monumentality.The horizontal plane of the toppled monument also evokes the line of the road of Dundas Street, a path that gestures toward my initial walking endeavours and the metaphorical journey of my doctoral studies, described within it. Another interpretation can also signal the connection that will be drawn out in Chapter Two about streets as monuments.

There are also the choices of typeface and colour scheme. The use of the Stymie typeface against a white background is a nod to the works of Ed Ruscha, whose artist books inspired my initial walking and practice. But such lettering and such a colour scheme also recall the serifed inscriptions of Classical (and Neo-Classical) monuments and the "whiteness" that is falsely attributed to them.[99] This whiteness also speaks to the ways in which such monuments, like Dundas Street, or the Melville Monument, demarcate and racialize space as "white." As such, it has also been necessary to restore colour, literally and symbolically, through the defacement of such a monument using a variety of tints and tones of paint. This is why I have chosen to paint each box set by splashing paint on its otherwise white exterior.

The act of defacement, according to Australian anthropologist Michael Taussig, "brings the insides outside, unearthing knowledge and revealing mystery."[100] In this respect, I contend we must see defacement as a creative and generative act, rather than the destructive capacity conventionally attributed to the word and deed. In the case of the dissertation, defacement is an act against the monumentality that such a form evokes, emphasizing, or bringing to the surface, the anti-colonial, anti-racist, and anti-capitalist aims of my scholarly project. It marks out intention, while also revelling in one of the most prevalent and well-established forms of monumental intervention — the throwing of paint. The use of paint to deface the box set, might also be thought of as a nod to how printer's ink was used in the artist book *Fin de Copenhague* by Asger Jorn and Guy Debord, a work that would partially inspire *Zones of Feeling*.

Taken together, the hybrid research methodology and practice of scenographic chorography, the text, photos, diagrams, typography, slipcase, and paint coalesce in an assemblage that irritates and intervenes with traditional forms of scholarly exegesis and is visually representative of the hybrid and reflexive scholarship and artistic practice. It is a scenographic that itself orients readers and viewers toward engagement with the ideas, concepts, methodological approaches, relationships, and ways of being

[99] Margaret Talbot, "The Myth of Whiteness in Classical Sculpture," *The New Yorker*, October 18, 2018. https://www.newyorker.com/magazine/2018/10/29/the-myth-of-whiteness-in-classical-sculpture.
[100] Michael Taussig, *Defacement: Public Secrecy and the Labour of the Negative* (Stanford University Press, 1999), 3.

in the world it concerns itself with. It is a stage-setting, a place-setting, and therefore an invitation to make new connections between words and images, their expressions and impacts on the world. It also demonstrates the way such practices of research-creation continuously and reflexively fold in upon themselves in what Hazel Smith and Roger Dean call the "iterative-cyclic web" proposed by creative research methodologies, [101] or what Owen Chapman and Kim Sawchuk call "creation-as-research,"[102] that is the production of knowledge *as* creative work, rather than through the interpretation of creative endeavours.[103] Such a process offers what these latter authors, and others such as Erin Manning, contend is a powerful intervention into conventional epistemological and ontological frameworks. [104] This intervention proposes equivalencies between creative outputs and traditionally recognized forms of knowledge production and dissemination such as reports, essays, or conference papers. But in its overlap with other identified modes of research-creation, such work, as explored in more detail in Chapter Four, reveals "new layers, permutations of reality," or "experiences to be experienced."[105] Through research-creation, Chapman and Sawchuk suggest, "the very phenomena we seek to explore are brought into being in the first place."[106] It is from these ontological callings forth that one can understand how such interventions behave like Hann's scenographics themselves, agitating against and revealing the limitations of traditional scholarly practice and what counts as knowledge. This concept of intervention into knowledge is itself a spatializing practice. By definition, intervention implies a making of space or a situatedness between ideas, objects, or sets of relations, as well as movement from a "here" towards an elsewhere.

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[101] Hazel Smith and Roger T. Dean, "Introduction: Practice-led Research, Research-Led Practice - Towards the Iterative Cyclic Web," in *Practice-led Research, Research-led Practice in the Visual Arts*, eds. Hazel Smith and Roger T. Dean (University of Edinburgh Press, 2009), 1-41.
[102] Chapman and Sawchuk, "Research-Creation," 19-21.
[103] Chapman and Sawchuk, Research Creation," 21
[104] Erin Manning, "Ten Propositions for Research-Creation," in *Collaboration in Performance Practice: Premises, Workings and Failures*, eds. Noyale Colin, and Stefanie Sachsenmaier (Palgrave Macmillan, 2016), 144.
[105] ibid.
[106] Chapman and Sawchuk, "Research-Creation," 21.

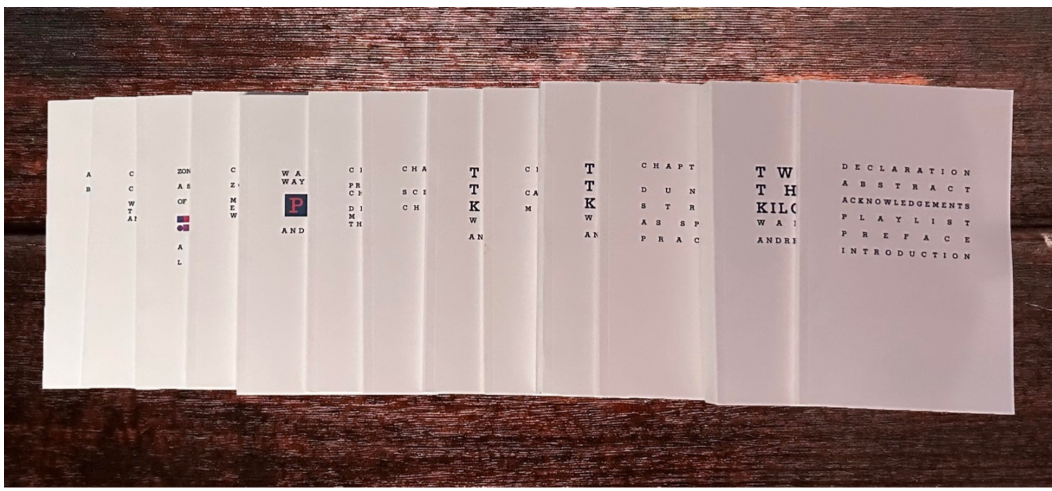

FIGURE I.1. My dissertation in its "monumental" and "counter-monumental" forms along with accompanying texts.

Monuments and Toponyms as Scenographics

Dundas Street and all named streets in their capacity as municipal infrastructure and as monuments are, in a manner of speaking, scenographic. That is, they are props on the urban stage that direct inhabitants toward the dramatic action, or the story, of the city. Like monuments, street names are supposed to orient us toward the memory of historical events, and to assist us in locating ourselves in relation to those histories, but also in relation to our physical location within a city or town. Also like their kindred mnemonic infrastructures, monuments, street names also often evade scrutiny through their ubiquity, recalling Robert Musil's oft-repeated literary quip, "there is nothing more invisible than a monument."[107] Paradoxically, street names are also quite obvious. At least they may become so when one is lost in an unfamiliar locale. As written text, operating in the visually complex, semiotically and affectively rich environment of the urban landscape, they are outliers. In contrast to a statue, let's say an equestrian monument of a monarch that allows us to perceive an implicit message of authority through a coded visual language of scale, form, subject and material, street names plainly state in a word or two their clear relations to power. It is perhaps ironic that this stark legibility is perhaps what obfuscates their authoritative proclamations.

Recent work in the field of onomastics (the study of street names) by Maoz Azaryahu, Derek Alderman, Lawrence Berg, and Ruben Rose-Redwood, building on toponymic theories of Marc Auge, Pierre Bourdieu, de Certeau, and Paolo Freire,[108] has done much to shed light on the relationships between power and place name. Additionally, the contributions of Lauren Beck, Natchee Blu Barnd, Keith H. Basso, John J. Bradley, Mishuana Goeman, Katherine McKittrick, and Eve Tuck and Marcia

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[107] Robert Musil, "Monuments," in *Posthumous Papers of a Living Author*, trans. Peter Wortsmann (Eridanos Press, 1987), 61.

[108] Maoz Azaryahu, "Renaming the Past: Changes in "City-Text" in Germany and Austria, 1945-1947," *History and Memory* 2, no. 2 (1990): 32–53.
Derek H. Alderman, and Joshua Inwood, "Street Naming and the Politics of Belonging: Spatial Injustices in the Toponymic Commemoration of Martin Luther King Jr.," *Social & Cultural Geography* 14, no. 2 (2013): 211–33. https://doi.org/10.1080/14649365.2012.754488.; Lawrence D. Berg and Jani Vuolteenaho, eds. *Critical Toponymies: The Contested Politics of Place Naming* (London: Ashgate, 2009).; Reuben Rose-Redwood, "'Reclaim, Rename, Reoccupy': Decolonizing Place and the Reclaiming of PKOLS," *ACME an International e-Journal for Critical Geographies* 15, no. 1 (2016): 187. https://doi.org/10.14288/acme.v15i1.1215.

McKenzie have offered essential accounts of the role of toponymy in Indigenous concepts of Land and, more broadly, critical geographies of place in anti-colonial and de-colonial contexts, as well as feminist and Black liberation praxis.[109] Understanding how place names function as both scenographics and as monuments is to answer how odonyms and toponyms orient bodies toward or in relation to power and to apprehend how they construct the urban "scene." Furthermore, documenting the way that these texts inscribe meaning, value, values, and stories that construct an account of place is a form of chorography.

The first documented walk of *Twenty-three Kilometres* follows this Introduction. This choice offers an opportunity to reflect on the questions posed so far regarding the space of Dundas Street, its monumentality, and its scenographic qualities. What's more, this photographic ambulation further opens questions on the efficacy of a mobile, walking practice such as scenographic chorography as a method of research and research presentation. These subjects and questions — How Dundas Street produces and is a practice of space, Dundas Street as a monument, and scenographic chorography — are the occupation of the subsequent three written chapters of this treatise. As such I have, as in my design proposal above, interpolated (or inserted) photographs made along Dundas Street between these chapters to reflect the intertwined and entangled nature of this project with my scholarly research and writing so that the relationships between *Twenty-three Kilometres* and each ensuing chapter are explicitly demonstrated. This design conceit, as well as the choice to include other sceno-chorographic projects between subsequent chapters, is a metaphorical wayfinding exercise that traces the process of thinking, doing, and making (not always in that order) of my doctoral studies. However, unlike my own academic and artistic journey, you have the benefit of this dissertation as a map. Let's take some time over the next few pages to look over the route ahead.

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[109] Lauren Beck, *Canada's Place Names and How to Change Them* (Concordia University Press, 2022).; Natchee Blu Barnd, *Native Space: Geographic Strategies to Unsettle Settler Colonialism* (Oregon State University Press, 2017).; Keith H. Basso, *Wisdom Sits in Places,* 1996.; John J. Bradley, "Whitefellas Gotta Learn About Country," in *The Place of Landscape: Concepts, Contexts, Studies*, ed. Jeff Malpas (The MIT Press, 2011), 46-65.; Mishuana Goeman, *Mark My Words: Native Women Mapping Our Nations* (University of Minnesota Press, 2013).; Katherine McKittrick, *Demonic Grounds: Black Women and the Cartographies of Struggle* (University of Minnesota Press, 2006).; Eve Tuck and Marcia McKenzie, *Place in Research: Theory, Methodology, And Methods* (Routledge, 2015).

Getting Our Bearings: A Chapter Overview

Chapter One takes up the question of Dundas Street as space and spatial practice. Beginning with a brief history of Dundas Street, I deploy Henri Lefebvre's famous spatial triad of "spatial practice (perceived space)," "representations of space (conceived space)," and "spaces of representation (lived space),"as a means to analyze Dundas Street.[110] I consider the built environment of the street (perceived), how it is conventionally used or imagined to be used (received) and how it may be experienced. Focusing on the physical roadway and the named roadway as distinct parts of a whole I examine how Dundas Street functions within a globalized and historical British imperial space and a localized practice of Anglo-Canadian colonial place-making. For an analysis of the physical roadway as space and spatial practice, this requires considering scholarly accounts of transportation infrastructure's essential role in colonial projects such as those offered by Lipokmar Dzuvichu writing on road development in the British Raj,[111] or Clement Masakure and Eric Kushinga Makombe's accounts of British road building in what is now Zimbabwe.[112] These accounts focus on the role of roads as transformative re-orderings of place that shift and sever relationships between people(s) and land, suturing them to global markets and the Imperial metropole. This framing recalls Canadian historian Thomas Peace's description of Dundas Street as "The Colonization Road," a tool to move people, soldiers, and goods while erasing Indigenous presence and knowledge.[113] I argue that these erasures are compounded through what Bourdieu refers to as the "violence" of naming, in which extant toponyms are obliterated in favour of constructing a new landscape that affirms and indigenizes imported power dynamics and spatial relations to construct new spatializing mythologies.[114] I connect these spatial practices to more recent and ongoing forms of violence, such as the

[110] Henri Lefebvre, *The Production of Space*, 38-46
[111] Lipokmar Dzuvichu, "Roads and the Raj: The Politics of Road Building in Colonial Naga Hills, 1860s–1910s," *The Indian Economic and Social History Review* 50, no. 4 (2013): 473–94. https://doi.org/10.1177/0019464613502416.
[112]Clement Makasure and Eric Kushinga, "To Serve Administrative Purposes and Native Interests? "Road Infrastructural Investment in African Reserves in Colonial Zimbabwe, 1924–1948," *African Economic History* 51 no 2 (2023): 24–51. https://doi.org/10.3368/aeh.51.2.24.
[113] Thomas Peace, "So Long Dundas: From Colonization to Decolonization Road," *Active History*, June 17, 2020. https://activehistory.ca/2020/06/so-long-dundas-a-colonization-to-decolonization-road.
[114] Pierre Bourdieu, *Language and Symbolic Power*, ed. John B. Thompson, trans. Gino Raymond and Matthew Adamson (Polity, 1991), 236-242.

construction of the Great Western Railroad, the use of forced labour to build the Trans-Canada Highway, and the disappearance and murder of Indigenous women along what has become known as the Highway of Tears in British Columbia.[115]

Returning to Dundas Street, I speculate on the devastating consequences of its modern-day imagining as an intercity highway within the City of Toronto, on the predominantly Black and immigrant neighbourhood of St. John's Ward and how the decision to extend the Dundas name over several smaller streets demonstrated a municipal favour for toponyms that recalled a specifically Anglo-Canadian character to the city and that functioned as an immutable representation of "heritage" and "history".

In taking up the case of the named roadway and the kind of spatial practice it represents and space it produces, I rely on the aforementioned contemporary onomastic and toponymic theorists and theories of nomenclature and naming from scholars such as Bertrand Russell, John R. Searle, Keith S. Donnellan, Saul Kripke, and Jacques Derrida.[116] Moreover, I consider the significance of names and nomenclature in Anishinaabe and pan-Indigenous worldviews. Finally, I compare how names have been deployed as spatial practices which like physical roadways construct, order space, and obscure extant spatial relations in a variety of British colonial contexts.

I conclude the chapter by returning to Lefebvre's spatial triad to argue that both the physical manifestation of Dundas Street and its name perform similar functions and represent similar spatial practices that when combined into a single entity create a monumental space that like all monumental space is itself is dependent on continuous and reiterative performances.

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[115] Deena Rymhs, *Roads, Mobility, and Violence in Indigenous Literature and Art from North America*, (Taylor & Francis Group, 2019), 19-21.; "First Japanese Arrive in Schreiber From B.C.," *Sault Ste Marie Star,* April 7, 1942, 4.; "Prisoners to Build Highway Link," *The Globe and Mail*, October 24, 1939.; See Julie Cruikshank, "The Gravel Magnet: Some Social Impacts of the Alaska Highway on Yukon Indians," in *The Alaska Highway: Papers of the 40th Anniversary Symposium*, ed. Kenneth Coates (University of British Columbia Press, 1985), 172– 87. Elliot Goodell Ugalde, "Unveiling the Veiled Narratives: Settler-Colonialism, Matrilineality, and Missing and Murdered Indigenous Women and Girls along the Highway of Tears," *Canadian Journal of the Academic Mind* 1, no. 1 (2023): 118. https://doi.org/10.25071/2817-5344/47.

[116] Bertrand Russell, "The Philosophy of Logical Atomism" in *Logic and Knowledge: Essays, 1901-1950*, ed. Robert Charles Marsh (Capricorn, 1971); John R. Searle, "Proper Names," *Mind* 67, no. 266 (April,1958): 166-71. tyg; Keith S. Donnellan, "Proper Names and Identifying Descriptions," *Synthese* 21, no. 3,4, Semantics of Natural Language, (Oct., 1970): 335-58. Saul Kripke, *Naming and Necessity* (Harvard University Press, 1980); Jacques Derrida, *Of Grammatology*, trans. Gayatri Spivak, (Johns Hopkins University Press, 1998).

Chapter Two asks can a street be a monument? Building on the spatial analysis that is Chapter One, I make the case for understanding Dundas Street as a monument. Using the monumental theories developed by Alois Riegl, Pierre Nora, Françoise Choay, Thomas Houlton, and Ken Lum and Paul Farber's art and history research group, Monument Lab,[117] I trace the historical development of the monument and its shift from a practice of memory to an expression of power and power relations. Subsequently I deploy these authors' definitions of monumentality to contend that Dundas Street not only meets the criteria of a monument but also transcends "dead monument" arguments put forth by Lewis Mumford, Nora, and Choay. Far from deceased, Dundas Street, and all named streets, I argue, turning again to linguistic and onomastic theory, are among the most practiced and performed and, therefore living monuments, in our modern world.

To support this contention, that streets are living monuments, I reflect back to *Twenty-three Kilometres* and how walking Dundas Street revealed the roadway's specific monumental qualities and consider the role of both official and vernacular practices in animating the roadway's monumentality, amplifying and upholding the spatial power relations it represents and enacts. From here, I go on to consider the role of walking Dundas Street as a form of counter-monumental and counter-mapping practice, the potential limitations of such framings present, and how these considerations led me toward the development of scenographic chorography.[118]

Chapter Three sets out to define Scenographic Chorography as a creative-research method and explain how it has been deployed within the context of my research project. As a hybrid practice that

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[117] Alois Riegl, "The Modern Cult of Monuments: Its Essence and Development," in *Historical and* Philosophical Issues in the Conservation of Cultural Heritage, eds. Nicholas Stanley-Price, Mansfield Kirby Talley, and Alessandra Melucco Vaccaro (Los Angeles, CA: Getty Conservation Institute, 1996); Pierre Nora, "Between Memory and History: Les Lieux de Mémoire," *Representations* 26, Special Issue: Memory & Counter-Memory (Spring 1989): 7–24. https://doi.org/10.2307/2928520.; Françoise Choay, *The Invention of the Historic Monument (Monument and Historic Monuments; The Concept of the Historic Monuments as Such),* trans. Lauren M. O'Connell (Cambridge University Press, 2001; Thomas Houlton, *Monuments as Cultural and Critical Objects: From Mesolithic to Eco-Queer* (Routledge, 2022).; Paul Farber, Sue Mobley, and Laurie Allen, "Preface: Monuments Must Change," in *National Monument Audit,* eds. Paul Farber, Sue Mobley, and Laurie Allen (Monument Lab, 2021).

[118] Lewis Mumford, "The Death of the Monument," in *Circle: International Survey of Constructive Art*, eds. Leslie Martin, Ben Nicholson, and Naum Gabo (Faber and Faber, 1937); Nora, "Between Memory and History," 22-23.; Choay, *The Invention of the Historic Monument*, 12-14.

combines walking, scenography, and chorography it is helpful to understand the historical trajectories of each of these discrete practices and how they sit alongside and inform one another. I begin this section by reflecting on what I see as the promise of scenographic chorography and my hopes for it as a method of conducting, interpreting, and sharing spatial research. I contend that scenographic chorography offers a way to meaningfully incorporate the spatial and monumental analysis with which I have already engaged, and to hold "*in*tension" genuine and warranted criticisms of walking as a research method.[119] Further through chorography's resemblances and similarities to pan-Indigenous methodologies, accounts, and experiences of space, Land or Country, that scenographic chorography can offer non-Indigenous researchers a way in which to respectfully "walk-with" such epistemological frameworks toward anti-colonial and anti-racist re-imaginings of space, the fulfillment of treaty obligations, and the enactment of justice-based futures. I then provide an in-depth exploration of its constituent parts in order to demonstrate their compatibility with one another.

Starting with walking, I build a brief history that centres the mobile and kinesthetic experience as a foundational practice of human knowledge-making. Tracing walking's connections to Enlightenment and early Modern philosophy, through to Modern literary and artistic movements, and its ultimate embrace within a wide range of fields in the social sciences and humanities, I assert that walking has little to prove in terms of supporting its efficacy as a form of research. Situating my approach to Dundas Street within the philosophy of de Certeau, specifically his seventh chapter of the Practice of Everyday Life entitled "Walking the City" and his idea of "tactics" I argue that walking is also a spatial strategy, a way of contesting space through intervention and thereby not only suitable as a method of inquiry but as a means of doing or performing spatial activism.[120]

Scenography for its part also possesses an interventionist and activist potential when taken, as it is by Pamela Howard and Rachel Hann, outside the walls of the theatre.[121] Drawing on the work of these

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[119] Stephanie Springgay and Truman, *Walking Methodologies*, 83.
[120] Michel de Certeau, *The Practice of Everyday Life*, 35.
[121] Pamela Howard, *What is Scenography?* (Taylor & Francis Group, 2001); Rachel Hann, *Beyond Scenography* (Routledge, 2018).

two key thinkers in the discipline I argue that as a locative art of orientation, scenography, despite its historic connections to representational strategies of authority, can be recuperated as a helpful framework for understanding the spatial dynamics and power structures at play in the encounter between the human body and the built environment. Particularly useful here is Hann's notion of "scenographics" as intervening, othering practices, or situations outside the theatre, that through resemblance to stagecraft alert those encountering them to the constructed nature of a specific space.[122] Scenographics steer audiences toward relationships, stories and the historical trajectories that are called together within spaces like Dundas Street, making them apparent, inviting action, opening them to critique. In doing so, such an action or concept invites consideration of "scenographics" as, beyond making legible, a potential way of thinking about and practicing critical and anti-colonial approaches to urban spatial interpretation, particularly as it relates to memory and commemoration.

Turning to our third component of Scenographic Chorography I provide an overview of chorography's history, tracing its development from the writing of geographer Claudius Ptolemy in the second century, through its medieval and renaissance golden era in Great Britain, to its reemergence in the late twentieth century in the work of the British aesthetic chorographers,[123] and renewed scholarly interest following the spatial turn in the social sciences and humanities in the 1990s.[124] Throughout the chapter I explore chorography's deep connections to physical and metaphorical walking, to sociability, and performance.

The penultimate section of this chapter deals with chorography's similarities, alignments, and resemblances to pan-Indigenous accounts, experiences, and pedagogies of space, and Land, as well as its deployment as a tactic toward renouncing colonial spatial orders and reclaiming Indigenous spatial realities. Focussing on Land-based learning approaches and visiting methodologies I follow the work of scholars such as Andrea Bowra, Cindy Gaudet, Leanne Betasamosake Simpson, Sandra Styres and Shawn

[122] Hann, *Beyond Scenography*, 28-30.
[123] Becking, "Placing Here," 83-120.
[124] Vine, "Travel and Chorography," 411-12.

Wilson to distinguish these practices from chorography but to also build a case for considering how chorography walks alongside them.[125] What's more, through an analysis of my own positionality I reflect on how I might ethically and responsibility engage, if at all, with such practices and ideas, as a seventh-generation settler. I consider how a "walking with" approach to Indigenous methodologies, as articulated by Juanita Sundberg,[126] and Stephanie Springgay and Sarah E. Truman,[127] offers a means by which I might walk toward an "unsettling" practice that works to orient bodies away from colonial accounts of space and toward decolonial futures. I conclude the chapter by bringing the three elements and resemblances of scenographic chorography together to provide a clear definition of it as a methodological apparatus and prepare readers for the subsequent chapters that explore a series prototypical and fully realized scenographic chorographies of Dundas Street and its environs.

In Chapter Four I look back at two formative experiences of developing scenographic chorography, *Reclaiming and Renaming: Indigenous Placemaking at X University*, a walking tour developed by myself and Red River Métis memory activist and educator Sam Howden, and *Walking and Wayfinding in the PATH*, a walking event staged in downtown Toronto's notoriously labyrinthine PATH system. Through analysis of these projects, I consider how they anticipated and aligned with the orienting, storying, interventionist, performative, affective, and practical aspects of scenographic chorography, as well as its activist applications that I had already explored through *Twenty-three Kilometres*. Specifically, I focus on the theories of affective atmospheres after Gernot Böhme, and Ben Anderson, while also thinking through the role of imagination, specifically collective imaging as a transformative spatio-

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[125] Andrea Bowra, Angela Mashford-Pringle, and Blake Poland. "Indigenous Learning on Turtle Island: A Review of the Literature on Land-based Learning." *The Canadian Geographer* 65, no. 2 (2021): 132–40. https://doi.org/10.1111/cag.12659 ; Janice Cindy Gaudet, "Keeoukaywin: The Visiting Way - Fostering an Indigenous Research Methodology." *Aboriginal Policy Studies (Edmonton, Alberta, Canada)* 7, no. 2 (2019): 47-64. https://doi.org/10.5663/aps.v7i2.29336; Simpson, "Land as Pedagogy," 1-25.; Sandra. D. Styres, "Land as First Teacher: A Philosophical Journeying." *Reflective Practice* 12 no. 6 (2011): 717–731. https://doi.org/10.1080/14623943.2011.601083.; Shawn Wilson, *Research Is Ceremony : Indigenous Research Methods* (Fernwood Publishing, 2008).

[126] Juanita Sundberg, "Decolonizing Post-Humanist Geographies," *Cultural Geographies* 21, no.1 (2014): 33–47. https://doi.org/10.1177/1474474013486067.rt≥÷

[127] Springgay and Truman, *Walking Methodologies*, 32-33.

temporal practice, one that can bring people into relation with events that happened before they were born,[128] and assist in envisioning futures.

The beginning of this chapter is framed around my reflecting on and re-watching of video documentation of *Reclaiming and Renaming*, shot by filmmaker Derek Sands (Walpole Island First Nation) to understand how this endeavour that explored the ways in which racist and colonial spatial narratives and Indigenous Land relations and traditional knowledges are continuously affirmed, contested, and held together in tension on the campus of Toronto Metropolitan University. I further reflect on the role of performance as it relates to knowledges held within a chorographic space, questions of affect, aura, and atmosphere and their scenographic potential. What's more I consider how such a project between Indigenous people and settler scholars both demonstrates the incompatibility of Western and Indigenous epistemological frameworks of space, while simultaneously providing a model for reparative collaboration and living together.

From here, I consider the ways in which the development of *Walking and Wayfinding in the PATH*, allowed me to test scenographic chorography as a research method. Building on learnings from *Reclaiming and Renaming*, I share how my sceno-chorographic walks through the PATH's thirty-two kilometres of subterranean commercial space helped to gather information for this commissioned work. Additionally I consider how my encounters with scenographic elements of the PATH — its institutions, public art, amenities, smells, and below-grade location, oriented me toward a chorographic account of the PATH as a microcosm of the Anglo-Canadian colonial project. In reflecting on how these walks generated and mobilized knowledge, I differentiate scenographic chorography from other creative spatial research methods such as the dérive.

While these anecdotal accounts are indicative of scenographic chorography's potential as a form of creative practice and of conducting research, I test my assertion that scenographic chorography is a

[128] I owe a debt to Elder Shelley Charles here of Georgina Island First Nation for providing this construction of pastness that I believe wonderfully articulates relationships and therefore responsibilities of people living today to those who have lived before, and may live in the future.

form of research-creation by walking it through Owen Chapman and Kim Sawchuk's framework of the four valences of research-creation. Exploring how scenographic chorography aligns with the authors' categories of "research-for-creation, research-from-creation, creative presentations of research, and finally creation-as-research,"[129] helps to make the case for understanding scenographic chorography as a contribution to the field of creative and arts-based practices of knowing. It also sets the stage, so-to-speak, for the final case study chapter of my dissertation. Chapter Four is followed by a sceno-chorographic book based on the *Walking and Wayfinding in the PATH* event and inspired by sixteenth century antiquarian chorographies.

The penultimate written chapter, Chapter Five, looks at a fully realized scenographic chorography entitled *Zones of Feeling*. *Zones of Feeling* is an artist book that is the result of a series of research walks taken with friends, colleagues, and local artists on Dundas Street. The chapter expands upon scenographic chorography as an orienting and locational practice of spatial interpretation, bringing in theories of affect, performance, and research from the previous chapter.

Zones of Feeling, and its attendant chapter interrogate how scenographic encounters along Dundas Street chorographically amplify the story of the road's eastward extension through the city of Toronto. Through these encounters I trace how today's Dundas Street continues to represent a monumental celebration of first Viscount Melville, Henry Dundas, and to propose a persistent account of the spatial and Land relations discussed in my three opening chapters. Through a detour into Mary Shelley's *Frankenstein*, and into the art historical and spatial experiments of the Situationist International, I explore the role of digital collage and collage practice writ large as one way of representing the multi-layered and entangled historical trajectories that construct the temporally localized space of Dundas Street. This is followed by a mediation on the significance of the spatial propositions of street intersections through theories of shorelines, zones of indiscernibility, edges, and edgeworlds that move toward a reflection on the ways in which Michi Saagiig and Western epistemologies conceptualize the

[129] Owen Chapman and Kim Sawchuk, "Research-Creation: Intervention, Analysis and "Family Resemblances,"" *Canadian Journal of Communication* 37 no.1 (2014): 5.

production of knowledge in such liminal spaces. Finally, I describe how the practice of scenographic chorography in elaborating these places of encounter offers new and transformative ways to think about and experience the layered and multiple relationships to the spatial, historical, and imminent worlds we, as humans, inhabit. In doing so, I contend that such a practice reveals the incommensurability of toponyms like “Dundas Street” and other singular accounts of space, be they architectural or commemorative in nature, that attempt to foreclose such relationships. That is to say, if space is multiple and its production is always in process, as Lefebvre and Massey would suggest, and if that production process is negotiated at the level of the body in relation to its sensed, imagined, and constructed elements, as Lefebvre along with de Certeau and Edward Casey would support, then answering questions of location with a singular, unchanging place names (be it Dundas, Yonge, or Queen) seems convenient, but inadequate to answering questions of location. Instead such names impose orientations upon bodies toward power while failing to resonate with lived experiences, responsibilities, and relationships between bodies, people, and Land. As such, I advocate for a more relational approach to spatial nomenclature as exemplified by the introduction of Anishinaabemowin language words, such as Emdaabiimok (where the road goes to the water) or Biidaasige (sun shining on us) to Toronto’s official toponymy. Similarly, the establishment of concepts such as sankofa, from the Akan of West Africa, meaning “Go back and get it” (which was chosen to replace the names Yonge and Dundas at the city’s major public square) offers a powerful reminder of the ability and acceptability of learning from the past to inform the future. In this spirit, I also consider the ways in which publications like *Zones of Feeling* might be used themselves as tools of imagining new configurations of space, toponyms, and forms of walking beyond its explicitly pedestrian form.

The final chapter of my dissertation sees me travel to Ireland and specifically to the University College Dublin (UCD) to conduct research into the university’s use of the name Belfield to describe its central campus. Inspired by the work of Finola O’Kane and her research into the origins of the Belfield

toponym and its connections to plantation slavery in Jamaica, [130] I explain how a new project entitled *Walking Belfield* may help render these relationships apparent through a more inscriptive approach to sceno-chorographic walking,

From there I work toward conclusively answering my initial research questions about the ways in which creative practices can enhance engagement with stories of place, and how such theorizations and practices indicate a path forward for scenographic chorography within institutional and grassroots memory cultures. Additionally I consider how such a research-creation approach is vital to countering rising far-right historical revisionism, and denialist discourses that have re-emerged in violent response to calls to address ongoing systemic and structural racism, including within the contexts of monuments and place-names. What's more I reflect on how my interactions and conversations with colleagues in Ireland, and fellow graduate students and PhD candidates back home propose additional applications for scenographic chorography in fields beyond public memory and into the realms of anthropological and archaeological research, as well as legal scholarship.

I then conclude my writing with a reflection on two scenographic encounters in Dublin. The first with a degraded image of a pedestrian path indicator on the Stillorgan Road motorway, and the second with a relief of a Ruddy Turnstone, a shorebird that turns over stones in search of food, and how these experiences oriented me toward the power and potential of scenographic chorography.

Won't you come walk with me?

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[130] Finola O'Kane, "What's in A Name?: The Connected Histories of Belfield Co. Dublin and Bellfield, St,. Mary's Jamaica," in *Making Belfield: Space and Place at UCD*, eds. Finola O'Kane and Ellen Rowley (UCD Press, 2020), 150-160.

TWENTY-THREE KILOMETRES: WALK ONE

Please refer to *Twenty-Three Kilometres: Walk One*.

Note: For the intended viewing experience, please download the PDF and open the file in Adobe Acrobat.

Mon. 23 - Captain Smith is gone to open a road, to be called Dundas Street, from the head of the lake to the River La Tranche. He has 100 men with him.

Tues. 24 - I hear they kill rattlesnakes every day yet not a man has been bitten, tho' they have been among them for six weeks.

Elizabeth Posthuma Simcoe*, Diary of Mrs. Simcoe, 1793.*[131]

CHAPTER ONE:
DUNDAS STREET AS SPATIAL PRACTICE

Writing in her diary near the end of the eighteenth century, Elizabeth Posthuma Simcoe provides one of the earliest descriptions of Dundas Street. She describes the road, first proposed by her husband, Lieutenant Governor of Upper Canada John Graves Simcoe, as a rattlesnake-infested roadway stretching deep into what her contemporaries remarked on as the "fine open plains" and "irregular, woody country" of what is currently called Southwestern Ontario.[132]

Today, Dundas Street is one of the longest, busiest streets in Toronto. Its intersection with Yonge Street is considered the commercial heart of Canada's largest city. It is also home to a variety of cultural and educational institutions, including the Art Gallery of Ontario, Toronto Metropolitan University (my research home), and Sankofa Square, formerly known as Yonge-Dundas Square and often referred to as the 'Times Square of Toronto.[133] From Etobicoke Creek in the west, Dundas Street meanders through a suburban landscape of strip malls, mid-rise apartments, and ranch-style bungalows. Passing under highways and flyovers, multiple changing identities are revealed. From a former village high street in the long-since annexed Village of Islington and the City of West Toronto, through the trendy shops and street

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[131] Elizabeth Posthuma Simcoe, *Mrs. Simcoe's Diary*. ed. Mary Quayle Innis (Macmillan of Canada, 1971), 107-09.

[132] Maj. E.B. Littlehales, "Journal from Niagara to Detroit, 1793," in *The Correspondence of Lieut. Governor John Graves Simcoe: With Allied Documents Relating to his Administration of the Government of Upper Canada.* Volume 1., ed Ernest Alexander Cruikshank (Ontario Historical Society, 1923), 288-9.

[133] ZeeSah, "Toronto's Time's Square," Tripadvisor, January 27, 2013. https://www.tripadvisor.ca/ShowUserReviews-g155019-d606598-r150768056-Yonge_dundas_Square-Toronto_Ontario.html.; Rossilynne Skena Culgan, "Let me tell you—I visited the Times Square of Canada. New York could learn a few things," *Time Out*, July 16, 2024. https://www.timeout.com/newyork/news/let-me-tell-youi-visited-the-times-square-of-canada-new-york-could-learn-a-few-things-071624.;

scenes of Toronto's west end and the towers of the city centre, the street makes its way to its eastern terminus at Kingston Road. It is this winding, twenty-three-kilometre-long route that I would walk in full or in part, alone or with my wife, colleagues, and friends, as part of the research for this dissertation and that would inspire the creation of the *Twenty-three Kilometres* artist book, as well as the development of scenographic chorography as a method.

Over the years Dundas Street has been home to a diverse range of ethnocultural and immigrant communities, including Maltese, Lithuanian, Polish, Italian, Portuguese, Chinese, Somali, and Indian populations. These communities, along with descendants of British and Irish settlers and urban Indigenous peoples, maintain strong presences reflected in the variety of businesses, cultural centres, and houses of worship that line the length of the roadway. In many ways, Dundas Street represents a microcosm of Toronto's development from a colonial outpost to a multicultural metropolis of the twenty-first century.

For John Graves Simcoe, building Dundas Street was of primary importance to his gubernatorial mandate.[134] He envisioned the street as a means of effectively transporting British military personnel beyond the watchful eye of hostile American forces. Further, it would serve as a means of facilitating the settlement of, and trade between, his planned colonial capital of Georgina (now London, Ontario), the already busy ports of Lake Ontario, and beyond.[135] It was about this significant road that the early Toronto chronicler Henry Scadding wrote "by way of compliment the Governor attached the name of Dundas." A choice he made in honour of his superior, the powerful Scottish jurist and politician Henry Dundas, the British Secretary of State for War and the Colonies.[136]

[134] Lt. Gov. John Graves Simcoe, "J.G. Simcoe to Allured Clarke, 1793," in *The Correspondence of Lieut. Governor John Graves Simcoe: With Allied Documents Relating to his Administration of the Government of Upper Canada.* Volume 1., ed Ernest Alexander Cruikshank (Ontario Historical Society, 1923), 388.
[135]Mary Byers and Margaret McBurney, *The Governor's Road: Early buildings and families from Mississauga and London*, (University of Toronto Press, 1982), 3-6.
[136] Henry Scadding, *Yonge Street and Dundas Street: the Men after Whom They Were Named* (Copp, Clark and Co, 1878), 17-18.

The planning for this road was extensive. Simcoe, himself, made a trip along the proposed route in 1792, travelling from the capital of Newark (today's Niagara-on-the-Lake) through to Detroit and back, accompanied by Kanien'kehà:ka guides. Major E.B. Littlehales' thorough travelogue of the journey renders places visited along the way easily recognizable today by any longtime resident or studious geographer of the area. While Simcoe's dream of a capital city built upon the "confluences of the main branches of the River Thames" would not come to pass, his roadway would significantly influence the settlement, transportation, and development of Ontario over the next two centuries.[137] The name he attached to it and by which it is still known in many communities, Dundas Street, has generally been unremarked upon until recently. But, as Keith Basso in the epigraph to this dissertation's preface contends, then something happens, "and a place reveals itself as having bearing on prior events." A place, a city, a country, for example, begins to change.[138] To follow Michel Rolph Trouillot, context shapes what matters at a particular time and to whom.[139] For example, "prior to 2020 politicians in Edinburgh and Toronto did not feel compelled to accept that Dundas's role as a powerful defender of the slave trade "mattered", even if there was a consensus in scholarship about his pro-slavery politics."[140] It wasn't until Black lives "mattered" that suddenly there was a need to address the name and space of Dundas Street.

In this chapter, I take up questions of Dundas Street as space. What kind of space is it? What kind of space does it produce? What worlds does it imagine? For whose benefit? To the exclusion of who? To answer these questions, I turn to the spatio-temporal theory of French philosopher Henri Lefebvre, subjecting Dundas Street to analysis through his triadic formulation of spatial production. Examining in detail the perceived, conceived, and lived aspects of the roadway, I ask how triangular spatial dynamics shape and inform what is called Dundas Street.

In particular I look at Dundas Street as a spatializing technology of settler-colonialism and white supremacy, materially, conceptually, and practically. That is to say I consider the relationship between the

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[137] ibid, 338.
[138] Keith Basso, *Wisdom Sits in Places*, 4.
[139] Trouillot, *Silencing the Past,* 25, 172.
[140] Newton and Lochhead, "The Power to Matter," abstract, conference presentation..

physical roadway, how it was/is used, and its name in the context of the Anglo-Canadian and Canadian colonial endeavours. I begin by first looking at questions of why Dundas Street was built, how it was built, the relationships to land it obscures, and the spatial imaginaries it proposes. Specifically, I look at Dundas Street in the context of colonial road building practices throughout the British Empire, and later how the twentieth century re-imagining of Dundas Street in Toronto and its impact on the historic St. John's Ward neighbourhood of the city, serves as a case study in how urban infrastructure is weaponized against racially, socially, and economically marginalized communities. From here I draw on the field of "critical toponymies" proposed by Lawrence Berg, Jani Vuolteenaho, Ruben Rose-Redwood, and Maoz Azaryahu, as well as linguistic theories of Bertrand Russel, Saul Kripke, Paolo Freire, and others, to understand how names and nomenclature function in a similar spatializing manner to colonial roadways. Finally, considering the who of what the Dundas name represents, I return to Lefebvre in order to reflect on the role of practice in enlivening and enacting space as it relates to memory and commemoration, asking the question that informs Chapter Two: Can a street be a monument?

Henry Meets Henri: A Lefebvrian Spatial Analysis of Dundas Street

For Lefebvre, all space is the product of social relations. This social space, he contends, is reliant on three interrelated and co-determinate processes: spatial practice (perceived space), representations of space (conceived space), and spaces of representation (lived space).[141] The first of this triad, spatial practice, accounts for how space is perceived or understood through the lens of social relations and cultural expectations. The second, representations of space, deals with the physical realm of a space, what it is built from, and how it is designed. The third, spaces of representation or lived space, concerns the ways in which a space is used. Understanding how these elements work together to produce space can reveal the spatial practices of a particular culture, society, or political entity Thus, opening these entities and practices to critique.

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[141] Lefebvre, *The Production of Space*, 38-46.

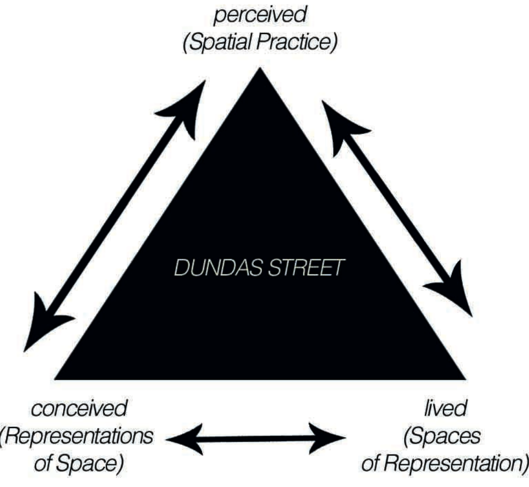

FIGURE 1.1. The Lefebvrian model of spatial production

When applying this theory of spatial production to Dundas Street, these processes are readily identified. There is the space of Dundas Street that is perceived as a roadway, a part of an urban grid, and a major street. There is the matter (and matter and *mattering*) of its route, including the asphalt, paint, length, number of lanes, and the homes, tall buildings, and institutions that line it in places. Lastly, there is how Dundas Street is used to move people and goods, as a mass transit corridor, and by the buskers and street preachers who animate its city centre intersections. In concert, these elements provide a rudimentary picture of Dundas Street as a culturally and economically significant space in a densely populated urban area. But space is not so rudimentary. How one understands, designs, uses, and ascribes meaning to spaces is multifaceted, complex, and bound up in historical, political, temporal, and cultural relations. At the centre of these relations is the human body as the principal sensory organ, interpreter, and producer of space. To be certain this is not to say that perception begins and ends at the limits of our physical bodies, as there are of course ways in which our senses and perceptive capacities may be extended beyond the limitations of the corporeal self. For example, hearing aids can enhance the ability to perceive sound, mobile technologies such as augmented reality can bridge physical and temporal perceptual distances, transportation devices such as cars or bicycles alter the speed with which body meets world. All such encounters thereby produce different, but no less valuable and no less human,

perceptual outcomes —something that is acknowledged in part in Chapter Four. Rather, my choice to locate the bodily encounter at the centre of spatial production and practice derives from the aforementioned writings of Lefebvre and de Certeau, but also that it is the body which is ultimately responsible for the interpretation and evaluation of spatial data.

To expand on our spatial triad of Dundas Street requires introducing elements that provide a more fulsome picture of the road and offer fruitful ground for the study of Dundas Street as a type, or agglomeration of types, of spatial practices, their perception, reception and uses, that shape and are shaped by social relations on the Land that is currently called Toronto. These elements include the physical road, its name, and their uses. For example, we must consider why and how Dundas Street was built and how it became such an important street in Toronto and beyond, as well as the consequences of its prominence. Also, we must ask how roads function within the context of settler-colonial projects. Finally, there is the question of how the names we give to places work and what types of space these named places produce. Before attending to these questions though, it is helpful to dig a little deeper into the philosophical project of Lefebvre to understand exactly what he is trying to do, and how this benefits a study concerned with some of the questions posed above. To do so I provide here an overview of the opening chapter of *The Production of Space* entitled "The Plan of the Present Work" and discuss its relevance to my spatial and practical theorization of the roadway.

The Plan of the Present Work

This primary chapter of Henri Lefebvre's landmark and labyrinthine work of spatial philosophy outlines the French philosopher's project to provide a unitary account of the production of space.[142] In this well organized and surprisingly spicy manifesto, Lefebvre writes that the problem, as he understands it, is that all prior theories of space fail to properly account for how space gets out of the realm of the mental or theoretical and into the realm of the physical. Space, he contends, is so rooted in its theoretical constructs

[142] Lefebvre, *The Production of Space*,11-12.

that such theories are mistaken for knowledge.[143] Under such a philosophy, to think about space is to know space, and this kind of knowing about space is linked to how one thinks about space. This kind of circular reasoning irritates Lefebvre because it is a fallacy of logic, and it replaces the collective and multiple subjectivities in which theory, language, or subjectivity itself is negotiated with a singular "impersonal pronoun 'one'."[144] This reliance on a presumed monolithic subjectivity reproduces the same Cartesian mind/body dualism that Lefebvre's project seeks to overcome. He heaps particular scorn on linguists such as Noam Chomsky and philosophers such as Edmund Husserl, Julia Kristeva, Jacques Derrida, and Roland Barthes as examples of scholars whose theories, to his mind, at best produce only individual or partial accounts of spatial production.

However, Lefebvre reserves his most strident commentary for the projects of the semiologists and semiotics in general. While acknowledging the appeal of the proposition of the semiotic project — that space is meant to be read as a series of codes or signs — Lefebvre argues that such a proposal is attractive and raises plenty of interesting questions *because* of its incompleteness.[145] What's more, he contends that such a project, originating as it does from linguistic theory, can only provide a description of space (what it is made of? what's in it?) rather than answering questions of how such a code came to be constructed and the mechanisms by which that code is enacted. In his words, it "evade[s] history and practice."[146] Here is where the interests of Lefebvre's work and the work of this dissertation overlap. It is not enough to simply read Dundas Street as, in some cases, a literal sign that represents the road and/or the historic personage of the first Viscount Melville or, the ongoing Anglo-Canadian colonial project. Instead, like Lefebvre, I am interested in how such a sign is produced, experienced, and used (practiced or performed) to enact specific socio-spatial, political, and economic conditions that enable the maintenance of colonial and capitalist economic authority and power.[147]

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[143] Lefebvre, *The Production of Space*, 3-4.
[144] Lefebvre, *The Production of Space*, 3-4.
[145] Lefebvre, *The Production of Space*, 3-4. Emphasis mine.
[146] ibid.
[147] Lefebvre, *The Production of Space*, 8.

To answer the problem posed by the dyadic semiotic model, Lefebvre sets out three propositions for his "science of space." Because he is writing from a Marxist perspective, these propositions necessarily deal with the intersecting forces of production, ideology, and their integrative and hegemonic functions.[148] They are as follows: that the science of space represents a political use of knowledge, that it implies the existence of an ideology designed to conceal that use, and that these aforementioned features are integrated into a system of production designed to effect specific outcomes.[149] The outcomes Lefebvre refers to here he calls "technological utopias," but it is helpful (especially to the dissertation) to understand that what he means by this as analogous to the space of a city.[150]

The propositions set out in these opening pages of "The Plan of the Present Work" augur Lefebvre's arrival at his triad of lived, perceived, and conceived space. [151] As I have already demonstrated at this chapter's outset this formulation is useful to thinking about Dundas Street with respect to the ways in which the built environment and the mental environment are negotiated, used, or practiced in the social environment. That is to ask how do the readable codes of semiotics move beyond legibility within the realm of the social practice?

Curiously enough, Lefebvre is not interested in doing away with the idea of codes. In fact, what he proposes is that such codes that govern the production of urban space, for example, have previously arisen, been understood, and fallen out of use. Examples he gives of this include the ordered and coded relationships between political classes of people, the space of the city, as defined by Classical and Renaissance ideals, and how this space was comprehended and enacted toward the production of specific subjectivities within that world.[152] To be clear, Lefebvre is not mourning the loss of these totalizing codes

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[148] Lefebvre, *The Production of Space*, 8-11.
[149] Lefebvre, *The Production of Space*, 8-9.
[150] ibid.
[151] Lefebvre, *The Production of Space*, 33.
[152] Lefebvre, *The Production of Space*, 17, 25. It's also worthwhile to mention here, as I will detail more closely in Chapter Three through the work of Christine M. Boyer, that these perspectival and ordering codes are integral to the logics of theatre and scenography and that much can be gained by understanding the co-constitutive relationships between power and theatrical space, and its extra-theatrical application in the realm of the city. This is a process that also bodes well for the imagination of tactical scenographic practices. See Christine M. Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (MIT Press, 1994).

unlike later theorists I'll discuss in Chapter Two such as Pierre Nora and Françoise Choay. Nor is he seeking to reestablish them. Instead, he is trying to move from an understanding or apprehension of products to an understanding of the means of their production.[153] By understanding how space is produced, Lefebvre argues in true Marxist fashion, is to control the means of production. This is not to say that one authority is simply traded for another, but that different social practices, including ways of using or being in the world, produce new socio-material-intellectual conditions from which new spaces and subjectivities may be realized.[154] In emphasizing the role of the social in producing space, Lefebvre builds on his 1968 work, *The Right to the City*, which in part inspired the student uprisings in France later that year.[155]

To bring this back then to Dundas Street, I contend, like Lefebvre, that by knowing the kind of space and subjectivities Dundas Street produces, and how that space is practiced, will assist in developing strategies and methods by which those spatial and subjective orderings and the power relations they affirm might be contested. For exactly the aforementioned reasons, in this next section I take a closer look at Dundas Street as an agglomeration of colonial spatial practices.

The Colonization Road: Dundas Street, Colonial Road Building, and the Remapping and Imagining of Settler-Colonial Space

The historian Thomas Peace has called Dundas Street the "colonization road."[156] Its purpose, as Simcoe's wife Elizabeth noted in her diary, was to "connect the head of the Lake," (today known as Hamilton, Ontario) "to the R. La Tranche,"[157] (known today in English as the Thames River, itself named for the major waterway in England, and in Anishinaabemowin as Deshkan Ziibi or "Antler River"). As Peace writes, the "territories that Simcoe sought to unite with this road were not, however, British

[153] Lefebvre, *The Production of Space*, 26.
[154] Lefebvre, *The Production of Space*, 53, 59-60.
[155] David Harvey, *Rebel Cities* (Verso, 2003), ix-xviii. David Harvey, "The Right to the City," Reading Marx's Capital with David Harvey, accessed March 18, 2026. https://davidharvey.org/media/righttothecity.pdf.
[156] Thomas Peace, "So Long Dundas: From Colonization to Decolonization Road," *Active History*, June 17, 2020 https://activehistory.ca/2020/06/so-long-dundas-a-colonization-to-decolonization-road.
[157] Posthuma Simcoe, *Mrs. Simcoe's Diary*, 107.

Territory."[158] The building of a military road would help to justify treaty-making and the further colonization of Indigenous territories. Indeed, Simcoe's stated plan was to use the road to establish a capital at what is now London, Ontario, for the purposes of settling Loyalists from Connecticut.[159]

Peace compares survey maps produced in the 1790s to reveal another complex relationship between Dundas Street and the British colonial project in so-called Upper Canada, one beyond the movement of people, soldiers, and goods. Patrick McNiff's map *Plan of the River Thames from the Upper Forks to its entrance into Lake St Clair* of 1795 details both the easternmost extent of Dundas Street and the existence of a trail used by Indigenous peoples to bypass the Lake Erie shoreline and follow the river's path. When overlaid with Lt. Pilkington's recording of Lt. Governor Simcoe's travels, later reproduced by Elizabeth Simcoe, Peace argues that it becomes clear that Dundas Street did not simply emerge from the imagination of British Army surveyors, but rather that it already existed. "It was a route that was well known and used by the Anishinaabe, Haudenosaunee, and Leni-Lenape who called this place home … Dundas Street … is essentially a colonial superimposition onto this reality."[160]

That colonial administrators such as Simcoe relied on Indigenous trails to travel through their newly occupied lands can also be seen in McNiff's 1793 map detailing Simcoe's journey along the same pathway Peace mentions in his blog and that is stated in historical accounts of the journey offered by Major E.B. Littlehales in a diary that is included amongst Simcoe's collected papers and letters.[161] Tellingly, the path also shows the initial route of the "about to be opened" Dundas Street.[162] Therefore we must understand Dundas Street as a physical representation of British colonial power and as the deliberate

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[158] Peace, "So Long Dundas"
[159] Lt. Gov. John Graves Simcoe, "J.G. Simcoe to Sir Joseph Banks 1790," in *The Correspondence of Lieut. Governor John Graves Simcoe : With Allied Documents Relating to his Administration of the Government of Upper Canada.* Volume 1., ed Ernest Alexander Cruikshank (Ontario Historical Society, 1923), 18.
[160] Peace, "So Long Dundas."
[161] Littlehales, "Journal from Niagara to Detroit, 1793."
[162] Thomas McNiff, *Part of the River Thames in Upper Canada, from whence it discharges itself into Lake St. Clair to Oxford in its Upper Forks, and from Hence to the head of Burlington Bay, shewing the route of Lieut. Governor Simcoe in the year 1793*, 1793 Map, Library and Archives Canada, accessed January 4, 2023. http://central.bac-lac.gc.ca/.redirect?app=fonandcol&id=4138664&lang=eng.

erasure of Indigenous presence, knowledge, and relationships to Land so fundamental to colonial imaginings of place.[163]

In his history of road building in the British Raj, Lipokmar Dzuvichu illuminates a process similar to the enterprise Simcoe had planned and which Peace describes with respect to Dundas Street. Roads, Dzuvichu contends, were historically used to facilitate the growth of the imperial project, to widen or create access to new markets, to pacify hostile Indigenous populations, and to bring those friendly to the regime, and those recently conquered, into a proximal and therefore spatial relationship with imperial trade centres and, by extension, Great Britain itself.[164] Thereby, he writes, the "colonial road building enterprise was not only a means to control space and make territories accessible. It was also intended to historicise colonial authority and territorial possession."[165] Writing on early twentieth-century French colonial enterprises in Gabon, Christopher Gray remarks that "the hegemony of the French colonial state was dependent on its ability to build modern communications and transportation infrastructure."[166] "Roads," for him, " are the key indicator that modern territoriality has been asserted."[167] Both Gray and Dzuvichu reference the same quote from geographer Roland Pourtier's two-volume *Le Gabon: Espace, histoire, et société,* translating it as, "only overland roads truly hallmark the appropriation of territory; the material, but also mental, construction of territory relies upon the support of their network."[168]

Aside from fulfilling and facilitating the primary principles for spatial interaction laid out by Edward Soja in his *Political Organization of Space* (physical proximity, common identity, and opportunity)[169] these insights into colonial road-building projects demonstrate what such projects are *not.* Specifically, they are *not* benevolent acts bestowed upon a population for convenience, aid, or economic

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[163] Bryan Smith, "Reconsidering the Summer Residence: The City-Text, Historical Commemoration and Banal Settler Geography," *Canadian Social Studies* 49 no. 1 (2017): 24.
[164] Dzuvichu, "Roads and the Raj," 473–94.
[165] Dzuvichu, "Roads and the Raj," 474.
[166] Christopher Gray, *Colonial Rule and Crisis in Equatorial Africa: Southern Gabon, c. 1850-1940* (University of Rochester Press, 2002), 171.
[167] ibid.
[168] See Roland Pourtier, *Le Gabon: Tome 2, État et Dévelopment* (Editions L'Hartmann, 1988) 220-21 cited in Gray, *Colonial Rule and Crisis,* 171-72; Dzuvichu, "Roads and the Raj," 474.
[169] Edward Soja, *The Political Organization of Space* (American Association of Geographers, 1971), 7.

development and empowerment. In fact, colonial road-building projects are bound up in systems of "domination and exploitation."[170] Road building is "closely woven into a complex network of colonial practices such as military surveillance, taxation, population enumeration …"[171] In other words, this sort of infrastructure comes with a cost attached for Indigenous populations and colonized peoples. That cost can include loss of territory, political power, economic independence, and culture and/or identity, and can lead to environmental despoilment and physical displacement. Indeed, Dundas Street as it was historically imagined both met these objectives within its day and has sustained them henceforth.

Returning to the lens of the spatial triad, specifically representations of space, one can analyze how the physical space of the historic Dundas Street aligns, for example, the road itself. Its cleared path cut a swathe over the Niagara escarpment through the plains and forests of the country, physically marking British dominion over Land, its tree-less, rattlesnake-free pathway a fully realized, groomed, and graded means of conveyance linking colonial capitals, ports, coaching inns, hamlets, "Indian country," to a wider world. Next, there are the uses of the road, its spaces of representation that Peace, Dzuvichu, Gray, Makumbe and Masakure, and Soja have just described — military movements, trade, settlement, conquest, taxation, surveillance, the facilitating of physically and mentally proximal relationships. It is this latter part that leads us to consider the missing piece of the triad, spatial practice.

Through the erasure of Indigenous Land-relations, Dundas Street is a form of spatial practice that historicizes settler presence and domination through enabling settlers to, over time, imagine territorial rights and justify future colonial projects. The existence of the road ("because it is there and has always been there") becomes a raison d'être for the creation of new roads and, consequently, new political arrangements. These arrangements can be normalized and empower the formation of new identities and connections to the imperial metropole. This type of spatial practice contributes to what Benedict Anderson famously referred to as "imagined communities."[172] Imagined communities — the ability to

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[170] Makasure and Kushinga, "To Serve Administrative Purposes and Native Interests?," 27.
[171] Dzuvichu, "Roads and the Raj," 474.
[172] Benedict Anderson, *Imagined Communities: Reflections on the Origins and Spread of Nationalism*, Revised Second Edition (Verso, 2006) 1-9.

conceive of oneself as part of a greater whole that shares common interests, history, economic imperatives, and ethnolinguistic characteristics — are as foundational to nation-building projects as effective infrastructure and the subsequent establishment of national mythologies. In fact, large infrastructure projects can be a form of national mythmaking in and of themselves.

Consider the mythology of the building of the Canadian Pacific Railway or the construction of the Trans-Canada Highway. At the core of these national myths, and others like them, exists a central premise less rooted in the memorialization or remembrance of these acts, but rather, Anderson tells us, in the forgetting of the circumstances that led to their creation.[173] For example, as a matter of elementary school education, young Canadians are taught about the role of the transcontinental railroad in uniting the recently confederated western provinces with the metropolitan east (and its dominantly Anglophonic and Anglophilic identities and cultural propinquity to Great Britain). However, there is often only passing mention of the role of Chinese workers in doing much of the back-breaking and deadly work involved in laying track and clearing rocky passes with explosives.[174] Nor is there mention of how the lands expropriated for the transcontinental railways contributed to the violent displacement of Indigenous peoples from their land.[175] These facts, if mentioned at all, are ultimately subordinate to the unitary narrative of nation-building that the railroad represents. "Forgetting" is what allows those who identify as Canadian to take pride in this "achievement." This type of storytelling is reflected, amplified, and sustained through later cultural produce such as Gordon Lightfoot's 1971 Canadian Railway Trilogy, a

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[173] Anderson, *Imagined Communities*, 221.
[174] See Zhongping Chen, "Chinese Labor Contractors and Laborers of the Canadian Pacific Railway, 1880-1885," *Pacific Northwest Quarterly* 110, no. 1 (2018): 18–34.; David Lee, "Chinese Construction Workers on the Canadian Pacific," *Railroad History*, no. 148 (1983): 42–57.
[175] For a survey of such displacing practices see Eric Andrew-Gee, "The railways got very wealthy on our land': How rail's colonial past made it a target for blockades," *Globe and Mail*, March 3, 2020. https://www.theglobeandmail.com/canada/article-the-railways-got-very-wealthy-on-our-land-how-rails-colonial-past. For a more in depth discussions of the role of Canadian railway projects in Indigenous displacement and its connections to transatlantic slavery, see Deborah Cowen, "Following the Infrastructures of Empire: Notes on Cities, Settler Colonialism, and Method," *Urban Geography* 41, no. 4 (2020): 469–86. https://doi.org/10.1080/02723638.2019.1677990.

tripartite song cycle that remains popular to this day and that was commissioned by the Canadian Broadcasting Corporation as part of Canada's "centennial" celebrations.[176]

Similarly, driving the Trans-Canada Highway has become a rite of passage or "bucket list" item for many Canadians who, presumably,[177] give little thought to the people displaced by its building, the environmental destruction rendered by the resource extraction it enables, or the related role of forced labour, including the labour of interned Japanese-Canadians and incarcerated individuals in building the highway.[178] Nor do they consider the disproportionate number of Indigenous women who have gone missing or been murdered along its westernmost route, dubbed the Highway of Tears. This route is a colonial infrastructure where the material conditions imposed by the settler state on Indigenous women, in particular, often necessitate long distance commuting and survival strategies such as hitchhiking.[179]

To further evidence and underscore the importance of roads to the ongoing Canadian colonial project, Deena Rymhs points out the disproportionate attention paid to road construction in the Canadian Indian Act, a document that continues to govern almost every aspect of Indigenous life in Canada and which is the primary document that continues to govern Crown and Indigenous relations today. She writes, "Technologies of transport like roads and rail were fundamental to colonial remappings of space."[180] This statement remarks on the role that the CPR (known colloquially at the time as "The Road") and Trans-Canada Highway played in the division and disappearance of whole communities.

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[176] Noah Lefevre, "Reexamining Gordon Lightfoot's Canadian Railroad Trilogy," CBC Music, last updated June 17, 2021. https://www.cbc.ca/music/re-examining-gordon-lightfoot-s-canadian-railroad-trilogy-1.6066106.

[177] The route is often compared to Route 66's legendary status in American popular culture, see: "The Main Street of Canada," *Route Magazine*, 2024. https://www.routemagazine.us/stories/trans-canada. This is also evidenced by businesses such as https://transcanadahighway.com/ which specialize in providing road trippers with information and itineraries for travelling the TransCanada Highway. Still further evidence to support the road's enduring cultural impact can be found in songs such as Gene Pitney's 1975 "TransCanada Highway" and the name of Canadian rock supergroup The TransCanada Highwaymen consisting of members of beloved Canadian bands such as Sloan and Barenaked Ladies.

[178] "First Japanese Arrive in Schreiber From B.C.," *Sault Ste Marie Star,* April 7, 1942, 4.; "Prisoners to Build Highway Link," *The Globe and Mail*, October 24, 1939.

[179] Elliot Goodell Ugalde, "Unveiling the Veiled Narratives: Settler-Colonialism, Matrilineality, and Missing and Murdered Indigenous Women and Girls along the Highway of Tears," Canadian Journal of the Academic Mind 1, no. 1 (2023): 118. https://doi.org/10.25071/2817-5344/47.

[180] Deena Rymhs, *Roads, Mobility, and Violence in Indigenous Literature and Art from North America* (Taylor & Francis Group, 2019) 1.

Rymhs further outlines the new ways of life occasioned by such projects, seen in the building of new settlements along the road and rail routes as people were drawn by the cultural and economic opportunities facilitated by the promise or realization of increased mobility. In relation to the building of the Alaskan Highway, Julie Cruickshank names this effect "the gravel magnet."[181] Indeed one need only look at a road atlas of Canada to see how this effect played out in terms of establishing major cities and marginalizing more remote, but resource-rich, settlements and territories. Because while roads may provide opportunity and movement for some, who or what is allowed to move along them and whose mobility (human and more-than human) is limited by them?

While Dundas Street may not loom as large in Canadian imaginations as the CPR or the Trans-Canada Highway, that does not diminish its social and cultural impact on the nation-building project. Nor does it lessen the consequences for Indigenous communities along its route. For example, as it was envisioned, Dundas Street facilitated treaty-making systems. Roads and road-building play a central role in the treaty known as the Between the Lakes Treaty of 1792, negotiated months in advance of the opening of Dundas Street through the area.[182] Dundas Street also increased settlement and development, resource extraction and social and economic segregation, and remapping of the land in a manner that disproportionately favoured settler-colonial interests.[183] This suturing, severing, gathering, isolating, creative, and destructive power of roads, which Rhyms, Cruikshank, Pourtier, Gray, and Dzuvichu discuss, are all outcomes of roads as space and spatial practice. As we have seen, these features are not exclusive to Dundas Street, but rather are part and parcel of roadbuilding as a technology of space-making. This is as true today as it was in the eighteenth and nineteenth centuries.[184]

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[181] See Julie Cruikshank, "The Gravel Magnet: Some Social Impacts of the Alaska Highway on Yukon Indians," *The Alaska Highway: Papers of the 40th Anniversary Symposium*, ed. Kenneth Coates (University of British Columbia Press), 172– 87.
[182] See "Transcript of Between the Lakes Treaty, 1792," Map of Ontario Treaties and Reserves, Government Ontario, accessed November 28, 2024.
https://www.rcaanc-cirnac.gc.ca/eng/1370372152585/1581293792285#ucls5.
[183] Rymhs, *Roads, Mobility, and Violence*, 3.
[184] For further exploration of the historic and contemporary impact of colonization roads like Dundas Street, in Canada, see *Colonization Road*, directed by Michelle St. John, (Decolonization Road Productions Inc., 2016) DVD.

In the next section I look at how the making of "new" Dundas Street, that is the Dundas Street Torontonians know today, in the twentieth century re-shaped the urban grid of the city and how it can be understood to have played a role in the destruction of St. John's Ward, a historically Black and immigrant neighbourhood located at the heart of a then rapidly growing city.

The Making of "New" Dundas Street: Renaming, Displacement, and the Destruction of The Ward

In the twentieth century, the original Dundas Street and later connecting roads, in some places also named Dundas Street, would become the backbone of Canada's first interprovincial automotive highway system, Highway 2. The highway connected my hometown, Wawiiatanong (today known as Windsor, Ontario) to Kjipuktuk (Halifax, Nova Scotia). In Toronto, the road currently known as Dundas Street was cobbled together out of Simcoe's 1795 extension of Dundas Street to what was then called the town of York, and the smaller Arthur, Anderson, Agnes, St. Patrick, Wilton, Whitby, Dickens, Dagmar, and Doel Streets, Applegrove, Ashbridge, and Hemlock Avenues, and Maughan Crescent to create the city's longest west to east commercial thoroughfare.[185] Through the nascent pragmatism of early urban planners, a new intercity highway linking the provincial capital to other major urban centres was built using nothing more than a name and minor road works projects. Notably these changes were not without controversy. The group tasked with approving and directing the creation of the 'new' Dundas Street, the city's Public Works Committee Subcommittee on Street Naming and Numbering, received several petitions objecting to removing the Dundas name from the section of the current Ossington Street that runs between Queen Street and today's Dundas Street.[186] When the name of St. Patrick Street was changed to Dundas, there was significant pushback from the St Patrick's College Old Boys' Association. The organization's President demanded, in exchange for the renaming of St. Patrick Street, that McCaul

[185] Sean Marshall, "The Many Streets of Dundas," *Spacing*, October 15, 2011. https://spacing.ca/toronto/2011/10/15/the-many-streets-of-dundas.; City of Toronto Street Names and Numbering Committee, "Subcommittee, Minutes of the Works Committee, fonds 200, series 582, file 3, March 1917, City of Toronto Archives, Toronto, Ontario.
[186] Street Names and Numbering Committee, "Subcommittee, Minutes of the Works Committee," file 3.

Street *and* what was then William Street be renamed St. Patrick in honour of the parish school.[187] Unfortunately, the petitions and correspondence have, beyond being recorded in committee and city council minutes, been lost to history; so, there is no way of knowing the petitioners' motivations. However, we can surmise that the Old Boys' President was partially successful, as William Street eventually became St. Patrick Street and the St. Patrick's name also lives on as a Toronto Transit Commission subway station.

FIGURE 1. 1. St. Patrick Street signs in April 2025

Returning to the specific use of naming as a technique of spatial construction, I wish first to speculate on how the building of modern Dundas Street in Toronto may have contributed to the ruination of one of Toronto's most diverse neighbourhoods, St. John's Ward or simply "The Ward." Historically populated by a diverse range of new immigrants, The Ward's population most prominently included African refugees from American slavery and their descendants, as well as Irish, Italian, and Jewish

[187] Street Names and Numbering Committee, "Subcommittee, Minutes of the Works Committee," file 3.

immigrants, and later a large Chinese community living alongside poor English and Scottish families. The Ward in the early twentieth century was regarded by newly formed Public Health authorities, Victorian social reformers, and municipal politicians as the city's "most impoverished – and most notorious – 'slum[.]'"[188]

As noted by journalist John Lorinc in the introduction to his edited volume of essays on The Ward, by the late nineteenth century the neighbourhood was under pressure from institutions arriving on its doorstep. These included E.J. Lennox's "Old City Hall" (1889–1893), the Ontario Legislature (1886–1909), and new and expanding hospitals and factories.[189] As these institutions of power, discipline, health, and economic industrialization confronted urban poverty on their literal doorsteps, The Ward, along with the perception of its sanitary and moral conditions, became anathema to their vision of the world, an object of concern, and a problem to be solved.[190] Part of that "problem" was attributed to its lack of distinct planning vision. Though The Ward was one of the most densely populated areas of the city,[191] it also had, as Kim Storey and James Brown write, the haphazard "qualities of a medieval village."[192] This unstructured quality, they argue, made The Ward "an easier target for future amalgamation of blocks at a major scale."[193]

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[188] John Lorinc, "Introduction," in *The Ward: The Life and Loss of Toronto's First Immigrant Neighbour*hood, eds. John Lorinc, Michael McClelland, Ellen Scheinberg, and Tatum Taylor (Coach House Books, 2015), 12.
[189] ibid. See also; Kim Storey and James Brown, "Reading the Ward: The Inevitability of Loss," in *The Ward: The Life and Loss of Toronto's First Immigrant Neighbourhood*, eds. John Lorinc, Michael McClelland, Ellen Scheinberg, and Tatum Taylor (Coach House Books, 2015), 179.
[190] Lorinc et al. *The Ward*, 20.
[191] Medical Officer of Health Charles Hastings undertook a survey of The Ward leading to the publication of his 1911 "Report of the Medical Health Officer Dealing with the Recent Investigation of Slum Conditions in Toronto, Embodying Recommendations for the Amelioration of the same." In this report he details a population of 11, 645 persons occupying "142 acres or 82 persons per acre. As Lorinc points out "that density level, over 20,000 per square kilometre, is comparable to that of Paris, and four times as much as the present-day City of Toronto." See Charles Hastings, "Report of the Medical Health Officer Dealing with the Recent Investigation of Slum Conditions in Toronto, Embodying Recommendations for the Amelioration of the same," (Department of Health Toronto, July 5, 1911) 6.; John Lorinc, "Fool's Paradise: Hastings' Anti-Slum Crusade," in *The Ward*: *The Life and Loss of Toronto's First Immigrant* Neighbourhood, eds. John Lorinc, Michael McClelland, Ellen Scheinberg, and Tatum Taylor (Coach House Books, 2015), 92.
[192] Kim Storey and James Brown, "Reading the Ward," 179.
[193] ibid.

Storey and Brown frame the destruction of The Ward as an inevitable outcome. Indeed, there is plenty to support this in popular media reports of the day that remark on its sanitary conditions, wring metaphorical hands over the preponderance of bootleggers and sex workers, highlight its reputation as a hotbed of labour activism, and scrutinize the availability of "curious" ethnic foods and opportunities for race and class mixing at its taverns and restaurants.[194] Clearly, The Ward, and the poverty and ethnocultural diversity it represented, was seen as a threat to social order. Thus the decision in 1917 to amalgamate Agnes Street, a small but prominent Ward street into a part of the new, extended Dundas Street, and to create what the Toronto's Public Works Committee referred to as a "thoroughfare connecting clean across the City [sic] and connecting up to other thoroughfares connecting to London in the west and Kingston in the east."[195] This amalgamation must be understood as an attempt to regularize and establish the growing city's street grid and to facilitate intercity commerce and the movement of goods and people. As outlined in previous examples in this chapter, this is never a neutral decision.

While certainly not the sole factor in the demise of The Ward, the increased traffic and resultant removal of what was essentially public space caused by the creation of Dundas Street hastened its transformation.[196] The Ward went from a mixed residential and light commercial district to what it would become in the latter half of the twentieth century and which it remains today: a centre of commercial, judicial, and administrative power that includes the offices of some of Canada's largest banks and retail

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[194] ibid. See also: Lorinc, *The Ward,* 18.; Elise Chernier, "Sex Work and The Ward's Bachelor Society," in *The Ward*: *The Life and Loss of Toronto's First Immigrant Neighbourhood,* eds. John Lorinc, Michael McClelland, Ellen Scheinberg, and Tatum Taylor (Coach House Books, 2015), 259-64.; Ruth A. Frager, "Defiance and Divisions: The Great Eaton's Strike," in *The Ward*: *The Life and Loss of Toronto's First Immigrant Neighbourhood*, eds. John Lorinc, Michael McClelland, Ellen Scheinberg, and Tatum Taylor (Coach House Books, 2015),154-59.; Ellen Scheinberg and Paul Yee, "Chinese Cafes: Survival and Danger," in *The Ward: The Life and Loss of Toronto's First Immigrant Neighbourhood*, eds. John Lorinc, Michael McClelland, Ellen Scheinberg, and Tatum Taylor (Coach House Books, 2015), 149-50.

[195] City of Toronto Street Names and Numbering Committee, Subcommittee Minutes of the Works Committee March 1917. Fonds 200, Series 582, File 3 City of Toronto Archives, Toronto, Ontario.

[196] The Ward lacked any meaningful "public space" as we would understand the term today. Storey and Brown note this in "Reading the Ward, " 176-77. Thus until the establishment of recreational spaces in the early 20th century, commerce such as fruit sellers, newspaper boys, play, social encounters often took place in the road. Ironically organizations such as the United Nations have issued reports in more recent years, advocating for the cultural benefits and restoration of street-based public space. See for example, Gora Mboup, *Streets as Public Spaces and Drivers of Urban Prosperity* (UN-Habitat, United Nations Human Settlements Programme, 2013). https://unhabitat.org/sites/default/files/2020/08/streets_as_public_spaces_and_drivers_of_urban_prosperity.pdf.

centres, the provincial courts, and Toronto's current City Hall and Nathan Phillips Square. The latter of which occupy the site of Toronto's first "Chinatown," the last part of The Ward to be demolished.

By thinking of the building of today's Dundas Street this way, we confront more evidence of the devastating power of road-building projects. I suggest The Ward is an early case study of how urban infrastructure projects were developed in later decades of the twentieth century to the detriment of ethnically and economically diverse communities of colour. Examples of this include the building of Interstate-375 in Detroit, which divided and eventually destroyed the city's bustling African-American Black Bottom neighbourhood, of the Georgia and Dunsmuir viaducts; which demolished Vancouver's only predominantly Black neighbourhood, Hogan's Alley; and of the prisons, garbage dumps, and ultimately the building of the MacKay Bridge, which famously precipitated the tremendous loss of Africville, Nova Scotia.[197]

What's in a Name? Toponyms as Linguistic Spatial Construction and Spatial Practice

Aside from the construction of Dundas Street, there is an aspect of the street that has been neglected from historical and scholarly accounts and the significance of which has been (aside from the previously enumerated examples) largely unconsidered in the archival minutes—that is the name of Dundas Street. In Lefebvrian terms, the name of Dundas Street is as essential as its asphalt and concrete and its use value to millions of motorists, pedestrians, and cyclists who travel its length. The name "Dundas" is the primary way in which Torontonians and all people who live in and visit Toronto refer to this roadway and how it is acknowledged within the urban grid. As such, the name Dundas is the primary

[197] See Noelle Gray, "Detroit Marks Black Bottom Neighborhood Lost When I-375 Built," *The Detroit News*, August 9, 2021. https://www.detroitnews.com/story/news/local/detroit-city/2021/08/09/detroit-marks-black-bottom-neighborhood-lost-when-375-built/553693600. /; Friederike Landau-Donnelly, Anita McKeown, and Cara Courage, "Painting Back: Creative Placemaking in Vancouver's Hogan's Alley," in *Trauma Informed Placemaking*, 1st ed., edited by Cara Courage and Anita McKeown (Routledge, 2024), 235.; Jennifer J. Nelson, *Razing Africville: A Geography of Racism* (University of Toronto Press, 2008). The destruction of these communities and displacement of their residents all share a remarkably similar pattern of social concern (and fear) over residents relative and perceived poverty, health and morals, abetted by a strong sense of racial paternalism that would lead to their demonization and "slumification" that in turn made it easier to publicly justify the expropriation of property and "clearance" of the areas.

lens or spatial practice through which one engages the street. The foundational power of language, specifically names, to construct space and manage its social relations is well established over a variety of philosophical disciplines.

In their Introduction to *Critical Toponymies*, Jani Vuolteenaho and Lawrence Berg trace a history of these pan-disciplinary approaches in the Western tradition from Plato and the Stoics, through modern thinkers such as Gottfried Leibniz, Michel Foucault, and Ludwig Wittgenstein — "we name things and then we can talk about them,[198]" — to the post-modern and deconstructionist work of Jacques Derrida in *On Grammatology*.[199] To this list, we can add the works on naming and nomenclature by Bertrand Russell (1918), John R. Searle (1969), Keith S. Donnellan (1970), and Saul Kripke (1972).[200] We may also consider the so-called Sapir-Whorf hypothesis, popularly described as the ability of language to shape the ways we think about and perceive the world."[201]

Much of this writing on naming deals with the indexical nature of nomenclature, such as the problem of what a name connotes or denotes and the descriptive power of names. For Lefebvre, this aspect of language, specifically its ability to segment, order, and rationalize space, presents a spatial dilemma around the way language is used in Western philosophy to separate and disconnect the body from the natural world.[202] Thus the challenge Lefebvre presents then is to understand and overcome these

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[198] Ludwig Wittgenstein, *Philosophical Investigations,* trans. G.E.M. Anscombe (Basil Blackwell, 1968), 13e; also cited in Berg and Vuolteenaho , "Towards Critical Toponymies," 3.
[199] Jani Vuolteenaho and Lawrence D. Berg, "Towards Critical Toponymies," 3-7.
[200] Each of these thinkers offer linked accounts of naming, reference and description. Bertrand Russell for example suggests that proper names are themselves "truncated or telescoped descriptions" of singular referents. (See Russell, "The Philosophy of Logical Atomism," 243. Searle proposes an understanding of how names acquire "senses" even when referring to the same referent. Moreover he is concerned with the relationship between proper names and their "descriptive backings," that is the knowledge or lack of knowledge which informs the name users deployment of a particular name. Searle, "Proper Names," 166-173. Donnellan proposes that a name's "referent must be historically, or, we might say, causally connected to the speech act." Donnellan, "Proper Names and Identifying Descriptions," 356. Kripke, to whose theory of causal-historical reference we will return later, suggests that an "initial baptism," may fix nominal reference. Saul Kripke, *Naming and Necessity*, 97. See also Harold Noonan, *Routledge Philosophy Guide Book to Kripke and Naming and Necessity* (Routledge, 2012), 119.
[201] George William Grace, *The Linguistic Construction of Reality* (Routledge, 2017), 3.
[202] Lefebvre, *The Production of Space,* 205.

artificial separations between logic/body/nature/ideology/built space/used space and to see space as a product of these interconnections and social relations.[203]

Similarly, for Derrida, names are entangled in the semiotic value ascribed to them within a complex web of social relations. He writes that the proper name "becomes an appellation only to the extent that it may inscribe itself within a figuration. Whether it be linked by its origin to the representation of things in space or whether it remains caught in a system of phonic differences, or social classifications … the properness of the name does not escape spacing."[204] However, the difference between Lefebvre and Derrida is that while Derrida's metaphysical philosophy remains inasmuch confined to the world of philosophy, Lefebvre contends that we must move beyond the realm of discourse and into the world of lived experience.[205] For Berg and Vuolteenaho this crucial distinction is reflected in their scholarly project of critical toponymy. Further, it is germane to identifying the space that Dundas Street produces through practices such as its name.

The Anishinaabe creation story relates how when Waynaboozhoo, the first man, came down to the earth, he travelled the Land naming all the plants and animals he encountered. In a talk at Toronto Metropolitan University, the artist and teacher Philip Cote reminded listeners this was not, as Europeans might think of naming, an ordering or indexing of the world. Rather, each name came about as a result of a conversation between Waynaboozhoo and the beings he encountered, thereby emphasizing the relational and reciprocal quality and significance of naming.[206] Writing on his painting *The First Man and the First Woman*, included as part of the program for Toronto LunarFest, Cote adds that this story is the foundation of the contemporary Anishinaabe naming ceremony and explains why names are so meaningful to the Anishinaabeg.[207]

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[203] Lefebvre, *The Production of Space*, 205-39.
[204] Derrida, *Of Grammatology*, 89.
[205] Lefebvre, *The Production of Space*, 40,; Berg and Vuolteenaho , "Towards Critical Toponymies," 2-9.
[206] Philip Cote, "Indigenous History of the Land," artist talk, Ted Rogers School of Management, Toronto Metropolitan University, November 5, 2024.
[207] Philip Cote, "First Man and First Woman," *GTA LunarFest Archive,* accessed November 31, 2024. https://lunarfestgta.ca/the-first-man-and-the-first-woman-by-philip-cote/

Beyond the Anishinaabeg, Indigenous philosophies from around the world stress the indivisibility of language, particularly place naming, from Land. Jenanne Ferguson and Marissa Weaselboy articulate from a Ukrainian-Canadian/Newe/Nêhiyaw (Cree) epistemological perspective that "[L]and is something [which] cannot be owned. Indigenous teachings tell us we come from the land, and therefore the lands own us, rather than the other way around. This relationship of coming from the Land reminds us how all our interactions also continue to shape us as stewards of Land. Language takes on a specific role in this stewardship, as it is one key medium or conduit by which a (human) being may also connect with Land."[208] The very framing of Land as a capital "L" construction underscores its significance to Indigenous peoples as an animate teacher and a relation in the sense of kin.[209] Vine Deloria Jr. and Matthew Wildcat, Keith Basso, John J. Bradley, and Adolfo Ruiz write on this topic in Lakota, kâ-osihkosiwayâniw (Nêhiyaw), Cibecue Apache, Yanyuwa, and Tłı̨chǫ perspectives and/or contexts respectively. All speak to the ways toponymy is the product of social relations expressed through language and evidenced through continuous storying and re-storying processes that document and map connections between humans and the more-than-human world over long geographic distances and equally extensive periods of time.[210] This can manifest in cultural expressions such as the Yanyuwa concept of *Country*, which shares much with ideas of capital L-Land. For example, Deborah Bird Rose writes that "country is a living entity, with a yesterday, today and a tomorrow with a consciousness, and a will toward life."[211]

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[208] Jenanne Ferguson and Marissa Weaselboy, "Indigenous Sustainable Relations: Considering Land in Language and Language in Land," *Current Opinion in Environmental Sustainability* 43 (2020): 3. https://doi.org/10.1016/j.cosust.2019.11.006.
[209] Ferguson, "Indigenous Sustainable Relations," 3.
[210] See Vine DeLoria Jr., and Matthew Wildcat, *Power and Place: Indian Education in America* (Fulcrum Resources, 2001), 21-28.;Keith Basso, *Wisdom Sits in Places*, 37-71.; John J. Bradley, "Whitefellas Gotta Learn About Country," 46-65. Adolfo Ruiz, "Transformation through Repetition: Walking, Listening and Drawing on Tlicho Lands." *The International Journal of Art & Design Education* 36, no. 3 (2017): 253-56. https://doi.org/10.1111/jade.12156.
[211] Cited in Bradley, "Whitefellas," 50. Bradley adds that "The conclusion that is then drawn from this is that country is sentient; it has a will and a need of its own."

Thus, in understanding how colonial renamings like the roadways discussed earlier, reshape, obscure, and reorder spatial relations, we begin to understand something of the symbolic and structural violence that attends centralized naming and linguistic practices. Renaming is a central aspect of settler colonial projects that, in the words of Christina Gray and Daniel Rück, are "… predicated on the erasure of Indigenous peoples, including their languages, cultures and social structures — any and all evidence of Indigenous peoples' living presence."[212] Susan Blight adds that settler naming and renaming is "a method of alienating Indigenous people from our own territories and obscuring the Indigenous history and jurisdiction of the land. Even place names that originate from Indigenous languages are robbed of authentic Indigenous presence or connection to the Indigenous histories of that location."[213]To name the world is to fundamentally transform it, writes Paulo Freire. One, he contends, cannot name on behalf of another.[214] Place names shape what is possible in a place; "they make, as de Certeau writes," habitable or believable the place they clothe with a word."[215] Place names inform people's relationships with where they live.[216] Reflecting on these varied philosophical approaches to naming and nomenclature underscores the significance of toponyms like "Dundas" as a form of spatial practice. Furthermore, in consideration of Rück and Gray's and Blight's writing, such a survey opens critical questions about the relationship and proximity between naming and power.

Perhaps no colonial administrator has understood the power to name better than the architect of Dundas Street himself, John Graves Simcoe. Not only did he name Dundas Street,[217] but he also named Dundas County as one of the original nineteen counties of Upper Canada, gave names to other major streets, such as Yonge Street, changed Toronto's name to York,[218] changed the names of rivers such as

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[212] Christina Gray and Daniel Rück, "Reclaiming Indigenous Place Names," *Yellowhead Institute Policy Brief* 40 (October 7, 2019). https://yellowheadinstitute.org/wp-content/uploads/2019/10/place-names-brief.pdf.
[213] Susan Blight, "Indigenous Places and Names, An Introduction," *Capilano Review*, Indigenous Places and Names, May 15, 2025. https://thecapilanoreview.com/indigenous-places-and-names-an-introduction.
[214] Paulo Freire, *Pedagogy of the Oppressed*, trans. Myra Bergman Ramos (Continuum, 2005), 88.
[215] de Certeau, *The Practice of Everyday Life*,105.
[216] Lefebvre, *The Production of Space*, 143.
[217] Scadding, *Yonge Street and Dundas Street*, 1.
[218] Victoria Freeman, "'Toronto Has No History': Indigeneity, Settler Colonialism, and Historical Memory in Canada's Largest City," *Urban History Review* 38, no.2 (Spring, 2010): 22. https://doi.org/10.7202/039672ar.

Gabekanaang-ziibi to the Humber, and named my home county of Essex.[219] Of his propensity for changing names, the Kanien'kehá:ka leader Joseph Brant is quoted as saying that Simcoe did much for the new province in that "he has changed the name of every place in it."[220]

Naming, or the power to name, has been a regular feature of British colonial projects. Around the same time as Simcoe was busy renaming places in what is now Ontario, colonial authorities on the other side of the world were laying out and naming streets too. Writing on how this practice was manifest in Singapore, Brenda Yeoh argues that naming (like roadbuilding) is intrinsically tied to nation-building projects both in colonial and post-colonial projects. She contends that street names are part of a system of representation that embeds in "everyday practice … a "record of colonial imaginations."[221] Further, these representations, from roadways to trade ports, connected the fledgling colony to the imperial "mother country" to "other places in the British Empire, including Britain itself."[222] This resulted in a "predominant pattern of street names," like "Bristol Road or Sussex Garden" that, beyond evoking English places, commemorated "European city fathers, public servants and 'deserving' citizens."[223] They turn, as de Certeau wrote, "places into passages."[224]

Yeoh goes on to illustrate how Singaporean place names were used to inscribe certain parts of the colony with specific ethnic or racial identities and how these replicated systems of exclusion and racial hierarchies,[225] honouring, she writes, "the perceptions and priorities of powerful European namers rather than those of people living in the places so named."[226] Many of the street names that Yeoh mentions were replicated in other British colonial jurisdictions. Victoria Street is a prominent example. Dundas Street is

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[219] David William Smith, "Letter From D.W. Smith to John Askin," in *The Correspondence of Lieut Governor John Graves Simcoe with Allied Documents Relating to His Administration of the Government of Upper Canada*, ed E.A. Cruickshank (Ontario Historical Society, 1923), 182.
[220] Quoted in Gerald M. Craig, *Upper Canada: The Formative Years, 1784-1841* (McClelland and Stewart Limited, 1963), 280.
[221] Brenda A. Yeoh, "Street-naming and Nation-building: Toponymic Inscriptions of Nationhood in Singapore," in *Critical Toponymies: The Contested Politics of Place Naming*, eds. Lawrence D. Berg and Jani Vuolteenaho (London: Routledge, 2016), 73.
[222] Yeoh, "Street-naming and Nation-building," 75.
[223] ibid.
[224] de Certeau, *The Practice of Everyday Life*, 104.
[225] Yeoh, "Street-naming and Nation-building," 75.
[226] ibid.

another case in point and a testament to the power held by its namesake. For example, Dundas named streets and other honorific toponyms exist in Hong Kong and Australia. In Canada, the place names that Simcoe bestowed upon the landscape would uncritically replicate. The Dundas name, for example, accompanied extensions of Simcoe's original military roadway eastward through Burlington, Oakville, Mississauga, and Toronto. The name was also applied to later roadways unconnected to the original Dundas Street, such as the aforementioned amalgamation of thirteen Toronto streets into the new Dundas Street, as well as locations beyond Toronto, such as where Highway 2 was extended through communities such as Whitby, Trenton, and Belleville. In fact there are nearly fifty streets named Dundas in Ontario alone.[227] Similarly, Dundas Streets pop up in Victoria and Vancouver, British Columbia, in 1905, where Captain George Vancouver had previously named an archipelago and its constituent islands after Henry Dundas, and in Winnipeg, Manitoba, one Dundas Street was renamed Keewatin Street around the turn of the twentieth century, while another Dundas Street exists in the St. James neighbourhood.[228] Dundas Streets also exist in Newfoundland, Prince Edward Island, Nova Scotia, New Brunswick, Québec, and all Canadian provinces with the exception of Saskatchewan.[229]

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[227] Data gathered using "Street Names Search," StNames Lab, accessed January 13, 2025. https://en.stnameslab.com/search-apps/ For an explanation of how this data is sourced please refer to Demetrio Carmona-Derqui, Dolores Gutiérrez-Mora, and Daniel Oto-Peralías, "Tabulating and Visualizing Street-name Data in the US and Europe," *Urban Analytics and City Science* 50 no.7, (2023): 1981-1987. https://doi.org/10.1177/23998083231190711.
[228] Author Elizabeth Walker claims the origins of Vancouver's Dundas Street is unknown. However, later work published through the City of Vancouver's Open Data Portal lists Dundas Street as connected to the legacy of British navigator George Vancouver who named several other British Columbia geographical features after Henry Dundas. (See entries for "Dundas Islands" BC Geographical Names Database, accessed January 17, 2024. https://apps.gov.bc.ca/pub/bcgnws/names/40558.html and "Mount Dundas," BC Geographical Names Database, accessed January 17, 2024. https://apps.gov.bc.ca/pub/bcgnws/names/15611.html. Dundas Street, however does not appear on Vancouver maps until the early 20th Century. As a fun aside Vancouver's Dundas Street was briefly renamed to Powell street before being changed back in 1918. See: Elizabeth Walker, *Street Names of Vancouver* (Vancouver Historical Society, 1999), 37. and "Vancouver Streets," City of Vancouver Open Data Portal, City of Vancouver, 2019. https://opendata.vancouver.ca/map/vancouver_streets/; It is also possible that Dundas Street in Winnipeg was named for merchant Robert Dundas Bathgate, the namesake of Bathgate Bay. However it is equally possible due to the historical signifying aspect of the Dundas name, that a street would be named for Henry Dundas or his descendants, given the time frame of the settlement of Winnipeg. "History in Winnipeg Streets," Manitoba Historical Society and Archives, accessed January 14, 2025. https://www.mhs.mb.ca/docs/winnipegstreets/index.shtml.
[229] Data gathered using "Street Names Search," Street Names Lab, accessed January 13, 2025. https://en.stnameslab.com/search-apps. Note this does not include the fifty-seven identified Melville streets and other toponyms that may refer to Henry Dundas.

The artist Melvin Wright theorizes this replication as a manifestation of colonial nostalgia.[230] The Dundas name transcends, but importantly does not lose, its original referent to become a semiotic rendering of settler belonging.[231] This recalls the process de Certeau describes in *The Practice of Everyday Life* whereby a coin loses its originally inscribed value but maintains its ability to signify.[232] This broadly symbolic and "settling" quality of place names, however, is not limited to those that commemorate British politicians, places, and monarchs but perversely can, as Victoria Freeman reminds us, apply to settler adoptions of anglicized Indigenous place names as well, such as the re-adoption of the name Toronto in 1834. Stripped of their relational contexts and reduced to symbols of "history," place names can be re-appropriated as recursive claims to indigeneity and monuments to continued settler presence.[233]

This apotheotic quality of a name taken up by Wright, de Certeau, and Freeman, or its after-life, as Berg and Vuolteenaho call it,[234] must be addressed when discussing the constructive, denotative, and connotative aspects of Dundas Street. This quality is key to unravelling the relationship between names and power. Moreover, comprehending this attribute supports efforts, such as the campaign in Toronto to rename Dundas Street, to reclaim traditional place names and to find new names for places that celebrate histories of colonial dispossession, human enslavement, and historical erasure.

Archival evidence that directly links the motivations of city planners, street naming committees, and bureaucrats to explicitly political projects is often unavailable or non-existent.[235] Any such evidence is certainly missing for efforts to address the Dundas name in particular. However, we can look to examples in Toronto that are contemporary to the broad application of the Dundas name to infer that explicitly political motivations apply to street naming. A clear example is the renaming of German-named

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[230]Angela McInnes, "4 Black Londoners on whether Dundas Street in this city should be renamed," *CBC News,* July 25, 2021. https://www.cbc.ca/news/canada/london/4-black-londoners-on-whether-dundas-street-in-this-city-should-be-renamed-1.6109909.

[231] Smith, "Reconsidering the Summer Residence," 25.; Azaryahu, "Renaming the Past,"33.

[232] de Certeau, *The Practice of Everyday Life*, 104

[233] Freeman, "Toronto has no History," 84.

[234] Berg and Vuolteenaho, "Towards Critical Toponymies," 11.

[235] The only archival reason often provided for name replications - such as the continuation of the Dundas name is "as it is a continuation of the former street."

streets during the First World War. The war motivated Toronto to change the name of Bismarck Avenue to Asquith Avenue, in honour of the United Kingdom's Prime Minister of the day.[236]

Arguably, intentions or rationales matter very little. Indeed, with regard to naming, Saul Kripke's Causal-Historical Theory of Reference suggests that no matter the intention of the namer, a name cannot escape its ultimate historical referent.[237] Once an act of linguistic "baptism" has occurred, the referent is set.[238] Thus, for Kripke, when Simcoe named Dundas Street for Viscount Melville, Henry Dundas, all subsequent uses of said name, including a street, a town, a county, a dentist's office, a laundromat, or a subway station, refer to, and by extension entangle, the speaker, writer, signer in a commemorative project to which the person, historical actions, and continued legacy of Henry Dundas are inextricably bound. All other signifying aims serve only to obscure the original reference and its relationship to power. Similarly, Maoz Azaryahu writes that such commemorative street naming is a "means of mediating relationships between political elites and 'ordinary' people." By introducing specific versions of history [and historical figures] into myriad networks of [everyday] social communication that involve ordinary urban experiences," these experiences are made to seem separate from the realm of political ideology.[239]

Returning to what we have established so far, the spatial practice of the name is not much different to the spatial practice of the road. Names, like roads, connect people and places over time through their physical infrastructure as well as the shared and fantastical histories they can represent. Names foster imagined belonging, flatten heterogeneity, and obliterate meaning. As representations, in the Lefebvrian sense, names reveal space but also obscure it. For Lefebvre, this leads back to a discussion of power and its expression in urban design. By constructing our spatial triad of Dundas Street from its name (perceived space), its physical elements of asphalt, concrete, distance, and the land on which it sits

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[236] Bob Georgiou, "When Toronto renamed a street — Twice!" Scenes from Toronto, July 12, 2021. https://scenesto.com/2021/07/12/that-time-toronto-renamed-a-street-twice.

[237] Michael Devitt, "Reflections on Naming and Necessity," *Theoria (Lund, Sweden)* 88, no. 2 (2022): 408. https://doi.org/10.1111/theo.12372.

[238] Saul Kripke, *Naming and Necessity* (Harvard University Press, 1980), 97

[239] Maoz Azaryahu, "Naming the Past: The Significance of Commemorative Street Names," in *Critical Toponymies: The Contested Politics of Place Naming*, eds. Lawrence D. Berg and Jani Vuolteenaho (Routledge, 2016), 53-54.

(received space), and its myriad uses such as transportation, commerce, and boundary (lived space), we can begin to understand and read what kind of space the street produces. However, these constituent parts can, in Lefebvre's spatial system, shift functions and transcend their categorizations. That is to say "perceived," "received," and "lived," are not discrete categories. For example "Dundas" can simultaneously occupy all three corners of such a spatial triad, it is a lens through which the road is perceived, it is received as part of the material construction of the road, and it is the name as a direction or, as we shall read in the next chapter, as a performance that speaks to the ways in which such space is lived. Such a triad offers a dense and complex web of space, of relations, and practices to read and to unpack.

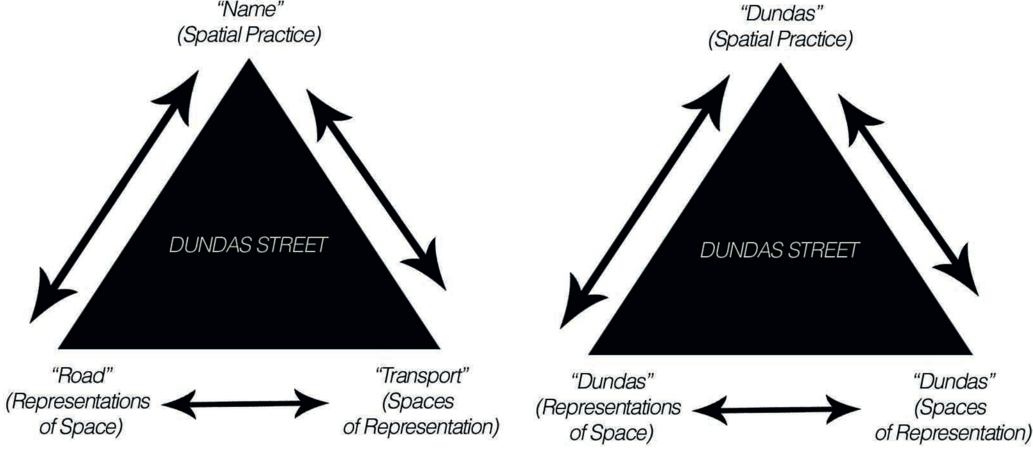

FIGURE 1.3. Lefebvrian triad showing a reading of Dundas Street as the product of the interactions between name, road, and transport

FIGURE 1.4. Lefebvrian triad showing "Dundas" as a spatial practice, a representational space, and space of representation

But, in a critique of semio-textual approach to the city, Lefebvre asks: What good is simply being able to read a space? While a semiotic reading of an environment, its signs composed of signifier and signified, can tell us what is meant by the constellations of objects that inhabit it, Lefebvre contends that such a reading cannot answer the question of "how" that space is produced. To limit one's analysis to a

semiotic reading, Lefebvre says, would be to look at an "environment without an environs." For him, readability alone is a kind of trompe l'oeil, with "legibility concealing strategic intentions and actions."[240]

Thus, what Lefebvre is saying here is not only a defense of his triadic spatial analysis; but, crucially for our purposes, addresses the role of practice in space. To do this, Lefebvre offers the example of the monument, more specifically monumental architecture though any kind of monument can stand in here because they all behave similarly, which are meant to be legible, interpreted, read: "Monumentality, for instance, always embodies and imposes a clearly intelligible message. It says what it wishes to say - yet it hides a good deal more: being political, military, and ultimately fascist in character, monumental buildings mask the will to power and the arbitrariness of power beneath signs and surfaces which claim to express collective will and collective thought."[241] A monument must be practiced in order to exercise its power. Like an instrument, a monument must be played in order to fulfill its promise of being a capable vehicle for expression.

Conclusions

At the beginning of this chapter I asked, "What kind of space does Dundas Street contribute to the production of ?" and "What kind of spatial practice is it?" To answer these questions, I've relied upon Lefebvrian triadic spatial analysis in an examination of three elements of Dundas Street: the physical road itself, its historical and contemporary uses, and its name. We concluded that Dundas Street as a roadway functions similarly to colonization roads and infrastructures such as the Great Western Railway and the Trans-Canada Highway. The building of Dundas Street was a demonstration of power and a symbol of dominion and its power to reconfigure spatial, social, spiritual, economic, geographic, and more-than-human relationships. We also considered the impacts of road building on Indigenous Land relations in particular, and the consequences of the construction of the "new" Dundas Street on the largely immigrant neighbourhood of St. John's Ward in Toronto in the early twentieth century. Similarly, we examined how

[240] Lefebvre, *The Production of Space,* 143-144.
[241] ibid.

the Dundas Street name is demonstrative of British colonial approaches to nomenclature both in what is now called Canada and Singapore, and how these names function within colonial contexts akin to those qualities we described as pertaining to roadways. We also explored a variety of linguistic theories related to naming and its relationships to power. Throughout the chapter, we've also spoken about the commercial, political, and military uses of these spatial practices, road building, and naming. Given Lefebvre's example of the monument and the resemblances that Dundas Street shares in terms of its direct relation to power, an answer to our foundational questions about what kind of space Dundas Street produces, might be found in concepts of "monumental space" and "monumental practice."

In the next chapter I address the question "Can a street be a monument?" Moreover, I consider how such a monument as Dundas Street (if indeed it is one) might be practiced in such a way that reveals its relationship to power and thereby renders possible its critical analysis. In taking up Lefebvre's challenge to work beyond visual analysis, I draw on my experiences of walking Dundas Street as part of *Twenty-Three Kilometres* to theorize the role of a critically informed, creative walking practice through the theoretical lens of counter-monumentality and counter-mapping. I then expand on the potential of such walking practices to address shortcomings of these counter-approaches and to reveal and destabilize the aforementioned power relationships. I then use these examples to make the case for the further consideration (or reconsideration) of the Dundas name, and the names of all colonial street names, the worlds they enact, and the relationship to Land they presuppose, as no longer reasonable nor viable.

TWENTY-THREE KILOMETRES: WALK TWO

Please refer to *Twenty-Three Kilometres: Walk Two*.

Note: For the intended viewing experience, please download the PDF and open the file in Adobe Acrobat.

CHAPTER TWO:
CAN A STREET BE A MONUMENT?

In the preceding chapter, I speculated that the kind of space and spatial practice Dundas Street produces is monumental space and a practiced form of monumentality. My inference drew on Henri Lefebvre's spatial theory and writing on monumentality, its relationships to power, and its real-world practice. Taking up Lefebvre's challenge to bring discourse into relationship with practice, to overcome artificial distinctions between the two, and to reunite body, space, and philosophy,[242] I explore henceforth how monuments have been conceptualized and defined. Then I return to the story of our *Twenty-three Kilometre* project walks along Dundas Street and how such an undertaking allowed Ellie and I to witness and experience such philosophy in practice. Understanding Dundas Street (or other named streets) as a monument has, as Karl Christian Alvestad has written, powerful pedagogical implications for helping students and, I would contend by implication, a wider public engage with ideas about how everyday places are bound up in the politics and practices of history and memory.[243] In short, Dundas Street's monumentality matters because streets and street names, as we have read in the previous chapter, are key components of colonial world making and spatial imaginaries. Moreover, the extensive vernacular use of street names and their embeddedness in everyday locative, directional, and orienting practices demonstrate how such spatial imaginaries are continuously performed and enacted without much thought given to who or what they celebrate or the relationships that such names, like the material entities (roads) they are assigned to, propose. If Dundas Street is a monument, and if its monumentality can be rendered apparent and perhaps performed through the act of speaking its name or walking it, it is also prudent to explore how such a mobile practice might be repurposed toward countering such articulated, aural, and ambulatory animations. Thus, I conclude this chapter by considering the potential and the limitations of walking practices vis-à-vis theories of counter-monumentality advanced by James E. Young and W. J. T. Mitchell, and counter-mapping and counter-cartographic strategies first proposed by J.B. Hartley.

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[242] Lefebvre, *The Production of Space*, 40.
[243] Alvestad, "Street Names as Monuments," 69.

In considering these theoretical frameworks and their relationship to contemporary memory activism, I move toward suggesting a new, hybrid walking methodology that I call scenographic chorography.

But Is It a Monument? Dundas Street and Shifting Definitions of Monumentality

What is a monument? What are the characteristics of one? How have the defining characteristics changed over time? How does this help us understand Dundas Street as a monument?

Historian Francoise Choay tells us that the word monument comes from the Latin "monumentum," which is derived from the verb "monere," meaning to warn, advise, or recall. The call to the act of remembering implied "[i]n this original meaning," she argues, "would term a monument any artifact erected by a community of individuals to commemorate or to recall for future generations individuals, events, sacrifices, practices or beliefs."[244] Another distinguished French historian, Pierre Nora, offers a similar definition in their well-cited work on places and sites of memory. A monument is "any significant entity, whether material or non-material in nature, which by dint of human will or the work of time has become a symbolic element of the memorial heritage of any community."[245]

Thomas Houlton adds a lexicographical rejoinder to these definitions by noting that the first recorded use of the term "monument" in the English language, around 1300 CE, referred to a tomb.[246] However, Houlton goes on to explain that from the same time and throughout the medieval era, the term was also used to describe a "written document; a record; a legal instrument." It is not until the Renaissance, he writes, that "monument" would acquire something close to its present-day meaning: "anything that by its survival commemorates a person, action, period or event; a structure or stone or other lasting material erected in memory of the dead, over the grave or in some part of a sacred edifice."[247]

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[244] Choay, *The Invention of the Historic Monument*, 6.
[245] Nora, "Between Memory and History," 12.
[246] This meaning is still present in United States law. See footnote 230.
[247] Houlton, *Monuments as Cultural and Critical Objects*, 9.

In its National Monument Audit, published in 2021, the art and history research group Monument Lab, run out of the University of Philadelphia by artist Ken Lum and art historian Paul Farber, reminds us that there is no legally agreed definition of a monument in the United States. Farber writes, "When one calls attention to monuments, one could be referring to statues atop pedestals installed in public spaces with the authority of a government agency or civic institution; designated land formations, historical markers, or architectural sites serving as traces of the past; or transformative declarations rendered through art, poetry, projection, or protest that shift the ways we see our surroundings and ourselves."[248] A scan of relevant Canadian legislation (Canada has no specific legal definition either) and US legal summaries reveals that the preeminent quality of a monument is the identification of a site with the intended act of remembrance.[249]

Writing at the turn of the twentieth century, the Austrian jurist and art historian Alois Riegl was one of the first Western scholars to take up the question of monumentality. His writing on the subject continues to inform heritage preservation legislation throughout the world, particularly agreements such as the Athens Charter of 1931 and the International Charter for the Conservation and Restoration of Monuments and Sites of 1964 (popularly known as the Venice Charter).[250] His widely cited essay, "The Modern Cult of Monuments: Its Essence and Development," reflects that monumentality can take

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[248] Paul Farber, Sue Mobley, and Laurie Allen, "Monuments Must Change," in *National Monument Audit, eds.* Paul Farber, Sue Mobley, and Laurie Allen (Philadelphia: Monument Lab, 2021), 3.

[249] From Henry C. Black. *Black's Law Dictionary*, 10th ed., ed. Bryan A. Garner (Thomson Reuters, 2014.), 791. "1. Anything by which the memory of a person or an event is preserved or perpetuated. A tomb where a dead body has been deposited. Mead v. Case, 33 Barb. (N. Y.) 202; Iu re Ogden, 25 B. I. 373, 55 Atl. 033. 2. In real-property law and surveying, monuments are visible marks or indications left on natural or other objects indicating the lines and boundaries of a survey. In this sense the term includes not only posts, pillars, stone markers, cairns, and the like, but also fixed natural objects, blazed trees, and even a watercourse. See Grier v. Pennsylvania Coal Co. 128 Pa. 79. 18 Atl. 480; Cox v. Freedley, 33 Pa. 124, 75 Am. Dec. 584. "Monumenta quae nos recorda vocamus aunt veritatis et vetustatis vestigia." Co. Litt. 118. "Monuments, which we call "records," are the vestiges of truth and antiquity."; See also: Canadian Heritage, *Policy on National Commemorative Monuments on Federal Lands in Canada's Capital Region*, October 2, 2017. https://www.canada.ca/en/canadian-heritage/services/art-monuments/policy-national-commemorative-monuments.html. "A "commemoration" in its most basic sense is the honouring of the memory of a person, event, or idea. "Commemorative monument", in this policy, refers to both the sculptural element or artwork and the associated landscaped site. Public commemorative monuments are those that are both publicly funded and implemented or those that are privately initiated and funded but are placed in public space."

[250] International Council on Monuments and Sites, *International Charter for the Conservation and Restoration of Monuments and Sites*, ICMOS International Congress of Architects and Technicians of Historic Monuments, Venice, 1964, accessed January 14, 2024. https://www.icomos.org/images/DOCUMENTS/Charters/venice_e.pdf.

different forms, its meanings and expressions diverse and multifaceted. Riegl begins by describing the "original sense" of a monument as "a work of man erected for the specific purpose of keeping human deeds or destinies … alive and present in the conscience of future generations."[251] However, he was conscious that this definition had begun to slip by the late nineteenth century, necessitating his now-famous distinction between "deliberate" and "artistic and historical" monuments. For Riegl, the deliberate monument speaks to his initial definition. It is a type of monument that can "be traced back to the earliest documented periods of human culture."[252] By contrast, an artistic and historical monument offers a more modern understanding of monumentality that operates on a tangible or intangible element of value (either artistic or historical value, though Riegl contends these may have an inverse relationship).[253] Riegl then proposes that historical monuments may be understood as possessing one of three types of value: age value (it is valuable because it is old), historic value (it is valuable because it can teach future generations about something), and commemorative value (it is valuable because of who or what it commemorates or what message it conveys).[254]

Where does Dundas Street align with these definitions? Certainly, the act of remembrance so central to definitions offered by Choay, Nora, and Houlton is present given that John Graves Simcoe honoured his superior by naming the street after him as a means of preserving Dundas' memory for future generations. This practice was fashionable in Europe at the time, and honorary naming arguably persists as an act of public veneration and remembrance to this day. Azaryahu attributes the initial rise of commemorative street naming to post-revolutionary France, but it could also be attributed to a general cultural enthusiasm for connecting modern imperial projects to those of ancient Rome and Greece, where public highways often bore the name of their commissioners or censors.[255] When considering the two definitions offered by Riegl, Dundas Street is a unique monument in that it is both deliberate and

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[251] Alois Riegl, "The Modern Cult of Monuments, 69.
[252] ibid.
[253] ibid.
[254] Riegl, "The Modern Cult of Monuments," 69-78.
[255] Maoz Azaryahu, "Naming the Past," 55.; For example the famous Appian Way bears the name of Roman Censor Appius Claudius Caecus. Richard Bagshawe, *Roman Roads* (Shire, 1979), 7.

historical. It is a deliberate monument in the way its name commemorates first Viscount Melville, Henry Dundas, a significant politician in imperial Britain and especially influential in his native Scotland, whose actions shaped the course of world history and the lives of millions of individuals. However, it also possesses all forms of value that Riegl ascribes to the historical monument. In terms of age value, Dundas Street can be said to be one of the oldest European roads in what is now known as Ontario. In historic value, it serves as an example of eighteenth-century British engineering and represents the history of European settlement, colonization, and military defense of said colony. It also has commemorative value for each of these aforementioned reasons. One might also add, it has artistic or art historic value in the way its construction demonstrates early twentieth-century urban architectural and planning practices and principles, for better or worse. Finally, that Dundas Street is also a monument is underlined by its 1927 designation as a National Historic Event by the former National Historic Sites and Monuments Commission of Canada (now Parks Canada).[256]

Beyond these values and mnemonic functionality, we must attend to monumentality's relationship to power. Certainly, there is the power in building, naming, and ordering the world with infrastructure, architecture, and/or nomenclature. This has been covered in our previous chapter on Dundas Street as a spatial practice, but it is a point worth belaboring because power has become central to monumental discourse and the root of contemporary arguments about public space that have defined the last century. Moreover, it is especially true in the first quarter of the twenty-first century, as it relates to histories of violence connected to white supremacy and campaigns for spatial justice, as exemplified by movements such as #RhodesMustFall and Black Lives Matter.[257]

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[256] "Construction of Dundas Street / Governor's Road National Historic Event," Designations of National Historic Significance, Directory of Federal Heritage Designations, Parks Canada, accessed January 14, 2024. https://www.pc.gc.ca/apps/dfhd/page_nhs_eng.aspx?id=1590.

[257] Though he never uses the term specifically, it is David Harvey who pioneers thinking about "spatial justice" through the political geographies of urban space through a lens of socio-economic justice. See David Harvey, *Social Justice and the City*, rev. ed. (University of Georgia Press, 2009). However germane to our investigations, and the sense in which I use this term is Edward Soja's articulation of "spatial justice." He writes "The political organization of space is a particularly powerful source of spatial injustice, with examples ranging from the gerrymandering of electoral districts, the redlining of urban investments, and the effects of exclusionary zoning to territorial apartheid, institutionalized residential segregation, the imprint of colonial and/or military geographies of social control, and the creation of other core-periphery spatial structures of privilege from the local to the global scales." In the latter part

After World War II, authors such as Siegfried Giedion viewed the monument as forever tainted by its associations with fascism, in particular with National Socialism.[258] Writing in the 1960s, Lefebvre tells us that a monument, in the way it enables a recognition of oneself within the consensus of a society, is a form of repression turned into exaltation.[259] And in the twenty-first century, Monument Lab proclaims a monument to be a "statement of power and presence in public."[260] This shifting discourse by which power, rather than remembrance, becomes the primary function or characteristic of a monument is accounted for in what I call the many "necro-narratives" of monumentality. These are theories that in some way or another proclaim the "death of the monument."

Death, Life, and Suspended Animation: Necro-narratives of Monumentality

In his 1933 essay entitled, "The Death of the Monument," Lewis Mumford proclaims, "The very notion of a modern monument is a contradiction in terms: if it is a monument, it cannot be modern, and if it is modern, it cannot be a monument."[261] For Mumford, the monument as a form of public expression with a pretense to permanence is at odds with the time's modern sensibilities toward renewal and change.[262] "Why," he asks, "should each generation go on living in the quarters that were built by its ancestors, in quarters many of which are stale and dirty, most of them planned for other uses and other modes of life, a good part of them mere makeshifts even for the purposes for which they were originally intended?" He contends, the actual survival of life is more of a monument than those who seek to maintain their "rigid grasp on the living" through petrification.[263]

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of this definition, we can see much of how Dundas Street as a colonial-military infrastructure functions, and how as a monument it is a local example of a "core-periphery structure" that communicates dominant spatio-political orders from a powerful metropolitan elite to a diverse range of peripheral identities. Edward Soja, "The City and Spatial Justice," *Spatial Justice* 1, (Spring 2009): 3. https://www.jssj.org/wp-content/uploads/2012/12/JSSJ1-1en4.pdf.

[258] Siegfried Giedion, "The Need For A New Monumentality," in *New Architecture And City Planning,* ed. Paul Zucker (F. Hubner & Co., 1944), 550.

[259]Lefebvre, *The Production of Space*, 226.

[260] Farber, Mobley, and Allen, "Monuments Must Change," 3.

[261] Lewis Mumford, "The Death of the Monument," 263.

[262] ibid.

[263] Mumford, "The Death of the Monument," 264.

For Mumford, new monuments or the persistence of a monumentality absent of a socio-religious orientation toward death, a lack that he defines as emblematic of modernity, is an empty gesture that creates "shells" devoid of human life. He describes, "hollow echoes of an expiring breath, rattling ironically in the busy streets of our cities: heaps of stone which either confound the work of the living … or which are completely irrelevant to the living."[264]

Like Mumford, Henri Lefebvre also points to a lack within modern monuments. He attributes this deficiency to the rise of capitalism. Lefebvre contends that monuments once served as strong anchor points within the fabric of urban space, providing a cohesive texture and narrative to cities. For each, they help define its character, what or who belongs in the space, and what is permitted within it. The unmooring of the monument from that role, from its place within a system of practiced meaning, Lefebvre suggests, results in a loss of social cohesion that gives rise to violence and replaces the figure of the monumental with that of the building.[265] For Lefebvre, the building, like Mumford's "shell", contrasts with the monument as "the everyday does to festival."[266] Buildings fail to provide an adequate unifying context, thus representing to Lefebvre the triumph of private interest in urban space.[267]

What Mumford and Lefebvre are describing here is a loss of practice. Without practice, monuments lose meaning. The recognition of self as belonging to a consensus, which Lefebvre differentiates from psychoanalytic self-recognition (presumably as in the case of the self-constituting "mirror stage" of Lacan), falls away.[268] Frustratingly, Lefebvre doesn't elaborate at this point, on what he means by this difference between recognition and reflection. However, his thoughts on monumental durability offer a clue. Durability for Lefebvre rests on the potential of the monument to maintain social order through the interaction between the perceived, conceived, and lived aspects of social space — the spatial triad. When the perceived or practical element of this triad ceases to exist, what is left may appear

[264] ibid.
[265] Lefebvre, *The Production of Space*, 221-222; 226.
[266] Lefebvre, *The Production of Space*, 221-222; 226.
[267] Lefebvre, *The Production of Space*, 221-222.
[268] Lefebvre, *The Production of Space*, 221.

strong, powerful, and durable, but that is an illusion. "It's credibility is never total," he writes, a brutal reality is transformed into the appearance of reality.[269] In other words, to recognize oneself in social consensus is to produce reality, to see one's reflection is to experience the appearance of reality. This line of thinking is key to understanding how monuments like Dundas Street function today beyond the living memory (and the knowledge of a learned few) of who Henry Dundas was. It is also reflected in ideas that I will take up later in this chapter with respect to Taussig's notion of "the public secret," and Azoulay's illusion of the "fait accompli." Such monuments, Dundas Street included, reflect an appearance of, for example, an Anglo-Canadian colonial image-world, and one that many people in Toronto and beyond, identify with. But it is only an image, one that obfuscates, to be certain, but one that is ultimately vulnerable. It is, as we'll read from Nora and Choay, this shift from reality to representation that makes such monuments vulnerable to capture within economic and representational structures of capitalism such as tourism. They are at risk of being supplanted by, as Lefebvre contends, new illusory structures such as "buildings," that enact novel, imagined subjectivities of consumer or rate payer or Chief Executive, rather than human.[270] These monuments, robbed of any *obvious* practical aspect, are also susceptible to revolutionary impulses. It is this susceptibility, and the recognition of its destabilizing effect on entrenched notions of identity, that may also account for the violent responses to renaming Dundas Street, which I have detailed in the Preface to the dissertation.

In explaining this illusory function of Dundas Street, I don't mean to insist that the street and monuments like it, are not powerful. Nor do I seek to minimize the deleterious and very real impacts that the practiced identities these supposedly dead monuments reflect, and the spatial practices they enable (including the vernation of historical figures), have primarily on racialized people. For example, Clarence

[269] Lefebvre, *The Production of Space*, 222.
[270] ibid.

Gravlee,[271] Zinzi Bailey, Nancy Krieger, et al.,[272] and Chelsey R. Carter, [273] have linked racist monuments and the structural racism they represent to negative mental and physical health outcomes among Black populations. Diana Marsh and Gwendolyn Saul,[274] as well as Brendan Lantz, Martin Wenger, and Zachary Malcolm, connect the prevalence of racist monuments to increases in racially based hate crimes.[275] Instead I suggest that there is a failure to recognize how such monuments, in particular toponymic assemblages like Dundas Street, are practiced in the world of the every day.

Writing after Lefebvre, Pierre Nora too contends that monuments have undergone a modern transformation from "milieux de mémoire" (environments of memory) to "lieux de mémoire" (sites of memory). Nora situates this distinction as part of a greater conflict between memory (the realm of folklore, ritual, and storytelling) and history (the academic discipline of the archive, written records, facts, and dates). "History is perpetually suspicious of memory, and its true mission is to suppress and destroy it."[276] Nora defines the lieux de mémoire as an outcome of this conflict where history reigns triumphant and memory is subordinate to history. Lieux de mémoire are, as he writes, "fundamentally remains, the ultimate embodiments of a memorial consciousness that has barely survived in a historical age that calls out for memory because it has abandoned it."[277]

By contrast, milieux de mémoire are defined as realms of socially practiced memory where "[e]ach gesture, down to the most every day, would be experienced as the ritual repetition of a timeless practice in a primordial identification of act and meaning."[278] Examples of the milieux de mémoire might

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[271] Clarence C. Gravlee, "How Race Becomes Biology: Embodiment of Social Inequality," *American Journal of Physical Anthropology* 139, no. 1, (May 2009): 47-57. https://doi.org/10.1002/ajpa.20983.
[272] Zinzi Bailey, Nancy Krieger, Madina Agénor, Jasmine Graves, Natalia Linos, and Mary T. Bassett, "Structural Racism and Health Inequities in The USA: Evidence and Interventions," *The Lancet* 389 no. 10077 (April 2017): 1453-1463. https://doi.org/10.1016/S0140-6736(17)30569-X.
[273] Chelsey Carter, "Racist Monuments are Killing Us," *Museum Anthropology* 41, no.2, Special Issue Mobilizing Museum Anthropology (Spring 2014): 139-141. https://doi.org/10.1111/muan.12182.
[274] Diana Marsh, and Gwendolyn Saul, "On Monuments and Racial Violence," *Museum Anthropology* 41, no.2, Special Issue Mobilizing Museum Anthropology (Spring 2014): 115-119. https://doi.org/10.1111/AN.912.
[275] Brendan Lantz, Martin R. Wenger, and Zachary T. Malcom, "Historical Markers or Markers of White Supremacy? Confederate Memorialization, Racial Threat, and Hate Crime," *Social Problems* (Berkeley, Calif.), (June 6, 2022): 1-19. https://doi.org/10.1093/socpro/spac033.
[276] Nora, "Between History and Memory", 9.
[277] ibid.
[278] Nora, "Between History and Memory", 8.

be, as our author suggests, the peasant culture of France dictated by the natural rhythms of the seasons and the cycles of the ecclesiastical calendar, or Nora's own diasporic Jewish culture steeped in daily, devotional rituals. The loss of these environments, he contends, coincides with the increasing secularization of society and the movement away from traditional institutions, belief systems, and national narratives.[279] If lieux de mémoire seem "dead," this is part of the reason. "Museums, archives, cemeteries, festivals, anniversaries, treaties, depositions, monuments, sanctuaries, and fraternal orders — these illusions of eternity are the boundary stones of another age. It is the nostalgic dimension of these devotional institutions that makes them seem beleaguered and cold — they mark the rituals of a society without ritual."[280]

But are lieux de mémoire dead? Nora adds here an important and cautionary note to claims of monumental death. Instead he describes lieux de mémoire as resting in a state of suspended animation, "Not quite dead, not quite alive."[281] The dual nature of their embodiment of the will to remember (memory) and the will to preserve memory (history) allows them to be interpreted and deployed in multiple ways. Nora suggests that the lieux de mémoire's "capacity for metamorphosis, an endless recycling of their meaning and an unpredictable proliferation of their ramifications,"[282] is one reason they exist at all. This metamorphic quality and the ultimately self-referential nature that Nora ascribes to them enables lieux de mémoire to move continually between their original intention and the aims of their revivalists. This movement also makes lieux de mémoire hard to pin down, much to Nora's frustration. Their broad objectives, the arrest of time, death, and forgetting, make it possible for almost any object to enter, exit, or return to an endless cycle of signification.[283]

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[279] Nora, "Between History and Memory", 14-17.
[280] Nora, "Between History and Memory", 12.
[281] ibid.
[282] Nora, "Between History and Memory", 19.
[283] ibid.

Nora's pseudo-narrative of monumental death is expanded on by Choay, who bemoans the appropriation of apparently meaningful sites into economies of tourism rather than remembrance. Writing from Plato to Barthes, she provides a history of monumental death, before presenting her own thanatological account of the monument in the expansion of notions of art and the advent of new mnemonic technologies.[284] What these theories articulate goes beyond how monuments have ceased to function in their authentic or original mnemonic capacities to how Western relationships to monuments have changed over time. One way or another, all of these theories from Mumford to Lefebvre, Nora and Choay, speak to a loss of practice, a removal of the body from the rituals and acts of memory, and a filling of that void with symbols of practice that are steeped in relationships to power, whether economic, narrative, or military. Understanding this, we can see how power, long waiting like an actor in the wings, becomes the central character (and characteristic) of the monumental play.

Like Nora, Choay sees the outsourcing of memory to what Alison Landsberg would call "prosthetic" media — film, photography, the internet, but also paintings, statues, museums, archives, and historical sites — as a way of demanding more of monuments.[285] "They" must do the heavy lifting, so-to-speak, for "us" because "we" no longer wish to or do not see a need to. In other words, why remember when someone or some*thing* somewhere else will? Of course, the problem with this is that having statues or named streets or any form of prosthetic memory provides only an illusion of memory, a fig leaf for forgetting. They are not history. At best, they are its apparition. This confusion between representations of memory and the actual practice of memory, the conflation between history and its semiotic rendering, often leads to fallacious and disingenuous arguments that communities wanting to remove certain monuments or rename streets or universities are "erasing history." This approach side-steps the far more radical ask of municipalities, governments, and institutions: a ceasing of a laudatory mnemonic practice that consistently calls into being a specific historical entity and enacts contemporary social realities.

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[284] Choay, *The Invention of the Historic Monument*, 12-14.
[285] Choay, *The Invention of the Historic Monument*, 15, 167; Alison Landsberg, *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture* (Columbia University Press, 2004), 2.

And this, too, makes Dundas Street a unique monument. Beyond its dual status as a deliberate *and* historical monument, the street is not "dead." It is not a lieu de mémoire, but rather a milieu de mémoire. It continues to be practiced every day by millions of Torontonians and visitors to the city who say its name.

Monumental Necromancy: Vivifying the Dundas Street as Monument Through Speech Performance and Practice

In the opening essay of their collaboratively edited volume on the political dimensions of street naming and practice, Reuben Rose-Redwood, Derek H. Alderman, and Maoz Azaryahu contend that until relatively recently most scholarship on toponymy and critical approaches to it have focused on reading urban place names as textual and representational terms.[286] While such projects, like Azaryahu's own examination of German and Austrian "city-texts" under National Socialism,[287] have offered useful insights into the relationship between language as a form of literal (the representation of historic or mythological figures) and political representation (the representation of specific social groups within official textual infrastructures) he, along with his colleagues, argues that only by moving beyond this semiotic framing can scholars fully appreciate the complexity and richness of critical onomastics.[288] Such a "de-coupling of language and representation,"[289] they contend, opens the metaphorical door for understanding the toponymic landscape of the city, as a performative and therefore practiced space.[290]

To make this clear Rose-Redwood et al. lay out a historical accounting of performance within the realm of place name studies. As part of this genealogy, they include Garth Myers' work on the spatializing practices of nomenclature in Zanzibar's Ng' ambo neighbourhood. In this study Myers urges his readers not to explicitly focus on the oppositional aspects of vernacular naming, but to rather pay

[286] Reuben Rose-Redwood, Derek Alderman, and Maoz Azaryahu, "The Urban Streetscape as Political Cosmos," in *The Political Life of Urban Streetscapes: Naming Politics, Place*, eds. Reuben Rose-Redwood, Derek Alderman, and Maoz Azaryahu (Routledge, 2018) 14.
[287] Azaryahu, "Renaming the Past," 32–53.
[288] Rose-Redwood, Alderman, Azaryahu, "The Urban Streetscape as Political Cosmos," 14-15.
[289] Rose-Redwood, Alderman, Azaryahu, "The Urban Streetscape as Political Cosmos," 15.
[290] ibid.

attention to the generative act of bounding and place-making that locals do through everyday speech outside of official structures. For Myers these are not just contestations between the powerful and powerless, but are instead used to negotiate and perform worlds between residents of other areas and are constitutive statements. These statements perform belonging in community, and exclusion.[291]

Robin Kearns and Lawrence Berg, also cited by Rose-Redwood and his colleagues in their family tree of more-than-representational theories of names, write that "the speaking of place names involves a proclamation of cultural politics," an enactment or performance of a world view.[292] For these authors *how* place names are performed has implications for how worlds are structured. "People enunciate names, they write, and these acts have an inherent flexibility that surpasses the more static character of the written word."[293] Crucially for bringing us back, so-to-speak, to Dundas Street and the point I am working toward vis-à-vis its performance in the realm of the everyday, Kearns and Berg connect their thesis that the performance of names is a generative act to the work of Judith Butler, specifically her concept of performativity as it relates to the discursive materialization of "sex."[294] Butler, for her part, writes that sex "is not a simple fact or static condition of a body, but a process whereby regulatory norms materialize "sex" and achieve this materialization through a forcible reiteration of those norms. That this reiteration is necessary is a sign that materialization is never quite complete, that bodies never quite comply with the norms by which their materialization is impelled."[295] Kearns and Berg extend this framework to enunciative practices of placenames, taking the "reiterative and citational practice" of Butler's performativity, to support how speaking names "produces the effects it names."[296]

Understanding the power of speaking, of enunciation, of inflection to enact social relations as Myers and Kearns and Berg contend, is to recognize how such performative acts can be used to contest,

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[291] Garth Myers, Naming And Placing The Other: Power and the Urban Landscape in Zanzibar, *Tijdschnft voor Economisch a Sociale Geografie* 87, no. 3, (1996): 242-44. https://doi.org/10.1111/j.1467-9663.1998.tb01553.x.
[292] Robin Kearns and Lawrence D. Berg, "Proclaiming place: towards a geography of placename pronunciation," *Social & Cultural Geography* 3, no. 3 (September 2002): 283. https://doi.org/10.1080/1464936022000003532.
[293] Kearns and Berg, "Proclaiming place," 287.
[294] ibid.
[295] Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex*" (Routledge, 1993), xii.
[296] Ibid.

but also to affirm, social relations. Just as Butler states that the incomplete normative materialization of sex requires repetitive and citational practice, as well as the production of subjectivities that enforce regulatory ideals, so too are the worlds that monumental toponyms such as Dundas Street propose. What's more, following Rose-Redwood et al, who contend that "the performative force of a particular name is contingent upon its repetitious use in daily life,"[297] I argue that repeatedly speaking, enunciating, and pronouncing Dundas Street may be one way that new life is breathed into what appears to be a dead or not quite living monuments. Further, if we think back to Chapter One and Kripke's assertion that a name can never escape its initial historical referent, we must conclude that, consciously or not, countless Torontonians invoke and perform the name of, and toponymic monument to, the first Viscount Melville, Henry Dundas, on a daily basis.

Of course the assertion that words do "things" beyond simple description is not a new idea. Rose-Redwood and his colleagues connect the performative turn in the study of place names back to the linguistic performatives or speech acts of J.L. Austin. Under Austin's definition, speech acts are actions performed by speaking. However he sets out a number of conditions under which such acts must occur for them to be successful and not, as he writes, "misfire."[298] Namely these conditions are sufficient authority and suitable conditions to perform the action, the correct and complete performance of the action, the intention of the speaker to do the thing they propose, and the speaker's follow-through with any actions required to make the act count.[299] Yet the above examples from Zanzibar, and through Rose-Redwood et al, Kearns and Berg, offer ways of thinking through performative qualities of saying place names that demonstrate how the conditions of performative speech acts, which Austin suggests are themselves constantly shifting and negotiated through, for example, intonation, repetition, or by the carrying out of accompanying actions that act as performances of self-authorization.

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[297] Rose-Redwood, Alderman, Azaryahu, "Urban Streetscape," 15-16.
[298] J.L. Austin, *How to Do Things with Words* (Oxford University Press, 1962), 16.
[299] Austin, *How to Do Things with Words*, 15-16.

Let's say, for example, every time I say the name of Dundas Street, I intone it with an air of disgust and follow that intonation by spitting on the ground. Through citation or reference I call forth the figure of Henry Dundas, through tone I perform my contempt for said personage, and through spitting I perform a final act that underscores the fact that I mean it! Taken together, this itself is a performance of my claim to the authority to do so. But this example also carries with it questions of intent. In my example I clearly mean to contest the name Dundas and the person it represents. But what if I am just saying it as a direction — "take a left on Dundas" — or in reference to the Dundas streetcar? — Get on the Dundas car. Am I really performing a monument to Henry Dundas? To answer this as a yes I have already cited Kripke's theory of historical reference, but another way to think about this is offered by de Certeau. In "Walking the City," de Certeau has much to say about the power of names. Names for de Certeau, and as I too will discuss shortly, are special things, and he asserts their power to shape and transform social relations and to be transformed themselves.[300] But one small passage in this chapter catches my attention. That is when he writes that names, "recall or suggest phantoms (the dead who are supposed to have disappeared) that still move about, concealed in gestures and by bodies in motion."[301] In my reading, this passage evokes the ways in which performances of the city, of which I include speech and, following de Certeau, the practice of walking can both reveal and obscure relations to places. In the case of Dundas Street, I have suggested that Torontonians repetitious performances of its name, travelling along its route, are what enliven such a monument. They also, as this sentence elicits, render one oblivious to their own intention, or render it unrecognizable. Or put another way, Torontonians say "Dundas" and walk along it so often, they don't realize what they are doing. Their performance is obscured by the very act of performing. This is why practices such as scenographic chorography, as I will demonstrate throughout this and following chapters, matter. As it is through practice (such as walking), through participation (in a walking event or sceno-chorographic book) , that attention is drawn to such quotidian performances and their subjects.

[300] de Certeau, *The Practice of Everyday Life*, 104-5.
[301] de Certeau, *The Practice of Everyday Life*, 105.

The writing of Yi-Fu Tuan, Nicholas Blomley, and Rob Sullivan offer additional examples that further explore performative aspects of place naming and nomenclature and the manner that naming effects and enacts systems of social relations. For example, drawing on Judeo-Christian traditions of performative speaking such as "Let there be light" or "In the beginning was the word …", Tuan writes that while "[human] speech alone cannot materially transform nature, it can direct attention, organize insignificant entities into significant composite wholes, and in so doing, make things formerly overlooked — and hence invisible and nonexistent — visible and real.[302]

Writing in the context of the development of Vancouver's rapidly gentrifying, if not already gentrified downtown, Blomley speaks to the ways that colonial naming and renaming performs acts of erasure or dispossession.[303] Sullivan, pointing to the work of Deborah Seed, also describes how French colonizers in what today is called Québec and Eastern Canada used literal performances, rituals to enact new place names and the spatial realities they manifested.[304] Still, we might also consider, thinking back to Kearns and Berg, how speaking or refusing to speak place names can also be used by individuals to impose their personal and/or political imaginaries on places. Examples of this might be the insistence of a long-time resident of the national Capital Region to refer to Gatineau, Québec, by its former name of "Hull," or more recently in Toronto, the determination of people opposed to the renaming of Ryerson University or Yonge-Dundas Square to use those names instead of Toronto Metropolitan University or Sankofa Square.[305]

To think of place names in this practiced and performed manner also evokes the myriad magical, mythical, social, and cultural power ascribed to the use of and prohibitions against the use of proper

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302 Yi-Fu Tuan, "Language and the Making of Place: A Narrative-Descriptive Approach." *Annals of the Association of American Geographers* 81, no. 4 (1991): 684. https://doi.org/10.1111/j.1467-8306.1991.tb01715.x.

303 Nicholas K. Blomley, *Unsettling the City : Urban Land and the Politics of Property*, (Routledge, 2004), 67, 145.

304 Robert E. Sullivan, *Geography Speaks: Performative Aspects of Geography* (Routledge, 2016), 66-68.

305 Recent examples of this performative refusal can be found here: 6ixBuzzTV, "Will you ever get used to Yonge–Dundas Square being renamed Sankofa Square?," X, March 28, 2025. https://x.com/6ixbuzztv/status/1905678710172160470. One can also witness in the replies the continued far-right vitriol, overt racism, and violent opposition to the name Sankofa Square. As a bonus you can also see how this has manifested in continued personal attacks on myself, my activism and research. Attacks which have been sustained years following the decision to rename Dundas Street and to adopt the Sankofa Square moniker.

names in various cultures. For example, the Inupiaq use names to invoke relationships between the human and more-than-human world.[306] Anishinaabe contexts teach that invoking a person's name calls their spirit forth into place.[307] During transatlantic slavery, enslaved people were renamed in order to dehumanize and obliterate cultural connections and community.[308] The Hausa bestow children with a "hidden name" that should never be spoken in public.[309] The Abrahamic faiths of Judaism, Christianity, and Islam all have prohibitions about speaking divine names.[310] In national contexts, like the building of roads, the power to name and the names of monuments themselves are performances of state sovereignty and power.[311] We saw the performative power of names when, during the 2022 Academy Awards, actor and rapper Will Smith infamously slapped comedian Chris Rock for making a crude joke about Smith's wife, shouting, "Keep my wife's name out of your fucking mouth."[312] Like monuments, as Houlton suggests, names are some of the most magical things that we allow into public space.[313]

Bearing in mind this power and the various ways in which names are performed, examining how the Dundas name and Dundas Street as a monument are practiced in the urban landscape of Toronto becomes a necessary and useful exercise.

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[306] Barbara Bodenhorn, "Calling into Being: Naming and Speaking Names on Alaska's North Slope," in *An Anthropology of Names and Naming*, eds. Gabriele vom Bruck and Barbara Bodenhorn (Cambridge University Press, 2006) 156.
[307] "Traditional Teaching: Your Name and Colours," Anishinawbe Mushiki, accessed April 3, 2025. https://mushkiki.com/programs-services/your-name-and-colours/
[308] Susan Benson, "Injurious Names: Naming, Disavowal, and Recuperation in Contexts of Slavery and Emancipation," in *An Anthropology of Names and Naming*, eds. Gabriele vom Bruck and Barbara Bodenhorn (Cambridge University Press, 2006) 77-199.
[309] Benson, "Injurious Names," 182-83.
[310] Shemet, 20:7; Exodus 20:7 (KJV).
[311] Thomas Blom Hansen, "Where Names Fall Short: Names as Performances in Contemporary Urban South Africa," in *An Anthropology of Names and Naming*, eds. Gabriele vom Bruck and Barbara Bodenhorn (Cambridge University Press, 2006) 204.
[312]Angie Orellana Hernandez and Amy Haneline, "Will Smith slapped Chris Rock at the 2022 Oscars. Here's what has happened since," *USA Today*, March 3, 2023. https://www.usatoday.com/story/entertainment/movies/2023/03/03/will-smith-chris-rock-slap-2022-oscars/11338815002/.
[313] Houlton, *Monuments as Cultural and Critical Objects*, 16.

Walking Dundas Street: Finding a Twenty-three-Kilometre Monument in the Middle of a Megacity

> *Put simply, the urban streetscape is a space where different visions of the past collide in the present and competing spatial imaginaries are juxtaposed from one street corner to the next. It is precisely at the spatial intersections of different temporal worlds that the "political life" of urban streetscapes unfolds.*
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> Rose-Redwood, Derek Alderman, Maoz Azaryahu, *The Political Life of Urban Streetscapes: Naming Politics, Place*[314]

When Ellie and I set out to conduct our photography walks along Dundas Street, one of our aims was to see if we could witness or apprehend anything that could help make the case for understanding Dundas Street as a monument. Certainly, we reasoned that one way to witness Dundas Street's monumentality could be to think of its scale as represented by the cumulative distance we covered. Twenty-three kilometres is a rather monumental distance and if we were to think of it on a vertical axis, or as a statue, it's ninety-five times taller than the world's tallest statue, the Statue of Unity in Gujarat, India. This example also underscores another of the challenges in perceiving Dundas Street's monumentality — its horizontal-ness.

In a forthcoming article, media theorist Dave Colangelo acknowledges the overdetermined nature of verticality in shaping cultural constructions of monumentality. While Colangelo writes on the subversive potential of such horizontal monuments by nature of their orientation (an orientation that can also be referred to as landscape) to blend into concepts of landscape architecture and to amplify, challenge, and disrupt messages and meanings embedded in the erstwhile vertically oriented planes of the city, he also acknowledges their potential to occlude relationships to power and, for better or worse, to colonize large swathes of territory. Using the example of Studio Roosegaarde's laser light installation *WATERLICHT* displayed at Toronto's The Bentway, a linear park underneath the Gardiner Expressway, Colangelo argues that walking such horizontal monuments offers an opportunity to topographically

[314] Rose-Redwood, Alderman, Azaryahu, "Urban Streetscape," 1.

inhabit and become immersed in the spatial orders and relationships they present.[315] Here, thinking back to de Certeau's conception of toponymic enunciation and performance through walking earlier in this chapter, and how such performances both reveal and obscure historical referents, spatial orders, and hierarchies, we can consider walks on Dundas Street, such as those that comprised *Twenty-three Kilometres*, as one such way to become critically embedded in the relationships that Dundas Street proposes. Conversely, drawing on the same theory, we were also able to understand how through performance such a monument can "disappear" into the urban landscape. By using the theoretical lens set up in the preceding section of this chapter, we are also able to understand the role of performance in reinvigorating, through practice, the totalizing monumental space that authors such as Lefebvre ascribed to pre-modern monuments. That is a totalizing space that is wholly monumental.[316] Doing so can further advance understanding about how roads such as Dundas Street are monuments, and how they perpetuate in a Canadian context a colonial ordering of space that appears, at first glance, inescapable.

However, as Kearns and Berg suggest vis-à-vis pronunciation, paying attention to *how* such walking practices are performed can enable the opportunity to imagine new ways in which to access and inhabit monumental space and thus the development of new strategies to contest it . For *WATERLICHT* and Studio Roosegaarde this meant offering audiences the opportunity to literally step into a space that represented and raised issues around the shifting hydrological landscape of the city and local and global concerns around climate change, and for audiences to consider methods by which they could potentially address such issues. For Ellie and I, walking Dundas Street as part of *Twenty-three Kilometres*, was a way of getting inside the metaphorical works of its monumentality and the social, spatial, legal, historical, commemorative, identity, and linguistic frameworks that inform and are informed by it. It was also a way to put an equally metaphorical stick in those works, exposing its monumental status, and jamming up, through scrutiny, the conventional operation of its power.

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[315] Dave Colangelo, "Media Architecture on the Horizontal Plane," *LA+: Interdisciplinary Journal of Landscape Architecture*, 23 (2026): 79-80.
[316] Lefebvre, *The Production of Space*, 221.

So Many Dundases: Vernacular Representation on Dundas Street

Ellie and I also reasoned that the sheer number of Dundas names we would document could also hint at Dundas Street's monumentality through scalar accumulation. That is to say, the ubiquity of the Dundas name is in and of itself monumental. Indeed, within the first few blocks of our initial walk we realized that documenting every "Dundas" on Dundas Street was going to take a lot longer than we expected (hence, we ended up doing three walks rather than one). Eventually we would build an image archive of over one thousand images, which also sounds pretty monumental. On the surface, it may be tempting to read little more into the number of "Dundas-es" on Dundas Street as purely functional, especially since so much of the documentation consisted of municipal street signs. However, individual and commercial address plates, named businesses, "wheelie bin" trash containers, community murals, and advertisements included the Dundas name as well. This historic and historical name flickered across the digital route indicators on passing streetcars was refreshed on the screens of our mobile devices and embedded in the metadata of our digital photographs. Of course, these could be understood as pretty rudimentary and informative uses, ways of indicating the locations of businesses or the home to which a bin belonged, where a streetcar took passengers, or where a photograph was taken.[317] But, taking into

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[317] These digital Dundas-es offer exciting, pardon the pun, "avenues," for further investigation outside of this dissertation. In many cases the high refresh rates of the streetcar signs made it impossible to digitally photograph them, hence raising further questions about how such electronic performances of monumentality or arguably digital monuments evade scrutiny. Further we may also consider how cartographic services such as Google or Apple Maps, or digital photographic metadata, may also perpetuate colonial spatial orderings or potentially represent a new front in the so-called culture wars, where memory, identity, and belonging are contested. Indeed there is a significant body of literature that has taken up such questions, not the least of which is Dave Colangelo's writing on digital monumentality that is well cited in this dissertation, but also work such as Linda Quiquivix's writing on Palestinian counter-cartographies on Google Earth, as well as recent work by Dallas Hunt and Shaun A Stevenson on digital counter-mapping in Indigenous contexts, and Luisa Gandolfo's 2025 article on digital memory activism in Israel-Palestine. See: Linda Quiquivix, "Art of War, Art of Resistance: Palestinian Counter-Cartography on Google Earth," *Annals of the Association of American Geographers* 104 no.3 (2014) 444–59. http://www.doi.org/10.1080/00045608.2014.892328.; Dallas Hunt and Shaun A. Stevenson, "Decolonizing Geographies of Power: Indigenous Digital Counter-Mapping Practices on Turtle Island," *Settler Colonial Studies* (Abingdon) 7, no. 3 (July 2017): 372–92. https://doi.org/10.1080/2201473X.2016.1186311.; Luisa Gandolfo, "Place, Space, and Counter-Mapping Digital Memory Work," *Memory Studies*, advance online publication, August 26, 2025. https://doi.org/10.1177/17506980251368795. To these stories I also offer the year-

consideration the monumental nature of Dundas Street and the ways in which such monuments are practiced, something else could also be observed. In these everyday images we saw a demarcation of space and an ascribing of character (British, historical, commemorative, imperial, white, protestant, male) to the broader municipal space by local authorities. But also evident in the address plates, commercial names, and other uses, we saw how everyday people aesthetically and textually build and represent their sense of belonging and express both their relationships to space and the significance of that space to their identity. For example, through incorporating toponymy into the architectural features of a home, one is literally inscribing a system of spatial relations, political and historical narratives, collective memories, "personal emotional geographies," and proximities to symbolic or social capital.[318] These are little monuments.

In the image below we see four examples of this type of inscriptive practice. For example, the resident of 2008 Dundas St. E. incorporates the words "Dundas Street" in an awning over their door. Again, while this reinforces their location, perhaps for practical purposes such as mail delivery, this action involves specific and deliberate aesthetic choices such as a calligraphic typeface, font size, and the decision to spell out "street" rather than use an abbreviation. All these choices might be considered to be coded as formal or aspirational and, therefore, upper class, ancient, and even stable or permanent. The resident at 1718 Dundas St. E. chooses a more modern typeface, but one made of wood and iron, again signifying stability. In the image of the wheelie bin lid, we see ownership, domain, and a system of private property relations inscribed. Its unique home-stenciled typography stresses the individuality of the resident or further serves as a means of identification should the bin be stolen, but also demonstrates a meaningful connection between property, property owner, and location. Otherwise, why go through all the trouble? The fourth image comes from a tavern that brands itself by the names of the intersection at which it was located, Dundas St. and Carlaw Ave. The owners chose a typeface that appears to reference

long contestation of Sankofa Square on Google Maps, where I submitted multiple edits to the place name to correct reversions to its former name of Yonge-Dundas Square.

[318] Rose-Redwood, Alderman, Azaryahu, "Urban Streetscape," 12.

the Toronto Transit Commission's proprietary font, a choice that complimented their subway tiled interior design and perhaps was meant to express that like a subway station the bar was also a destination, a site of fleeting encounter, a local landmark (all things a good bar should aspire to) and one that like a subway station, or the street it was on, wasn't going anywhere. Interestingly enough, owners Jackie and Antonio Blaic were outspoken about their desire to change the businesses name once they learned about who it commemorated. "The whole point of the name is because it's located on the corner of Dundas and Carlaw and it's representing the neighbourhood," said Antonio in an interview with local news website BlogTO.[319] "We had contemplated changing the name even if the street name does not change … We really do not want to be associated with the meaning behind the name Dundas."[320] From these quotes we can further understand how Dundas Street is representative of whole community identities, and how those identities are wrapped up in, for better or worse, their relationships to the celebration and commemoration

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[319] Felipe Dimas, "Here's what a Toronto bar with Dundas in their name thinks about renaming decision," *BlogTO*, July 1, 2021. https://www.blogto.com/city/2021/07/toronto-dundas-renaming-decision/.
[320] Sami Chazonoff, Toronto bar plans to change their name because of Dundas Street," *BlogTO*, August 9, 2020. https://www.blogto.com/eat_drink/2020/08/toronto-bar-change-name-dundas-street/.

of Henry Dundas.[321]

FIGURE 2.0.. A selection of vernacular expressions of "Dundas Street" in 2020 in the east end of Toronto. From Right to Left: Porch awning 2008 Dundas St. E., Address plate at 1718 Dundas St. E., Wheelie bin stencil at 1540 Dundas St. E., Banner at Dundas and Carlaw Restaurant

Duncan Light and Craig Young, as well as Azaryahu, assert that paying attention to such vernacular practices, including how toponyms are used by people who may not know or care about who or what a street name celebrates, is equal in importance to studying top-down naming practices.[322] The authors contend that ordinary people through everyday usage (practice/performance) are co-creators of meaning in space.[323] Thus, as we saw while through walking and observing we experienced firsthand the monumental scale of the street through the incredible distance it covers, but it was through the proliferation of the Dundas name in both official and vernacular contexts that we bore witness to the

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[321] Unfortunately Dundas and Carlaw would not have the opportunity to change their name before their lease was terminated in 2022. Amy Carlberg, "Toronto bar famous for its Caesar's shut down by landlord," *BlogTO*, October 8, 2022. https://www.blogto.com/eat_drink/2022/10/dundas-carlaw-toronto-closed/.
[322] Duncan Light and Craig Young, "Habit, Memory, and the Persistence of Socialist-Era Street Names in Postsocialist Bucharest, Romania," *Annals of the Association of American Geographers* 104, no. 3 (2014): 672. https://doi.org/10.1080/00045608.2014.892377.; Maoz Azaryahu, "The Critical Turn and Beyond: The Case of Commemorative Street Naming," *ACME* 10, no. 1 (2011): 31.
[323] ibid.

myriad ways and contexts in which this commemorative name was inscribed, reiterated, reinterpreted, and performed.

The Magic of the Street Corner

Another curious teaching that walking and photographing Dundas Street gave to us was what Walter Benjamin referred to as the "magic of the street corner."[324] That is the strange temporal, political, and social intersections that occur when two or more street names meet one another in what he referred to as the "linguistic cosmos" of the city.[325] While walking, we frequently pointed out particularly resonant nexuses of nomenclature that caught our attention or spurred our curiosity or imagination. More often there were those intersections that seemed to reinforce an Anglo-colonial character to the street, drawing together with Dundas the names of his contemporaries (Simcoe, Russell, Denison, Jarvis, Yonge),[326] military figures and colonial administrators (Shaw, Givins, O'Hara, Wellesley, Wellington), [327] British Prime Ministers (Palmerston, Asquith),[328] monarchs and the British royal family (George, Victoria, York),[329] European royalty (Dagmar, Alexandra),[330] and vice-regal appointees (Dufferin, Lansdowne).[331] There are also institutions such as Church, University, and Parliament Streets that cross paths with Dundas. These names, and many others, help to demonstrate the type of worlding project that streets and street names can be. Many of them also represent people connected to or who have benefitted

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[324] Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin, (Belknap Harvard, 2004), 840.
[325] ibid.
[326] Leonard Wise and Allan Gould, *Toronto's Street Names: An Illustrated Guide to Their Origins*, (Firefly, 2011), 206, 191, 81, 130-31, 246-47.
[327] Wise and Gould, *Toronto's Street Names*, 200, 102, 164, 233-34.
[328] Wise and Gould, *Toronto's Street Names*, 169, 25.
[329] Wise and Gould, *Toronto's Street Names*, 101, 135, 180, 230, 248,
[330] "Some Leslieville Street Names," Leslieville Historical Society, September 29, 2017. https://leslievillehistory.com/2017/09/29/some-leslieville-street-names.
[331] Carolyn Harris, "Lord Dufferin," *Canadian Encyclopedia*, last updated September 22, 2017. https://www.thecanadianencyclopedia.ca/en/article/frederick-temple-blackwood-1st-marquess-of-dufferin-and-ava.; Carolyn Harris, "The Marquess of Lansdowne, Governor General of Canada," *Canadian Encyclopedia*, last updated April 30, 2019. https://www.thecanadianencyclopedia.ca/en/article/henry-charles-keith-petty-fitzmaurice-5th-marquess-of-lansdowne.

generationally or commercially from the transatlantic trade in Black Africans (Bathurst, Yonge),[332] who supported the institution of slavery (Dundas, Clarence, George III),[333] or who enslaved people in what is now called Toronto (Peter, Russell, Jarvis, Denison, Brant, Baby).[334] Others celebrate those connected to the genocidal Indian Residential School System (Maitland, Alexander, Wood).[335] Readers should bear in mind this is not an exhaustive list, but rather a sampling of the scale of these names within Toronto's street grid.

These names reveal something of the self-referential nature that Lefebvre, Nora, and later writers such as Rosalind Krauss ascribe to monuments.[336] Each of these monuments depends on other monuments to prop them up in a wildly unstable structure of names, statues, representations, practices, institutions, and governments. In reflecting on this we might better comprehend the existential threat to the Anglo-

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[332] While Bathurst Street honours the third Earl Bathurst who has been prominently linked to the abolition movement, see: Neville Thompson, "Bathurst, Henry, third Earl Bathurst (1762–1834), politician," *Oxford Dictionary of National Biography*, Sep. 23, 2004. https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-1696., it's worth noting that his ancestor Sir Benjamin Bathurst served as Deputy Governor of the Royal African Company, and purchased the Cirencester Estate still held by the Bathurst family today whilst Governor of the Leeward Islands. The family's diverse connections to slavery and the slave trade are documented in Madge Dresser and Andrew Hann, *Slavery and the British Country House*, (English Heritage, 2013), 39.; For Yonge, see: Nick Dall, "Why is Canada's Longest Street Named for a Monument to Mediocrity?," *The Globe and Mail*, February 26, 2021. https://www.theglobeandmail.com/opinion/article-why-is-canadas-longest-street-named-after-a-monument-to-mediocrity/.

[333] David Conn, "The British kings and queens who supported and profited from slavery," *The Guardian*, April 6, 2023. https://www.theguardian.com/uk-news/2023/apr/06/the-british-kings-and-queens-who-supported-and-profited-from-slavery. For more on the British Monarchy's connections to slavery see: Brooke N. Newman, *The Crown's Silence: The Hidden History of the British Monarchy and Slavery*, Harper Collins, 2026.

[334] See: Natasha Henry-Dixon, "Peggy," in *Dictionary of Canadian Biography*, vol. 6, (University of Toronto/Université Laval, 2003), accessed April 3, 2025. https://www.biographi.ca/en/bio/peggy_6E.html.; Peggy Bristow and Dionne Brand, *We're Rooted Here and They Can't Pull Us Up: Essays in African Canadian Women's History*, ed. Peggy Bristow (University of Toronto Press, 1994), 73.; Joshua Errett "Was Jarvis Street named after a city-builder, or a slave-owner? Prepare for a debate," *CBC News*, May 7, 2016. https://www.cbc.ca/news/canada/toronto/jarvis-street-slavery-1.3564667.; "William Jarvis and Slavery," Jarvis Archives and Museum, accessed April 3, 2025. https://jarvisarchives.ca/main/history/ who/william-jarvis-and-slavery/.; "Enslaved Africans in Upper Canada," Online Exhibition, Archives of Ontario, Ontario Black History Society, accessed April 3, 2025. https://www.archives.gov.on.ca/en/explore/online/enslavedafricans/index.aspx.; "Slavery in Upper Canada," *Dictionary of Canadian Biography* (University of Toronto, University of Laval), accessed April 4, 2025. https://www.biographi.ca/en/topics/topic-match-list.php?id=2485.

[335] John S. Milloy, *A National Crime: The Canadian Government and the Residential School System, 1879 to 1986* (University of Manitoba Press, 1999), 82-83.; Muriel Draaisma and Jasmin Seputis, "BIA calls on city to remove statue of Alexander Wood in Toronto's gay village," *CBC News*, June 8, 2021. https://www.cbc.ca/news/canada/toronto/church-wellesley-bia-city-statue-alexander-wood-removal-gay-village-1.6058561.

[336] Lefebvre, *The Production of Space,* 224., Nora, "Between History and Memory", 19.; Rosalind E. Krauss, *The Origin of the Avant-Garde and Other Modernist Myths* (MIT Press, 1986), 280.

Canadian colonial project that renaming a street represents. This threat is perhaps best represented in anxieties expressed by members of the public that renaming Dundas Street would mean having to rename other streets.[337]

Monuments like Dundas Street and its "supporters" appear solid. Their trick, and indeed the trick of the power they represent, is to make it seem as if its triumph is complete, immutable, and a "fait accompli."[338] It is, however, only a trick. This is the open or "public" secret[339] of Michael Taussig, referred to previously, and is hinted at by the continued contestations of such monuments through acts such as defacement. These small interventions give voice to that which is unspeakable in public, but which everyone knows — the emperor is naked and other worlds are possible. Along the route of our walks, we witnessed how names and intersections entangled "Dundas" within different polities. "Land Back" and anti-police graffiti, Black Lives Matter posters, and painted statues, but also stories, presences, and a few select names honouring prominent Black citizens appear along its length. Among this last category are names such as that of abolitionist, educator, and publisher Mary Ann Shadd and civil rights activist and Underground Railroad conductor Harriet Tubman. The former is commemorated with a small laneway adjacent to Dundas Street, right before it crosses the Waasayishkodenayosh (Don River), and the latter with a three-block avenue in Toronto's redeveloped Regent Park neighbourhood.

When setting out from Etobicoke Creek on our second walk, we thought of the story of Dinah (or Diana) Green(e?), the first recorded Black person to live in what is now called Peel Region and who would have used the creek's water for the chores she performed for the Chisolm family who enslaved

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[337] Quelar, "It won't happen. You do that and we're going to have to change the names of almost every street downtown, and a lot of the suburbs due to one thing or another," Reddit, June 8, 2020. https://www.reddit.com/r/askTO/comments/h0n6oj/comment/ftn82rv/.
AltKite, "We should just say "alright, that's it, we aren't naming streets after people anymore" and name them after birds, trees and shit. Leave the current ones as they are - the precedent Dundas sets means changing half the street names in the city. The monarchy represents an institution that has caused far more pain and suffering than Dundas, so that's King and Queen gone. Church St? That's got to go, too.," Reddit, Friday, July 16, 2021. https://www.reddit.com/r/askTO/comments/olf4zq/comment/h5e1jyi.

[338] Azoulay, *Potential History*, 464; Blomley, *Unsettling the City*, 145

[339] Michael Taussig, *Defacement: Public Secrecy and the Labor of the Negative* (Stanford, 1999), 7.

her.[340] When passing Montgomery's Inn, we metaphorically crossed paths with the story of Joshua Glover, a refugee from slavery who worked the lodging grounds. His daring escape from bondage has made him a folk hero in the United States and, increasingly as of 2021, in Toronto where his life is celebrated with a park and bust created in an Afrofuturist style by sculptor Quentin VerCetty.[341]
In witnessing these intersections, we also see something of this section's epigraph and how intersections are pregnant with possibility. How, in addition to supporting the rickety apparatus of colonial place ordering, names can also represent powerful linguistic, lexicographical, and conceptual interventions into the space of the city. It is intersections like the one now at the heart of the Toronto, where Yonge Street meets Dundas Street, only to be met now by Sankofa Square (formerly Yonge-Dundas Square) and TMU Station (formerly Dundas Station), where the unusual constellations of names, personages, events and ideas coalesce, that new spatial configurations are created, colonial spatial identities are contested, and through which futures-in-waiting can emerge.

Disciplinary Techniques: Walking Dundas Street and Obedience

Before turning to theories of contestation and potential counter practices to the monument of Dundas Street, I'd like to take a moment to reflect further on another observation that walking Dundas Street enabled. That is that walking the monument of Dundas Street also demanded obedience. The road itself is a form of what Foucault would call a disciplinary technology — that is a technology designed to shape and produce individual bodies and subjectivities through both overt and subtle forms of control.[342]

de Certeau proposes the city as a form of disciplinary order itself, likening it to the ways in which proper names provide a way of "conceiving and constructing space on a finite number of stable, isolatable

[340] Erin Brubacher, "Dinah Greene," Heritage Mississauga, 2018. https://heritagemississauga.com/wp-content/uploads/2018/11/Black-History-Part-6-Story-of-Dinah-Green.pdf.
[341] David Rider, "Rexdale Artist Memorializes Former U.S. Slave with Statue: 'Afrofuturist' Design Depicts Man Who Escaped to What Is Now Etobicoke," *Toronto Star*, August 14, 2020. A13.
[342] Michel Foucault, *Discipline and Punish*, trans. Alan Sheridan (Vintage Books, 1991), 152.

and interconnected properties."[343] The city's "geometric," "geographical," "visual, panoptic, and theoretical," constructions, he contends, are meant to order space in such a manner as to "repress all physical, mental, and political pollutions that would compromise it."[344] Indeed de Certeau draws on Foucault to set up his argument for how such an apparatus might be challenged or practiced against. He writes that one way might be to follow Foucault, and to investigate the ways in which power distributes space in order to make it operational. On the other hand, however, de Certeau considers that it might be more interesting and helpful to look for analogous practices to these disciplinary technologies, practices that live inside such frameworks, but also may "structure the determining conditions of social life."[345] Indeed such a direction as de Certeau suggests is what informs the next portion of this chapter, the examination of spatial practices such as counter-mapping and counter-monumentality.

Dundas Street is a commemorative and spatial technology that exercises its disciplinary features through the ways in which it demands to be practiced and the restrictions it places, or permissions it grants, with respect to our travelling bodies. When walking and photographing Dundas Street, we were keenly aware how observing the street both as pedestrians and documentarians called upon our training in the conventions of navigating the modern city. We were directed by its physical space and guided by its signage, sidewalks, and etiquette, always keeping to the left and yielding to oncoming walkers. To see the Dundas name sometimes required bending our bodies in unnatural ways. Searching necessitated alternately looking up and craning our necks and getting close to the ground. In these ways, we read high-up, distant signs and the fine print of "city text" seen in posters and newspapers and on mailboxes, posted menus, and handbills.[346]

But witnessing this power also required transgression. Getting the perfect documentation required trespassing on lawns, forecourts, highway interchanges, and other prohibited areas. It meant holding up

[343] de Certeau, *The Practice of Everyday Life*, 94.
[344] ibid.
[345] de Certeau, *The Practice of Everyday Life*, 95-96.
[346] Azaryahu defines the city text as primarily the collection of street names in a city. To refer to the fine print of a city text I mean to look closely at unofficial ways in which street names are replicated in vernacular contexts. Azaryahu, "Renaming the Past," 33-34.

foot traffic and making others uncomfortable or confused about what we were reading or photographing. Sometimes, we stopped and stood in front of people's houses, blatantly pointing to, discussing, and photographing them. We constantly crisscrossed from one side of the road to the other with no regard for how such actions might appear to an outside observer. Committing these acts of disobedience made us keenly aware of another function of monuments such as Dundas Street and its relationship to power. The ways in which our white, able, middle-class bodies moved along and accessed the street was effortless. Certainly, no one intervened, called the police, or really did anything to stop us. Were we not as we appeared, things might not have gone as smoothly.[347] Thus, we can think of how easily such monuments may be observed and questioned by some and how others might have their views more occluded.

Nevertheless it was the encounters afforded by our walks along Dundas Street that first alerted me to the possibilities of using extant structures and landscape features beyond traditional monuments, historical plaques, and street names as means of orienting bodies in place and toward these often obscured or ignored histories. The entanglement of Dundas Street in these stories and how these convergences were rendered apparent also raised new questions about how such a monument could be contested through practices such as walking.

Walking Dundas Street as Counter-Mapping

Walking and mapping, Karen O'Rourke writes, are "embodied experiences carried out from a particular point of view … it is considered as a way to locate ourselves in the world allowing us to make sense of our situation and act on it."[348] Similarly I have come to understand my proto-research walks as part of *Twenty-three Kilometres* to be a form of mapping. These walks helped, as discussed previously, to locate my own body within a particular spatial-social-political-historical set of relationships and contexts. The documentation of Ellie and I's walking itineraries, the landmarks, stories, and names we encountered,

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[347] This also recalls another of de Certeau's points about how seemingly subversive or deviant behaviours are often reconstituted into the municipal polity. In doing so it also raises a point worth considering that this type of investigation is in fact an example of the concept city working exactly as intended. See, de Certeau, *The Practice of Everyday Life*, 94-95

[348] Karen O'Rourke, *Walking and Mapping: Artists as Cartographers* (MIT Press, 2013), xvii.

which I brought together through the creation of the *Twenty-three Kilometre* photo books interspersed amongst these early chapters, offers readers an opportunity to orient and attune themselves to the possibilities that such a map can mobilize. In witnessing our act of witnessing, location, and orientation, how is one inspired to take action? What are the activist possibilities that *Twenty-three Kilometres* represents when considered through lens of counter-mapping. Counter-mapping emerged in the late twentieth century as a means of speaking to and contesting the purported truth of "official" maps such as those issued by governmental or corporate agencies. Its history, as documented by Joe Bryan, connects it to modes of Indigenous resistance in Central and South America. "At its most basic, a counter-map was any kind of map that simply showed what was excluded or erased from state-issued maps, equating absence with political marginalization. Over the course of the 1990s the approach flourished with indigenous peoples and Afro-descendent communities, particularly those living in forested frontiers."[349]

Counter-mapping as a strategy has subsequently found a wide audience in a variety of disciplines and social-activist struggles, from data science, homelessness activism, and historical and heritage fields.[350] It has been described as a form of feminist data visualization,[351] and a way of practicing power, exercising, and reclaiming authority from the "bottom up," versus a "top down" perspective.[352] Counter-mapping represents a way to examine the silences produced, to borrow a turn of phrase from Trouillot, by official documents, archives, and other technologies of spatialization, ordering, othering, and indexing — technologies as we have seen in the previous chapter also include the creation of infrastructure such as roadways and, by extension, their cartographic representations.[353] In considering *Twenty-three Kilometres* as a form of counter-mapping we can see that yes, it represents a grassroots attempt to counter a dominant

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[349] Joe Bryan, Marcela Palomino-Schalscha, Julie Cupples, and Manuel Prieto. "Counter-Mapping Development," in *The Routledge Handbook of Latin American Development* (Routledge, 2019), 264.
[350] Craig M. Dalton and Tim Stallmann, "Counter-mapping Data Science," *The Canadian Geographer* 62, no. 1 (2018): 93–101. https://doi.org/10.1111/cag.12398.; Manissa M. Maharawal, and Erin McElroy, "The Anti-Eviction Mapping Project: Counter Mapping and Oral History toward Bay Area Housing Justice," *Annals of the American Association of Geographers* 108, no 2 (2017): 380–89. https://doi.org/10.1080/24694452.2017.1365583.; John Schofield, *Who Needs Experts?: Counter-Mapping Cultural Heritage* (Ashgate, 2014), 381.
[351] Maharawal "The Anti-Eviction Mapping Project," 381.
[352] Schofield, *Who Needs Experts*, 2.
[353] Trouillot, *Silencing the Past*, xxiii.

spatial narrative, one that privileges an Anglo-Canadian settler-colonial account of Toronto, through making the street's commemorative and bounding functions visible through a demonstration by scale and by comparison to the relatively little official infrastructure which contests these accounts. The project turns the digital lens on the ways in which a particular toponym is practiced, re-interpreted at official and pardon the pun "street-level" and how these performances reproduce systems of spatialized power that are rooted ultimately in Indigenous dispossession and racialized in their configurations. Certainly, this is helpful to some degree. Making people aware of spatial inequalities and who and what specific odonyms (street names) represent is a net positive. But does such a project as *Twenty-three Kilometres*, however unintentionally, celebrate these dynamics? Is there a chance that a photobook made possible by white privilege, by ability privilege, by economic privilege that employs technologies of surveillance (the camera and walking) is not just replicating the authority of those technologies? Is a book filled with images of the Dundas name any less a map or monument than Dundas Street itself?

Despite the potentials, and the demonstrated efficacy of some counter-mapping projects, which would lead the geographer Bernard Nietschmann to famously claim that "more Indigenous territory would be reclaimed with maps rather than guns,"[354] counter-mapping as a practice suffers from a number of contradictions. Nancy Peluso, who is widely credited with coining the term counter-map, suggests that mapping claims to territories, reproduces capitalist and colonial spatial logics, transforming inalienable and traditional concepts of Land or Country into "property,"[355] a point emphasized by Joel Wainwright

[354] Bernard Q. Nietschmann, "Defending the Miskito reefs with maps and GPS: Mapping with sail, scuba and satellite." *Cultural Survival Quarterly* 18 no. 4 (2010). https://www.culturalsurvival.org/publications/cultural-survival-quarterly/defending-miskito-reefs-maps-and-gps-mapping-sail-scuba.; also cited in Alexandra Pope "Defending the world's indigenous lands with crowdsourced map," *Canadian Geographic*, December 07, 2007. https://canadiangeographic.ca/articles/defending-the-worlds-indigenous-lands-with-crowdsourced-map/. Interestingly this statement by Nietschmann, has also been mobilized in writing on the significance of renaming and reclaiming traditional toponyms, for example see: Adrian Humphreys, "Canada's changing map: Reconciliation renames people, places, things," *National Post*, September 30, 2022. https://nationalpost.com/news/canada/canadas-changing-map-reconciliation-renames-people-places-things-to-reflect-indigenous-culture.

[355] Nancy Peluso, "Whose Woods are These? Counter-Mapping Forest Territories in Kalimantan, Indonesia," in *The Map Reader: Theories of Mapping Practice and Cartographic Representation*, eds. Martin Dodge, Rob Kitchin, and Chris Perkins (John Wiley & Sons, 2011), 424.

writing with Joe Bryan.[356] Angami Nala scholar Elspeth Iralu argues that "counter-mapping empowers a few while further marginalizing those it claims to benefit, particularly overlooking the knowledge and experiences of women, children, and other disenfranchised groups."[357] There is also the problem that in positioning such a practice as being "counter" that one inevitably reinforces a subordinate status to its practitioners. These paradoxes of counter-mapping suggest that its practice alone may not be sufficient a method practice in and of itself, and what's worse is that it may unintentionally reify the same spatial, social, racialized, or gendered dynamics it purports to counter. While others, including some of the scholars mentioned earlier in this segment, have found benefit in its use as an anti-colonial or decolonizing tactic, the tensions within counter-mapping may point toward the need for additional, context-specific frameworks in which to conceptualize, discuss, or enact such practices.[358]

Sherene Razack offers one helpful idea in her concept of "unmapping" which she says, citing Richard Phillips, is not simply the practice of questioning how space is constructed, but is also concerned with undermining the assumptions and worldviews on which that space is predicated upon.[359] "[U]nmapping is intended to undermine the idea of white settler innocence (the notion that European settlers merely settled and developed the land) and to uncover the ideologies and practices of conquest and domination."[360] Such a process must also be, she claims, informed by an understanding of how space is produced socially.[361] Similarly, Mishuana Goeman suggests "(re)mapping" as a process that centres

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[356] Joel Wainwright and Joe Bryan, "Cartography, Territory, Property: Postcolonial Reflections on Indigenous Counter-Mapping in Nicaragua and Belize," *Cultural Geographies* 16, no. 2 (2009): 153-178. https://doi.org/10.1177/1474474008101515. See also: Lisa Tilley, "The impulse is cartographic": Counter-Mapping Indonesia's Resource Frontiers in the Context of Coloniality," *Antipode* 52 (2020), 1434-1454. https://doi.org/10.1111/anti.12634.

[357] Elspeth Iralu, "Putting Indian Country on the Map: Indigenous Practices of Spatial Justice," *Antipode* 53 (2021):1488. https://doi.org/10.1111/anti.12734.

[358] It is worth noting that many of the arguments with respect to the potential benefits of, and critical perspectives on, counter-mapping have in the twenty-first century been transposed into digital space. For a summary of these arguments we may return to writing such as those previously cited articles by Quiquivix, Hunt and Stevenson, and Gandolfo. See: Quiquivix, "Art of War, Art of Resistance," 444–59.;
Hunt and Stevenson, "Decolonizing Geographies of Power," 372–92.; Luisa Gandolfo, "Place, Space, and Counter-Mapping Digital Memory Work," August 26, 2025.

[359] Sherene Razack, *Race, Space, and the Law: Unmapping a White Settler Society* (Between the Lines, 2002), 4.

[360] ibid.

[361] Razack, *Race, Space, and the Law,*17.

Indigenous cartographic and spatial practices such as oral history, storytelling, or, later, Indigenous literature to disavow modern European cartography and its representative strategies.[362] I would like to think that *Twenty-three Kilometres* is at its best, a form of unmapping, in the ways that it purports to demonstrate the mechanisms by which racially supremacist and colonial power is exercised, toward disrupting or unsettling entrenched beliefs about Toronto's urban environment. Certainly it shares common goals with unmapping as Razack describes it. But can we think of it as a form of remapping?

In his foundational and deconstructionist approach to the history of cartography, John Brian Harley explores the historical relationship of cartography to practices of power. Maps are, for Harley just as O'Rourke would later contend, exercises in perspective from a representational, mathematical and political perspective. "The object of mapping is to produce a 'correct' relational model of the terrain. Its assumptions are that the things in the world to be mapped are real and objective, and that they enjoy an existence independent of the cartographer; that their reality can be expressed in mathematical terms; that systematic observation and measurement offer the only route to cartographic truth; and that this truth can be independently verified."[363] It is by this logic and the assumptions that underpin it with respect to science and technology that maps, Harley writes, came to be seen as "true representations of nature."[364]

But it was not always this way. Tim Ingold presents a history of mapping (a wayfinding activity) that differentiates it from mapmaking (a cartographic activity). Ingold explains that the pre-modern European map in its relation to the itinerary or the travelogue shares more in common with storytelling, and he connects this with a variety of pan-Indigenous practices of spatial storytelling and the role of performance in that storying. Drawing on John Rustead, he writes, "[a]n Inuit traveller, returning from a trip, could recount every detail of the environment encountered along the way, miming with his hands the forms of specific land and sea features. Such gestural performance, after a long journey, could last many hours." Whether or not such a performance resulted in an inscriptive practice,

[362] Goeman, *Mark My Words*, 23.
[363] John Brian Harley, "Deconstructing the Map," in *The Map Reader: Theories of Mapping Practice and Cartographic Representation*, eds. Martin Dodge, Rob Kitchin, and Chris Perkins (John Wiley & Sons, 2011), 58.
[364] ibid.

Ingold contends, was immaterial to the Inuit person telling the story, rather it was the performance itself that mattered.[365] Saulteaux mapping, rather than delineating territorial claims, tends to point toward relations between moving bodies and the world and how those relationships unfold over time and space. These maps represent a route to be followed, a score to be re-enacted.[366] Elements of performance, encounter, and story are also evident in Western European ad-hoc mapping traditions according to Ingold.[367] For example: Suppose I met you at Sankofa Square in downtown Toronto and wanted to direct you to the School of Image Arts at Toronto Metropolitan University. Rather than tell you to "take Dundas Street eastbound to Bond Street, turn north, and look for number 112," I might instead tell you to "take this street here (pointing to Dundas Street) past the lights, following the bend by the Imperial Pub (gesture generally toward the pub),[368] hang a left (indicate a left turn with my hand) on the next street, and look for Balzac's coffee shop. That's (gesticulating in a manner of finality at this point) the School of Image Arts." In the former approach to directions, I've relied on an internalization of the Toronto street map, whereas in the latter I'm using landmarks and gestures to perform the route so as to enable your performance of the route.

Ingold argues that the transformation of the European map from storied itinerary to an instrument of scientific knowledge, as Harley critiques, is directly related to the obliteration of movement, practice and storytelling within the cartographic process.[369] Drawing on David Turnbull and de Certeau, he writes, "[O]ne of the most striking characteristics of the modern map is its elimination, or erasure, of the practices and itineraries that contributed to its production."[370] The process of Indigenous and pre-Modern spatial storytelling that Ingold describes here has a name. What he is describing, an itinerant unfolding of

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[365] Ingold, *The Perception of the Environment*, 291.
[366] Ingold, *The Perception of the Environment,* 291-22.
[367] ibid.
[368] Sadly the Imperial Pub closed in November of 2025, during the writing of the dissertation.
[369] Ingold, *The Perception of the Environment,* 287. See also: David Turnbull, Constructing Knowledge Spaces and Locating Sites of Resistance in the Modern Cartographic Transformation," in *Social Cartography: Mapping Ways of Seeing Social and Educational Change,* edited by R. G. Paulston. (Garland, 1996), 62. de Certeau, *The Practice of Everyday Life,* 121. "The map, a totalising stage on which elements of diverse origin are brought together to form a tableau of a "state" of geographical knowledge, pushes away into its prehistory or into its posterity, as if into the wings, the operations of which it is the result or the necessary condition."
[370] ibid.

stories and landmarks over a region that produces a likeness of such a region, is what can be understood as chorography, rather than cartography.[371]

In the next chapter we'll explore chorography's deep connections to pan-Indigenous accounts of space and how this has shaped my methodology. For now, I wish to conclude that while *Twenty-three Kilometres* mightn't be a remapping practice exactly as Goeman has framed it, specifically because as a non-Indigenous scholar I cannot purport to "do" what she clearly sets up as an Indigenous methodology, we might think of it as sharing similarities. The restoration of performance and gesture within the assembled photographs, its potential to be reenacted, and its chorographic accounting of Dundas Street may represent, if not remapping, perhaps another method as yet to be named, something "beyond" or "against" cartography. While I have spent some considerable time outlining *Twenty-three Kilometres* and thereby the potential of walking and photographing Dundas Street within counter-mapping and its attendant practices, it is also worthwhile to give some space, considering Dundas Street's status as a monument, to the idea of walking Dundas Street as a form of counter-monumentality.

Walking Dundas Street as Counter-Monumentality

Counter-monumentality, first coined by James E. Young, refers to the "brazen, painfully self-conscious, memorial spaces conceived to challenge the very premises of their [Germany, the German people's] being" in the decades following The Holocaust.[372] Rather than traditional monuments, which celebrate a nation's "ennobling events … triumphs over barbarism, and recalls the martyrdom of those who gave their lives in the struggle for national existence,"[373] the counter-monument proposes a different sort of narrative, one that centres the nation's cruelty, its most depraved actions, callous indifferences, and failures to act. As Young asks: "How does a state recite, much less commemorate, the litany of

[371] Olwig, "Has `Geography' Always Been Modern?,"1850; Vine, "Travel and Chorography," 418.
[372] James E. Young, "The Counter-Monument: Memory against Itself in Germany Today." *Critical Inquiry* 18, no. 2 (1992): 271. https://doi.org/10.1086/448632.
[373] James E. Young, "The Counter-Monument," 270.

its misdeeds, making them part of its reason for being? Under what memorial aegis, whose rules, does a nation remember its own barbarity? Where is the tradition for mea(morial) culpa, when combined remembrance and self-indictment seem so at odds."[374] These contradictions of the counter-monument echo the same contradictions and complexities of publicly representing and remembering an event such as The Holocaust and the unprecedented and industrialized scale of such a crime against humanity and making, in the case of Germany and other perpetrator nations, part of their national narrative. More so, how could such new forms of commemoration avoid the trap of forgetting that traditional monuments engender?[375] This latter question is problematized further by Young who suggests that "the initial impulse to memorialize events like the Holocaust may actually spring from an opposite and equal desire to forget them."[376] Indeed this is the very issue I raise in Chapter Two with respect to the production of prosthetic memory; such practices are proxies to alleviate the burden of memory and thereby the need to enact significant socio-structural changes.

At the time of Young's writing in the early 1990s, few examples of counter-monumentality existed. The examples he wrote about, including Jochen and Esther Gerz's *Monument against Fascism,* (Hamburg, 1986); Horst Hoheisel's *Aschrott Fountain* (Kassel, 1985); and Norbert Rademacher's memorial at the former site of the Sachsenhausen satellite concentration camp (Neukölln, 1989), have subsequently become staples of the genre. As Young notes, each of these works challenges monumental conventions of figurativeness (none of the works described relied on human figures instead on abstract forms), permanence through material (Rademacher working with light and projection), temporality (Rademacher and the Gerzes, whose monument "disappeared over time"), and absence (Heisel, through inversion).[377] These strategies, he contends, have formalized, abnegated, and challenged the claims to

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[374] James E. Young, "The Counter-Monument," 270-71.
[375] James E. Young, *Writing and Rewriting the Holocaust. Narrative and the Consequences of Interpretation*, (Indiana University Press, 1988), 173.
[376] James E. Young, "The Counter-Monument," 273.
[377] James E. Young, "The Counter-Monument," 272-294.

permanence that traditional monuments, as Young and W.J.T. Mitchell have asserted that "monument's demand."[378]

Since Young's invention of the term, the counter-monument as a conceit and form has become more widespread, especially following the collapse of the apartheid system in South Africa, the fall of the Soviet Union and so-called "communism" in Eastern Europe, and more contemporary reckoning with the history and legacies of African enslavement and, in Canada, the Residential School system. Whereas Young had to ask where the monuments to the victims of the transatlantic slave trade were,[379] now we can count dozens of such memorials from New York City (Rodney Leon, *Ark of Return*, 2015) to the Caribbean (Laurent Valère, *Mémorial de l'Anse Cafard*, 1998) to a planned memorial in London to be created by artist Khaleb Brooks.[380] In Canada, the commemoration of the victims of the genocidal Indian Residential Schools is a key part of the Truth and Reconciliation Commission of Canada's Calls to Action (Calls 74 and 75 specifically address the need for physical "markers").[381]

However, as the form has gained popularity, counter-monuments and counter-memorialization have, as Natalia Krzyżanowska writes, transcended their temporally limited and anti-formal character to become rather stable parts of the urban landscape.[382] But while she argues this in terms of a counter-monument becoming embedded in public consciousness, I worry more about how such practices, especially those that rely on permanent sculpture, simply reproduce the spatial logic of the monument which counter-monuments are imagined to contest. Writers such as Quentin Stevens et al., suggest this not only requires drawing discursive distinctions between counter-monument, anti-monument, and other types of commemoration of past violences, but that a reconsideration of specific circumstances of such

378 James E. Young, "The Counter-Monument," 295; W.J.T. Mitchell, "What Do Monument's Want?," Lecture, DIA Art Foundation, New York, December 6, 2014, posted August 1, 2016 by DIA Art Foundation, YouTube, 1:00:44. https://www.youtube.com/watch?v=caGhHQT9WYY&ab.
379 James E. Young, "The Counter-Monument," 270.
380 Lanre Bakare, "Cowrie shell sculpture chosen as slavery memorial for London," *The Guardian*, August 23, 2024. https://www.theguardian.com/uk-news/article/2024/aug/23/the-wake-khaleb-brooks-cowrie-shell-sculpture-slavery-memorial-london.
381 *Truth and Reconciliation Commission of Canada: Calls to Action*, 8.
382 Natalia Krzyżanowska, "The Discourse of Counter-monuments: Semiotics of Material Commemoration in Contemporary Urban Spaces," *Social Semiotics* 26, no. 5 (2015): 476-77. http://dx.doi.org/10.1080/10350330.2015.1096132.

commemorative practices imagining and what is being asked of such monuments.[383] These concerns about counter-monumentality are germane to considering projects such as *Twenty-three Kilometres* especially as in the last half-decade counter-monumentality has re-entered public conversation, presenting itself and its strategies as a potential solution to debates about public memory that accompanied the 2020 Black Lives Matter uprisings.[384] I contend that these "solutions" ought to be treated with a healthy dose of skepticism as such ideas, as they are often popularly imagined (as another statue, as a plaque) tend to foreclose the practice of memory rather than maintain it. Instead, following Maria Seger, I argue that a successful counter-monumental practice, "whether contesting the authority of a particular monument or the idea of monumentality writ large, rests on interrupting the intransient, glorifying, and static nature of monumentality by privileging ephemerality, critique, and engagement instead."[385]

In this context, walking as a performance-based, transient, temporally limited practice offers a way to counter-monumentally engage with Dundas Street. This approach is supported by recent scholarship documenting walking approaches to counter-monumentality in Aotearoa (New Zealand),[386] Israel,[387] and Ottawa.[388] Additionally, performance scholar Deirdre Heddon speculates that walking, and performance writ large, is ideally suited to re-imaging commemoration, writing that "… it is precisely the ephemeral nature of performance that proposes it to be an appropriate and alternative mode of memorialising …" one that allows for the past to be constantly renegotiated through subsequent

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[383] Quentin Stevens, Karen A. Franck, and Ruth Fazakerley, "Countermonuments: the anti-monumental and the dialogic," *The Journal of Architecture*, 23 no.5 (2018) 718-739. http://dx.doi.org/10.1080/13602365.2018.1495914.
[384] Alison Masemann, Jessica Linzey and Allie Jaynes, "How 'counter-monuments' can solve the debate over controversial historical statues," The Current, CBC Radio, August 10, 2018. https://www.cbc.ca/radio/thecurrent/the-current-for-august-10-2018-1.4779426.; Macalester Bell, "Against Simple Removal: A Defence of Defacement as a Response to Racist Monuments," *Journal of Applied Philosophy.* 39, no. 5 (2022): 778–92. https://doi.org/10.1111/japp.12525.
[385] Maria C. Seger, *Reading Confederate Monuments* (University Press of Mississippi, 2022), 167-170, 251.
[386] Mikayla Journée, "Walking With/In Place: The Walking Turn In Socially Engaged Public Art From Aotearoa New Zealand," *Public Art Dialogue* 14 no. 2, (2023), 110–36. https://doi.org/10.1080/21502552.2024.2364388.
[387] Enrico Chinellato and Or Haklai, "Double Feature: Counter-Practices of World City Monumentality in the Age of the Anthropocene," *European Journal of Creative Practices in Cities and Landscapes* 5, no. 1 (2022): 132–49. https://doi.org/10.6092/issn.2612-0496/14652.
[388] Tonya K. Davidson, *Tours Inside the Snow Globe: Ottawa Monuments and National Belonging*, (Wilfrid Laurier University Press, 2024).

performances, rewritings, and to be told through different voices.[389] Further, walking's connections to ideas of the protest march,[390] its enlistment as a tactic in popular counter-commemorations such as the Walk for Wenjack organized by the Downie-Wenjack Foundation to commemorate survivors and victims of Indian Residential Schools, [391] and its deployment in the work of artists Camille Turner, Lisa Meyers,[392] and the arguably chorographic spatial relationships evoked by Robert Houle's mapping of the Garrison Creek watershed,[393] support walking as a diverse and useful practice of contesting official narratives, creatively enacting public forms of memory and raising memorial consciousness.

Such movement-based examples also share a common denominator with the "lost" or "dead" pre-modern commemorative practices described earlier in this chapter, and their emphasis on sociability and conviviality in for example, Nora and Choay. That is to say such practices like marches, walking programs, and walking tours bring people together in the practice of remembering. Thus the social aspect, the coming together of people in relation to one another and potentially to the more-than-human world, that such undertakings propose, offer another example of living milieux de mémoire. Practices like walking can be used to recover such socio-mnemonic relations and do much to draw a line under walking as a suitable form of counter-monumentality. The counter-monumentality of *Twenty-three Kilometres*, for example, derives in part from the social and scholarly relationships that were embedded within, and

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[389] Deirdre Heddon, *Autobiography and Performance*, (Palgrave Macmillan, 2008), 77.
[390] Davidson, *Tours Inside the Snow Globe*, 260-262.
[391] "About Walk for Wenjack," Downie-Wenjack Fund, 2024, accessed April 4, 2025. https://walk-for-wenjack-2024.raiselysite.com/en/about.
[392] Leah Sandals, "Step by Step: Artists Walk to Resist Colonization, Ableism and More," *Canadian Art*, June 22, 2017. https://canadianart.ca/features/step-step-artists-walk-resist-colonization-ableism.
[393] Julie Madeleine Nagam, "Alternative Cartographies: Grafting a New Route for Indigenous Stories of Place," (PhD. Dissertation, York University, 2011), 52-57. A note about the inclusion of this source. During the writing of this dissertation, the Winnipeg Free Press reported on claims that Julie Nagam has falsely identified as Métis. See: Maggie Macintosh, "Not an Indigenous Story: U of W prof, who's received millions in grants, accused of misrepresenting herself as Métis," *Winnipeg Free Press*, August 22, 2024. https://www.winnipegfreepress.com/breakingnews/2024/08/22/not-an-indigenous-story. In line with The Yellowhead Institute's Guidance on "Redface Research" that recommends treating such research as one would plagiarism, I have chosen to delete previous references to Nagam's work from my dissertation. However, quotations originating in the afore-cited doctoral dissertation from Indigenous people that have not been published outside this work have been included. See: Amy Shawanda and Gabriel Maracle, *Pretendians and Publications: The Problem and Solutions to Redface Research*. (Yellowhead Institute, April 2025), 11. https://yellowheadinstitute.org/wp-content/uploads/2025/03/Pretendian-April-Final.pdf.

animated through, Ellie's and my walks (something I will discuss further in Chapter Three). Such sociability is also exemplified by the invitation toward engagement through walking that its publication represents.

However, *Twenty-three Kilometres* can also be understood to perform its counter-monumentality in a seemingly antithetical manner to the aforementioned projects. While the project certainly contributes to a re-storying of place from a grassroots perspective and encourages critical perspectives on urban space, memory, and the built environment, it also performs Dundas Street's monumentality. It does this by tracing the monument's physical structure, through submitting the walker's body to its disciplinary technologies, and visually through multiple encounters with the Dundas name. This recalls Colangelo's assertion that opportunities to get embedded in the socio-political and spatial logics of horizontal monuments can be a way of countering their invisibility.[394] Thus *Twenty-three Kilometres* can also be said to represent an inverted form of counter-monumental practice. Where counter-monumentality and the related practices of counter-mapping seek to render stories excluded or excised from official spatial narratives apparent, this project wants to expose the power of mnemonic and spatializing infrastructures such as Dundas Street in order to show them and to demonstrate *how* these practices work. In other words, by making a monument one learns to see the monumental at work, understand how it produces space, and how it is practiced. Such an undertaking is crucial in helping to imagine new mnemonic practices that resist the monolithic and contra-mnemonic logic of the modern monument and, in some cases, its counter practice.

Conclusions

Walking its length helped me to understand how Dundas Street is practiced as a monument and raised questions of how it might be practiced against. Trouillot proposes that "[T]he ultimate mark of power may be its invisibility; the ultimate challenge, the exposition of its roots."[395] In walking Dundas

[394] Colangelo, "Media Architecture on the Horizontal Plane," n.p.
[395] Trouillot, *Silencing the Past*, xxiii.

Street, we began to understand those power relationships as they relate to the commemoration of the person of Henry Dundas, how the colonial power and project such a name represents are simultaneously conspicuous and obscured, and how they might be rendered visible through our walking practice.

Along these walks, Ellie and I experienced and documented both the monumental characteristics of Dundas Street and the ways in which the idea of practice and performance enlivens monumental space. Through our practice, we were able to root out some of the ways in which power finds expression through such an architectural and toponymic edifice as Dundas Street.. Returning to this chapter's initiating question of whether Dundas Street, or any named street for that matter, can be a monument, the answer is clearly "yes." Dundas Street aligns with both historical and contemporary definitions of monumentality. Remarkably, it also retains something of the lost practice-based and "living" qualities of the monument that writers such as Mumford, Lefebvre, Nora, and Choay all articulate as somehow "lost." Following the work of Rose-Redwood, Alderman, and Azaryahu, and Duncan and Light, this practice includes the verbal "performance" of its name and the repetition of the name in official and vernacular representational contexts. Further it requires a consideration of the performative power of names to enact spatial relations, social realities, and political fantasies. Moreover, Dundas Street's entanglement within the social and political realities of the ongoing Canadian settler-colonial project, historical European colonialism, and settler-worlding through its physical space, nomenclature, and similar supporting mnemonic infrastructures also affirm its monumentality. However, along its route, the presence of competing spatial narratives and the potential to encounter contestations of the systems and practices Dundas Street represents evidence such a monument's instability and the viability of renaming, reinterpreting, and retelling its stories.

In this chapter, I've described how walking and photographing Dundas Street helped Ellie and I to discover a twenty-three-kilometre monument hiding in the heart of a megacity. In doing so, it has raised questions about the potential of such a mobile, observational, and documentary practice toward the contestation of this and other such monuments. Considering the walks, photos, and artist book that comprise *Twenty-three Kilometres* through the rubric of "counter"-strategies, such as counter-

monumentality, counter-mapping, and the related tactics of unmapping and re-mapping, has offered new avenues for deeper engagement with theories and histories of walking, performance, and chorography. It has also underscored the need for a methodology that aligns itself with Indigenous-centred ways of knowing and practicing space, as well as one that accounts for the spatial politics of Lefebvre and others that we introduced in Chapter One. The capacity for *Twenty-three Kilometres* to act as a form of public or private pedagogy and as a guide for others echoes my initial research questions posed in the Introduction around creative approaches to walking as a form of education and promoting critical awareness around issues of urban space. How can the learnings from our walks be shared with others? What other practices might be required or considered in such an exercise? More practically, what can I do with all these pictures of Dundas Street?

In the following chapter, I expand on these questions to articulate in detail a constellation of practices that, arising from our walks along Dundas Street and my subsequent reflections, comprise my methodological tool kit. These practices include walking and chorography, but also Indigenous concepts such as Land-based learning and visiting methodologies. What's more, I introduce another theoretical framework, scenography and "scenographics", to further account for questions of location, orientation, and the outsized role of performance and practice in this dissertation. Furthermore, I explore how these practical and conceptual approaches have led me to develop a novel, hybrid form of research inquiry, dissemination, and presentation, which I have termed "scenographic chorography". Subsequently, I argue that scenographic chorography as a praxis informed by the perspectives on space covered in chapter one, by the monumental theory and questions of practice raised above, and by pan-Indigenous concepts of Land and being on Land offers the potential for not only contesting Anglo-Canadian colonial and white supremacist accounts of space, memory, and commemoration, but can also make clear to a broader public why such spaces must be challenged and ultimately changed.

TWENTY-THREE KILOMETRES: WALK THREE

Please refer to *Twenty-Three Kilometres: Walk Three*.

Note: For the intended viewing experience, please download the PDF and open the file in Adobe Acrobat.

CHAPTER THREE:
SCENOGRAPHIC CHOROGRAPHY

Until now I have dealt largely with how Dundas Street "works," both spatially and monumentally. This chapter proposes a further examination of how it might be worked against, beyond counter-accounts, toward more fulsome and embodied space-based research and interpreted through the practice of scenographic chorography. The previous chapter details how Dundas Street fits a number of definitions of monumentality and how walking the street helped render its monumentality apparent. The chapter also explored how the initial research walks, collectively referred to as the *Twenty-Three Kilometre* project, can be understood through the framework of interventionist, counter-mapping, and counter-monumental theory and practice, and the limitations of such frameworks in discussing and practicing "against" such a monument. The Introduction to this dissertation describes how these same walks inspired my interest in walking as a creative research method and how these peripatetic experiences informed my research questions and, ultimately, a hybrid methodological approach that I call scenographic chorography. As a reminder, scenographic chorography is a tripartite way of doing and sharing research that brings together creative and knowledge-producing approaches to walking; the orienting and interventionist tactics and theoretical approaches of extra-theatrical scenography and scenographics; and the ancient art of chorography or, as it is sometimes translated, "place writing."[396]

This chapter describes scenographic chorography and provides an in-depth survey of the method's components toward establishing the theoretical and practical foundations of scenographic chorography in walking, scenography, and chorography. Scenographic chorography brings together these three distinct but complementary practices which trace back to classical antiquity (at least) and walking, which, as I will demonstrate, is amongst the oldest human practices of knowledge making. Choosing a hybrid method, the constituent parts of which share connections to theories of performance and space, is no accident. Walking has a long history as a method of investigation and inquiry and has been extensively

[396] Rohl, "Chorography," 20.

theorized in numerous global philosophical traditions. European and American Romantics such as Rousseau and Thoreau conceptualized walking, particularly in "nature," as foundational to their philosophical practices with the former writing: "Walking has something about it that animates and enlivens my ideas; I can hardly think at all if I stay in one place; my body has to be in motion to get my mind going."[397] The philosophy of Michel de Certeau, through his comparisons between walking, speaking, writing, and performing, points to the activist and revolutionary potential of mobile praxis.[398] The Maya-led Zapatistas of Chiapas State understand walking as an elemental part of their decades long land-rights struggle against the Mexican government, one that is crucial to the development and practice of their political philosophy that includes concepts such as "walking with." Walking with" is described by geographer Juanita Sundberg, in part as an invitation to others to learn about the multiplicity of life worlds that the Zapatista epistemology and ontology propose, and to literally or metaphorically travel alongside their struggle.[399] Such a concept, as I will write later on in this chapter, plays a significant role in conceiving how scenographic chorography aligns or "walks with" Indigenous ways of knowing and philosophies of Land. Walking, also has a rich art history that spans disciplinary fields from painting, see for example Francis Alys's walking and painting projects in Sao Paolo (1995) and Jerusalem (*The Green Line*, 2004) to the performance-based work of artists such as Hamish Fulton or Marina Abramovic, the transformative land art practices of Richard Long, to the sonic walks of Janet Cardiff and George Bures Miller. Scenography offers distinct methods of storytelling and story-reading and introduces ways to interpret, orient, and intervene with Land and landscape. Chorography (and, by extension, its scenographic variety) connects to pan-Indigenous epistemologies, methodologies, and ontologies where walking, too, plays a central role in demonstrating, mapping, storying, and enacting positive, reciprocal, and sustainable relationships to Land.

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[397] Jean-Jacques Rousseau, *The Confessions*, ed. trans. J.M. Cohen, (Penguin, 1982), 157-58.
[398] de Certeau, *The Practice of Everyday Life*, 96-100.
[399] Sundberg, "Decolonizing Post-Humanist Geographies," 40.

As a non-Indigenous, settler scholar interested in anti-colonial, reparative, and restorative ideas of spatial justice, I ask in this chapter how I might engage respectfully with Indigenous ways of knowing and detail the steps I have taken toward doing so. I conclude by revisiting my definition of scenographic chorography and describing how I have deployed it within my research project before inviting others to walk with me through subsequent chapters, which are presented and explored as examples of prototypical and fully realized scenographic chorographies. I suggest that scenographic chorography is an ideal walking method for investigating the space that produces a Dundas Street and the space it, in turn, produces. It is a politically engaged, interventionist, and activist approach to walking that offers a means to understand, re-interpret, and reorient bodies within the urban space of Toronto away from white supremacist and colonial spatial imaginings and toward the mobilization of sustainable and reparative futures. Scenographic chorography offers opportunities to "hold in tension" rightful criticisms of walking and walking tours as a practice by scholars such as Dylan Robinson, Karyn Recollet, and Jon Johnson,[400] first mentioned in this dissertation's Introduction and explored in more detail in Chapter Four. More importantly, it proposes a way to "walk with" Indigenous epistemologies and accounts of Land that, through its intellectual lineage, is available to non-Indigenous people and practitioners, providing a method to enact and live treaty responsibilities and teachings. Finally, scenographic chorography provides a potential answer to the question of how we might keep toppled monuments like Dundas Street perpetually falling — a question/provocation of significance to memory practitioners, organizations, and institutions.

[400] Recollet and Johnson, "Why Do You Need To Know That?" 178–190; Robinson, *Hungry Listening*, 255-256.

Walking

"Walking is an essentially human activity."[401] writes C. Michael Hall, Yael Ram, and Noam Shoval in the preface to their *Routledge International Handbook of Walking*. "It is the foundation of being human,"[402] contend Arpad Szakolczai and Agnes Horvath. Rebecca Solnit offers that the history of walking is no less than the history of the evolution of our species.[403] Tim Ingold and Jo Lee Vergunst remark that walking is one of the "quintessential features of what we take to be human life."[404] Indeed, since our common ancestors walked their way out of Africa in the earliest days of human history, walking and mobility have been part of the human experience. Walking is ingrained in religious pilgrimage rituals, as a central linguistic metaphor (walk a mile in another's shoes, follow in someone's footsteps), and as a metaphor for life, where walking is heavily implied in turns of phrase such as one's "path in life" or "life's journey." Walking plays a defining role in human culture, biological development, shaping our language, and defining and enacting spiritual relationships to the land/Land.

It is, therefore, unsurprising that many philosophical traditions embrace walking as a means of engaging with both the external and internal world. Modern European philosophy includes Rousseau's reveries, Thoreau's saunters through the Massachusetts countryside, and Nietzsche's alpine walks. As Bruce Baugh contends, Rousseau's and Nietzsche's contributions to the philosophy of walking and walking's relationship to philosophy are so foundational that they go unacknowledged at the peril of any writer on the subject.[405] For authors such as Solnit and Hall et al., Thoreau's contributions to walking

[401] C. Michael Hall, Yael Ram, and Noam Shoval, *The Routledge International Handbook of Walking*, eds. C. Michael Hall, Yael Ram, and Noam Shoval (Routledge, 2018), abstract.
[402] Agnes Horvath and Arpad Szakolczai, *Walking into the Void: A Historical Sociology and Political Anthropology of Walking* (Routledge, 2018), 1.
[403] Rebecca Solnit, *Wanderlust: A History of Walking* (Penguin, 2001), 3.
[404] Tim Ingold and Jo Lee Vergunst, *Ways of Walking: Ethnography and Practice on Foot* (Routledge, 2016), 1.
[405] Bruce Baugh, *Philosophers' Walks* (Routledge, 2021), 148.

discourse, particularly around the moral character of walking, intellectual curiosity, and romantic notions of nature, mark the beginning of popular awareness of philosophically inclined perambulation.[406]

Similarly, Baudelaire's flâneur,[407] a distinctly urban wanderer, further developed in the works of writers such as Louis Aragon, Gerard de Nerval, Jean-Paul Sartre, and reinterpreted through Walter Benjamin, transports walking into conversations about the space of the city and its relationship to the body and mind.[408] It is this fin de siècle character who strolls a winding path that connects the performance "events" of the Dadaists, the revolutionary dreaming of the Surrealists (André Breton himself was a noted walking enthusiast), and the spirit of the 1960s student uprisings around the psychogeographies and dérives of Guy Debord and the Situationists, which were in part shaped by our well-cited Henri Lefebvre and would be reworked and reimagined by the former and Michel de Certeau into theories and tactical "counter" practices of everyday life.[409] Related yet decidedly local questions concerning notions of space would be taken up by Britain's aesthetic chorographers such as Hamish Fulton and Richard Long.[410]

This short genealogy of walking must also consider how practices of walking have come to be socially constructed. Here we can think of Marcel Mauss' famous concept of "techniques of the body," whereby practices like swimming, running, and walking are theorized by the French anthropologist as the outcome of specific effective and traditional socio-cultural instruction, and the mimetic, internalized reproduction of this instruction to the point of its becoming what vernacularly we would call 'second nature.'[411] What might this understanding require of a critical walking practice? Must new gaits or

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406 Solnit, *Wanderlust*, 149-50.; Hall et al., *Handbook of Walking*, xix.;
407 Priscilla Parkhurst Ferguson, "The flâneur on and off the Streets of Paris," in *The Flâneur*, ed. Keith Tester (Routledge, 1994), 22-42.
408 Keith Tester, "Introduction," in *The Flâneur*, ed. Keith Tester (Routledge, 1994), 8.
409 Bruce Baugh connects these various approaches to walking in his philosophers' walks, while Gardiner also connects how these practices would later shape theories and philosophies of the "everyday." See Baugh, *Philosophers' Walks* (Routledge, 2021); Michael Gardiner, *Critiques of Everyday Life* (Taylor and Francis, 2000)
410 Becking, "Placing Here," 62-64.
411 Marcel Mauss, "Techniques of the Body," *Economy and Society* 2 no.1 (1973): 72-75. https://www.doi.org/10.1080/03085147300000003.

rhythms be learned or unlearned in order to walk sceno-chorographically? Is there a de/anti/colonial way of walking?

Further, such a survey as I am conducting here must weigh how different theoretically informed approaches to walking have come to shape critical and creative endeavours within a wide range of social sciences research, including geography, urban planning, performance studies, education, and business management.[412] Considering these examples and the legacies of the walking and mobile body in world-making, literature, urban studies, philosophy, art, and the humanities, one can confidently assert walking as a well-established method of inquiry and a fundamental practice of knowledge-making. But it is the writing of de Certeau that so clearly articulates how such a practice might be deployed toward activist and interventionist ends. For this dissertation de Certeau's focus on the politics of urban space and the transgressive potential of walking in such a setting is invaluable. Thus it is helpful to locate my approach to walking within this context, and to briefly detour into the seventh chapter of the *Practice of Everyday Life*, "Walking in the City," to understand how de Certeau saw, literally and figuratively, the city, and how he thought about walking.

de Certeau, The Concept of the City, and the Practice of Walking

"Walking in the City," opens with one of the most well-known scenes of modern philosophy. Michel de Certeau, high above the ground, looking over New York City from the observation deck of the World Trade Centre.[413] From this god-like perspective, the Jesuit priest and philosopher begins his

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[412] For examples of how walking is used across disciplinary boundaries see the following: Jennie Middleton, "Sense and the City: Exploring the Embodied Geographies of Urban Walking," *Social & Cultural Geography* 11, no. 6 (2010): 575–96. https://www.doi.org/10.1080/14649365.2010.497913.; Genevieve Blades, "Making Meanings of Walking with/in Nature : Embodied Encounters in Environmental Outdoor Education," *Journal of Outdoor and Environmental Education* 24, no. 3 (2021): 293–318. https://doi.org/10.1007/s42322-021-00087-6.; Clare Hindley, Deborah Knowles, and Damian Ruth, "Teaching Research Methods: Introducing a Psychogeographical Approach," *Journal of Management & Organization* 28, no. 6 (2022): 1321–33. https://doi.org/10.1017/jmo.2019.15.

[413] I often wonder what he would have made of the subsequent destruction of his perch in the terrorist attacks of September 11, 2001. Certainly to read this chapter today is to be perpetually haunted by the events that would occur some seventeen years after de Certeau published this work..

exposition on the historic relationship between divine vision, power, surveillance, and the representation of urban space. Then, he descends back to earth to discuss walking. It is from here, on the level of "the ordinary practitioners of the city" and "below the threshold of visibility," that the story of the ambulatory heroes of this chapter begins.[414]

For de Certeau, the history of the city is bound up in religious-utopian visions of the ordered universe. Its conception, he writes, precedes its actualization (something I will later touch on as connected to the history of scenography). To make this concept of the city work requires a "threefold operation." Primary of this tripartite arrangement is the production of the city's own space. What is meant here is a system of "rational organization" designed to suppress any challenge to its authority. Examples to consider here could be the drawing of maps or the designing of urban plans. Second is the creation of what de Certeau calls a "nowhen," an artificial sense of time that operates outside of the realm of lived experience and replaces a felt or intrinsically understood connection to the past with the discipline of history and its representations. I interpret this as replacing the natural rhythms and experiences of life with a temporality of the present — replacing the changing of the seasons with, say, the taxation schedule or forgetting the solstice in favour of bin night — and mediating these relationships by the discipline of history, something I'll explore further through the chapter on monumentality. Third is the creation of a universal subject of the city itself. This means the creation of a system of infrastructure, architecture, economics, and administration designed to keep the representative, spatialized, and temporalized city running. This system organizes and classifies the city into discrete operations under a single (and prosperously for this work, named) entity and, according to de Certeau, rejects anything deemed abnormal, deviant, or surplus to its operating procedures. [415]

The catch, of course, is that despite its technological complexity, the concept-city cannot account for everything. The greatest threat to this totalizing system is the unpredictable nature of the people who inhabit it, and the speed with which they can develop new ways of living within this highly regimented

[414] de Certeau, *The Practice of Everyday Life*, 93.
[415] de Certeau, *The Practice of Everyday Life*, 94.

structure. New strategies accumulate faster than the city can deal with them. New challenges emerge as others are appropriated and incorporated into the political administration. Thus, for de Certeau the concept-city is exactly that, an idea less than a reality. But, it is within the detritus of this idea that urban populations live. However, de Certeau also cautions about writing off the ability of such a system to continue to reassert its authority, perhaps not always fully, but at least partially and in areas of concern.

The existence of Dundas Street is part of the primary and tertiary propositions for the city laid out above. The second proposition is seen in attempts to separate its name from its historical referent, the controversy surrounding the proposed name change, and charges of "erasing history" that have been levelled against such a project. These counter practices that attempt to thwart even the most foundational attempts at structural change in the city and demonstrate perfectly one of my favourite principles de Certeau describes in this chapter whereby the powerful (for example the Dundas family) enclose less powerful others (let's say for example might be here non-college educated, working-class white people with a sense of grievance) in its own panics about the loss of power.[416] Thinking through the above theoretical construction of the city, its power relations, and how those relationships are maintained already demonstrates the usefulness of "Walking in the City" to this dissertation. However, where that utility should be most clear is in its titular proposal of walking as a significant and powerful tool with respect to inhabiting the city.

Rooted as de Certeau's conception of the world is in the rubrics of language, its representations and significations, it is unsurprising then that he positions walking within that framework as analogous to speaking. It is, he says, invoking J.L. Austin (whom we'll recall from Chapter Two), a form of speech act — a way of speaking that performs an action, that does something, or makes something happen. Walking, like speaking, does something that is important to de Certeau's work, and that is that it moves his theory out of the world of representation and into the realm of the everyday. Following on de Certeau's reading of Austin, walking "enunciates," or speaks, in three ways. First, it appropriates. Just as language borrows

[416] de Certeau, *The Practice of Everyday Life*, 96.

words to say or do something, so the walker may appropriate the topographical system as a way of speaking. It acts out, or performs, place. That is to say that as a speaker verbally acts out language through sound, so the pedestrian acts out a place through steps. Finally, the walker like the speaker, implies a relationship between themselves and others. Just as my speaking implies the presence of another (because otherwise why would I need to verbalize my thoughts), the walker through walking implies that they have elsewhere to go.[417]

While this might be enough, de Certeau claims, to already support the analogous relationship between walking and speech, he extends the metaphor to arrive at an idea of walking as a form of language itself. As the painter speaks through the brushstrokes of their painting, or the writer speaks through the words that comprise their novel, the pedestrian composes as they walk — taking this path or that, avoiding obstacles or blind alleys — they paint, write, or speak new relationships between places while condemning [by omission] "certain places to inertia or disappearance."[418]

The ways in which walking speaks or performs place is vital to scenographic chorography because, just as a speaker must mind what they say or the writer must choose their words carefully, so the scenographic chorographer must account for the places they choose to walk and what they are saying by walking there. As I have argued in Chapters One and Two already, walking Dundas Street carries with it inherent risks and involves careful consideration of what I am speaking aloud. For example, in walking Dundas Street am I simply reperforming a colonial ordering of space? Am I in fact celebrating the historic figure and spatial ordering of the world that name represents? Here de Certeau provides another answer. That it is not simply where we walk or what we walk, but *how* we walk that makes all the difference. This is the rhetoric of walking. Like a writer or speaker turns an eloquent or witty phrase, so a walker does their own unique path. Through a combination of adherence to, or transgression of, the rules of grammar or the grammar of space, walking builds its own arguments. de Certeau breaks this down into two framings, style and use. Style is the peculiar ways in which an individual writes or walks. Use, on the

[417] de Certeau, *The Practice of Everyday Life*, 98.
[418] de Certeau, *The Practice of Everyday Life*, 98-99.

other hand, is the codes and conventions of language or walking by which de Certeau means following the practices laid out for the pedestrian in the city. Thus, he arrives at the phrase “a style of use” to explain what he means by walking rhetoric — a way of being in and operating in the world.[419] Is scenographic chorography a way of being and operating in the world? I’d like to think so. Certainly it involves an idiosyncratic approach to moving through the space of Toronto and, on the other hand, it’s a way of using the rules of the city that wouldn’t necessarily look out of place. Maybe that’s part of its appeal?

The rhetorical walker deploys numerous devices to build their argument that establishes their being in and operating in the world. Among those that de Certeau specifically identifies are synecdoche and asyndeton. In the former an object is made to stand in for a larger thing. The example he uses is a table in a shop window standing in for a whole neighbourhood. But in this project I can use the example of the name Dundas as standing in for the Anglo-Canadian colonial project. Asyndeton, rhetoric’s editor, removes conjunctions, injecting dynamism into a statement.[420] The most famous example might be attributed to Julius Caesar, “I came, I saw, I conquered,” versus “I came, and I saw, and I conquered.” To this end one might think in part of the task of the scenographic chorographer as one of identifying what scenographics exert the strongest orientations and create the most legible chorographic likeness of a place. For example, if I wanted to emphasize the colonial character of Dundas Street, I might focus on the way that the road is a physical manifestation of the Anglo-Canadian colonial project, but I might also choose, as discussed in the foregoing chapter, to emphasize the existence of intersecting streets that also uphold this character, rather than focussing on the relatively few that do not (though that also says something). I could also address the many proximal monuments and institutions, the provincial legislature, statues of British monarchs, prime ministers and colonial bureaucrats.

It is significant here that I bring up toponymy and monuments because these are in part the concern of de Certeau in the final third of “Walking in the City”, and they are with respect to this text, a

[419] de Certeau, *The Practice of Everyday Life*, 100.
[420] de Certeau, *The Practice of Everyday Life*, 101.

central focus. Names and statues, but also buildings, roadways, museums, are what places, for de Certeau, are made of. He writes: “Stories about places are makeshift things. They are composed with the world's debris.”[421] If space is as de Certeau contends famously in his subsequent chapter “practiced place,”[422] then determining a way to practice such a place as Dundas Street or the larger mnemonic environment of Toronto, toward the creation of new spatial realities is paramount to such a project as I have proposed in my dissertation, and a challenge which I propose to address through scenographic chorography. The job of the scenographic chorographer then as I conceive it, is to orient people toward perceiving that debris that de Certeau writes about, and to practice it in such a way (through walking, through storying, through creative practices) as to recognize it as relating to them. To offer a chorographic scene for contemplation, but also for implication. In some cases that means reconstituting that debris, such as in *Twenty-three Kilometres*, where the instances of the Dundas name are compiled and assembled so as to render viewers of the book or walkers of the route, attentive to the street’s monumentality. It is through that reconstructive act, through that intervention, that a practitioner offers, and is offered, an invitation to engage in a critical evaluation of the monument, and by extension, the larger urban scene of which it is a part.

Walking Tactics

Such a philosophy of walking and by extension I argue scenographic chorography offers the activist and interventionist walker what de Certeau referred to as tactics. For de Certeau, tactics are the everyday practices by which people may challenge the “strategies” of the powerful — those processes by which the powerful identify themselves and order the world in relation to.[423] Though the tactician may use “the material and the vocabularies of established languages,” notably including urban planning, and confine their actions to the “paradigmatic organizations of places”[424] or “the terrain of the enemy,”[425]

[421] de Certeau, *The Practice of Everyday Life*, 107.
[422] de Certeau, *The Practice of Everyday Life*, 117.
[423] de Certeau, *Practice of Everyday Life,* 34-35.
[424] de Certeau, *Practice of Everyday Life,* 34.
[425] de Certeau, *Practice of Everyday Life,* 37.

these practices represent a means to strike a powerful, albeit temporary, blow within spaces of power and the powerful.[426] They take advantage of the "chance offerings of the moment … make use of the cracks that particular junctions open."[427]

In this context, de Certeau returns again and again to the language of bodily movement, of "traverses" or "trajectories." These mobile tactics he describes offer a means to intervene, to reveal, and to strike a blow "against."[428] They are powerful and sometimes playful tools that irritate at the limits of power, revealing new knowledge and new possibilities. One example of such a tactic might be to reflect on the transgressive performances necessary to document instances of the Dundas name along Dundas Street in *Twenty-three Kilometres*. These actions, in service of exposing vernacular and official expressions of power, required defying in some cases social conventions such as walking across lawns, or taking photos of people's houses, but they also occasionally veered into legal violation, for example, trespassing on highways. Each of these transgressions demonstrates the ability of walking and the inability of official mechanisms to always keep tabs on, if you will, practices that deviate from the norm. Further however, they expose the vulnerability of such apparently totalizing regimes such as the notion of private property. But another way to think of how tactics are mobilized might equally be to consider the online petition to rename Dundas Street. Its mobility derives from its circulation as an online link and as an idea discussed in the press (one with "legs" so to speak). This tactic captured the popular imagination and inserted itself into the cracks opened in public discourse about commemoration, most recently in the last decade with movements such as #RhodesMustFall and Black Lives Matter to reveal seemingly new knowledge about a name that, up until that point, had not "mattered" to most Torontonians.

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[426] de Certeau, *Practice of Everyday Life,* 35.
[427] de Certeau, *Practice of Everyday Life,* 37.
[428] It is also worth noting that de Certeau consistently references humour, guile, trickery, deception and cunning in a manner that might point us to the trickster strategies identified by Brian Burkhart as humorous or playful or ironic ways in which Indigenous trickster characters reveal through their own shortcomings possible ways in which knowledge can be produced and mobilized, especially as it is related to Land-based philosophies and what Burkhart calls the conflict between locality and delocality. See Brian Burkhart, *Indigenizing Philosophy through the Land: A Trickster Methodology for Decolonizing Environmental Ethics and Indigenous Futures* (Michigan State University Press, 2019), xxii-xxiii.

But how might these tactics or methods be assembled into a sustained and sustainable practice? If walking is a part of such a hybrid methodology, as I propose, then it must be answerable at least in part, to how it has been critiqued in particular by Indigenous scholars. For example, Karyn Recollet and Jon Johnson in reflecting on their experiences as members and guides in the Indigenous walking tour program First Story Toronto point out that walking events such as tours have the potential to "extract, appropriate, decontextualize, and fetishize Indigenous Knowledge as primarily 'stuff' to know, rather than as a 'way' of knowing through the maintenance of sustained ethical relationships …"[429] In the conclusions to *Hungry Listening*, Dylan Robinson writes on some of the historic approaches to walking detailed above and calls on the traditionally white and male dominated field of walking art and research to develop "a significant expansion of antiracist, queer, feminist, and decolonial proprioception that operates outside of the often teleological form of the walk, and colonial-exploratory modes of discovery enacted through practices such the dérive".[430] Walking artist and scholar Ken Wilson asks if any of this is even possible for settlers like he and I, even if what we want most is to move beyond extractive and colonial relationships to Land.[431]

Through my articulation of the relationships between scenography, scenographics, chorography, and walking, I hope to contribute as best I can to address such criticisms and, despite my own positionality, toward answering such calls to action. By offering an in-depth overview of these theoretical conceits and creative practices, I endeavour to show how I have done this and to articulate why it makes sense to bring them into conversation as a hybrid practice.

[429] Recollet and Johnson, "Why Do You Need To Know That?," 179.
[430] Robinson, *Hungry Listening*, 255-56.
[431] Ken Wilson, "Walking as Embodied Territorial Acknowledgment: Thinking about Place-Based Relationships from the Side of the Road," *Performance Matters* 7, no. 1–2 (2022): 109-10. https://doi.org/10.7202/1085315ar

Scenography

The English word *scenography* originates from ancient Greek. It combines the words "skene" or "scaena" and "graphos," which can be translated roughly as stage writing or stage drawing.[432] So, scenography could be understood as the writing or crafting of the stage. But this sort of definition provokes much in the imagination about how and with what tools stage writing is accomplished and for what kind of an audience, since the existence of a stage presupposes an audience.

There are as many definitions of scenography as people who have provided one. In the opening to her widely cited and classic book on the subject, *What is Scenography?*, Pamela Howard offers some forty-four possible answers to the question as suggested by an equal number of colleagues. Responses range from the practical, "Graphics to be seen by theatre spectators," to the celebratory, "the physical manifestation of collaborative ideas," to the absurd, "a spelling mistake."[433] For her part, Howard offers her book as a fully developed response to the title's question. She explores, introduces, and anticipates ways of thinking about scenography in relation to creative research, intervention, and spatial practice. Her assertions have implications beyond the stage and are later taken up by thinkers such as Rachel Hann. Hann's approach to scenography and her notion of "scenographics" have had an outsized impact on the development of scenographic chorography as a methodology, and I will attend to those ideas momentarily. First, I wish to more fully explore Howard's foundational approach to defining scenography. Early on in her book, Howard suggests that scenography may be best defined in relation to what a scenographer actually does. She contends that the job of the scenographer is to work with the physically empty space of the theatre to draw out its latent power, affective qualities, and storytelling potential and to exploit these in service of the dramatic action on stage.[434] Thinking beyond the stage, this definition bears strong resemblances to the task of the urban planner, or the worldling practices of

[432] Bruce Baugh cited in Hann, *Beyond Scenography*, 6. Hann further complicates this definition through introducing the temporal dimensions of scenography through those implied in the term "graphos" later in the volume. See Hann, *Beyond Scenography*, 68-69.
[433] Ramzi Mustapha, Michael Levine, Toma Zizske cited in Pamela Howard, *What is Scenography?*, 1st ed. (Routledge, 2002) xiii-xiv.
[434] Howard, *What is Scenography?,* 3

colonial bureaucrats and administrators we have discussed in previous chapters. Working within a terra nullius legal framework, or a cultural imaginary that sees colonized lands as physically and culturally empty space, such agents of power are free to build in ways that enforce colonial accounts of space, reinforce claims to territory, legitimate settler presence, perpetuate colonizing and nationalist mythologies, locate and orient bodies toward the imperial or national metropole, and exploit such an environment toward the sustenance of these projects. Thus, we might understand building Dundas Street and the production of the network of institutions and other such monuments that support it as a form of colonizing scenography. Indeed a quick tour of the history of scenography makes explicit these implicit relations to spatializing power. In M. Christine Boyer's highly influential work *The City of Collective Memory*, the urban historian dedicates a whole chapter to exploring the connections between urban space and the theatre. Specifically, she looks at the ways in which scenography and power are intertwined through didactic and ordering regimes of urban space.

Beginning with Classical theatre, Boyer traces a direct line from Vitruvius' description of the scenography of the ancient stage, one that relied on single point perspective, to the work of Renaissance architect Leon Baptista Alberti. It is through Alberti's adoption of Vitruvian principles of spatial order that the image of the harmonious city of the Renaissance came into the popular imagination. Lined with arcades "designed to the rules of proportion," Alberti's ideal city was organized around town squares, "really," Boyer notes, "theatrical stages," each with a specific and assigned function "such as market or exercise."[435] At the basis of this orderly world was the human body as the determinant of scale, and each avenue laid out in order to affect the apprehension of a central vanishing point: a square, a building, a monument. Such a representational space offered an illusion of order to the potential chaos represented by the medieval town and city. It became a tableau, a stage against the scenography of which moral or civic instruction could take place.[436]

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[435] Boyer, *The City of Collective Memory*, 75.
[436] Boyer, *The City of Collective Memory*, 75-77.

If such a city sounds familiar it is of course because this city is the totalizing urban arrangement of Lefebvre. And, it is exactly the same "concept city" that de Certeau writes about in *The Practice of Everyday Life*.[437] As in de Certeau, Boyer too provides a story of the development of urban space that is inextricably bound up with the history of the development of the perspectival arts — architecture, painting, scenography, but also crucially for the point I am making here, cartography — that at the centre of which is the apotheosis of the human eye to that of the divine.[438] It is a story that begins with the invention of scenic perspective by Agatharcus, the first scenographer, in ancient Athens, and culminates with de Certeau's all-seeing and omniscient vantage point on the observation deck of the World Trade Centre.[439]

One important detour in this story is also identified by Boyer, and that is the way in which theatrical scenography shaped visions of the city, and how those same perspectival and linear qualities of urban space are re-imagined back into scenography through the work of Sebastiano Serlio. Serlio's designs for theatre were heavily influenced by Vitruvius and Alberti and were organized, Boyer writes, around a one-to-one relationship between the central vanishing point of the stage and the seat of the monarch in the theatre. Thus the whole of the stage, the totality of dramatic action, would be uniquely apparent only to the ruler and only fully disclosed to power.[440] Such a relationship between vision and power, between scenography the urban plan, between the urban plan and scenography, the surveyor and cartographer, and the relationships such a framing proposes are part of why scenography as a lens through which to engage, as Boyer does, the spatial politics of the city makes sense. It is the origin of a particular way of seeing the world that through the perspectival plane separates the body from the world and takes it out of relation.[441] It is a form of vision that enables the apprehension of the world, like the theatre Howard describes, as empty space and that orders and subdivides Land and people. It is a colonizing and

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[437] See Lefebvre, *The Production of Space*, 17, 25, 221. de Certeau, *The Practice of Everyday Life*, 93-95.
[438] Boyer, *The City of Collective Memory*, 81.
[439] Agatharcus, sometimes called Agatharch, is identified by Vitruvius as the ancient Athenian scene painter who develops the idea of perspectival depth in painting.
[440] Boyer, *The City of Collective Memory*, 83-84.
[441] Boyer, *The City of Collective Memory*, 80.

extractive kind of vision. So why do I think it holds so much promise? The short answer might send us back to Lefebvre and de Certeau and the most unpredictable of actors in the sceno-spatial equation, people.

Howard explains scenography explicitly in connection to the built environment of the theatre and its architecture, how that space is used, and how that space is perceived, it is not beyond the imagination to extend this thinking macrocosmically, outside theatrical space. However, by accepting Howard's architectural limitations one can also find value. She writes about the role of practice in enlivening space and how that space is performed by actors, sound designers, lighting designers, props departments, and, ultimately, the audience. Scenography, when thought of in this manner, offers us a defined locality in which to understand the Lefebvrian spatial triad, to which the practice of scenography can refer to a spatial practice, perceived space, or received space. Like the spatial triad, scenography is reliant on an encounter or encounters with the practicing human body. This microcosmic location of scenography and its transformative role when located within an architecture also recall the position in which de Certeau's walking rhetorician, or tactician finds themself, their work contained within the processes of others. The work of the scenographer takes place within a fixed space with spatial terms they do not dictate but merely inhabit for a time-limited period, a "one night only" or "limited engagement." Through harnessing the materials available to them, scenographers can transport an audience to another time, place, or reality. Is scenography too a guileful ruse? A trickery through which the "strategies" of architecture are contested?[442] Maybe.

Howard draws on the biography of architect Erich Mendelsohn, a former stage and prop designer, to underscore the connection between scenography and architecture. This example offers another opportunity to reflect on scenography and its influence beyond the stage, much as French architect Eugène Viollet-le-Duc did when he proclaimed scenography as the foundation of all urban art.[443] He underscores this point in a scathing analysis of modern urban planning in 1863, where he heaps scorn on

[442] de Certeau, *Practice of Everyday Life*, 35.
[443] Choay, *The Invention of the Historic Monument*, 145.

the failures of modern planners and urban architects to consider the mise-en-scène, the orientation, the effects of shadow and light, the neighborhoods, and the differences in levels when erecting monuments.[444] These are all considerations that Howard ascribes to the scenographer's craft.[445] What also strikes me, especially in thinking about architecture and infrastructure as vital to imperial and settler-colonial projects, is the acquisitive manner in which Mendelsohn described his architectural practice, which Howard quotes as "seeing the site and taking possession of it."[446] This quote further intimates architecture's relationship to colonial power but it also contrastingly affirms scenography's potential as a guerilla tactic for disrupting or temporarily occupying space. How might the occupying power of the scenography be harnessed tactically? How might the power-laden regimes of vision it has historically proposed be reclaimed toward anti-colonial ends?

Scenographer Rachel Hann sees scenography, following Zupanc Lotker and Richard Gough, as a manner of conceiving, encountering, and intervening in the world.[447] For Hann, scenography follows a similar spatial logic to what Howard sets out above and what has been explored about Lefebvre in previous chapters, where space is practiced, performed, and produced by the encounter between bodies, the built environment, and ideas.[448] In doing so, Hann theorizes scenography as a practice of multisensory orientation in relation to constructed elements on stage and, crucially, beyond it. Building upon Christin Essin's description of scenography as "place-orientation,"[449] Hann emphasizes the implications of scenography as a theoretical apparatus through which to view, engage, and locate ourselves within the world. This idea also builds on work such as Alan Read's writing on extra-theatrical spatial orientation.[450]

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[444] Françoise Choay, "The Relations between Ruskin and Viollet-le-Duc or the Longevity of the Taken-for-Granted Ideas," *Architectura*, July 2018. https://arhitectura-1906.ro/en/2018/07/the-relations-between-ruskin-and-viollet-le-duc-or-the-longevity-of-the-taken-for-granted-ideas-frangoise-choay/; See also Eugene Viollet Le Duc, "Septieme Entretien" in *Entretiens de l'architecture* (Morel, 1863-1872), 254.
[445] Howard, *What is Scenography?,* 4-9.
[446] Howard, *What is Scenography?,* 3.
[447] Zupanc Lotker and Richard Gough cited in Hann, *Beyond Scenography*, 7.
[448] Hann, *Beyond Scenography*, 4, 20.
[449] Christin Essin cited in Hann, *Beyond Scenography*, 19-20
[450] Alan Read, T*heatre and Everyday Life: An Ethics of Performance* (Routledge, 1995), 145-162.

Here, we can already imagine the utility of Hann's theory for the walking body and for the project of scenographic chorography. Walking, itself, is a form of orienting encounter with the world and, as Tim Ingold has noted, involves myriad ways of locating, mapping, knowing and describing it.[451] Walking and reflecting on our initial walks on Dundas Street, for example, allowed for its monumentality to be perceived and recorded, for our personal relationships to the road and Land to emerge in sharp relief, and offered a method of mapping our route and these relationships, witnessing, and documenting. All of these fall under the umbrella of orienteering activities.

Walking also enabled us to feel the street and experience its affective qualities. Here, Hann's scenography assists as well. Through her reading of Gernot Böhme, Hann asserts that scenography is "an affective atmosphere that creates phenomena."[452] That is rather than being concerned with the creation of material forms, à la architecture, the practice of scenography like urban planning, organizes the built world, setting the conditions for which phenomena can emerge. My initial and subsequent walks along Dundas Street have borne out this idea as well. Dundas Street has distinct perceived zones that are the direct result of the manipulation of an extant grid system by city planners. These zones possess affective qualities that make perceiving their previous constituent parts possible.[453] The area once known as Agnes Street has a different feeling to what was once St. Patrick Street or Anderson Street. The consideration of whether this contributes to the instability of Dundas Street as a monument or helps obscure its monumental status or reveals something else entirely will occur in the following chapter. For now, we can support this claim by looking at responses to monuments such as the now-toppled Egerton Ryerson statue on Toronto Metropolitan University's campus. In 2018, as part of community consultations, then-named Ryerson University held multiple talking circles and community consultations towards implementing the Truth and Reconciliation Commission of Canada's ninety-four calls to action. During these sessions, Indigenous students and faculty reported that the Ryerson name, long connected to the assimilationist and

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[451] Tim Ingold, *Being Alive: Essays in Movement, Knowledge, and Description* (Routledge, 2022), xix.
[452] Hann, *Beyond Scenography,* 21.
[453] Lanrick Bennett Jr. in personal conversation with the author, June 2024.; Sarah Cullen, in personal conversation with the author, June 2024.

genocidal Indian Residential School system and the history of segregated schools, and the location of the Ryerson statue at the heart of campus made them feel uneasy and unwelcome and contributed to distrust between the institution and its Indigenous student body.[454] This represents a clear experience of the affective quality of a monument leading to an equally tangible phenomenon. In her essay "Now That We Know," Mi'kmaq scholar Lila Pine describes a similar ill feeling walking by the statue.[455]

Such affective scenographies offer another means of engaging with and orienting oneself toward the stories that make up space. Harriet Parry, for example, uses such aspects of scenography to novel effect in her doctoral dissertation as a means of interpreting historical landscapes, in her case a housing estate and derelict fortress in Southampton, England. Parry's early research in this field contends that exploring the affective qualities of such spaces is especially useful to heritage professionals. She argues that being able to communicate how people feel about a particular space and articulate the "numinous … light, sounds, smells, feelings and memories" of historic spaces can enhance people's connections to, and foster greater understandings of, the role that such places and heritage writ large plays in their everyday lives.[456]

Specifically and significantly for this dissertation, Parry also connects scenes or a scenography of affect to research fields such as critical heritage studies, which sociologist Tim Winter summarizes as the practice of bringing "a critical perspective to bear upon the socio-political complexities that enmesh heritage." A combined understanding of this field of study with the larger heritage field "can act as a positive enabler for the complex, multi-vector challenges that face us today, such as cultural and environmental sustainability, economic inequalities, conflict resolution, social cohesion, and the future of

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[454] Denise O'Neill Green, and Joanne Dallaire, "Truth and Reconciliation at Ryerson University: Building a New Foundation for Generations to Come Community Consultation Summary Report," Office of the Vice-President of Equity and Inclusion, Ryerson University, January 26, 2018. https://www.torontomu.ca/content/dam/indigenous/documents/Truth-and-Reconcilation-Community-Consultation-Report-AODA.pdf.

[455] Lila Pine, "Now That we Know," in *Indigenous Toronto: Stories that Carry this Place*, eds. Denise Bolduc, Mnawaate Gordon-Corbiere, Rebeka Tabobondung, and Brian Wright-McLeod (Coach House Books, 2021), 251.

[456] Harriet Parry, "A Sense of Place: A Scenographic Interpretation of Place and Community Engagement," (PhD Dissertation, University of Brighton*,* 2022), 127-29, 311. https://research.brighton.ac.uk/en/studentTheses/a-sense-of-place.

cities."[457] This aligns with one aim of my project, which is answering how my research findings may impact the heritage sector and may offer heritage professionals, grassroots memory practitioners, and memory activists, such as myself, in making the case for renamings and reconsiderations of the stories the heritage sector ascribes to and inscribes on places such as Dundas Street. The consideration of the activist projects that may be emboldened or supported through the framework of scenography leads to the question of its intervening qualities.

Howard proposes an interventionist approach to scenography, writing that part of the challenge scenographers face is to "carve a magical space out of unpromising material, or to release a space by excavating and liberating closed or unused areas and making them habitable for both performers and spectators**."[458]** I understand this challenge as pertaining to what I endeavour to accomplish vis-à-vis Dundas Street. The "unpromising material" is the ordinariness and un-remarkability of the site, and its "closed and unused areas" are the connections to slavery, genocide, white supremacy, and colonialism the named street represents. Through an approach to walking the city that admittedly owes much to de Certeau's walking tactician, the scenography of Dundas Street is intervened in, re-ordered, or remixed in such a way that these connections are made apparent. In this way I'd like to think my walks support renaming the street and reorienting people toward accounts of space and Land that Dundas Street as monument obscures, making the city a more livable place for all people.

In differentiating between scenography and "scenographics", Hann makes explicit scenography's intervening quality and usefulness to activism. To introduce this idea of scenographics, Hann provides a parable based on a conversation with two colleagues. This parable so clearly describes scenographics that I have chosen to include it in full here:

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[457] Tim Winter, "Clarifying the Critical in Critical Heritage Studies." *International Journal of Heritage Studies* 19 no. 6 (2012): 533. https://doi.org/10.1080/13527258.2012.720997.
[458] Howard, Pamela. *What is Scenography?*, 8

> *I am in Plymouth at the Theatre and Performance Research Association (TaPRA) conference in 2009. I am debating the remit of scenography with two colleagues – Emily Orley and Elizabeth Wright – in a coffee break. To test out the limits of our claims, I point to a lone chair within a seminar room and declare it 'scenographic'. The chair was similar to the ones we had been using throughout the day, but its placement (slightly angled yet orientated towards us) and its situatedness (the sole object within a delimited area of the room) implied a distinct potential for dramatic action. It evoked the condition of theatrical objects where the act of placement on a stage speaks loudly and clearly; where the orientation of a stage object can articulate as much as the object itself. If the chair had been facing away from us or partnered with others like it, the encounter would have been different. Framed by an open doorway, our orientation towards the chair appeared composed, directed and purposeful. An orientation that implied the spatial logic of theatre; of voyeurs and stage, reflection and action. The response by my colleagues was straightforward: 'What do you mean by scenographic?* [459]

Hann contends that the scenographic is an intervening and orientating practice that performs an othering function, marking out or delineating a series of spatial relationships by means of difference.[460] Now it is important here to differentiate such an othering or delineating function from the type of Vitruvian scenography this section opened with a discussion of. This will also be important when, in the forthcoming section on chorography, I am forced to further confront the issues of vision and to make a case for scenographic chorography as a form of witnessing rather than extractive spectatorship. For now what I'd like to offer is a closer reading of Hann's parable, the key element of which is the relational, perceptual, and affective qualities of the scenographic. Scenographics are not theatre, rather it *resembles* theatre. What this means is that to perceive the scenographic requires a relationship or familiarity with the conventions or logics of the stage. Such a relationship need not be formal as in you studied scenography at university. As demonstrated through the early part of this section, and additionally through the writing of Boyer and Böhme, these conventions are defining features of (western) urban life. In the parable, the scenographic activates a particular relationship and atmosphere between the sensing body and the object. Scenographics, in other words, demand witnesses. Thus, the mechanism of the scenographic encounter is fundamentally different from the type of architectural urban encounter that divorces through perspective

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[459] Hann, *Beyond Scenography*, 28.
[460] Hann, *Beyond Scenography*, 28-30.

and plane, the body from the scene. Rather the scenographic creates the conditions for and orientations toward a co-constituitive relationship relationship between the body and space, the body and the object. It's an idea that I'll return to in Chapter Five where the mechanics of affective atmosphere are more fully discussed.

Much like the performative utterances discussed in Chapter Two with respect to performing Dundas Street's monumentality, Hann connects the orienting function of scenographics to its ability to render a space's relational qualities attentive. "[S]cenographics do not seek to confirm an orientation as either true or false; rather, they account for how the relationships between objects, bodies and other objects enact a distinct form of place orientation."[461] The scenographic, through its intervening qualities, reveals the scene and its constructed nature.[462]

Hann draws on the scenographic intervention of protest barricades to demonstrate the potential of a tactical scenographic activism, "reordering flows of power/space through resistance."[463] To this I add demarcating spatial relationships of belonging, making claims to space, and enacting new identities based on which side of the barricade you are on. To support this addition, I'll point to something closer to home. In 2020, artists affiliated with Black Lives Matter in Toronto splashed hot pink paint on three monuments connected to colonial violence and white supremacy, including the aforementioned statue of Egerton Ryerson. The act of monument painting was a scenographic intervention, that oriented a broader public to the role of their message about Ryerson (as well as Canada's first Prime Minister, John A. Macdonald, and Britain's King Edward VII). The resulting dripping quality of the paint's form evoked the symbolism of a history of protest actions where monuments have been splashed with paint to evoke the "bloodiness" of a particular figure's actions.[464] The resemblance to blood evoked a visceral feeling of disgust, while the

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[461] Hann, *Beyond Scenography*, 30.

[462] "Scenographics are affirmative acts of othering that irritate the disciplined normativity of worlding through interventional orientations." Hann, *Beyond Scenography*, 36-37.

[463] Hann, *Beyond Scenography*, 114.

[464] This history has been well documented in the context of anti-colonial protest by Jeremiah Garsha in his paper. Red Paint … see Jeremiah Garsha, "Red Paint: Transnational Movements of Deconstructing, Decolonizing, and Defacing Colonial Structures," *Transmotion* 5, no. 1 (2019): 76-103. https://doi.org/10.22024/UniKent/03/tm.571.

hot pink colour transformed a representation of violence into a joyous celebration of resistance. This example intervention demonstrates scenographic qualities in how it calls attention to a largely invisible or ignored monument and, aligning with Hann's theory, "queers" it by using the "coding" of the colour pink to transform these monuments into celebrations of the role of LGBTQ+ activists in anti-colonial movements.[465] To quote Black Lives Matter Canada co-founder Syrus Marcus Ware, an ugly, colonizing monument was made beautiful, with "gorgeous, Queer, pink paint."[466]

While certainly less dramatic, I contend that walking Dundas Street in a scenographically informed manner — that is to say by paying attention to its scenographics: its architecture, its topography, to its affective qualities — can function in a similar interventionist way. Considering how these, broadly speaking, objects, orient us toward stories that affirm, contradict, or hold in tension dominant spatial narratives allows for the imagination of alternative spatial arrangements,[467] enlivens obfuscated ways of being in the world (such as in the case of Dundas Street, Indigenous relationships to Land), and animates activist projects that "irritate," to borrow a favoured turn of phrase from Hann, at the limits of power. Such practices may also help identify and animate solidarities through orienting bodies or a body toward latent alliances in the spatial relationships, the connections between "here" and "there" that de Certeau identifies in "Walking the City."[468] For example, walking Dundas street as part of *Twenty-three Kilometres* has oriented me toward the roadway's monumental aspects. The re-orientation toward the historic figure of Henry Dundas, an outcome of such a walk, proposes connections between other locations that bear the same name and reference and implies other Dundas geographies. There is also the way that walking reveals the historic constituent roads that comprise modern-day Dundas Street allowing

[465] Hann, Beyond Scenography, 34-36; Syrus Marcus Ware, "Pink Splashes: Queering the Streets Through Abolitionist Interventions," Lecture, Schwules Museum, Berlin November 23, 2022, posted January 13, 2023, by Schwules Museum, YouTube, 13:39 https://www.youtube.com/watch?v=yzOMkGREbt8&ab_channel=SchwulesMuseum.
[466] Ware, "Pink Splashes," 18:23.
[467] Lila Abu-Lughod, "Imagining Palestine's Alter-Natives: Settler Colonialism and Museum Politics," *Critical Inquiry* 47, no. 1 (2020): 13. https://doi.org/10.1086/710906.
[468] de Certeau, *The Practice of Everyday Life*, 99.

them to be perceived through affective "zones" along the route that lay bare the ways in which systems of property were manufactured in the early colonial settlement of the city.

In following Hann I propose to align the interventions of scenography and scenographics within the art history of creative intervention from Dada and Duchamp, Buren to Banksy, and Black Lives Matter, whereby objects, bodies, and other sensory qualities and phenomena reveal and/or make new knowledge about the world.[469] As such, scenography and scenographics offer one discrete but key tactic to be, pardon the pun, mobilized within my methodological arsenal.

Chorography

Within my construction of scenographic chorography is a major tactical method. As previously mentioned, chorography shares a common origin with scenography within classical antiquity. Darrel J. Rohl provides an abridged history of the discipline, tracing its development through the world of Strabo and Claudius Ptolemy, the two names most associated with its ancient development and articulation as a discipline. Rohl, along with Richard Koeck and Gary Warnaby, tells us that chorography in the Ptolemaic sense differentiates itself through a focus on local and regional accounts of space rather than the global concerns of geography. Specifically, Rohl tells us that such chorographies of antiquity concerned creating a "likeness of place."[470]

Chorography takes its etymological origins from the Greek words "choros" and "graphos" and means, roughly, "place writing." Like "stage writing," what this means and how one writes place is left frustratingly ambiguous by this translation. As Kenneth Olwig notes, the challenge of translating the nuances of the term "graphos," which can also refer to carving or pictorial representation, further complicates the issue at hand.[471] Turning to select translations of Ptolemy, Olwig finds that while these

[469] Such an art history is beyond the scope of the dissertation but may be suitable for expansion as the manuscript evolves toward publication.
[470] Rohl, "Chorography," 19.; Richard Koek and Gary Warnaby, "Digital Chorographies: Conceptualising Experiential Representation and Marketing of Urban/Architectural Geographies," *Architectural Research Quarterly* 19, no. 2 (2015): 185. https://doi-org/10.1017/S1359135515000202.
[471] Olwig, "Has Geography Always Been Modern?,"1845-46.

sources leave room for an established Homeric tradition of geography, chorography, and topography as purely writing and discursive disciplines, other passages locate chorography in terms of visual representation.[472] Here, Olwig uses Ptolemy to argue for chorography as a foundation to concepts of landscape, which is his remit of expertise as a geographer. However, what is salient for this project is Ptolemy's emphasis on the qualitative aspects of chorography to differentiate it from the quantitative aspects of geography, i.e., mapmaking.[473] Olwig quotes the Alexandrian: "chorography has need of topography, and no one can be a chorographer unless he is also skilled in drawing. But geography has no such absolute need of topography, for by using mere lines and annotations it shows positions and general outlines. For this reason, while chorography does not require the mathematical method, in geography this method plays the chief part."[474] In this argument, Olwig contends that "Ptolemy was arguing for a division of labor between the quantitative science of geography, which would belong to the Platonic realm of the intellect, and a qualitative realm of chorographic art, which would be concerned with places on the globe as experienced by the senses."[475]

The same qualitative and sensory aspects of chorography that link it to place representation are also part of scenography and the scenographic. Indeed, Olwig himself links scene-making, construction, and audience later in his essay, and these ideas will be explored again in more depth in Chapter Four as I move toward a more robust conversation about affect and knowing.[476] But these elusive qualities of chorography, its lack of reliance on measurable outcomes, its emphasis on "likeness" and "qualities," and its location within a sensory realm, may also explain its later marginalization and ultimate disappearance

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[472] ibid. Ptolemy uses the example that chorography is the drawing of an ear where geography is the rendering of the whole face. Olwig speculates that this linking of globe and face may be the origin of the phrase "the face of the earth."
[473] Olwig, "Has Geography Always Been Modern?,"1846-47; This is also reflected in Tim Ingold's distinction between mapping and map making. See Tim Ingold, *Lines: A Brief History*, (Routledge, 2016), 85-88.
[474] Claudius Ptolemy, cited in ibid.
[475] Olwig goes on to present on pages 1846-47, as I have suggested in the Introduction to this dissertation, that chorography in its emphasis on the qualitative, aligns more today with what would be called broadly "human geography" but which also incorporates interdisciplinary and artistic interpretive and representational practices.
[476] Olwig, "Has Geography Always Been Modern," 1852.

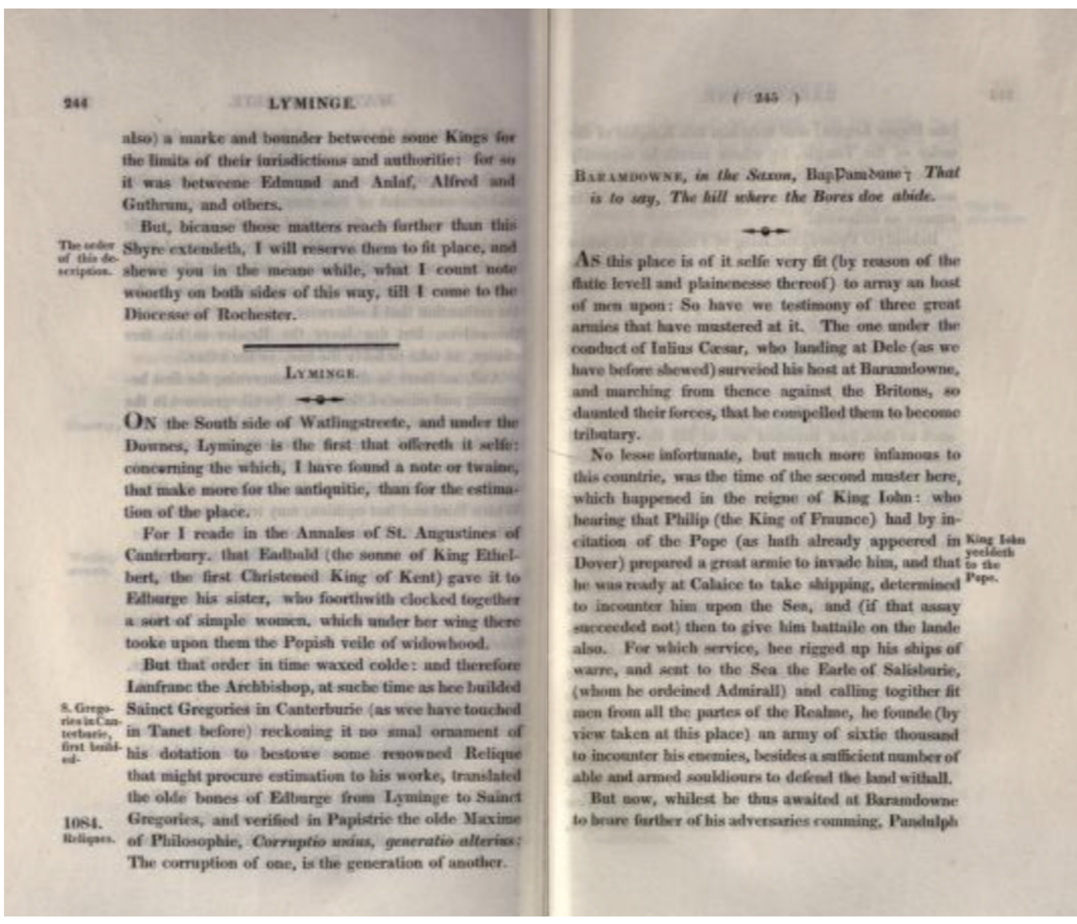
as a distinct term from Western European scholarship for a millennia, until the revival of Ptolemy's writing in Europe in the fourteenth century and in the United Kingdom in the fifteenth century.[477]

Chorography's renaissance in the United Kingdom coincides with the rise of antiquarianism in that country. In this era, chorography experiences a golden age, finding expression in the major works of John Leland, William Camden, and William Lambarde.[478] Each of these chorographers and their major chorographies takes as their subject, with their own specific emphases, the creation of a "likeness" of the country during the Tudor period. Leland, the earliest of these writers, compiled copious notes on the state of villages, local ruins, and the military and economic conditions of England.[479] Camden's *Britannia* (1586) is a travelogue that incorporates topographical descriptions and landmarks and takes as its subject the elucidation of Britain's Roman past as observable at his time, thereby producing what may be considered the first coherent picture of Roman Britain. Camden also includes detailed engraved maps, his own illustrations, and extensive marginalia.[480] William Lambarde's magnum opus, *A Perambulation of Kent* (1576), provides a dense historical account of the country from its history, folklore, customs, landmarks, and topographical and meteorological qualities.

Most representative of chorography's usefulness in my work is the style and method by which each of the previously mentioned authors has researched and presented their work. Rather than dedicating themselves solely to scholarly research, by which I mean the reading of texts, each of these antiquarians conducts research by travelling to visit ruins, villages, and geographical features, using primary

[477] Rohl, "Chorography," 20.
[478] Stan Mendyk describes these authors as the "three giants" of chorography, while also noting the existence long before the fifteenth century of an Indigenous British chorography that had existed in some form or another since at least the eighth century. See Stan Mendyk, "Early British Chorography." *The Sixteenth Century Journal* 17, no. 4 (1986): 464, 460. https://doi.org/10.2307/2541384.
[479] Examples can be found in *The Itinerary of John Leland the Antiquary, in Nine Volumes*, published by Mr. Thomas Hearne in 1768-69. It is worth noting these "itineraries" were published posthumously and not necessarily intended for publication in the form in which they were presented. Nevertheless they made a compelling chorography when they were published in the 1700s and their influence on contemporary chorographic researchers is undeniable.
[480] For examples see: William Camden, *Britannia: Or a Chorographical Description of Great Britain and Ireland Together with Adjacent Lands*, 2nd ed. (Awnsham Churchill, 1723).

observation as well as consulting local learned and common people alike.[481] Leland's posthumous travelogues were famously published as an itinerary. Camden's *Britannia* is presented in a 1723 edition in such a way that one might follow it themself, noting towns and landmarks of his stories in an indexed margin. (See Fig. 3.1)



244 LYMINGE

also) a marke and bounder betweene some Kings for the limits of their iurisdictions and authoritie: for so it was betweene Edmund and Anlaf, Alfred and Guthrum, and others.

But, bicause those matters reach further than this Shyre extendeth, I will reserve them to fit place, and shewe you in the meane while, what I count note woorthy on both sides of this way, till I come to the Diocesse of Rochester.

The order of this description.

LYMINGE.

ON the South side of Watlingstreete, and under the Downes, Lyminge is the first that offereth it selfe: concerning the which, I have found a note or twaine, that make more for the antiquitie, than for the estimation of the place.

For I reade in the Annales of St. Augustines of Canterbury. that Eadbald (the sonne of King Ethelbert, the first Christened King of Kent) gave it to Edburge his sister, who foorthwith clocked together a sort of simple women, which under her wing there tooke upon them the Popish veile of widowhood.

But that order in time waxed colde: and therefore Lanfranc the Archbishop, at suche time as hee builded Sainct Gregories in Canterburie (as wee have touched in Tanet before) reckoning it no smal ornament of his dotation to bestowe some renowned Relique that might procure estimation to his worke, translated the olde bones of Edburge from Lyminge to Sainct Gregories, and verified in Papistrie the olde Maxime of Philosophie, *Corruptio unius, generatio alterius:* The corruption of one, is the generation of another.

S. Gregories in Canterburie, first builded.

1084. Reliques.

(245)

BARAMDOWNE, *in the Saxon,* BapPamdune; *That is to say, The hill where the Bores doe abide.*

AS this place is of it selfe very fit (by reason of the flatte levell and plainenesse thereof) to array an host of men upon: So have we testimony of three great armies that have mustered at it. The one under the conduct of Iulius Cæsar, who landing at Dele (as we have before shewed) surveied his host at Baramdowne, and marching from thence against the Britons, so daunted their forces, that he compelled them to become tributary.

No lesse infortunate, but much more infamous to this countrie, was the time of the second muster here, which happened in the reigne of King Iohn: who hearing that Philip (the King of Fraunce) had by incitation of the Pope (as hath already appeered in Dover) prepared a great armie to invade him, and that he was ready at Calaice to take shipping, determined to incounter him upon the Sea, and (if that assay succeeded not) then to give him battaile on the lande also. For which service, hee rigged up his ships of warre, and sent to the Sea the Earle of Salisburie, (whom he ordeined Admirall) and calling togither fit men from all the partes of the Realme, he founde (by view taken at this place) an army of sixtie thousand to incounter his enemies, besides a sufficient number of able and armed souldiours to defend the land withall.

King Iohn yeeldeth to the Pope.

But now, whilest he thus awaited at Baramdowne to heare further of his adversaries comming, Pandulph

FIGURE 3.0.. A typical page from William Lambarde's A Perambulation of Kent [1576] showing the use of marginalia. William Lambarde, A perambulation of Kent, conteining the description, hystorie, and customes of that shire; written in the yeere 1570, first published in the year 1576, and now increased and altered from the author's owne last copie (Chatham, 1826), 244.

[481] John S. Lee, "The Functions and Fortunes of English Small Towns at the Close of the Middle Ages: Evidence from John Leland's Itinerary," *Urban History* 37, no. 1 (2010): 4. https://doi.org/10.1017/S0963926810000040.

Most excitingly, William Lambarde's work specifically references its connections to walking through his literal use of walking as a means of travelling and observing the Kent countryside and his metaphorical use, styling his work as a "perambulation."[482] Such work establishes chorography as rooted in what is recognizable today as a mixed-media social sciences approach to research involving reading texts and consulting with experts, but also sensory and embodied approaches to inquiry, reliance on local knowledges and mythologies, and even a sort-of proto-semi-structured interviewing technique. Particularly the work of Sarah Pink and her "sensory ethnography" comes to mind here, wherein knowledge is created and represented through the embodied encounter between researcher and subject, be it person, place, more-than-human being, or some combination thereof.[483]

The chorographer's objectives overlap considerably with those of the scenographer. While we have already discussed Olwig's connection between theories of the stage and Ptolemaic chorography, we can see something of a shared project between these antiquarian chorographers and Howard's scenographer-as-"excavator."[484] Considering what has been demonstrated so far, the simplest way to describe the role of scenographers and chorographers is to say that they are both concerned with the production of a likeness of a place that draws out its latent stories and orientates audiences toward them. This role of audience is not the exclusive domain of scenography either. Anthony Grafton reminds us that reading in Lambarde's time was a social activity. Thus, it necessarily had a performance culture and performance/audience dynamics of its own. Texts like Lambarde's were living social documents that brought scholars, their less erudite social circles, individual families, and communities together to "perform" texts through reading aloud in private, interpersonal circulation of drafts, and public readings and debate.[485] Texts like chorographies were often understood by authors as collaborative endeavours,

[482] Neil Weijer, "Gathering Places: William Lambarde's Reading," *Journal of the Warburg and Courtauld Institutes* 81 (2018): 133–53. https://doi.org/10.1086/JWCI26614767.
[483] Sarah Pink, *Doing Sensory Ethnography*, 2nd ed. (Sage, 2015), 4-6.
[484] Howard, Pamela. *What is Scenography?*, 8.
[485] Anthony Grafton, "Introduction: The Life Cycle of the First County History: William Lambarde's *Perambulation of Kent* from Conception to Reception," *Journal of the Warburg and Courtauld Institutes* 81 (2018): 129. https://doi.org/10.1086/JWCI26614766; Weijer, "Gathering Places,"151.; Anthony Grafton, "From Production to Reception Reading the Perambulation," *Journal of the Warburg and Courtauld Institutes* 81 (2018):186 https://doi.org/10.1086/JWCI26614777.

constantly being revised and expanded through engagement with broader publics.[486] This idea of social reading offers yet another connection to questions of how such practices may also constitute performances of space, its social enactment, and its "practice."

While chorography flourished throughout much of the nineteenth century, by the twentieth century it falls out of favour.[487] Then, in the last decades of the fin de siècle the discipline reappears through the work of artists and "aesthetic chorographers" such as Richard Long and Hamish Fulton, artists for whom the walk, the trodden path, or the sojourn was their principal artistic output. Jessica Becking describes the work of these artists and others as intimately connected to the specificity of places. Further, she asserts that the artwork represents an ephemeral marking of specific localities, engaging with them in ways that bring memory, affect, and time into the conversation, thereby transcending monumentality, geographical markings, and other forms of mnemonic, cartographic, and temporal infrastructure. The understanding of these practices as art, she suggests, offers a method by which such work might sustain these engagements for others into the future.[488]

This framing of chorographic practice holds relevance for my engagements with Dundas Street. In my research questions, I ask how activist memory practices and projects might be carried into the future. Becking provides an answer. Helpfully, she also identifies this particular school of chorographers' works, with repeated engagements with specific places, ergo setting an art historical precedent for my over five years of work with and on Dundas Street. However she, along with Blake Fitzpatrick and Jonathan Bordo, also identify a reclaimative and reparative project within "aesthetic chorography" which seeks "an organic return to land-oriented practices and the celebration of place that has been present in the cultures of the British Isles for millennia."[489] Becking connects this current within environmental

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[486] Grafton, "Introduction," 130. For more on reading performance, the sociability of reading aloud, and the intellectual communities this type of reading fostered see: W.R. Owens, "Reading Aloud: Past and Present," in *The Edinburgh History of Reading: Early Readers*, ed. Mary Hammond (Edinburgh University Press, 2020); Roger Chartier, "Leisure and Sociability: Reading Aloud in Early Modern Europe," in *Urban Life in the Renaissance*, eds. Susan Zimmerman and Ronald F. E. Weissman (University of Delaware Press, 1989), 104.
[487] Rohl, Chorography, 20.
[488] Becking, "Placing Here," 62.
[489] Becking, "Placing Here," 61.

activism, the politics of documentary witnessing,[490] and an engagement with the non-human and more-than-human world that further engages with acts of "healing the land and acts of apology."[491] These connections position chorography to be understood as an activist practice in itself, a tradition which Sarah B. Bright links to pre-antiquarian chorographies in England following the Norman conquest.[492] What's more they offer the potential of chorography a means of performing reparative gestures, bearing witness, or working to make the conditions in which conversations of repair might be possible.[493]

Chorography as Witnessing in the work of Ken Wilson

The work of Canadian walking artist and scholar Ken Wilson is one example where this type of activist chorography takes place. In his project *Muscle and Bone* (2016), the artist walks the original treaty boundaries of the Haldimand Tract — a contentious colonial era land-grant to British allied Haudenosaunee, who were displaced from their ancestral homelands following the American Revolution and whose territorial integrity has been continuously eroded. Wilson describes this walk as "a way of discovering the extent of the territory that was reserved for the Haudenosaunee, and then stolen from them … and as "a gesture, a small one, towards reconciliation."[494] Similarly, walking Dundas Street as part of *Twenty-three Kilometres* has, as mentioned in previous chapters, examined the depths of which the historical figure of Henry Dundas is performed in the everyday language of the city, and how such performances continuously animate colonial spatial and power relations. Moreover, it allowed me the opportunity to witness, through my unchallenged movements along the roadway, how my own body was implicated in the construction of these spatial configurations and narratives and led me toward the development of a methodology which uses aspects of this "freedom of movement" toward making others

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[490] ibid.
[491] Jonathan Bordo and Blake Fitzpatrick, "Introduction," in *Place Matters: Critical Topographies in Word and Image*, eds. Jonathan Bordo, and Blake Fitzpatrick (McGill-Queen's University Press, 2022), 8-9.
[492] Wright, "The Soil's Holy Bodies," 652–79.
[493] Azoulay, *Potential History*, 456-458.
[494] Ken Wilson, "History," Muscle and Bone: Walking the Haldimand Tract, March 2016. https://muscleandboneblog.wordpress.com/2016/03.

aware of such latent power dynamics in the city of Toronto, thereby raising questions about how they might be challenged.

Though, to my knowledge, Wilson does not frame their work as chorography, I contend it is chorographic in its resemblances to the work Becking describes and the objectives that she, Bordo, and Fitzpatrick identify. First, in its framing as an act toward reconciliation, but also as a means of providing a more-than-cartographic rendering of the Haldimand Tract. Like our antiquarian chorographers, Wilson's work describes the specificity and industry of the places he visits, the terrain he covers, his encounters with local residents, and the impacts of subsequent settlement on non-human life living within the twenty-kilometre-wide strip of land that extends from just north of present-day Dundalk, Ontario, to Port Maitland in the south.[495] Secondly, through his engagement with the politics of Land and territorial acknowledgement along the Regina Bypass, a huge transportation corridor outside Saskatchewan's capital city, Wilson advances the idea of walking as a form of corporeal witnessing and personal implication. He asks whether it is possible for settlers to observe Land without transforming it into an object of consumption, and whether walking as an embodied practice, one that draws on a variety of sensory knowledges, offers a way to come into relationship with Land, and to share what is learned through that relationships with others.[496] The Anishinaabe/Ashkenazi scholar and theatre practitioner Jill Carter, whose work Wilson also draws on, writes on the ways in which Indigenous bodies are made to perform otherness within Canadian cultural contexts. She asks how the colonial gaze can be thwarted through Indigenous theatrical performance and performance strategies. Along with authors Karyn Recollet and Dylan Robinson, she raises the question of what practices Indigenous performers might adopt in order to undermine "colonial scopophilia" and enable new forms of presentation that resist extractive viewing.[497]

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[495] ibid.

[496] Ken Wilson, "Walking as Embodied Territorial Acknowledgment,"109-11. https://doi.org/10.7202/1085315ar.; Ken Wilson and Matthew R. Anderson, "The Promise and Peril of Walking Indigenous Territorial Recognitions carried out by Settlers," *International Journal of Religious Tourism and Pilgrimage* 9 no 2, (2021): 53. https://doi.org/10.21427/wmx8-e578f.

[497] Carter, "My What Big Teeth You Have," 17-18.; Jill Carter, Karyn Recollet, Dylan Robinson, "Interventions into the Maw of Old World Hunger: Frog Monsters, Kinstellatory Maps, and Radical Relationalities in a Project of Re-worlding," in *Canadian Performance Histories and Historiographies*, ed. Heather Davis-Fisch (Playwrights Canada, 2017), 212.

In asking these questions Carter makes a crucial distinction between the "generous" act of witnessing and the voracious, "capricious" act of voyeurism. For Carter, the witness "embodies communal (hi)story in that her body becomes the vessel on which that history is written, her mind becomes the surface on which its details are imprinted, and her voice becomes the vehicle through which that history is transmitted, passed back to those who may have forgotten and passed forward to those who will have to remember. She is locked into a covenant relationship with the witnessed and knows herself responsible."[498] On the other hand, she writes that the voyeur consumes "only what is pleasing (in that it titillates, edifies, nourishes, or affirms) and rejecting anything that may unsettle the stomach. In this transaction, she accepts no responsibility to the Other. Instead, she consumes, digests, and expels."[499] Carter's prandial language here evokes Wilson's own connections to the "Stó:lō scholar Dylan Robinson's metaphor of hunger in relation to the voracious appetites of settlers for Indigenous lands, knowledge, and "content," and Cree legends of the wîhtikow (Wendigo in English).[500] Carter's distinction between witness and voyeur is one that I have circled, so far, in relationship to scenographic chorography. It remains significant because of Hann's parabolical invocation of the voyeur and spectator and the ways in which other writers on walking such as Carl Lavery, Misha Myers, Karolina Doughty and Kristina Hansen maintain a relationship between the act of walking and the idea of the witness.

Each of these writers maintains that walking can be a form of embodied listening and witnessing through implication and engagement with the stories of the landscape. Doughty and Hansen for example invoke Pauline Oliveros' poetic instruction to "… Walk so quietly that your feet become ears,"[501] in relation to the concept of "earwitnessing" a practice they write advocates for an decentering of the ocular within witnessing discourse, and an ethical understanding of what stories are spoken loudly, or conversely

[498] Carter, "My What Big Teeth You Have," 17-18.
[499] Wilson, "Walking as Embodied Territorial Acknowledgment,"109.; ibid.
[500] ibid.
[501] Karolina Doughty, and Kristina Hansen, "On listening in movement and stillness: A reflection through sonic vignettes," in *Walking as Embodied Research: Drift, Pause, Indirection*, eds. Christian Ernsten and Nick Shepherd (Routledge, 2024), 40.

silenced, in a particular context.[502] Myers, in her evaluation of artist walks and walking tours writes that such immersive experiences as Graham Miller's *Linked*, a three-mile-long audio walking tour of east London that features testimonies of residents who were displaced by the building of the M11 Link Road, are a way of activating witnessing that brings walkers into "sensuous contact," with the voices of places, that invites reciprocity, cooperation, and collaboration.[503] Lavery writing on the same work draws on the epigram of Derrida's *Spectres of Marx* to argue that *Linked*'s use of audio testimonies from these now physically absent residents constitutes a form of listening to ghosts.[504]

> *That we are heirs does not mean that we have or that we receive this or that, some inheritance that enriches us one day with this or that, but that the being of what we are is first of all inheritance, whether we like it or know it or not.* […] *we can only bear witness to it. To bear witness would be to bear witness to what we are insofar as we inherit and that - here is the circle, here is the chance or finitude - we inherit the very thing that allows us to bear witness to it.*[505]

The point here is that such listening invites identification, a subjective recognition or implication, in the story being told. But is this witnessing that Carter has in mind? To some degree I'd answer yes. If we think in pan-Indigenous contexts that view Land as sentient and animate, there is an argument to be made that walking works such as Wilson's or perhaps *Twenty-three Kilometres*, are exercises in listening to Land's stories and are therefore a way to become immersed in a cosmological perspective that demands acknowledgement, reciprocity, care, and action. On the other hand the key to witnessing for Carter is how such relationships and knowledge gained from these stories are carried forward and not just consumed. Is having a relationship or being extended an invitation enough to make a witness? Or is this completely beyond the control of the actor, production designer, artist, or scenographic chorographer?

Wilson, too, wrestles with questions of witnessing and how settler scholars like himself might engage a relationship with Land that is not extractive, not based in spectacular and possessive logics, and

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[502] Doughty and Hansen, "On listening in movement and stillness," 37.
[503] Misha Myers "'Walk with Me, Talk with Me': The Art of Conversive Wayfinding," *Visual Studies* 25 no.1 (2010): 62. https://doi.org/10.1080/14725861003606894.
[504] Carl Lavery, "The Pepys of London E11: Graeme Miller and the Politics of Linked." *New Theatre Quarterly* (Cambridge, UK) 21, no. 2 (2005): 155-56.. https://doi.org/10.1017/S0266464X05000059.
[505] Jacques Derrida, *Spectres of Marx: the State of the Debt, the Work of Mourning, and the Neo International*, trans. Peggy Kamuf (Routledge, 1994), 54.

if such a relationship is even possible?[506] He draws on the idea of "walking-with," discussed earlier in this chapter, as one possibility. Wilson also looks to the work of naturalist Trevor Herriot and insect ecologist Jeffrey A. Lockwood. In their writing, he identifies a sacred and relational approach to being on land that derives from learning about the life forms that call these ecosystems home; in Herriot's case, this is grassland bird and plant species, in Lockwood's, the insect species of the American high plains. Wilson's writing also suggests that an embodied awareness of the environment, of breeze, of warmth, of the perception of scale, is a way of coming into relationship with Land and, if not to know it cosmologically, to open a way of experiencing the world outside of regimes of property, value, or species-centric hierarchies.[507] I agree with Wilson that this might be the best that he or I can possibly do in terms of Land relations.

That being said, I think for walkers like Wilson and me, whose walks, ask us to consider these questions, the relational calling-in proposed by chorography might be another framework through which to examine the ways that bodies are implicated and oriented in the production of space. What's more our creative outputs, walking the Haldimand Tract, the Regina Bypass, or *Twenty-three Kilometres* and the other works included in this dissertation, may constitute the kind of testimony Carter's form of witnessing requires. Can we be responsible for what others do or do not do when encountering our work or after? I'd argue not, but I'd say that doesn't mean we shouldn't try. A framework that offers such an opportunity to account for and to attest to the myriad relationships, stories, histories, people, and events that shape it, and to unlock the educational and politically transformative possibilities of walking is certainly valuable. This last point is particularly instructive for thinking about chorography, or something resembling it, within a reclaimative and reparative framework and as deeply connected to Indigenous methodologies such as Land-based learning and visiting, a point which is given further consideration in the following section.

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[506] Wilson, "Walking as Embodied Territorial Acknowledgment,"109.
[507] Wilson, "Walking as Embodied Territorial Acknowledgment,"111-13.

Chorography, Walking, Land-based Learning and the Limitations of Settler Engagement with Indigenous Epistemology

Michael Tawa writes that Western chorography shares much in common with pan-Indigenous accounts of Country and Land that were articulated in Chapter One. Chorography's emphasis on movement, memory, and storying align it with Indigenous experiences of place that, Tawa writes, "are chorographic … in the sense that space and place are elaborated kinesthetically through practices of walking and speaking stories associated with country."[508] Similarly, the work of Keith H. Basso with the Cibecue Apache, where Land is continuously reinterpreted and relations to it re-enunciated or re-imagined through walking/travelling and narration, offers another way to understand chorography's connection to Indigenous ways of knowing.[509] Chorography has also been used in a Mapuche context to work against colonial spatial configurations and toward the reclamation of traditional knowledge.[510]

Tawa further elaborates on the pedagogical aspects of chorography and Country in producing accounts or likenesses of Land and place that is "concerned with showing. Showing in the sense that something shown also shows itself and shows itself showing — what Jean-Luc Nancy would call its monstration: its de-monstration as taking-place."[511] This teaching aspect of the chorographic and the way that spaces reveal their characteristics through walking practice aligns with practices such as Land-based learning. For example, Land-based learning blurs the boundaries between everyday activities (such as walking) and pedagogical experiences.[512] It is also, as Andrea Bowra et al. write, distinct from the idea of "place-based learning," which simply takes western learning paradigms and moves them outside.[513]

Centering Land as a living, conscious being with its own agency, Land-based learning challenges Western pedagogy by emphasizing Indigenous connections to Land and telling stories that emphasize

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[508] Tawa, "Place Country, Chorography," 45.
[509] Basso, Wisdom Sits in Places, 24-28.
[510] Magdalena Ugarte, Miguel Melin, and Natalia Caniguan, "Walking and Telling the Territory: Reclaiming Mapuche Planning through Storytelling and Land-Based Methodologies," *Third World Thematics: A TWQ Journal* 6, no. 4–6 (2021): 200–224. https://doi.org/10.1080/23802014.2022.2117406.
[511] Jean-Luc Nancy cited in Tawa, "Place Country, Chorography," 54.
[512] Michael A. Robidoux and Courtney W. Mason, *A Land Not Forgotten*, (University of Manitoba Press, 2017), 87.
[513] ibid.

relationships between the human and more-than-human world.[514] Land-based learning also offers settlers an opportunity to reflect on the "ways in which settler capitalism has and continues to wreak havoc on the land and its inhabitants."[515] As such, Bowra et al. contend that "Indigenous-centred land-based learning is a means to promote decolonizing goals through the expressions of active and historical Indigenous resistance to colonial systems."[516] Chorography's emphasis on the sensory encounter and production of kinesthetic knowledge through activities such as walking, as well as its connections to oral traditions of space and its re-interpretation through story as seen in the work of Camden, for example, align more clearly with or at least resemble on the surface, a Land-based approach. Furthermore, its role as an activist practice within pan-Indigenous settings, as well as within European traditions that Bright identifies,[517] offers a manner for considering chorography as a framework for asserting and claiming particularly Land and land-centric relationships and cosmologies.

Chorography, through the concept of "sustained engagement" attributed to it by Becking, shares similarities with Indigenous visiting methodologies identified and shared by Cindy Gaudet's articulation of a Métis-Cree Keeoukaywin (the visiting way) and the work of Leanne Betasamosake Simpson where she, through the stories of Nanabush's walks around the world, locates visiting as a key aspect of Nishnaabeg social and political practices and worldviews. "Nanabush did a tremendous amount of visiting on both of his trips — he visited with Nokomis, he visited with the West Wind, he visited with plants and animals, mountains, and bodies of water. Visiting within Nishnaabeg intelligence means sharing oneself through story, through principled and respectful consensual reciprocity with another living being. Visiting is lateral sharing in the absence of coercion and hierarchy, and in the presence of compassion. Visiting is fun, enjoyable, nurturing of intimate connections and relationship building. Visiting is the core of our political system … our mobilization … and our intelligence."[518]

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[514] Styres, "Land as First Teacher," 717–719.
[515]Bowra, Mashford-Pringle, and Poland, "Indigenous Learning on Turtle Island," 134.
[516] ibid.
[517] Wright, "The Soil's Holy Bodies," 645-72.
[518] Simpson, "Land as Pedagogy," 18.

Each of these scholars articulates the possibilities and potentials of visiting as a way of repairing relationships and building meaningful connections between self, community, and Land.[519] But each is equally clear to locate such practices outside of settler or Western perspectives of knowledge creation. Gaudet specifically distinguishes a visiting methodology from "relationship building."[520] Relationship building differs from relationality in that the former centres a problem to be solved, rather than "working in conjunction with social values, living practices, relationships, life cycles, and Indigenous self-recognition".[521] "Keeoukaywin," she writes, "insists that participating in research also involves fully participating in life."[522]

Shawn Wilson writes that to be in relation is to already be in conversation with Indigenous research methodologies and worldviews. Wilson stresses relationships as a way to make research accountable and meaningful.[523] Simpson and Gaudet also touch on the importance of relationships, specifically companionship, in such a research method. In her telling of the Nanabush story, Simpson points out that Nanabush walks with a wolf companion on his second journey around the world. Gaudet's emphasis on family and community relationships as a key aspect of visiting methodology, and her assertion that such relationships must be continuously enacted, mobilized, and accountable, further supports the idea that doing research requires sustained, long-term connections be built and maintained throughout, and long after, the work is completed. This extension beyond the fixed time of research endorses the type of chorographies and chorographic knowledge produced through any such Land-based, relational walking practice. "Learning changes when the relational context changes," Simpson writes.[524]

Relational context was not lost on me when walking Dundas Street as part of *Twenty-three Kilometres*. In hindsight, walking with my wife, Ellie, was foundational to this project. Beyond being fun and good exercise, walking Dundas Street together helped to challenge notions of the solitary researcher

[519] Gaudet, "Keeoukaywin," 59.; Simpson, "Land as Pedagogy," 18
[520] Gaudet, "Keeoukaywin," 59-60
[521] Gaudet, "Keeoukaywin," 59.
[522] ibid.
[523] Wilson, *Research is Ceremony*, 97-125.
[524] Simpson, "Land as Pedagogy," 18.

and the solitary masculine walking artist or researcher.[525] Investigating the street and performing a research project together, as friends, collaborators, and lovers, led us to reflect on our mutual experiences of the street, to share ideas, to communicate what we saw and felt, and to think critically about our location and relationships to the street and the Land it is on. Most notably, walking together enabled us to confront our own subject positions and the role of race, class, sexual identity, and ability-privilege in realizing such a project and how that impacted the ways this work might be shared or communicated to others. This interpretation of our process is supported by the research of Sarah de Leeuw et al., who write on the possibilities afforded researchers by friendship relations (and, by extension, "romantic relations"), which nurture "forms of knowledge, practice, and accountability that can inform geographic contemplations …"[526] Reflecting on these privileges also reaffirmed the spatial qualities and authorizing power of Dundas Street: what is permitted and who is permitted to do what along its length, what or who is simply tolerated or accommodated, and what or who are intentionally excluded. Walking together allowed us to witness clearly how white supremacy, settler-colonial power, and spatial orderings, often normalized or obscured were systematically rendered along the roadway and to see Dundas Street as a monumental expression of systemic racism.[527] It also provided space to consider the keen discomfort these realizations brought us and the tensions in the urban landscape they exposed. These discomforts, we suspected, were perhaps why some people feel so upset at the prospect of renaming Dundas Street. Robin DiAngelo describes this phenomenon as a racialized "white equilibrium" that is thrown off balance when normalized expressions of racism and racial superiority are called out as such.[528]

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[525] Robinson, *Hungry Listening*, 254-56.

[526] Sarah deLeeuw, Emilie S Cameron, and Margo L Greenwood, "Participatory and Community-Based Research, Indigenous Geographies, and the Spaces of Friendship: A Critical Engagement," *The Canadian Geographer* 56, no. 2 (2012): 191. https://doi.org/10.1111/j.1541-0064.2012.00434.x.

[527] For a discussion on how whiteness, heterosexuality, are normalized and rendered invisible see: Maureen T. Reddy, "Invisibility/Hypervisibility: The Paradox of Normative Whiteness," *Transformations: The Journal of Inclusive Scholarship and Pedagogy* 9, no. 2 (1998): 55–64. Derald Wing Sue, "The Invisible Whiteness of Being: Whiteness, White Supremacy, White Privilege, and Racism," in *Addressing Racism: Facilitating Cultural Competence in Mental Health and Educational Settings*, eds. Madonna. G. Constantine and Derald Wing Sue (John Wiley & Sons, 2012), 15-30.

[528] Robin DiAngelo, "White Fragility," *Counterpoints* 497 (2016): 112.

But rather than stop the discomfort, which DiAngelo asserts white people often do, we were interested in how we could sustain it.[529] Chorography as a Land-based walking practice offers one potential means of thinking through and embracing these tensions and discomforts.

Many Indigenous authors stress the incompatibility of Indigenous and Western systems of thought. Shawn Wilson writes that the underlying assumptions (dualism, human-centrism, extractionism, objectivity vs subjectivity) of Western knowledge systems, theory, and practice are difficult to reconcile with Indigenous ways of thinking.[530] But chorography, in the manner that the cited authors on the subject have described, bears striking similarities to pan-Indigenous practices of Land and storying, pedagogical methods, and relational research ethics. The practice has also been applied as a method of restoring and reclaiming those stories and relationships. Nevertheless, while chorography is not necessarily an Indigenous methodology, the commonalities might offer non-Indigenous scholars like me the opportunity to engage in similar work with similar goals.

Juanita Sundberg articulates an approach to walking aligned with Zapatismo, the philosophy developed out of the Zapatista (ELZN) movement in Chiapas State, Mexico. Born out of opposition to a variety of social and economic pressures, including land-use and distribution concerns, and more broadly the rights of Indigenous peoples, the Zapatistas are a largely Indigenous Maya organization that led a twelve-day armed, popular uprising against the Mexican state beginning on January 1, 1994, the date when the North American Free Trade Agreement went into force. Since that time, they have largely abandoned armed struggle in favour of building alternative autonomous community structures.
As Sundberg has written in her essay on decolonizing post-humanist geographies, the Zapatista have produced a body of political thought that has shaped her approach to thinking about walking and its relationship to decolonial struggle.[531]

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[529] Similarly this question of "discomfort" has manifested in museological and curatorial contexts with the creation of positions such as the "Curator of Discomfort" and its associated program "Curating Discomfort" at the Hunterian Museum in Glasgow, Scotland. https://www.gla.ac.uk/hunterian/about/changing-museum/curating-discomfort.
[530] Wilson, *Research is Ceremony*,12.
[531] Sundberg, "Decolonizing Post-Humanist Geographies," 34.

Sundberg contends that walking is a powerful tool that is deeply connected to the performance and co-constitution of knowledge. Pointing to walking as intertwined with Indigenous knowledge systems, she posits as “key to decolonizing in order to highlight the importance of taking steps — moving, engaging, reflecting — to enact decolonizing practices.”[532] Drawing on the significance of walking in Zapatismo, she centres on the idea of “walking-with” as a specific strategy, practice, or framework within decolonial struggle. To “walk-with” in the sense of Zapatismo, Sundberg writes, is both an invitation to join in solidarity with the ELZN’s political aims and an expression of “reciprocal respect for the autonomy and independence of organizations’ involved in the struggle …”[533] She describes such a practice as manifesting in three possible ways that bear relevance to this section of the dissertation and to scenographic chorography. One is the aforementioned invitation into the struggle and respecting the autonomy of others involved in it. Another is learning about Indigenous epistemologies, ontologies, and methodologies, recognizing how they manifest in the world and treating that knowledge with the same gravity and respect as one would afford other systems of knowledge. The third includes understanding walking-with as a form of enacting solidarity, one that for Sundberg is built on reciprocity and mutuality within practice of walking and listening, talking, and doing.[534]

Stephanie Springgay and Sarah E. Truman approach “walking with” in a manner that largely aligns with Sundberg and Zapatismo. Springgay and Truman theorize the concept as a form of what Donna Haraway would call “situated knowledges,”[535] that “entangle” practitioners within an examination of their own subject positions relative to “settler colonization and neoliberalism.[536] “Walking-with” is,

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[532] Sundberg, “Decolonizing Post-Humanist Geographies,” 39.
[533] Sundberg, “Decolonizing Post-Humanist Geographies,” 40. See also: Springgay and Truman, *Walking Methodologies*, 24.
[534] Sundberg, “Decolonizing Post-Humanist Geographies,” 39-41.
[535] Situated knowledges as expressed by Haraway as knowledges that are specifically and locally emplaced, and embodied. Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective,” *Feminist Studies* 14, no. 3 (Autumn, 1988): 583. https://doi.org/10.2307/3178066. Such assertions are echoed in calls against delocality in Burkhart, *Indigenizing Philosophy,* xiv-xxxiv.; Merrifield’s Marxist/Lefebvrian assertion that all emancipatory politics are rooted in the overcoming of distinctions between the local and global, Merrifield, "Place and Space," 527.; and Doreen Massey’s thoughts on the need to overcome binaries of place and space, and to embrace their shared relationality, and its political ramifications. See Massey, *For Space*, 363-65.
[536] Springgay and Truman, *Walking Methodologies*, 3.

they contend, a form of accountability, "solidarity, unlearning, and critical engagement" with place and Land and an "unsettling" rather than an act of decolonization.[537] Here Springgay and Truman imply a distinction between unsettling and decolonization that contends that decolonial practices are unavailable to white settlers, but instead propose the concept of unsettling as a means of working against settler positionality. Similarly Eve Tuck and K. Wayne Yang argue that decolonization as a term must be exclusively for projects of Land repatriation, reparations, the dismantling of the settler property system, and accountable only to Indigenous sovereignties.[538] By connecting "walking-with" to forms of relational engagement with animate and sentient Land and the more-than-human world,[539] Springgay and Truman propose a method of walking that travels alongside Indigenous pedagogical concepts and research methods.

As an uninvited guest on this Land, it is incumbent upon me to familiarize myself with Indigenous ways of knowing, with proper protocols, and with my treaty obligations. But I cannot simply "do" Indigenous research or appropriate such methods to my own ends as a researcher or artist. In my years of preparing for this dissertation, one of the questions I have had to address concertedly is how I, a seventh-generation descendent of Scottish settlers who lives on stolen land, could respectfully engage with the politics of decolonization, Land-Back, and anti-racism work that my interest in spatial justice, represented by the campaign to rename Dundas Street, has necessarily put me in contact with. Is this even possible? Is it appropriate for me to engage with this story about Land and an ongoing colonial project that my ancestors were very much a part of which has conferred unearned privilege upon me? I had to ask myself, to paraphrase Steven High, what the politics of my being in this place, on Dundas Street, were?[540] Who exactly, beyond Ellie, was I "walking-with"?

Elizabeth Carlson writes, "White settlers face limitations, if not impossibilities, in the ability to interpret colonized peoples' experiences on their own terms, and to develop understandings not explicitly

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[537] See Springgay and Truman, Walking methodologies, 29.
[538] Tuck and Yang, "Decolonization is Not a Metaphor," 25-26, 35.
[539] Springgay and Truman, *Walking Methodologies*, 21.
[540] High, "Listening to the Post-Industrial City, 253.

or implicitly distorted by settler colonial privilege, Eurocentrism, or white supremacy."[541] But, she goes on to say that while "participation in anti-colonial practice on the part of white settlers is a limited possibility, it remains a moral and ethical responsibility."[542] Avril Bell, Rose Yukich, et al. argue that, as part of the problem, it behooves settlers to be part of the solution.[543] Similarly, Afro-Canadian artist and industrial designer Kara Springer has demanded unambiguously in her work *A Small Matter of Engineering* (2017) that, "white people, do something."[544] Lorenzo Verancini's position is that developing a "cultural pedagogy that turns them [Settlers, and by extension "white" people] into agents for decolonization is worth the effort."[545] Such a process, as he points to within the context of settler-colonial studies, makes individuals "better people and worse settlers,"[546] a term that evokes Louis Althusser's idea of the "bad subject," that is the citizen who does not quietly accept and may actively resist the circumstances of their subjectivity within ideological state apparatuses.[547]

Carlson helpfully distinguishes anti-colonial research from "decolonial or postcolonial research", which are terms that historicize these systems and structures of oppression. She contends that to credibly conduct anti-colonial research and develop a methodology that promotes Indigenous sovereignty, world views, and the return of Land and works to radicalize and mobilize settlers toward a process of repair and the making of reparation, such research must, "... occur in relationship and dialogue with Indigenous peoples, involve meaningful consultation with and oversight by Indigenous scholars and knowledge keepers, and draw upon work by Indigenous scholars. Thus, such research will embrace a perpetual Indigenous presence and relationality …"[548]

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[541] Elizabeth Carlson, "Anti-Colonial Methodologies and Practices for Settler Colonial Studies," *Settler Colonial Studies* 7, no. 4 (2017): 501. https://doi.org/10.1080/2201473X.2016.1241213.
[542] ibid.
[543] Avril Bell, Rose Yukich, Billie Lythberg, and Christine Woods, "Enacting Settler Responsibilities Towards Decolonization," *Ethnicities* 22, no. 5 (2022): 608. https://doi.org/10.1177/14687968211062675.
[544] Heather Rigg, "On Kara Springer's A Small Matter of Engineering," *Canadian Art*, July 18, 2017. https://canadianart.ca/features/on-kara-springers-a-small-matter-of-engineering.
[545] Lorenzo Veracini, "Decolonizing Settler Colonialism: Kill the Settler in Him and Save the Man," *American Indian Culture and Research Journal* 41, no. 1 (2017): 2. https://doi.org/10.17953/AICRJ.41.1.VERACINI.
[546] ibid.
[547] Louis Althusser, "Ideology and Ideological State Apparatuses (Notes Towards an Investigation)[1971]", in *On Ideology*, trans. Ben Brewster (Verso Books, 2008), 55.
[548] Carlson, "Anti-Colonial Methodologies," 503.

As part of developing my research project and methodological framework, I have prioritized such a practice. My work has and will continue to prioritize and rely on knowledge presented by Indigenous scholars and scholars of colour. My engagement with Indigenous worldviews is informed by a sustained relationship with an Indigenous advisory circle, which is comprised of Wiisaakodewikwe scholar and educator, Justine Woods, Red River Métis memory activist and educator Sam Howden, and Wyandot Utríhǫt (Faith-Keeper) Catherine Taǫmę̨ˀšreˀ Tàmmaro. These three individuals are trusted colleagues and friends who have helped to familiarize me with protocols for engaging with Land and Elders and respectful uses of or engagements with Indigenous epistemologies, ontologies, and methods. Helpfully, they offered to read the sections of this dissertation that refer to Indigenous theory and practice. They have consented to this advisory relationship and been financially compensated for this time in alignment with protocols suggested and approved by the Research Ethics Board of Toronto Metropolitan University and offered traditional gifts of tobacco and the reciprocal gifts that are part of the rituals of friendship (i.e., going to lunch, hanging out, having coffee).

Thus, each time I step onto the Land to walk, to research, I bring these relationships with me. When walking Dundas Street as part of *Twenty-three Kilometres*, I thought often about the people who signed the petition, of campaigners such as the late Sir Geoff Palmer and Adam Ramsay, of the relationships that calling for the renaming of Dundas Street had brought me into — of the rectangulated worlds between West Africa, the Caribbean, Great Britain, Ireland, and Canada — and relationships this project revealed.

With all of this in mind, I feel a walking- and story-based chorography offers multiple opportunities within my research project to celebrate some of these relationships and articulate, interrogate, and critically engage with other ones. Through this method, I can draw on my own cultural knowledge to identify a practice that “walks-with” Indigenous perspectives on Land and Land-relations, “unsettles” my own positionality, challenges Western pedagogical and research paradigms, and troubles colonial and white supremacist orderings of place such as those represented by Dundas Street and other such monuments.

Conclusions: Okay, But What is Scenographic Chorography?

Thus far this chapter has taken great care to situate my research within a theoretical methodological matrix of walking, scenography and the scenographic, chorography, and pan-Indigenous worldviews and Land relations. This hybrid methodology arose from my initial experiences walking Dundas Street as part of the *Twenty-three Kilometres* project. These walks were a consequence of my initial desire to better understand the significance of renaming Dundas Street, the street's monumental status, and the spatial orderings it represents and enacts. I sought this information in order to make, in part, a better case for renaming the street and to provide a persuasive argument about how and why names and monuments matter because of who and what they celebrate and perpetuate. The development of scenographic chorography is part of that argument. Rather than verbally debate monuments, toponyms, and the politics of Land and space, or just write about them, I wish to compellingly demonstrate my research and share its findings. Thus, I understand scenographic chorography as a means of doing participatory research, activating it, and (pun again) mobilizing it. What remains is to combine these ideas into a clear, succinct definition and to describe how I have used the methodology in this dissertation.

Scenographic chorography is a hybrid research methodology and creative practice that walks-with pan-Indigenous concepts of Land, Country, and visiting. It is grounded in the spatial theory of Henri Lefebvre and the tactical practices of de Certeau. The method adopts an interventionist, activist, and archaeological approach to scenography that, following Howard and Hann, operates beyond the confines of the theatre. It adopts the notion of "scenographics" as an extra-theatrical encounter with the logics or appearances of stagecraft that, through the recognition of these logics reveals the constructed nature of an environment and invites consideration on the part of those who encounter such scenographics toward their co-constitutive role and responsibilities in relation to the production of the wider scene. It orients the moving and sensorially attuned body toward latent stories occluded by the built environment and its dominantly imagined uses. The scenographic chorographer uses walking as a means of gathering these encounters and stories to create a likeness of a space or a scene: a chorography. The likeness is built from the various social, historical, and political trajectories that produce it and are, themselves, obscured by it

or appear invisible because of it. This scene is then performed through a chorographic walk, itself a form of scenographic performance.

When taking groups on scenographic walks of Toronto, specifically near or adjacent to Dundas Street, I have described scenographic choreography as something like the following:

> A practice that proposes treating the sights, sounds, smells, textures, and even tastes of the city as we would props on a theatre stage directing us toward or away from the stories and events that construct a space. By being attentive to these qualities or having our attention drawn to these stories and events, we may understand such spaces as constructed and recognize our role in their construction. Such an encounter proposes a change in our relationship to that space, and a (re)consideration of how it is practiced or performed by ourselves or others.[549]

In the next chapter I elaborate by way of example and reflect upon how scenographic chorography has been developed through sustained creative practice and engagement with the built environment of Toronto. I consider how my early forays into walking event creation and presentation such as *Renaming and Reclaiming: An Indigenous Placemaking Walking Tour* and the *Walking and Wayfinding in the PATH* event, would inform my idea of scenographic chorography and help me to understand its potential as both a form of sharing and enlivening research, as well as conducting it.

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[549] Adapted from Andrew Lochhead, "Walking and Wayfinding in Toronto's PATH System," Performance, Toronto, Ontario, February 22, 2025.

RENAMING AND RECLAIMING: INDIGENOUS PLACEMAKING AT X UNIVERSITY

Please refer to *Renaming and Reclaiming: Indigenous Placemaking at X University*, a video by Derek Sands.

CHAPTER FOUR:
PROTO-SCENOGRAPHIC CHOROGRAPHIES: DEVELOPING A METHODOLOGY THROUGH PRACTICE

Last chapter I wrote about the various theoretical and practical frameworks, questions, and concerns that shaped the development of scenographic chorography. This chapter details how the practice of scenographic chorography was developed through two distinct movement-based projects: *Reclaiming and Renaming: An Indigenous Placemaking Walking Tour* (2021) and *Walking and Wayfinding in the PATH* (2025). While I have already written at length about the foundational importance of the *Twenty-three Kilometre* project to the development of my research questions and the philosophies of space and practice it led me toward, these projects represent my early attempts to apply learnings from *Twenty-three Kilometres* into public forms of pedagogy and performance.

This section describes how these endeavours contributed to the development of scenographic chorography, how they are understood as scenographic chorographies, and how scenographic chorography was used in their creation. This will set the stage (pun intended) for the following chapter in which I describe a fully realized sceno-chorographic project, *Zones of Feeling*. Additionally, drawing on the work of Owen Chapman and Kim Sawchuk and Natalie Loveless, I situate scenographic chorography within the rich and well-developed practices of research creation.[550]

As a reminder, scenographic chorography encompasses using material and sensory encounters in the world [through walking] to orient ourselves toward a likeness of a place, to get a picture of it.[551] Making such "pictures" can help communicate what it might feel like to be in that place and analyse the materials, ideas, and stories that inform those feelings and produce the space in which such places are perceived. By implicating one's own moving and sensing body in the construction of such a place or likeness of place (chorography), one is asked to reflect and account for such a position, and to consider

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[550] Chapman and Sawchuk, "Research-Creation," 5-26.; Natalie Loveless. *How to Make Art at the End of the World*, (Duke University Press, 2019).; Smith and Dean, "Introduction," 1-41.
[551] I'm using the word "place" here in its vernacular, rather than theoretical, sense to mean a specific, demarcated, geographical location.

how they might practice it in the future. Through emphasizing multi-sensory orientation, relation, and thereby responsibility and accountability, scenographic chorography proposes a challenge to imperial modes of vision that classify, order, and attempt to extract value from the world. Such a practice proposes walking as a way to both recognize and witness one's embeddedness in spatial production and deploys its enunciative qualities, identified by de Certeau, in order to testify to those relationships. This method combines two disciplines, scenography (the art of stage design) and chorography (a classical branch of study concerned with the representation of place), with a critically informed walking practice toward a hybrid way of conducting and sharing research.

Though the projects described in this chapter veer from the topic of Dundas Street, the campaign to rename the street and its namesake are never far from mind. In *Reclaiming and Renaming*, following a land acknowledgement, I locate the university campus as bordered on all sides by street names (including Dundas Street) connected to the transatlantic slave trade and slavery in what is currently called Canada. For *Walking and Wayfinding*, the story of my petition, including the questions of space and practice that it led me to and the changes to Toronto's memory landscape it engendered, are discussed and are part of broader themes of the chorographic walks. Understanding how scenographic chorography developed over time and the ways it might be deployed in various contexts demonstrates its versatility as a methodology. Thinking about where it is located within the diverse landscape of creative research practices can help to identify its efficacy to others who may wish to use a similar methodological framework for thinking through their own work.

Reclaiming and Renaming: An Indigenous Placemaking Walking Tour

Reclaiming and Renaming was a collaboration between myself and Sam Howden, a Red River Métis memory activist and, at the time, Master of Social Work graduate student. Created as part of Unifor's Social Justice Week at Toronto Metropolitan University (TMU), the tour focussed on the Land and landscape of the university campus.

Sam was part of the student group "WRECKonciliation", which had agitated and advocated for a more fulsome accounting of the role that the school's then-namesake, Egerton Ryerson, played in developing and informing Canada's genocidal Indian Residential School system, for the statue of Egerton Ryerson to come down, and for the university to change its name. Drawing on our shared experiences in public history and memory activism, we envisioned *Reclaiming and Renaming* as an opportunity to begin to tell and preserve the story of how and why TMU changed its name and the role of Indigenous, and racialized students and faculty, and their allies, in effecting this change.[552] We saw this as a way of keeping the memory and momentum of this memory activism alive, as a way of safeguarding these stories from co-option into official narratives that centre institutional benevolence and which would perpetuate settler power and authority. Additionally, we wanted to demonstrate how the tensions between settler accounts of land, represented by architecture, public art, and place names, and Indigenous Land relations, represented by plant medicines, native plant species, and buried waterways, continue to be contested on the university grounds. In the following section I invite you, reader, to join us as I recollect and reflect on this journey.[553]

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[552] The controversy around Ryerson and his connections to the Indian Residential School System has been ongoing over three decades. See: William Robbins, *Victoria University Presidential Report On The Legacy Of Egerton Ryerson*, Victoria University, 2021. https://vicu.utoronto.ca/assets/Uploads/Legacy-of-Egerton-Ryerson.pdf Substantial documentation of Ryerson's exact role and contributions to the Indian Residential School system have been well documented in the final report of the Mash Koh Wee Kah Pooh Win/Standing Strong Task Force. It is beyond the scope of this chapter to provide a full history of activism around the Ryerson name and statue, though admittedly, such a history would be a significant contribution to scholarship, as to my knowledge, no such exhaustive and scholarly account exists. See: Mash Koh Wee Kah Pooh Win/Standing Strong Task Force, "Life and Legacy of Egerton Ryerson," *Standing Strong Task Force Report and Recommendations*, Appendix D, Ryerson University, August 20, 2021. https://www.torontomu.ca/content/dam/next-chapter/Report/Appendix-D_Life-and-legacy_Aug-26.pdf.

[553] This section of the dissertation describes the *Reclaiming and Renaming: Indigenous Placemaking at X University* walking tour from memory. While at times I have referred to video documentation of this tour as a source of quotation, or as a memory aid, some recollections may be asynchronous with the tour as it was documented. Other sections have been condensed for readability. The objective of this section is to provide an impression of the walking event in order to discuss later how it impacts the development of scenographic chorography. For full documentation of the tour please see: Sam Howden and Andrew Lochhead, "Reclaiming and Renaming: Indigenous Placemaking at X University," filmed by Derek and Brett Sands, posted November. 9, 2022, by Social Justice Chair, YouTube. 31:32. https://www.youtube.com/watch?v=gI1xaMGkv2Y.

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We'll begin our walk where a statue of Egerton Ryerson once stood. Sam and I introduce ourselves to the walking group, set out our objectives, and introduce some of the treaties and agreements that govern the Land that TMU is a part of. While there are many agreements that outline our responsibilities to the Land and to one another, such as the Dish with One Spoon, the Two Row Wampum, and the Treaty of Niagara, I begin with Treaty 13. Popularly known as the Toronto Purchase, Treaty 13 is an agreement between the British Crown, and now the Canadian Government, and the Mississaugas of the Credit. First negotiated in 1787, the original treaty was of such dubious legal provenance that the British Crown had doubts about its legitimacy.[554] Following the 1805 treaty renegotiation, the agreement continued to be violated, leading to a 1999 legal challenge from the Mississaugas that resulted in a 2010 agreement and the largest land claim settlement paid by the Canadian government to that date.[555] Thinking about this treaty is a good way, I suggest, to make people aware that colonization is not something from the past, but that it is ongoing in the present day. Another way to think about this is to consider the stories surrounding the TMU campus in the form of street names.

TMU's campus is bounded on all sides by street names that are directly or indirectly connected to histories of enslavement: Dundas Street, which has been discussed at some length in this dissertation already; Jarvis Street, named for the Jarvis Family, who enslaved six people in their household;[556] Carlton Street, named for Guy Carleton Wood, the brother of Ann Wood and widow of Andrew McGill who, along with his brother James, the namesake of McGill University and benefactor of the University of Victoria, made a fortune dealing goods produced by enslaved labour;[557] and Yonge Street, named for

[554] Talking Treaties Collective, "The Toronto Purchase of 1787," *A Treaty Guide for Torontonians*, Jumblies Press, 2022, accessed November 6, 2025. https://talkingtreaties.ca/treaties-for-torontonians/toronto-purchase/1787.

[555] "The Toronto Purchase Treaty, No. 13 (1805)," Mississaugas of the Credit First Nation, accessed November 6, 2025. https://mncfn.ca/the-toronto-purchase-treaty-no-13-1805.

[556] The Jarvis family enslaved Moses, Phoebe, Kitty, Sussex, and Prince, which is what they called Henry Lewis, as well as a sixth woman whose name is unknown. Natasha Henry-Dixon, "Henry Lewis," *Dictionary of Canadian Biography*, (University of Toronto/University of Laval), accessed November 25, 2025. https://www.biographi.ca/en/bio/lewis_henry_4E.html.

[557] "The plantation crops and goods that [James] McGill [and his brother as James and Andrew McGill Ltd.] imported from the Caribbean, and on which he built his enterprise, relied entirely on the labour and presumed expendability of thousands of enslaved people, directly tying him to slavery in the West Indies. Charmaine A.

George Yonge who, as Governor of the Cape Colony, oversaw the importation of slaves to the colony and may have profited directly from this.[558] Understanding this context conveys how, as Bryan Smith writes, street names and place names "can be read as 'subtle propaganda' that renders one account of place as natural, while denying alternative narratives the same representational space in the commemorative landscape of the community's map."[559]

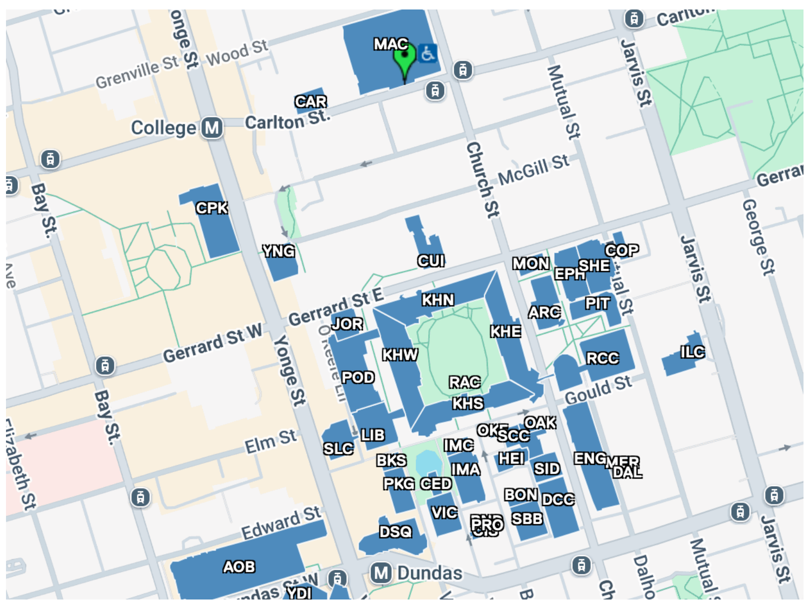

FIGURE 4.0. Map of TMU Campus showing its border streets. Clockwise from top: Carlton, Jarvis, Dundas, and Yonge.

To understand these spatial narratives better, we invite you to enter Kerr Hall Quad and to gather around the facade of the Toronto Normal School, preserved as a monument within the quad space itself. Founded by Egerton Ryerson, the Normal School was the first teacher training college in Ontario. The school has connections to other provincial, regional, and local institutions, including being the former home of the

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Nelson, *Slavery, Geography, and Empire in Nineteenth-Century Marine Landscapes of Montreal and Jamaica* (Routledge, 2016), p 86. See also Charmaine A. Nelson and student authors, *Slavery and McGill University: Bicentenary Recommendations*, (2020), 57. https://blackmaplemagazine.com/wp-content/uploads/2022/09/bicentenary-recommendations.pdf.

[558] See Dall, "Why is Canada's longest street named after a monument to mediocrity?"; Robert Ross, "The last years of the slave trade to the Cape Colony," *Slavery and Abolition* 9, no. 3 (1988): 209-219. https://doi.org/10.1080/01440398808574970.

[559] Bryan Smith, "Engaging Geography at Every Street Corner: Using Place-Names as Critical Heuristic in Social Studies." *The Social Studies* 109 no.2 (2018): 113. https://doi.org/10.1080/00377996.2018.1460569.

provincial Department of Education and the point of origin of early collections that would form the basis of the Royal Ontario Museum. It was also the forerunner of the Ontario Institute for Studies in Education, OCAD University, and the University of Guelph.[560] The architectural program of the Normal School paired a contrasting Neo-Classical exterior and Gothic Revival interior, symbolizing its dual function as a building of public administration and as an educational institute.[561] Designed by Thomas Ridout and Frederic William Cumberland, the latter of whom apprenticed under the architect of the Palace of Westminster, Sir Edward Barry. It is perhaps in light of this that the Kerr Hall clock, itself a styled reference to the lantern towers of Oxford and Cambridge, plays "Westminster Chimes" on the quarter hour.[562]

Sam asks you to think of the world that was once here. What this environment used to be, they remind us, was wetland. "The lake used to come quite far up, and these waterways and the streams," they say while gesturing toward a slight depression in the quad's walkway, "are evident from this kind of path over here."[563] Sam continues, "There are two streams that converge just slightly north of us and one is [called today] Moss Creek and … Maple Leaf stream and so you can … see the way in which it used to come through this area. It used to be very low water. There used to be cattails, there used to be a lot more traditional foods, wild rice [and] traditional medicines which grow in water, and also sweet grass and … you could navigate [these waterways] instead of [using] roadways and concrete on which we're constantly tapping our feet on these days," tapping their foot on the cobbled pavement for emphasis.

Sam contrasts the former environment with the one we find ourselves in. At first glance, the landscape appears devoid of the native tree species and other plant life that once grew here in abundance. They ask us to imagine this place filled with birch, eastern white pine, cedar, and sugar maple trees, rather than the

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[560] *From Cradle to Computer: A History of St. James Square, the birthplace of Ontario Education* (Ryerson University,1984), 7. https://library.torontomu.ca/asc/files/2012/08/cradle.pdf.; Marybeth McTeague, "A Janus in the Cold War: the Founding of the Ryerson Institute of Technology," *Journal of the Society for the Study of Architecture in Canada* 35*,* no. 2 (2010): 42.
[561] Yew-Thong Leong, "Frederick William Cumberland and the Toronto Normal and Model Schools Building," *Journal of the Society for the Study of Architecture in Canada* 9 no. 3, (1984), 10.
[562] McTeague, "A Janus in the Cold War," 49.
[563] Howden and Lochhead, "Reclaiming and Renaming," 16:57.

Norway maples and other imported species of plants, such as hostias, that live in the quad, many from the far-flung corners of the British Empire in Asia — a garden of empire.

Moving with Sam counterclockwise through the quad enables us to reflect on the ways we move through past and present and to imagine futures. We encounter native plants, so-called invasive species, that are part of or have been incorporated into Indigenous food and medicine traditions.[564] Sam reflects on how the resiliency of these plants represents resistance and counter-monumentality to the colonial built environment I described.[565] One example they offer is the broadleaf plantain, a "weed" that grows in sidewalk cracks and disturbed patches of soil, that can be used as food and as a salve for wounds.[566] As we move through the landscape, Sam identifies other medicinal and otherwise beneficial plants, burdock, goldenrod, lamb's-quarters, describing their analgesic, anti-inflammatory, antiseptic, and nutritional properties[567] Each plant evokes a story, memory, and knowledge. While visiting some roses, Sam speaks to its relative, the strawberry, teaching about the significance of strawberry (ode'min, in Anishinaabemowin) as a woman's medicine.[568]

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[564] Howden and Lochhead, "Reclaiming and Renaming," 00:15; 16:00-18:00.

[565] The artists Peter Morin, Tania Willard, and Gabriele L'Hirondelle Hill, collectively known as BUSH Gallery, would later propose an understanding of plants as monuments based on the work of Tuscarora artist Jolene Rickard, who proposes plants and seed cultures as part of the carefully built and stewarded environment that represents the architecture of Indigenous peoples of Turtle Island. See *Engagement Guide, Earthwork September 4-December 20, 2025* (Art Museum Toronto, 2025), 2.

[566] Howden, "Reclaiming and Renaming,"18:42 - 19:20. By some accounts the broadleaf plantain, *plantago major,* was sometimes referred to by Indigenous people as "white man's foot" as its presence was indicative of settler activity. See: Elizabeth Kolbert, *The Sixth Extinction: An Unnatural History* (Henry Holt & Co., 2014), 118. Robin Kimmerer, and later Michela J, Stinson, Bryan S. R. Grimwood, and Kellee Caton, suggest that the plantain may be a profound analogy for decolonization and settler responsibility. See: Robin Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants* (Milkweed Editions, 2013), 214.; Michela J. Stinson, Bryan S. R. Grimwood, and Kellee Caton, "Becoming Common Plantain: Metaphor, Settler Responsibility, and Decolonizing Tourism," *Journal of Sustainable Tourism* 29, no. 2–3 (2021): 234–52. https://doi.org/10.1080/09669582.2020.1734605.

[567] Howden and Lochhead, "Reclaiming and Renaming," 19:34-21:47.

[568] Howden and Lochhead , "Reclaiming and Renaming," 22:36.

FIGURE 4.2. Sam and Andrew outside the facade of the Toronto Normal School during the Renaming and Reclaiming Walking Tour. FIGURE 4.3 Still image from video by Derek Sands; TMU's campus quad as seen from above.

FIGURE 4.4. Toronto Normal School facade in Kerr Hall Quad. Photo by Andrew Lochhead.

Returning to the topic of art and architecture, I gather our group around the *Bird of Spring* sculpture by Inuit artist Abraham Etungat. On the plinth, an inscription in black marker: "Stop the Mining, Stop the Extraction." While TMU holds this public artwork as an example of Indigenous placemaking,[569] the

[569] "Bird of Spring sculpture," Indigenous TMU, accessed November 25, 2025. https://www.torontomu.ca/indigenous/programs-initiatives/indigenous-placemaking.

anonymous interventionist who left that message signals to something else. *Bird of Spring* was donated to the university by The Devonian Group, a charitable foundation linked to the oil wealth and controversial Indigenous "artifact" collecting practices of its founder, Eric Harvie.[570] A conversation ensues on the ways in which spaces like the quad, like many constructed landscapes such as botanic gardens and landscape paintings, represent a relationship with imperial fantasy and ordered visions of the world in which people, plants, and animals are relegated to specific spaces and contexts, ordered, enumerated, and segregated.[571]

After further reflecting on the symbolic qualities of the modern architecture of the quad, and its amalgam of Oxbridge fantasies and nascent Canadian nationalisms of the mid twentieth century,[572] Sam and I lead the walk towards a final meditation on the ways in which the campus plant life of the inner courtyard contests colonial spatial imaginaries. W.J.T. Mitchell, for example, suggests that landscape may simultaneously be a site of imperial fantasy and anti-colonial resistance disclosing "both utopian fantasies of the perfected imperial prospect and … unsuppressed resistance."[573]

Here amongst the leafy Boston ivy that covers Kerr Hall's walls, perhaps planted as a botanic nod to Howard Kerr's desire for the Ryerson Institute of Technology to emulate the example of the Massachusetts Institute of Technology,[574] also grows the sturdy vines of riverbank grape. This species of

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[570] Trevor Popoff, "No Stone Unturned: The History of Lake Devo's Rocks," *On the Record*, March 4, 2022. https://ontherecordnews.ca/no-stone-unturned-the-history-of-lake-devos-rocks/.; For more on Harvie's collection, the Glenbow Museum which houses it on behalf of the Province of Alberta, and the politics of recognition and repatriation of artifacts please see: Gerald Conaty, "The Development of Museums and Their Effects on First Nations," in "*We Are Coming Home: Repatriation and the Restoration of Blackfoot Cultural Confidence*, ed. Gerald Conaty (University of Athabasca Press, 2015), 46-49. Also Robert R. Janes, "The Blackfoot Repatriation: A Personal Epilogue," in "*We Are Coming Home: Repatriation and the Restoration of Blackfoot Cultural Confidence*, ed. Gerald Conaty (University of Athabasca Press, 2015), 257-59.
[571] Jenifer Howes, *The Art of a Corporation: The East India Company as Patron and Collector, 1600-1860*, (Routledge India, 2023), 73; Ann Bermingham, "System, order, and abstraction: The Politics of English Landscape Drawing Around 1795," in *Landscape and Power*, 2nd ed., ed. W.J.T. Mitchell (University of Chicago, 2004), 78; W.J.T. Mitchell, "Imperial Landscape," in *Landscape and Power*, 2nd ed., ed. W.J.T. Mitchell (University of Chicago, 2004), 10; Corrine Fowler, *Green Unpleasant Land: Creative Responses to Rural England and Colonial Connections*, (Peepal Tree Press, 2020), 228-237. For a history of this type of vision and how it relates to scenographic chorography, please see the previous chapter.
[572] McTeague, "A Janus in the Cold War," 49.
[573] Mitchell, *Landscape and Power,* 10.
[574] McTeague, "A Janus in the Cold War," 42.

grape, which would have flourished on the banks of the subterranean waterways the campus now sits atop, continues to provide food to birds, squirrels, and anyone else who happens upon it. As a climbing vine, riverbank grape also does some literal and symbolic heavy lifting, thriving in a hostile environment and pulling apart the structures that enclose it, brick by brick. An apt metaphor for the anti-colonial and decolonizing work that remains unfinished at TMU, despite its name change. As Sam said:

There are still some really beautiful indigenous landscapes here, or aspects of them that are still around us … there are indigenous species here, they're still evident, they're still present, but you have to look for them. But the other thing is that there are seeds, and seeds are always in the soil, and under the right conditions those seeds are just asleep and so they will wake up again … they won't just be pulling down buildings, they will thrive again.[575]

Reclaiming and Renaming: Looking Back Toward Scenographic Chorography in Action

Upon watching Derek Sand's video documentation of *Reclaiming and Renaming*, I now see that it helped me develop scenographic chorography because it was a scenographic chorography, even if it occurred before I had the words to frame it as such. The project is a scenographic chorography through its engagement with the built and natural environments, including the absent space of the Ryerson statue, the facade of the Toronto Normal School, Kerr Hall's clock chimes, slight topographical changes, plant species, and public art. Sam and I used the scenography of the university grounds and its environs to create a descriptive image of the premises and the complex and contradictory spatial politics that comprise it. This is a chorography that aligns with Mitchell's description of landscape painting as a foretelling and with Olwig's description of the chorographic as linked to more-than literary representation.[576]

Returning to Olwig's writing on chorography, I will now explore its finer qualitative nuances and connect them to *Reclaiming and Renaming*. These subtle differences are germane to thinking about and

[575] Howden, "Reclaiming and Renaming," 29:30-30:09.
[576] Mitchell, "Imperial Landscape," 10.; Olwig, "Has Geography Always Been Modern," 1845-1846.

opening a discussion on how scenographic chorography works beyond realms of visibility. Drawing on the complexities implied within the Greek concept of *choros*/*chora* (the etymological root that gives us chorography and its philosophical expression) in the work of Plato and Derrida, Olwig speculates that chorography's unique place in Ptolemaic philosophy, between geography and topography, is due to its more-than-representational qualities. Choros, and by extension chorography, he writes, is far more complex than definitions of "regional geography" and place representation concede.[577] In Platonic cosmology, *chora* does not fit neatly into concepts of unchanging or sensible form. "*Chora* is apprehended neither by intelligence nor by sense, but as if in a dream, when the eyes are shut and visual perception is blocked and turns inward in a process of reflection."[578] Imagining *choros*/*chora* as a form of hybrid place-based knowledge production derived outside of the realm of the visual is significant. This is because the hybridity that Olwig alludes to through Derrida, Fred Lukermann, and Yi-Fu Tuan proposes a more relational understanding of place that overcomes the space-place binary,[579] and also hints at Lefebvrian spatial entanglements rooted in bodily encounter. "Chorography, rather than being concerned with analyzing the relationship between locations in absolute space, [that is to say the mathematical space of the geographer's coordinates] sought to present the relational way in which place is experienced in the passage of a journey from place to place or, more vicariously, in the passages of a narrative."[580] This bears similarities to the way Tim Ingold explains storytelling not as "a connection between pre-located entities, but as a path traced through the terrain of lived experience. Far from connecting points in a network, every relation is one line in a meshwork of interwoven trails.[581]

I would suggest that a concept of *choros* that traffics in these sensory or affective qualities of place, where questions of belonging or the "conditions" of place (for example, customs, legal regimes, and systems of representation), which Olwig also articulates through the work of Christiaan van Paassen

[577] Olwig, "Has Geography Always Been Modern," 1849.
[578] Olwig, "Has Geography Always Been Modern," 1849.
[579] Olwig, "Has Geography Always Been Modern,"1850.
[580] Fred Lukermann, "The Concept of Location in Classical Geography," *Annals of the Association of American Geographers* 51 (1961):194, cited in Olwig, "Has Geography Always Been Modern," 1850.
[581] Ingold, *Lines*, 93.

and Strabo, is also present.[582] This concept both describes accurately what is happening in *Reclaiming and Renaming* and attunes us to the affective dimensions of the campus and how its spatial qualities are drawn out and performed scenographically and chorographically by Sam and I, and the walking group, through the course of the event.

In the previous chapter I addressed Rachel Hann's reading of Gernot Böhme as crucial to understanding the ways in which extra-theatrical scenography such as architecture orientates bodies locationally. In *Reclaiming and Renaming* this is rather straightforward; we used the architecture of campus, the facade of the Normal School that stands within Kerr Hall's courtyard, for example, to orient our walking group toward the story of the school's foundation by Egerton Ryerson, its connections to the present-day TMU, and to other prominent local and regional institutions. The facade can direct to stories of architectural symbolism and the relationships between today's Kerr Hall and the personal histories of the architects who designed the Normal School. But this is only part of the story.

As we'll recall from Chapter One, Lefebvre offers a critique of semiotic binaries between signifier and signified, arguing that such analysis falls short of providing adequate accounts of the production of space through its failure to address the interaction between signifier, signified and the body that encounters them.[583] Böhme offers something similar within his philosophy of "new aesthetics," which takes up the question of affective atmosphere and architectural aura.[584] For Böhme, whose writings like Howard's and Hann's also employ theories of the stage to address the world beyond the theatre, architecture is concerned predominantly with the production of atmospheres,"[585] which are the "sphere of felt bodily presence."[586] It [architecture] is, he writes, manipulated [by architects, urban planners, or university administrators] to produce phenomena.[587] The reflection of architectural atmospheres back

[582] Olwig, "Has Geography Always Been Modern,"1850.
[583] Lefebvre, *The Production of Space,* 143-144.
[584] Gernot Böhme, "Atmosphere as the Fundamental Concept of a New Aesthetics," *Thesis Eleven* 36, no. 1 (1993):114-18. https://www.doi.org/10.1177/072551369303600107.
[585] Gernot Böhme, *Atmospheric Architectures: The Aesthetics of Felt Spaces*, (Bloomsbury, 2017), 70.
[586] Böhme, *Atmospheric Architectures*, 69.
[587] Gernot Böhme, "The Art of the Stage Set as a Paradigm for an Aesthetics of Atmospheres," *Ambiances: International Journal of Sensory Environment, Architecture and Urban Space* (2013):3-4, 10. https://doi.org/10.4000/ambiances.315.

upon the built environment through encounter with the human body is what produces “architectural aura.”[588]

This is aura in the sense that Walter Benjamin describes it: the uniqueness or presence that an object provokes in one who apprehends it, its subjective perception, or its gravitas.[589] It is the quality that perhaps Ryerson Institute of Technology’s first president, Howard Kerr, Kerr Hall's namesake, was after when he chose the Ryerson name for his institution. It evoked “instant prestige”.[590] Similarly, the architectural symbolism of Kerr Hall’s quad is intended to project an aura of ancientness associated with the medieval English universities while communicating a spirit of modern, post-second world war optimism.[591] The experiences, emotional associations, cultural background, and knowledge one brings to the space may instill or affirm feelings of belonging in this aesthetic and architectural space or may invoke feelings of difference or exclusion. For example, as a white settler-descended person of Anglo-Scottish heritage I may not apprehend how such a space as the Kerr Hall quad is fundamentally at odds with its location on Indigenous Land. I may see this type of architecture as “normal,” even “beautiful,” and my presence there as “natural.” Moreover, my potential inability to recognize the indigeneity of the Land that I am on speaks to the ways in which settler aesthetics function to normalize settler belonging and obscure Indigenous presence, particularly in urban contexts.[592] This space produces largely different feelings in TMU’s Indigenous student body. For example, a 2018 community consultation report, published as part of then Ryerson University’s efforts to formulate its responses to the Truth and Reconciliation Commissions Calls to Action, specifically mentions the university name, representing the failure to address Egerton Ryerson’s contributions to the Indian Residential School system, and the

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Also cited in Hann, *Beyond Scenography*, 21.

[588] Böhme, “Atmosphere,” 116-18.

[589] Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in *Illuminations: Essays and Reflections*, ed. Hannah Arendt, trans. Harry Zohn (Schocken Books, 1969), 221.

[590] “History of Ryerson based upon a work of John Downing,” Toronto Metropolitan University Library, 1979, acc November 26, 2025. https://library.torontomu.ca/asc/files/2015/04/OCR-History-of-Ryerson-Based-upon-a-work-by-John-Downing-smaller-file-version.pdf.; Mash Koh Wee Kah Pooh Win/Standing Strong Task Force, *Standing Strong Task Force Report and Recommendations*, (Ryerson University, August 18, 2021), 12, 54.

[591] McTeague, “A Janus in the Cold War, 41, 45.

[592] Zoe J. Malot, “Settler Aesthetics—Theorizing and Contesting Settler Colonialism through Art Practice,” *Geography Compass* 18, no. 4 (2024): 5-6. https://doi.org/10.1111/gec3.12747.

campus's lack of visible representations of indigeneity, such as public art, as significant barriers to creating a welcoming environment for Indigenous students, faculty, and community members.[593]

In the context of *Reclaiming and Renaming*, one asks how these contradictory experiences or auras are communicated within a chorographic account of the campus. How can audiences be oriented scenographically beyond narrative and representation toward an affective understanding of the tensions that are embodied and embedded within TMU's landscape? These tensions are not just aesthetic or architectural, nor are they simply reduced to binary identities between settler and Indigenous, though they include distinctions between colonial perspectives of land as property versus pan-Indigenous understandings of Land as sentient. Additionally, temporal frictions between the so-called past and present, like each of the aforementioned polarities, must be contended with in a way that emphasizes how they are held together, simultaneously confirmed and contested in such a hybrid place. The concept of atmospheres, according to geographer Ben Anderson, is useful in this respect. "... atmosphere is good to think with," he writes, "because it holds a series of opposites – presence and absence, cause and effect, subject and object – in a relation of tension."[594] Anderson points to the further utility of the concept of affective atmosphere in accounting for the ways in which the qualities of space are produced and performed through bodily encounter. "Affective atmospheres envelop and emanate from particular ensembles that are gathered together for different durations around particular bodies … we can understand … affective atmospheres … as processes of mediation that mix the formed and formless, emergent and finished, structural and ephemeral.[595] The idea of performance as producing and mediating affective atmospheres in artistic, aesthetic, and interventionist practices is also supported in publications

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[593] "In many of the Talking Circles and panel events, participants noted that, because of Egerton Ryerson's role in establishing the residential school system, the name of the university is a significant barrier that must be acknowledged and addressed in a more fulsome manner". Green, and Dallaire, *Community Consultation Summary*, 2018.
[594] Ben Anderson, *Encountering Affect: Capacities, Apparatuses, Conditions*, (Taylor & Francis, 2014), 160.
[595] Anderson, *Encountering Affect*, 161.

by Christoph Michels and Chris Steyaert, Federica De Molli et al., and Poppy Spowage, and in a conference presentation by Susan Little.[596]

In watching the video of the walk, it is clear to me that performance and its relationship to affect is a significant lens through which we can discuss the contributions of *Reclaiming and Renaming* to scenographic chorography and to understanding the chorographic knowledge it produces. To say that *Reclaiming and Renaming* is a performance is perhaps stating the obvious. Its framing as a walking tour — however potentially fraught such a conceit may be — sets up a dynamic in which guides are expected to perform their knowledge for an audience. But such a dynamic is not a one-way system. Rather, it sets up a complex relationship wherein space, narrative, knowledge, experience, and feelings are mediated and performed continuously between these subjectivities. In other words, the relationships that audience members and guides alike bring to an event will also shape the experience of such an event and, consequently, what one might take away from their participation in the tour. This is the "fraught convergences" that Recollet and Jonson write about and to which I will momentarily attend. For now however, I'll write that such comings together are helpfully demonstrative of how affective atmospheres are produced through the convergence of external sensory stimuli (sound, smell, architecture, infrastructure, plant life), and are interpreted through performance (tone, gesture, movement, orientation) on the part of both guide and audience to co-create a descriptive account of a place, in this case the campus environment and its felt or observable qualities.[597] Again, using the built and sensory environment to inform a description of the qualities a place is already doing scenographic chorography on a basic level. But what such a basic definition fails to wholly account for is what caught my attention in

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[596] Christoph Michels, and Chris Steyaert, "By Accident and by Design: Composing Affective Atmospheres in an Urban Art Intervention," *Organization* 24, no. 1 (January 1, 2017): 79–104. https://www.doi.org/10.1177/1350508416668190.; Poppy Spowage, "East African Soul Train: Producing Performance and Creating Atmosphere," *Research in Drama Education* 24, no. 4 (2019): 490–500. https://doi.org/10.1080/13569783.2019.1653176.; Federica De Molli, Jeanne Mengis, and Alfons van Marrewijk, "The Aestheticization of Hybrid Space: The Atmosphere of the Locarno Film Festival," *Organization Studies* 41, no. 11 (2020): 1491–1512. https://doi.org/10.1177/0170840619867348.; Susan Little, *Affective Atmospheres and Performance*. Conference Paper, PSi #22: Performance Climates Conference, Melbourne, Australia, July 2016.
[597] Akari Nakai Kidd, *Affect, Architecture, and Practice: Toward a Disruptive Temporality of Practice*, (Routledge, 2021), 4.

the video. While Sam and I certainly directed and orientated our walking group through the campus, we also were performing our relationships to knowledge and relationships to the campus quite differently. As written previously in this chapter, the concept of affective atmospheres is connected to both scenography and the Ptolemaic emphasis on the quality of space with respect to chorography. Additionally, through its ability to hold together disparate experiences and contradictory narratives in tension, affective atmosphere offers one way of accounting for the multiple stories, memories, feelings, and associations that complicate our understandings of and relationships to particular spaces, places, or landscapes.

Within the context of *Reclaiming and Renaming*, Sam and I employed multiple "stage directions" or scenographic orientations to implicate our audience in the stories we told. In the beginning, we invited the folks walking with us to travel in a "counterclockwise motion," evoking the idea of travelling backward in time.[598] Though initially this was meant to direct walkers toward the former presence of the statue of Egerton Ryerson and the events and circumstances under which it was pulled down, walking counterclockwise throughout the tour's length proposed a temporal relationship that further implicated our walking group in relation to the clock and against linear accounts of temporality. It also alluded to medicine wheel teachings that propose that to move clockwise is to move "sunwise," aligning with the forces of nature.[599] This strategy of direction, would also be deployed as a means toward imagining and symbolically interacting with the landscape that TMU's campus quad has replaced and obscures, such as when Sam invited participants to imagine the different kinds of trees that once lived there and the waterways that flowed through and beneath this highly organized landscape.[600] Walking counterclockwise then provided a way to inhabit multiple temporalities simultaneously by contrasting the present as perceived by the walking group and contrasting that experience with the temporal shifts throughout the tour's narrative, which moved between past, present, and potential futures beyond what the dominant

[598] Howden and Lochhead , *Reclaiming and Renaming*, 00:15
[599] National Library of Health, "The Medicine Wheel and the Four Directions," Medicine Ways: Traditional Healers and Healing, Native Voices, National Institute of Health, accessed November 12, 2025. https://www.nlm.nih.gov/nativevoices/exhibition/healing-ways/medicine-ways/medicine-wheel.html.
[600] Howden and Lochhead, *Reclaiming and Renaming*, 17:25

spatial configurations attempted to foreclose — futures rooted in Indigenous resurgence, new relationships to Land, and to one another.

Calling upon imagination here is also a tactic of stage direction. As Tim Ingold writes, imagining is not, "inventing a fictional future" or "conjur[ing] up images of a reality 'out there', whether virtual or actual, true or false, as [it is] to participate from within, through perception and action, in the very becoming of things."[601] Imagination is a worlding process, in some ways mechanically similar to the production of atmosphere and space in our preceding examples; but, as Ingold would have it, also related to perception "in so far as it is enrolled in the generation of a world that is continually coming into being with and around the perceiver, in and through his or her own practices of movement, gesture and inscription."[602] This type of perceptual imagination is in play within *Reclaiming and Renaming* in the ways in which the histories, narratives, and teachings we share as part of the walk are elaborated kinesthetically through bringing the group together, through our counterclockwise movements, and through the ways in which we motion toward small depressions in the pavement or point toward an empty flowerbed where once a bronze statue stood. The call to imagine is a call to actively participate in the construction of the world. It is a scenographic direction that highlights the agency of our individual and collective bodies and minds in the production of space and spatial knowledge. The dissonance between worlds that participants are asked to imagine and what is spatially and perceptually dominant renders the campus' asymmetric, dynamic, and contested power relations apparent, and thus calls attention to the qualities of the quad in a manner that is chorographic. A practice that renders these structures and relations apparent is inherently valuable, as Lila Abu-Lughod contends writing about settler-colonialism as a framework, in the "alternative political futures that the comparisons it sets up help us imagine."[603] Herein also lies the power of scenographic chorography, which throughout this dissertation I have imagined similarly. By calling attention, by implication, and by coming into relation, scenographic

[601] Tim Ingold, *Imagining for Real*, (Routledge, 2021), 36.
[602] ibid.
[603] Abu-Lughod, Imagining Palestine's alter-natives," 13.

chorographers or participants in sceno-chorographic activities are compelled as witnesses to their participation in acts of [?]spatial construction and their responsibilities toward the space they enact or perform. Such an activity invites the kind of speculation and imagination about which Ingold and Abu-Lughod write.

Through the philosophy of Erin Manning, Ingold also offers that imagination, while similar to perception, may be much closer to prophecy or foresight in which to imagine is to fly so far "ahead of things as to disclose the present, in every moment of its emergence, as the future's past."[604] Thinking about my own calls to imagine the deconstructive work of the riverbank grape vines, or Sam's evocation of seeds lying dormant beneath the soil,[605] we get a sense of how this might work. Much like the act of speaking names may call forth the memory of individuals, as discussed in Chapter Two, the act of imagination calls into being new worlds that are disclosed through our encounter with Land. In apprehending this, however retroactively, I identify part of the activist potential of scenographic chorography and its contribution to anti-colonial practices of spatial interpretation and representation.

The final way I wish to think about *Reclaiming and Renaming* in the context of scenographic chorography is how Sam's and my performance of the tour and the information we shared functioned scenographically by calling attention to the same hybrid, multiple, and often competing aesthetic, structural, and atmospheric qualities of the campus. Writing by Aled Singleton and Phil Smith points to the possibilities of performative and performance art informed walking tours toward producing and revealing affective attachments to place, stirring memory, and communicating and building relationships to the past in meaningful ways.[606] While our tour was not specifically performance art, or necessarily performance art informed, it included what might be thought of in the Austinian sense as performative elements such as gesture and audience participation through collective movement and imagination.

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[604] Incidentally, this is one of my favourite passages in the book. Ingold, *Imagining for Real*, 36.
[605] Howden and Lochhead, "Reclaiming and Renaming," 28:05-29:52.
[606] Aled Singleton, "Using Walking Approaches and Site-Specific Performance," *GeoHumanities* 11, no.1. (2025): 36–53. http://www.doi.org/10.1080/2373566X.2025.2461306.; Phil Smith, "Walking-Based Arts: A Resource for the Guided Tour?" *Scandinavian Journal of Hospitality and Tourism* 13, no. 2 (2013): 103–14. https://doi.org/10.1080/15022250.2013.796223.

Indeed, simply having an audience fulfills in part the conditional requirement proposed by Austin that speech acts (walking or otherwise) have witnesses.[607] That is they must have someone who can testify to the validity of the speech act, that the proper procedures were followed, should they be called upon. Now what kind of witness such audiences might be is another conversation altogether. Indeed the attendance at some of my later public walking endeavours by members of far-right political organizations and conservative activists, underscores how audiences may not always be ready to become witnesses. Nevertheless I hope that events such as *Reclaiming and Renaming* event might do something toward effecting the witnessing relationships I discussed in Chapter Three. That is to offer an opportunity to listen to the sometimes loud, and sometimes barely audible, stories of places, to find one's own voice amongst the many that are in such places, spoken simultaneously, and the responsibility to share those stories with others. Thinking about how knowledge is performed and presented within the context of a tour may as our authors above note, help effect such transformative experiences. It may also address the epistemological limitations of walking tours that arise from previously noted critiques of walking and walking tours raised by Robinson and Recollet and Johnson,[608] as well as those of Fabian Frenzel, Steven High, Sylvie Tissot, Malte Steinbrink, Craig Lyons, Alexandra Crosby and H. Morgan Harris, and the aforementioned Singleton and Smith.[609]

Recollet and Johnson, as urban Cree and French-Canadian (with Kanien'kehà:ka, Algonquin, English, and Scottish ancestry) scholars and tour practitioners, remind us that tours, especially those concerned with sharing Indigenous experiences and stories, are often "fraught convergences of people with knowledges and experiences that vary significantly across age, gender, culture, nation, and privilege within a colonial system that upholds certain kinds of knowledges, experiences, ontologies, and

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[607] Austin, *How to Do Things with Words*, 22.
[608] See Chapter Three.
[609] Frenzel, "The Political Roots of Slum Tourism," 57-58.; High, "Listening to the Post-Industrial City," 225-27. Tissot, "Loving Diversity/Controlling Diversity," 1184-5.; Steinbrink, "'We Did the Slum!',"213–34. Lyons et al. "Going on a Field Trip," 1446.; Smith, "Walking-Based Arts," 103-04. Singleton, Using Walking Approaches and Site-Specific Performance," 37.

epistemologies as truth over others."[610] They also caution that such tours can "become opportunities to extract, appropriate, decontextualize, and fetishize Indigenous Knowledge as primarily 'stuff' to know, rather than as a 'way' of knowing through the maintenance of sustained ethical relationships with more-than-human entities across domains of land, water, sky, and spirit."[611] Similarly, Frenzel and Steinbrink, in their writing on slum tourism, point to concerns around voyeurism, objectification, othering, and the links of such practices to visual regimes of colonization and tourism.[612] Steven High echoes this sentiment in the context of creating audio walking tours of working class neighbourhoods in Montreal.[613] Sylvie Tissot, writing on Boston's South End, comments on the role of walking tours in promoting middle class values of "diversity" while marginalizing radical voices and relegating, for example, African American experiences to the past.[614] Craig Lyons et al. point to the ways in which walking tours can contradictorily "be a tourist attraction, a catalyst to the transformation of urban space through gentrification," but also be an activist intervention into processes of urban renewal that exclude people and alternative ways of being in the city.[615] This latter sentiment that speaks to the ways in which walking tours can function as activist practice is also found in the writings of Michal Huss, Roberto Zurbano Torres, and Dorit Naaman.[616] This sentiment is also found in other firsthand accounts of walking tours and walking practices concerned with addressing under-represented, excluded, or willfully obscured histories in a variety of settings, such as those offered by the events included in Springgay and Truman's Walking Lab projects and others described Yarimar Bonilla, Abril et al., and Butler and Miller.[617] While an in-depth review of these articles and the projects they describe is unfortunately beyond the scope of my dissertation, it is germane to note that many of these authors point to interdisciplinary engagements between historiography,

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[610] Recollet and Johnson, "Why Do You Need to Know That," 178.
[611] ibid.
[612] Frenzel, "The Political Roots of Slum Tourism," 57-58.; Steinbrink, "'We Did the Slum!',"213–34.
[613] High, "Listening to the Post-Industrial City," 225-27.
[614] Tissot, "Loving Diversity/Controlling Diversity," 1187.
[615] Lyons et al. "Going on a Field Trip," 1446.
[616] Michal Huss, "Walking Tours as Transcultural Memory Activism," 3-21.; Torres, "La Plantación Invisible," 162-88.; Naaman, "Walking to Unsettle Jerusalem," 83-112.
[617] Springgay and Truman, *Walking Methodologies,* 2018., Yarimar Bonilla, "The Past is Made by Walking," 313-339. Bürge Abiral et al., "Curious Steps," 84-105.; Butler and Miller, "Linked: A Landmark in Sound, a Public Walk of Art," 77–88.

storytelling, and the performing arts as ways of overcoming or addressing such critiques. For example, citing Kate Macmillan, Naaman writes that artistic walking [can] "fill the gaps created by systemic silencing ... disrupt systems of auditory amnesia ... and mediate the quiet voices of the people and the planet."[618] Phil Smith emphasizes the positive potential that incorporating strategies of performance and walking art hold for the walking tour as a discursive and pedagogical format, citing "the increased discussion of walking arts across different disciplines (cultural geography, performances studies, archaeology and so on)."[619] Aled Singleton further claims the potential of arts-informed walking and walking tour practices to create and to reveal affective relationships to place that can emphasize collective belonging and being together and thus advance dialogues about collective responsibilities.[620]

The question of how knowledge is performed has been taken up by artists throughout the twentieth century. Joseph Beuys' *How to Explain Pictures to a Dead Hare* (1965) and Andrea Fraser's *Museum Highlights: A Gallery Talk* (1982) provide examples of artist critiques of institutional accounts of knowledge, relationships to systems of power, and the attendant visual and performance cultures of knowing. When watching documentation of *Reclaiming and Renaming* through this analytical lens, it becomes clear that Sam and I perform our knowledge in distinct ways.

In my performance, I am concerned with presenting an air of authority. My inflection, posture, and gesture call to mind an oratorical style associated with the academy and lecture hall. I researched and prepared a narrative to go with my curated sites. In part, I attribute this approach to nerves. This was one of my first-ever public tours and sharing what you know or have learned in front of others is daunting. However, these nerves also stem from an internalization of the power dynamics embedded in the performance of a walking tour. As Smith notes, despite being "presented in an engaging and individual "voice", walking tours tend to repeat dominant heritage discourses, "while privileging expertise and elitist

[618] Kate McMillan, "Listening with Our Feet: Decolonial and Feminist Arts-Based Methodologies in Addressing Australian Incarceration Policies on Nauru and Manus Islands," in *Framing the Penal Colony: Representing, Interpreting and Imagining Convict Transportation*, ed. Sophie Fuggle, Charles Forsdick, and Latharina Massing (Palgrave Macmillan, 2023), 299. Cited also in Dorit Naaman, "Walking to Unsettle Jerusalem," 83.
[619] Smith, "Walking-Based Arts," 113.
[620] Aled Singleton, "Using Walking Approaches and Site-Specific Performance," 39.

aesthetic judgement …"[621] In my case, I was afraid of getting something wrong. I've since learned that embracing the limitations of my knowledge can also create opportunities for engagement. Smith raises a similar critique when he describes his experiences of guided tours in Exeter, UK, where he works, as tending to be "segmented and episodic, made up of static episodes punctuated by short walks, fragmented in narrative structure (one thing after another rather than interwoven)."[622] These tours, for Smith, leave little room for co-creation between presenter and audience or for chance or accidental encounter to inform the content, thus making them more choreographic than chorographic in their unfolding.

While my part in *Reclaiming and Renaming* was certainly intended to work against dominant historical narratives and colonial visual cultures and to call attention to how these systems are produced and reproduced on campus, my expectations of what a walking tour does, and my formal and methodological understanding of its performance, inadvertently reproduced or reenacted my relationships to Western European-derived epistemological frameworks. The knowledge I offered, though I believe it to be ultimately helpful to advancing anti-colonial understandings of localized spatial production, was presented in a compartmentalized fashion that did not leave enough room for happenstance or for knowledge to reveal itself. My concerns about being "wrong" or "making a mistake" expose how Western knowledge frameworks, as Margaret Kovach notes, emphasize "output orientation, atomism, and individualism," rather than the process-oriented, holistic, and collective focuses of Indigenous methodologies.[623]

I can't speak to Sam's state of mind during or after her performance, but I can remark on a few things I observed. Sam's relaxed performance did not appear to be rehearsed. Carrying a copper cup filled with sacred water, they moved through the campus, seeming to point out the medicines and plants native to the area as they spotted them in real-time. They used these plants scenographically, as I used architecture, to orient our audience toward the stories of Land that they shared. While Sam's contribution

[621] Smith, "Walking-Based Arts," 104.
[622] Smith, "Walking-Based Arts," 103.
[623] Margaret Kovach, *Indigenous Methodologies: Characteristics, Conversations, and Contexts*, Second Edition, (University of Toronto, 2021), 29.

to the tour was also based on research, they shared that their research drew on their experiences of working in Land, learning from Elders, and working in TMU's Urban Farm and Indigenous Healing Garden. Sam carried notes; but, unlike my script, they referenced them only when they saw something that caught their attention. Their walk more closely resembled the chorographic unfoldings and enunciative relationships that Michael Tawa describes in relationship to ideas of Country in an Indigenous "Australian" context,[624] the ways in which Land relations are practiced amongst the Cibecue Apache in the work of Keith Basso.[625] It also evoked the scenographic orientations and chorographic stories, histories, and Land relations that are legible within Robert Houle's public artworks that map the route of Garrison Creek watershed on the Toronto's west side and of which the artist says: "when you walk, each piece can remind you of what has been there, what is underneath."[626] This description, with its emphasis on movement, orientation and storying, speaks to the work in a manner that can be considered chorographic and, I contend, sceno-chorographic as well.

How Sam and I perform our knowledge is less of a problem than it might seem, and may actually be an asset to the tour. For example, Homi Bhabha's theory of Third Space, in which hybrid subjectivities are produced through cultural encounter and enunciation,[627] might offer one way to think through this relationship in that our individual subjectivities create a hybrid space for collaborative and collective work. While we might inhabit and animate two contrasting epistemological relationships to the world, we do so not in opposition to one another but in a living and embodied way that underscores the dynamic processes of spatial production, negotiation, and resistance active in the campus environment, and holds them together in tension through the performance of *Reclaiming and Renaming*. What's more, the awkward feelings that I remember from this day indicate for me what clearly must have been for audience members an affective and perceptible atmosphere. I contend that this atmosphere amplifies the incommensurability between what Mishuana Goeman distinguishes as "colonial Space" and "native

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[624] Michael Tawa . "Place, Country, Chorography," 45–58.
[625] Basso, Wisdom Sits in Places, 1996.
[626] Julie Nagam, "Alternative Cartographies," 57-59.
[627] Homi Bhabha, *The Location of Culture*, (Routledge, 1994), 87-88

space." For Goeman, colonial space is a discourse that territorializes and orders Land, transforming it into property and creating hierarchies and classifications that separate Land from people. Whereas native space is based on connections to Land expressed by story and through kinship from time immemorial.[628] Thus the uneasy feeling produced by the awareness of the performances' epistemological contrasts renders apparent the inherent incompatibility between Western and Indigenous knowledge systems. Yet despite these differences, through collaborative performance Sam and I also model how such world views might literally walk alongside one another and collaborate in anti-colonial praxis.

Towards a Scenographic Chorography of Research

In the previous section I explored how reflecting on the gestural, imaginative, affective, and performative elements of *Reclaiming and Renaming* led me to understand this event as a generative moment in the development of scenographic chorography. By drawing on the work of a diverse range of scholars and practitioners, I showed how these elements served to orient and implicate bodies scenographically in the production and interpretation of the space of the TMU campus, and to elaborate its chorographic qualities. Further, I touched on how such qualities may be mobilized in the context of heritage toward creating more meaningful relationships to antecedent, contemporary, and future imaginaries, offering a productive model of collaborative, anti-colonial spatial praxis between a settler and an Indigenous educator.

In this next part of the chapter, I take up the question of scenographic chorography as a method of research and research creation through the example of *Walking and Wayfinding in the PATH*, a walking event that I created nearly four years after *Reclaiming and Renaming*, and that draws on some of the lessons subsequently learned from creating movement-based, interpretive, spatial experiences and thinking more about scenographic chorography. In fact, when staging a private edition of *Walking and*

[628] Mishuana Goeman, "(Re)Mapping Indigenous Presence on the Land in Native Women's Literature," *American Quarterly* 60, no. 2 (2008):296, 301. https://doi.org/10.1353/aq.0.0011

Wayfinding in advance of its official presentation, I excitedly proclaimed to one guest familiar with my dissertation work that this event felt like I was finally doing scenographic chorography.

A History of *Walking and Wayfinding in the PATH*

Walking and Wayfinding arose from a commission by artists Simon Pope and Sarah Cullen and the UK's Transart Institute for Creative Research to create a walking event for a group of visiting PhD candidates attending a research-creation artist residency at the Gibraltar Point Centre for the Arts on Toronto Island. Being that this residency was in February and in Toronto, I decided against leading participants on an outdoor walk in potentially inclement winter weather, instead seeking out a location where we could walk in relative comfort while still engaging in questions about space, storytelling, history, and scenographic and chorographic walking as a methodology.

This walk took as its subject Toronto's underground PATH system, a thirty-two kilometre series of tunnels that connect various office towers, shopping centres, and transit hubs in the city's downtown core.[629] Building on the themes of walking, orientation, witnessing, and implication that were part of *Twenty-three Kilometres*, as well as performance, affect, and atmosphere that were raised by *Reclaiming and Renaming*, *Walking and Wayfinding* sought to apply these techniques toward and test, in part, the efficacy of the scenographic and chorographic as an interpretive methodology. More significantly, however, the development of *Walking and Wayfinding* also offered what I recognized as an opportunity to explore the research potential of this methodology.

To prepare the event I drew on my previous experiences walking the PATH as a commuter and as an artist. When I worked on Toronto Island at what was then Artscape Gibraltar Point, I frequently used the PATH to avoid the freezing temperatures of Toronto's winters on my way to catch the open deck ferry to the islands. In 2013, in advance of a Broken City Lab artist residency program focussed on critical interventions into urban space, I hosted a number of "conceptual art" hide and seek games in the

[629] Note that PATH here is not an acronym but rather a style deployed by the City of Toronto that governs the wayfinding and navigation of the PATH system.

PATH.[630] So, I am perhaps more familiar with the PATH than the average Torontonian, but had not yet conducted an analysis of its spatial production and the space it produces. In order to engage critically with the PATH, I devised a program of research walks in which I, occasionally accompanied by Ellie, would navigate the PATH from different access points. On these walks I prioritized notions of scenographic encounter, meaning encounters with built or felt space that oriented my mind and body toward specific memories, stories, and feelings, or that raised questions I felt were worthy of additional research. I thought about how these encounters located me within a complex network of social, historical, political, economic, spiritual, and interpersonal relations that inform and constitute what colloquially is understood as the place of the PATH. In doing so, I used the PATH's scenography to arrive at a qualitative understanding; an embodied, locational knowledge about "a place" that, like Olwig's chorographic propositions discussed earlier in this chapter, transcends visual representation, yet arrives at what one might nevertheless call a "picture."

If this sounds a bit like the Situationist practices of dérive mentioned in the last chapter's overview of historic walking practices, it is. Such a practice shares what Ludwig Wittgenstein calls "family resemblances." The notion of "family resemblances" is also taken up by Owen Chapman and Kim Sawchuk in their seminal paper on research-creation, to which I will turn later in this chapter to make the case for understanding scenographic chorography as a form of research-creation. For now, it is germane to say only that Wittgenstein and Chapman and Sawchuk propose family resemblances as a way of understanding not only how things are the same, but how they are connected through difference.[631]

While scenographic chorography and the dérive share ideas of movement, criticality, urban space, affect, imagination, orientation, research, and play, they also differ substantially. Where Debord suggests that the dériviste (or, ideally, the *dérivistes* because for Debord the dérive is a group activity) drop their

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[630] Andrew Lochhead, "Practicing Arts Through Hide and Seek," Andrew Lochhead, accessed December 17, 2025 https://andrew.andrewlochhead.com/?page_id=281∂.
[631] Chapman and Sawchuk, "Research-Creation,"13-14.

relations and be guided by attraction through the city,[632] scenographic chorography asks its practitioners to embrace relationality and to be oriented, rather than guided, in urban space. In other words, where dérive is concerned with navigation, scenographic chorography is concerned with location. That is to say that the former is concerned with how one moves and is moved through space, the latter reflexively asks a question of bodily position — where am I? Where dérive is interested in the generation of psychogeographic data, that is data that speaks to the effects of "the geographical environment … on the emotions and behavior of individuals,"[633] for scenographic chorography, this is only part of a research methodology that also asks practitioners to recognize themselves as active agents in the production of urban space and embedded in complex relationships between history, memory, knowledge, and experience. This is not to say one could not do a dérive that is guided by attraction to scenographic elements of a space toward the production of a likeness of a place because, of course, what attracts is ultimately an orientation in and of itself. Rather, such a likeness would fail to meaningfully and reflexively account for how that attraction is informed, affirmed, and performed back through bodily encounter. It would, to paraphrase Olwig, draw an outline but perhaps fail to colour it in.[634] In the context of walking events, such a reflexive practice may be a way to address the complex and multi-storied elements that coalesce in so-called places, and avoid over-deterministic accounts that ascribe singular qualities and outcomes to moving within specific locales.[635]

While walking the PATH, I was attentive to the material environment, sensory stimuli, spatial organization, and my personal location (politically, socially, physically, and economically) to the PATH. I then used these encounters as an opportunity to think through the space and moment I was in, to reflect on them, and to write about my impressions as a jumping off point to text-based research and, ultimately, the creation of the walking event. For example, on one such research trip, I walked through First Canadian

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[632] Guy Debord, "Theory of the Dérive," in *Situationist International Anthology*, ed. trans. Ken Knabb (1958, PM Press, 2006.), 62.
[633] Guy Debord, "Introduction to a Critique of Urban Geography," in *Situationist International Anthology*, ed. trans. Ken Knabb (1955, PM Press, 2006.), 8.
[634] Olwig, "Has Geography Always Been Modern," 1850.
[635] Recollet and Johnson, "Why Do You Need to Know That," 181.

Place, headquarters to the Bank of Montreal and a building the name of which may warrant further toponymic scrutiny. On this walk, I encountered a familiar musty smell that I associated with ornamental water fountains located in Toronto's Eaton Centre and in the Devonshire Mall in my hometown of Windsor, Ontario. By following this scenographic scent, I was able to infer the presence of a water feature and, eventually, locate the artificial waterfall nearby. This scent-based encounter led me to reflect on the various geographies into which I was in that moment embedded within — geographies that connected the Eaton Centre, the PATH, and the Devonshire Mall in an olfactory landscape facilitated by bacterial microorganisms and algaes, the odours of whose end-of-life cycles for many, myself included, are carriers of memory and youthful nostalgia. Sharing this experience during *Walking and Wayfinding* prompted others in the group to share their shopping mall memories, thus expanding our imagined geographical reach, opening questions and conversations about scent as a temporally and mnemonically locative device. These conversations further directed us toward considerations on the history of twentieth-century retail development in Canada, including the development of the PATH, itself, and the spaces and relations it produces and reflects back to us.

Similarly, encounters with public wayfinding infrastructure and sculpture, and my chastisement by a security guard for taking photographs in the PATH system (something that is prohibited due to the status of the PATH as private property), prompted additional research and consideration of the politics of wayfinding and the tensions embodied in this wholly private, publicly accessible space. Other sites through which the PATH passes, such as Union Station, the Hudson's Bay department store, and the site of an early home of colonial era enslavers John and Sophia Denison (now RBC Plaza), promoted discussions about the role of infrastructure and colonial companies in the Anglo-Canadian colonial project and the violences, including slavery, connected to it. Even the PATH's underground-ness called forth contemplation on the cosmological and Land relations in which, by the physical structure of the subterranean mall, my walking body was both embedded within and excluded from.

Noting these locations, I crafted these questions, research, observations, and anecdotes into a ninety-minute walking route along which residency participants were invited to listen to my stories, to ask their own questions, and to share their experiences of the PATH. What emerged from my research and through the walk was a picture of the PATH that oriented walkers toward questions about movement and navigation and public and private space, and entreated them to consider their own relationships to the Land on and through which we travelled.

Walking and Wayfinding overwhelmingly reflected the PATH system's connections to and implications in capitalist systems of private property, wealth and resource extraction, circulation, historic and ongoing colonization, Indigenous displacement, and national and municipal mythmaking. It considered how these spatial, social, and economic systems informed its own construction, and how the PATH could be understood as a product of the very same relationships and historical trajectories that underpin and make it, in effect, a microcosm of the Canadian nation state, and revealing the literal depths to which this colonial project embeds itself within the Land.[636]

Walking and Wayfinding in the PATH and how it was created demonstrates how scenographic chorography can be used as a form of research collection (story gathering) and presentation (a scenographically informed chorographic walk). Subsequently, I created an artist book based on this scenographic chorography that further invites others to re-enact this walk through the PATH system. Inspired by the continuous narrative style of William Lambarde's *A Perambulation of Kent*, this book calls to mind the performative, orientating, and multidisciplinary approaches to research embodied within antiquarian chorographies of the sixteenth and seventeenth century, deploying them toward challenging and interrogating vernacular spaces and spatial narratives here in the twenty-first century. In doing this, I propose that such scenographic chorographies reveal their utility in rendering legible the often-overlooked, ignored, or obscured proximities of such spaces to power. Thus, such a project may also be

[636] This of course also recalls Trouillot's "roots of power" challenge addressed in Chapter Two.

useful in identifying sites of memory and commemoration or monuments that escape traditional historical analysis. The book *Walking and Wayfinding in the PATH System* follows this chapter, for reference.

***Walking and Wayfinding* in Research-Creation**

While in Chapter Three I made the case for scenographic chorography as research through an analysis of how its constituent parts (walking, scenography, and chorography) produce knowledge, I next make the case for its hybrid approach as similarly useful. Thus, this next section is dedicated to understanding scenographic chorography as a hybrid methodology within the framework of research-creation. Research-creation has been defined in several ways that emphasize its recombinant, multiple, relational, and activist potential. For Owen Chapman, who, along with Natalie Loveless and Kim Sawchuk, has become one of the leading scholarly voices in Canada wrestling with the question of research-creation, the term "research-creation, as a conjunction, invites the juxtaposition of other terms, concepts, and categories. Art and research-creation. Music and research-creation. Dance and research-creation. Science and art and research-creation, and so on. Research-creation is a conjunctural practice. It is a host of methods, from micro to macro or meta, integrating a complex network of epistemologies and ontologies. It appeals to different sensibilities depending on the student or scholar's intuitions. And it manifests in different ways."[637] For Loveless, research-creation is "the logical outcome of interdisciplinary, conceptual, and social justice/activist legacies in contemporary art such as those that stretch from Mary Kelly to Bracha Ettinger, or Hans Haacke to Beatriz da Costa, or Joseph Beuys to Tania Bruguera," and therefore within the realm of social and relational art, as well as conceptual art, institutional critique, and the pedagogical turn."[638] Connecting research-creation to this ancestry locates it within a web of interrelations as an activist, critical, and potentially innovative way of engaging with questions of knowledge. But the history of research-creation must also take into account a different family tree, acknowledged by Robin Nelson, Dieter Lange, Jim Elkins, Erin Manning and Brian Massumi, and

[637] Owen Chapman, "Foreword," in *Knowings & Knots: Methodologies and Ecologies in Research-Creation*, ed. Natalie Loveless (The University of Alberta Press, 2019), xvi.
[638] Loveless, *How to Make Art at the End of the World*, 9.

Laura Levin, that connects to the emergence of the Visual Arts PhD, the externalized "business" focus of the neo-liberal university, and the so-called creative economy so in fashion in the early part of this century.[639] This dual parentage may be germinal to the unsettled status of research-creation and its relations or, perhaps, to its adoption by what might appear on the surface as feuding families. The latter is down to the ability of research-creation to "pass within different social and academic contexts or arenas, flitting through loopholes and doors that open and close sometimes without warning."[640] Still, one might insist that these apparently bi-polar lines of descent reveal more shared DNA than some would like to admit. Nevertheless thinkers such as Manning hold out hope for the transformative potential of research-creation. In her "Ten Propositions for Research-Creation," Manning writes a manifesto of sorts for what research-creation might be should it evade capture within the capitalist-university complex, writing that "Research-creation generates new forms of experience; it situates what often seem like disparate practices, giving them a conduit for collective expression; … it generates forms of knowledge that are extra-linguistic; it creates operative strategies for a mobile positioning that take these new forms of knowledge into account; it proposes concrete assemblages for rethinking the very question of what is at stake in pedagogy, in practice, and in collective experimentation."[641] As such, Manning suggests that research-creation can be a transformative approach to larger questions of how humans (perhaps in concert with our more-than-human kin) might imagine new futures of the exploitative relationships that global capitalism, and its attendant historical practices of enslavement , and ongoing practices of colonialism, and extractivism, attempt to foreclose.[642]

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[639] See Robin Nelson, "Introduction: The What, Where, When and Why of Practice as Research," in *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistance,* ed. Robin Nelson, (Palgrave Macmillan, 2013), 13; Dieter Lesage, "PaR in Continental Europe: A Site of Many Contests," in *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances,* ed. Robin Nelson (Palgrave Macmillan, 2013),142-152; James Elkins, *Artists With PhDs: On the New Doctoral Degree in Studio Art* (New Academia Publishing, 2009); Erin Manning and Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience* (University of Minnesota Press, 2014), 84-85; Laura Levin, "Locating the Artist-Researcher: Shifting Sites of Performance as Research (PAR) in Canada," in *Mapping Landscapes for Performance as Research*. ed. Shannon Rose Riley and Lynette Hunter (Palgrave Macmillan, 2019), 62-69.[14]

[640] Chapman, "Foreword," xvii.

[641] Erin Manning, "Ten Propositions, 133.

[642] Manning, "Ten Propositions," 144.

The Four Valences of Research-Creation

Earlier in this chapter I reflected on Wittgenstein's notion of family resemblances as discussed by Chapman and Sawchuk. In doing so I hoped to underscore the similarities and differences between scenographic chorography and similar walking-research practices such as the dérive. Indeed as the Canadian authors suggest, Wittgenstein's theory of networked relationships, that the idea of "family resemblances" represents, helps to understand "what makes particular phenomena similar, as well as how they are distinct, but yet of the same class."[643] It is out of this theory and the blurred distinctions between concepts that it emphasizes that Chapman and Sawchuk develop their notion of the "four valences of research-creation" as a way of producing Wittgensteinian examples — that is to say, providing indirect descriptions of things that elude clear definition.[644] These valences are as follows: "research-for-creation," "research-from-creation," "creative presentations of research," and "creation-as-research."[645]

Rather than produce distinct and proscriptive methods of what research-creation is or isn't, Chapman and Sawchuk borrow the term "valence" from chemistry and linguistics — a valence in either describes the combinative power of a chemical or grammatical element. In doing so, they emphasize research-creation's hyphenated construction and call attention to "the moment that is in between, the conjunctive moment that points to the articulation of these two terms [research and creation] one to the other."[646] They propose instead to, "see them as mutually constitutive … in terms of how they are imagined in relation, and how this enactment is formed and performed."[647]

By examining scenographic chorography through these four valences I make the case for understanding this methodology as a generative form of research-creation. This is significant because up until this point I have only supported scenographic chorography as a methodology based on the established bona fides of walking, scenography, and chorography.

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[643] Chapman and Sawchuk, "Research-Creation," 14.
[644] ibid.
[645] Chapman and Sawchuk, "Research-Creation," abstract.
[646] ibid.
[647] ibid.

Having already covered how *Reclaiming and Renaming* and *Walking and Wayfinding* represent prototypical practices of scenographic chorography, in the following sections I put this hybrid methodology to an additional test. In doing so, I point to the ways that locating scenographic chorography within research-creation supports the validity of such a methodological practice.

Research-for-Creation

For Chapman and Sawchuk, this aspect of research-creation involves the gathering of materials, bringing together texts, technologies, and people. It can also involve researching precedents. Notably, it need not result in the creation of a final product but might result in an experimental prototype.[648]

In one respect, research-for-creation manifests in *Reclaiming and Renaming* as my research to support the content of the tour, for example, accessing the Toronto Metropolitan University archives to learn about the history of campus and walking the quad to get a sense of which plants are present. However, research-for-creation also speaks to the building of the communities of knowledge required to deliver such a project. In the development of *Reclaiming and Renaming*, Sam and I connected with one another to assemble the knowledges and experiences, text-derived and traditional, we hold. Further, we activated existing relationships and identified persons with skills and resources crucial to the project. These included Kikélola Roach, Unifor National Chair in Social Justice and Democracy at TMU, whose office provided financial, logistical, and promotional support for the tour, and fellow student and filmmaker Derek Sands and his brother Brett, both from the Walpole Island First Nation, our videographers and video editors.

[648] Chapman and Sawchuk, "Research-Creation," 15-16.

In *Walking and Wayfinding*, research-for-creation describes, in part, the field work of the scenographic and chorographic walks that I took to devise the walking program. This required walking in a scenographically attuned manner in order to explicitly find and interpret stories, and to assemble them into a chorography of the PATH system. These walks, and the encounters with story, memory, and history that were afforded by them, could be considered a form of preliminary research that this valence implies. However, such a practice already blurs distinctions between research-for-creation and the next valence I discuss, research-from-creation.

Research-from-Creation

In research-from-creation a creative practice is exercised to generate data that may be used for further analysis.[649] Building on the previous example from *Walking and Wayfinding*, while I think of my walks through the PATH system as research gathering, I recognize scenographic chorography as both a research practice and a creative practice. My scenographically attuned walking produced knowledge through sensory and embodied encounters with the built, imagined, and affective architectures and atmospheres of the PATH and assembled that knowledge through movement, mapping the relationships between locations within the subterranean passages. Thus, this method of research gathering was also a method of research generation.

Research-from-creation can also be, according to Chapman and Sawchuk, "a form of iterative design or testing that involves the participation of individuals or groups who may be an intended audience."[650] Here an example from *Walking and Wayfinding* also applies. In advance of my walk for the graduate students from Simon and Sarah's residency, I offered a private "test-run" to friends and colleagues who I felt might be interested in the subject matter. This informal trial enabled me to test my walk timing, planned route, and narrative clarity. The rehearsal also provided a space where ideas about the narrative content, audience direction, and participation, what worked and what didn't, could be shared in a convivial manner. For example, the spontaneous sharing of memories that accompanied our

[649] Chapman and Sawchuk, "Research-Creation," 16-17.
[650] Chapman and Sawchuk, "Research-Creation," 16.

encounter with the "mall water fountain smell," referred to earlier, demonstrated the appeal of this encounter and its potential for relationship-building between walkers and the space of the PATH. The enthusiastic response convinced me to retain this part of the walk, when I had initially considered cutting it. Additionally, the disparities between the informal and formal iterations of the tour highlighted new spatial information about the PATH. For example, the official walk included guests with mobility challenges and others who carried cumbersome items such as suitcases (the walk took place on the final day of the residency, and a few participants were going from the walk to the airport). While the PATH has significant accessibility infrastructure, including ramps and elevators, we learned firsthand that having such features does not always make for an inclusive navigational experience. In many cases, participants with limited mobility had to separate from the walking group to access out-of-the-way, poorly maintained, or non-functional accessibility features. These barriers contributed to significant delays in completing the walk; requiring three hours in comparison to the ninety-minutes trial walk. This evoked a distinct group conversation about accessibility and ability privilege as it manifested in the PATH system, adding a dimension for future stagings of this and other walking activities.

While I have spent some focus here on *Walking and Wayfinding*, this does not discount the research and knowledge generated through *Reclaiming and Renaming*. For example, the process of delivering the tour called forth considerations such as the role of performance and affect in interpreting space, which both informed future projects like *Walking and Wayfinding* and contributed to the development of scenographic chorography as a method.

Creative Presentations of Research

Reclaiming and Renaming and *Walking and Wayfinding* mobilize research in a manner that is engaging, intellectually stimulating, and in a recognizable and widely appreciated format: the guided walking tour. But are they creative? Without getting into a lengthy discussion on what counts as creative practice, I'll return to Phil Smith's remarks on walking tours to suggest that they key element in understanding and differentiating a scenographic chorography from a traditional walking tour may well

lay in the reflexive attention it pays to its own performance and how that performance is used to convey information.[651] Consider the example of Sam's and my performances of our relationships to knowledge. The emphasis on performance as a form of scenographic orientation and chorographic elaboration, attests to the ability of scenographic chorography to convey information on a level beyond narrative, and adds a crucial element to framing scenographic chorography as a creative practice.

Chapman and Sawchuk write that creative presentations of research involve the presentation of traditional research practices (presumably here they may mean text- or interview-based scholarship) in a creative (presumably art-based) fashion.[652] They underscore this definition by pointing to examples of researchers developing pirate radio projects, interactive artworks, and forms of performance lectures.[653] What I take this to mean is that how we translate knowledge for ourselves and for others is, itself, a form of research *and* a form of research presentation. For example, the artist book for *Walking and Wayfinding* is a creative presentation of research in that it uses photography, design, and narrative to present the outcome of scholarly research. However, such a book as *Walking and Wayfinding in the PATH* is more complex than a presentation and may in fact better describe Chapman and Sawchuk's fourth and most complex valence, creation-as-research.

Creation-as-Research

This facet of research-creation is notoriously difficult to unpack. On its surface, it may appear as another way of framing research-from-creation, and this is indicative of the fuzziness between valences. However, Chapman and Sawchuk helpfully clarify that "[w]hereas research-from-creation involves an iterative process of going back and forth between creation and reflection or knowledge development, creation-as-research redefines the very concepts of theory, creativity, and knowledge. It is a hands-on

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[651] Smith," Walking-Based Arts," 104.
[652] Chapman and Sawchuk, "Research-Creation," 18.
[653] Chapman and Sawchuk, "Research-Creation,"16-18.

form of theoretical engagement at the same time as it acknowledges the processes of analysis and articulation of new concepts that are potentially part and parcel of artistic creation."[654]

Scenographic chorography and scenographic chorographies like *Reclaiming and Renaming* and *Walking and Wayfinding* fulfill the idea of creation-as-research in that they represent engagement with theory, methodology, and output. They are not just things — tours, videos, artist books — but they are things that are done and that one can "do." The ability of the term scenographic chorography to describe a theoretical construct, a research methodology, a creative practice, or a creative output further demonstrates its flexible and reflexive nature. As a practice, scenographic chorography and my example scenographic chorographies represent physical and creative engagement with theories of space and spatial production through theories of scenography and the scenographic, chorography, affect, and movement. Knowledge is not simply gathered, analyzed, and presented, but actively produced and performed as part of a creative endeavour (a walking event or an artist book) that renders apparent, orients bodies toward, and locates bodies within complex and dynamic webs of spatial relations. As Chapman and Sawchuk put it, creation-as-research "expand[s] what "is" in the world by revealing new layers, permutations of reality, or "experiences to be experienced." … [T]hrough research (i.e., interpretation, analysis), through creation (i.e., deployment, hands-on engagement), the very phenomena we seek to explore are brought into being in the first place.[655]

For example, in *Reclaiming and Renaming* the competing spatial narratives present in the campus are rendered apparent, affirmed, and contested through walking, narrative, and Sam's and my performance. In *Walking and Wayfinding*, the circulatory logics, navigational strategies, and property and Land relations of the PATH system are similarly reenacted, transgressed, and re-imagined through the course of the scenographic chorography. By looking at scenographic chorography through the valence of creation-as-research, we get another sense of the transformative potential of such a theory-methodology-practice-output to raise challenges to questions of how space and spatial relations are accounted for,

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[654] Chapman and Sawchuk, "Research-Creation," 18.
[655] Chapman and Sawchuk, "Research-Creation," 21.

inhabited, and performed, and to further trouble established ontological, methodological, and epistemological accounts of knowledge or what counts as knowledge. This radical proposition gives credence to interventionist conceptualizations of the scenographic that Hann advances and that were touched on in the previous chapter, as well as activist potentials of chorography, walking, and performance.

Conclusions

This chapter has provided an overview of two prototypical works of scenographic chorography that were instrumental to the development of its methodology and practice. I have described how these endeavours represented, or have subsequently come to be understood as, early attempts to practically engage with theories and practices of scenography and chorography. By making a case for scenographic chorography as a form of research-creation, I have attempted to qualify its validity as a manner of conducting research and of producing, interpreting, and presenting knowledge in a way that establishes it as a contribution to the field of creative and arts-based practices of knowing, thus fulfilling in part the requirements of my degree. I have, additionally, through this process begun to get at more of the activist potential of scenographic chorography, something that I will explore further in the next chapter.

This subsequent chapter marks a return to Dundas Street and represents my further attempts to deploy scenographic chorography in the field as a system of story gathering, investigation, orientation, and space-based research through a project entitled *Zones of Feeling*. This project is based on a series of research walks taken in the summer of 2024. These include walks taken by myself, with my wife Ellie, and with fellow scholars and community advocates, members of my Indigenous knowledge advisory circle, and artists whose practices concern walking, monumentality, and commemoration. Further, I take up the question of how the multi-layered and dynamic constructions of space, affective knowledge, and felt experiences discussed in this chapter might be represented and visually communicated through the format of the artist book produced as part of my research.

WALKING AND WAYFINDING IN THE PATH

Please refer to *Walking and Wayfinding in the PATH*.

Note: For the intended viewing experience, please download the PDF and open the file in Adobe Acrobat.

You will rejoice to hear that no disaster has accompanied the commencement of an enterprise which you have regarded with such evil forebodings.

Captain Robert Walton, Letter to Margaret Saville, St. Petersburg, December 11, 17–?, in Mary Shelley, Frankenstein, 1888.

CHAPTER FIVE:
ZONES OF FEELING: MAPPING AFFECTIVE ENCOUNTERS WITH DUNDAS STREET

In the early twentieth century the City of Toronto embarked on a new road building project. The task, assigned to the municipal public works department, was to efficiently and economically create a new highway across the rapidly expanding city. This thoroughfare would connect the downtown financial, commercial, and manufacturing hubs of Ontario's capital to the arterial roads of Dundas Street in the west and Kingston Road in the east, and thereby to economic opportunities in major urban centres such as London and Kingston. This highway is what Torontonians today call Dundas Street.

In Chapter One I speculated on the role this new highway, held together by little more than some minor roadworks and a name, played in the demise of one of Toronto's most marginalized districts, St. John's Ward. I also reflected on this early twentieth century rationalization project as part of a larger trend where infrastructure was weaponized against minority communities across North America. Traces of this building project remain visible along the length of Dundas Street. The places where former streets begin or end are marked by bends in the road and slight changes in elevation or architectural character. Some marks are obvious to the attuned observer; others are less distinct and disclosed through changes in the feelings they engender. Such material and affective encounters with these transitional spaces are the remit of the artist book, *Zones of Feeling*, that follows this chapter.

Zones of Feeling takes its titular inspiration from Gilles Deleuze and Félix Guattari's concept of "zones" as articulated in *A Thousand Plateaus*, particularly the idea of zones of indiscernibility, which are interstitial spaces where boundaries are transgressed and relationships, people and worlds are "becoming."[656] Additionally, Deirdre Heddon's writing on her performance *Tree* (2003) in which she

[656] Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, (University of Minnesota Press, 1987) 101, 488. See also Erin Cuniff Gilsson, "Zones Of Indiscernibility The Life

reflects on the ability of a single square foot of earth to contain historical multitudes that can be animated through the act of walking has provided additional fodder for imagining this work.[657] This chapter and artist book is about the knowledge that can be gained from learning to identify and experiencing these liminal spaces and my attempts at figuring out how to best represent and share that knowledge. It is partly based on a series of walks that I took with friends and colleagues along the length of Dundas Street in the summer of 2024. It is also inspired by my research into the history of Dundas Street and the deep personal connection I have formed with this roadway through my involvement in the campaign to rename the street, as well as through walking, researching, and photographing it over the last half decade. This process has allowed me to amass thousands of images of Dundas Street. In *Zones of Feeling* I have drawn on this substantial personal archive along with historic photographs to create a series of collages that reflect the unique character of each historic road that was absorbed into modern-day Dundas Street, as well as a system of graphic representation that highlights each transitional point. Inspired by Asger Jorn and Guy Debord's Situationist map and bookmaking, the spatial theories of Doreen Massey and Henri Lefebvre, and the work of English antiquarian chorographers, I have compiled these collages and graphics into *Zones of Feeling*. Moreover, I understand this book to be demonstrative of my own method of spatial research and representation that I have termed "scenographic chorography."

This chapter offers a more in-depth recapitulation of the story of modern Dundas Street's making, and reflects on how *Zones of Feeling* was created, how it fulfills the definition of a scenographic chorography, and what I learned from creating it.

Of A Concept From Deleuze To Agamben," *Philosophy Today* 51, no. Supplement (2007): 100–101. https://doi.org/10.5840/philtoday200751Supplement12. Incidentally, zones of indiscernibility are also linked expressly by Deleuze and Guattari to names and nomenclature. See Deleuze and Guattari, *A Thousand Plateaus*, 1933.

[657] Heddon, "One Square Foot: Thousands of Roots," in Heddon, Lavery, Smith, and Mock. *Walking, Writing and Performance*, 166-68. Notably Heddon also discusses in this chapter the transgressive potential of standing still and the idea of walking via imagination.

Making, Naming, and Renaming Dundas Street

Like many Torontonians, Dundas Street plays a significant role in my life. It's where I catch the 505 streetcar. Its restaurants and bars are places I celebrate with friends, see live music, and, occasionally, dance the night away. Its cafés are where I read quietly and meet colleagues. I frequent the street's major arts institutions, such as the Art Gallery of Ontario, and I conduct and share my doctoral research from offices, libraries, and classrooms just off of it.

Torontonians living almost a century ago would have understood and experienced Dundas Street quite differently. For residents in the city's west side, Dundas Street ended where today's Ossington Avenue meets Queen Street. For residents east of the Don River, the extension of Dundas Street represented an existential threat to their homes, their livelihoods, and their children's safety.[658] For those in between — physically and temporally speaking — the creation of modern Dundas Street meant that a highway was driven through the heart of their communities to, in cases such as the community of St. John's Ward, devastating effect. This new Dundas Street would replace (or, in urban planning parlance, "rationalize") street names and other established toponyms that held deep associations for those who lived with them.

Naming what is called Dundas Street today has always been controversial. As discussed in Chapter One, residents of Dundas Street's southern extremity, between today's Dundas and Queen Streets, objected to the name's removal from their portion of what is now called Ossington Avenue. Objections to incorporating the old St. Patrick Street into Dundas Street resulted in William Street, itself formerly known as Dummer Street, being renamed in order to preserve the aforementioned saint's name in Toronto's onomastic landscape.[659] While no surviving documents describe why residents objected to

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[658] Chris Bateman, Exploring the Oddities of the Dundas Street Extension, *Spacing*, May 19, 2017. https://spacing.ca/toronto/2017/05/19/the-oddities-of-the-dundas-street-extension. Carman Lan, "Intend to Take Trouble before Board of Control," *The Globe and Mail* June 13, 1952.

[659] City of Toronto, "Minutes of the Sub-Committee on Street Names, June 15, 1917," Fonds 200, Series 582, File 3, 270, City of Toronto Archives, accessed October 3, 2024. Amateur local historian Bob Georgiou also details this episode of Toronto history here, Bob Georgiou, "A Quick History of Controversial Toronto Street Name Changes," Scenes from Toronto, March 17, 2022. https://scenesto.com/2022/03/17/a-quick-history-of-toronto-street-name-changes-opposition.

the application or removal of the Dundas name, the fact that they *did* demonstrates that place names, then as now, are hotly contested markers of identity and belonging that elicit complex emotional and psychological responses.

The name of Dundas Street has received increased public scrutiny in recent years. This has largely been due to growing public awareness of the role its namesake, Henry Dundas, First Viscount Melville played in delaying the abolition of the transatlantic slave trade, the devastating consequences of Dundas' actions on African and African-descended people, and how the commemoration and public celebration of historical figures associated with white supremacy and colonial violence continues to impact in particular, but not exclusively, racialized and marginalized people today. In Toronto, an online petition that I authored, which was inspired by the efforts of the late Sir Geoff Palmer and Adam Ramsay to recontextualize Edinburgh's Melville Monument, opened a significant and rancorous public debate on Dundas' commemoration. The petition, signed by over fourteen thousand Torontonians, and the significant scholarship that supported it would be instrumental to a 2021 City Council decision to rename Dundas Street and all municipal assets bearing the Dundas name. While renaming work on the street was paused indefinitely by Mayor Olivia Chow in 2023, the Jane-Dundas Library, Yonge-Dundas Square, and Dundas Station were all renamed over the following two years.[660]

However, unlike now when there are clearly stated reasons for changing some Dundas toponyms, there is no evidence as to why the members of Toronto's Street Names and Numbering Committee selected "Dundas" as the name of the new highway in 1917.[661] The only clue they provided in archival

[660] Minutes of the Sub-Committee on Street Names, June 15, 1917," Fonds 200, Series 582, File 3, Appendix A. p. 7, City of Toronto Archives, accessed September 14, 2024.

[661] The City of Toronto stated its reasons for voting to rename Dundas Street were due to concerns around the legacy of Henry Dundas "raised by the renaming petition, "the importance of addressing racial justice and equality as a collective responsibility and subsequent engagement with experts in "public history, Black Canadian studies and public commemoration," as well as furthering "the City's commitment to confronting anti-Black racism, advancing truth, reconciliation and justice, and building a more inclusive and equitable Toronto." City of Toronto, "Renaming Dundas-Linked City Assets," Recognition Review, accessed November 25, 2025. https://www.toronto.ca/community-people/get-involved/community/recognition-review/renaming-dundas-street/

documents was the matter-of-fact entry, "as it is a continuation of the former street."[662]

While those reasons are unknowable, what can be known is the well-documented role that infrastructure such as place names and roadways play in colonial and imperial projects and how changing names can change relationships to places. These technologies are never neutral and, as previously covered, Dundas Street is no exception. The invention of new Dundas Street must also be considered within the context of the ongoing Canadian colonial enterprise, and how it has re-shaped and reconfigured spatial relationships between people, and between humans and the more-than-human world.

A Walking Methodology

Zones of Feeling is based on a series of research walks undertaken in the summer of 2024. The goal of these walks was to research the role of walking as a way of studying and interpreting urban landscapes. I invited colleagues and friends to join me on walks that began at places along Dundas Street that had a special memory or association for them. In other cases, I interviewed artists, such as Dr. Camille Turner, about their own walking practices and approaches. My wife Ellie and I restaged our 2020 walk along Dundas Street, this time making an audio recording of the journey.

My other walking companions included artist Sarah Cullen; cycling and urban issues advocate and public history practitioner Lanrick Bennett Jr.; Afrofuturist artist Quentin VerCetty; Wiisaakodewikwe scholar, curator, and fashion designer Justine Woods; and artist and Wyandot Utríhọt Catherine Tàmmaro. Sometimes our walks took the form of physical walks, while others were bicycle trips or metaphorical journeys through space via story and recollection. This both empowered people through selecting the moving medium of their choice and engaged with broader concerns about walking methodologies vis-à-vis social, racial, ability, and economic privilege.[663]

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[662] Minutes of the Sub-Committee on Street Names, June 15, 1917," Fonds 200, Series 582, File 3, Appendix A., 7, City of Toronto Archives, accessed September 14, 2024.

[663] Stephanie Springgay and Sarah E Truman, "Critical Walking Methodologies and Oblique Agitations of Place," *Qualitative Inquiry* 28, no. 2 (2022): 171–76. https://doi.org/10.1177/10778004211042355; Syrus Marcus Ware, "Foraging the Future: Forest Baths, Engaged Pedagogy, and Planting Ourselves Into the Future," *Qualitative Inquiry* 28, no. 2 (February 1, 2022): 236–43. https://doi.org/10.1177/10778004211046.; Sandra Phillips, "Walking While

James Evans and Phil Jones make a distinction between *mobile methods* such as walking and cycling and *sedentary methods in motion* such as being driven around in a car or, as was done with Utríhọt Tàmmaro, sitting in a restaurant discussing moving through a neighbourhood and the differing types of information learned from such experiences.[664] Rather than detract from quality of the research,[665] these varied methods collectively offer a diverse set of experiences and recollections of spatial relationships and constructions that can enrich understandings of space and allow for a wider pool of knowledge contributors.

How We Walked

As discussed above, each walk and walking method took a slightly different form. While in some cases I formally interviewed my research companions following or as part of our walks, in most cases I wrote field notes after the fact concerning ideas arising from our travels. The idea behind this was to emphasize, paraphrasing Dorit Naaman, the epiphanies that stem from being embedded in a set of relationships with people, with particular space, and with Land.[666] Before many of these walks, I followed Utríhọt Tàmmaro's advice of offering semah (ceremonial tobacco) to the Land as an offering and as a way of entering into a relationship with Land and thanking it for the teachings that it shared with me. I must admit however that I did not always do this. Sometimes I forgot to bring semah, other times, especially when walks took a more conceptual form, say over Zoom, it felt admittedly strange to make an offering. I'm still learning and getting familiar with the practice, but when I do it, I do my best to make such offerings with thankfulness, respect and the best of intentions held in my heart.

Aboriginal," *Qualitative Inquiry* 28, no. 2 (February 1, 2022): 198–99. http://www.doi.org/10.1177/10778004211043496. Leah Decter, "Walking Unsettling Depremacy: A Preliminary Proposition for Questioning the Right to Go Anywhere," *Qualitative Inquiry* 28, no. 2 (February 1, 2022): 187–97. http://www.doi.org/10.1177/10778004211042359.; James Evans, and Phil Jones, "The Walking Interview: Methodology, Mobility and Place," *Applied Geography (Sevenoaks)* 31, no. 2 (2011): 850. https://doi.org/10.1016/j.apgeog.2010.09.005.

[664] Evans, and Jones, "The Walking Interview," 850.

[665] Evans, and Jones, "The Walking Interview," 849-858; Mags Adams, and Simon Guy, "Editorial: Senses and the City," *The Senses & Society* 2, no. 2 (2007): 133–36. https://doi.org/10.2752/174589307X203047.

[666] Dorit Naaman, "Walking to Unsettle Jerusalem," 3.

On an early research walk, Quentin and I visited Sankofa Square, where we walked its perimeter multiple times, telling stories of our experiences walking and creating walking activities, reviewing the history of the Land we walked on in the context of African-Canadian history, and examining the significance of the Sankofa Square name to the future of Toronto. Quentin offered significant insights into his own practice of walking tours. In particular he reflected on the techniques he deployed as part of *Missing Black Technofossils Here*, a series of walks supported by the PHI Centre in Montreal that used Augmented Reality technology to shed light on the overlooked and obscured Black histories of Old Montreal.

Dr. Turner and I conducted an interview by video conference about her own walking practice and her work *Hush Harbour*, including its impact on my approach to walking research and its presentation. *Hush Harbour*, an interactive, Afrofuturist narrative set at Victoria Memorial Square is based on the life of Peggy Pompadour, an enslaved woman who lived in Toronto (then York) and was enslaved by Peter Russell, who is buried at the former cemetery turned public park. Turner's approach to guided walking, which blurs timelines, incorporates fact and fiction, and implicates walkers' bodies in the creation of the audio narrative, proved hugely inspirational to the ways in which scenographic chorography was first imagined.

Ellie and I restaged our *Twenty-three Kilometres* research walk across Dundas Street on Canada Day (July 1) in 2024. This time we silently walked the entire length of the road over five hours, from Etobicoke Creek to Kingston Road, recording a street-level audio chorography of the road for a project that, as of writing, has yet to fully materialize. Later, we reflected on what had changed since our initial series of walks in 2020.

On many of our walks, participants shared personal stories about the place we met and why it was significant to them. Our interactions and conversations along the route elicited memories that enriched our walk and augmented my understanding of the space through which we moved. I was appreciative of the candor of my colleagues with the personal nature of what was shared — family histories, stories of migration, longings for "home," pointing out the home of a former lover, and stories about children and

partners. Perhaps I could have anticipated this openness given the prompt of the research walk. In addition, there is a wealth of scholarship on walking and memory. These associations are also popularly represented in vernacular expressions such as a "walk down memory lane," in literature from Marcel Proust to W.G. Sebald, and in the work of contemporary and popular memoir writers and walkers such as Cheryl Strayed (*Wild: From Lost to Found on the Pacific Crest Trail, 2012*) or Bill Bryson (*A Walk in the Woods: Rediscovering America on the Appalachian Trail*, 1998). The walk with Utríhọt Tàmmaro spoke to the deep ancestral memories attached to place that are constantly renegotiated and navigated through re-enunciation and recollection.[667] On our walk, which took the form of a conversation over lunch at Cool Hand of a Girl on Dundas Street, she recounted her paternal familial connections to the street through stories of their migration from Italy and their settlement in what is now Toronto's Junction neighbourhood. She recalled childhood experiences along the roadway through family stories, memories of local businesses, and those of other Italian immigrant families and their descendants. During this time, she also shared stories of the Wyandot migrations and her matrilineal connections to kin in Ohio, Essex County, and Oklahoma.

Walking with Justine reoriented our perspectives on walking away from land or Land-centric accounts of place and toward water.[668] Along our walk from the Don River to Kingston Road, we spoke about the significance of water as a vessel of memory, how the river connected her to her ancestral homelands of Drummond Island and Penetanguishene, Ontario, and about the role of water regulation, management, and environmental destruction in settler-colonial projects.

Lanrick and I, as befitting his status at the time as Toronto's Bicycle Mayor,[669] cycled from Jones Avenue and Dundas Street, an intersection he considers as foundational to his "origin story" as a city cycling and spatial justice advocate. Ironically, as he recounted how his interest in municipal politics,

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[667] Walk with Wyandot Utríhọt Catherine Tàmmaro, August 8, 2024.

[668] Walk with Justine Woods, August 15, 2024.

[669] The position of Toronto Bicycle Mayor is part of the global Bicycle Mayor initiative of the Amsterdam based NGO BYCS, designed to promote cycling and the development of bicycle infrastructure at a local level. See: "Bicycle Mayor Network, BYCS, accessed December 1, 2025. https://bycs.org/bicycle-mayor.

spatial, and racial justice began and how this had inspired him to advocate for changes to municipal infrastructure, including the renaming of Dundas Street, we were chastised by a police officer in an armoured SUV for "taking up too much space on the road."[670] This encounter was of course unnerving, but also underscored the ways in which perceived transportation hierarchies and inequities, automotive suprematism, the policing of racialized bodies, and environmental justice are deeply intertwined in the politics of urban space and spatial justice.

Sarah and I walked from the Art Gallery of Ontario, where she took summer art classes that had a formative impact on her career as an artist. Along the way she recalled her autobiographical connections to Dundas Street. We ate vegan ice cream (her first time!) and walked until we felt like stopping, which was conveniently around Bluebird Bar where we caught a cheeky evening pint.

These walks also prompted affective responses and the sharing of personal knowledge of the walking route. For example, on my walk with Sarah, she remarked on how, unlike other streets in the city, Dundas Street stands out as a street with distinct "zones."[671] Along our route Lanrick identified the rows of garages that line Dundas Street between Jones and Pape Avenues as lingering traces of the Dundas Street extension project, where road builders had incorporated what were previously alleyways into the highway.[672] Evidence of these reconfigurations and reorderings of the landscape is present along the route of modern Dundas Street and is readily apparent to the attentive pedestrian. Often it manifests as a change in "feeling" along the road, a place where the character of the street changes emotionally. These emotional or affective geographies of the street are often accompanied by changes in architecture and kind of business, or topographical shifts such as a soft curve, a sharp bend, a gentle incline or descent, or a narrowing of the road.

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[670] Notably the Ontario Highway Traffic Act definition of vehicle makes no distinction between a bicycle or car, and all vehicles are entitled equal access to highways. "Cycling and the Law", Driving and Roads, Government of Ontario, accessed December 1, 2025. https://www.ontario.ca/page/bicycle-safety#section-3.
[671] Walk with Sarah Cullen, July 22, 2024.
[672] Walk with Lanrick Bennet Jr. July 8, 2024.

Toronto's municipal library archives and the work of local amateur historians reveal additional locations that evidence modern Dundas Street's construction. This includes identifying where the boundaries of older roadways, the undulations and contours of waterways, and the historic landscapes are still perceptible. My inquiries in these sources, combined with my research walk learnings, helped me form the research questions central to *Zones of Feeling*. How can learning to identify these transitional spaces and traces of the past along Dundas Street help others to understand how space is constructed and practiced in Toronto? How can this knowledge open critical questions about whose lives, experiences, and worldviews are privileged in such constructions, and at whose expense? How can this knowledge be applied toward the imagining of spatial futures beyond the relationships that Dundas Street proposes? How can these spaces be represented toward answering these queries?

In response, I've deployed the methodology of scenographic chorography. In the following section I reflect on how *Zones of Feeling* represents a scenographic chorography and how scenographic chorography is deployed as a research method in the creation and execution of the book.

Zones of Feeling **as Scenographic Chorography: Affect and Material Culture as Scenographics**

In the preceding chapters, I have proposed a definition of scenographic chorography that has underscored its relational and transformative potential. Before we explore the practice further, it is worth revisiting and expanding the definition of scenographic chorography so that I might emphasize what has been discussed to this point. Scenographic chorography is:

> A creative way of moving through the world that emphasizes being attentive to the material and relational qualities of space. Using the metaphor of the theatre stage, the scenographic chorographer is attuned to sights, sounds, smells, textures, and even tastes of the city, as the scenographer is to the use of props, lighting, and other affective elements that are capable of orienting themselves or an audience toward the stories and events that construct a space. By composing such elements (scenographics), the scenographic chorographer proposes a set of spatial relationships that allow for the perception of a likeness of space, the recognition of space as constructed, and their own, or an external audience's, active role in its construction. This locational and relational practice transforms spectator into active participant and witness and proposes a place from which accountability or repair might begin.

Chapter Three has already covered in some detail the history of scenography and chorography and how I envision them working together as a unified practice. Chapter Four has expanded on its development as a methodology and practice. Through a robust reflection on Sam Howden's and my *Renaming and Reclaiming* walking tour and an early scenographic and chorographic walk I developed, *Walking and Wayfinding in the PATH*, I demonstrated how they, following scholarship by Tim Ingold, Phil Smith, and others, inspired considerations of the role of stage direction, imagination, and performance into my research. The chapter also introduced Gernot Böhme's theories of affective atmospheres and new aesthetics and engaged these theories through the work of scholars such as Ben Anderson, Yi-Fu Tuan, Fred Lukermann, and Jacques Derrida. By analyzing scenographic chorography through the "four valences of research creation" offered by Owen Chapman and Kim Sawchuk, I located the method within the broad category of research-creation practices, work which underscored the transformative potential of such a hybrid practice and methodology. Below, as above, I wish to further elaborate my understanding of scenographic chorography and how my research walks helped to inform the production of the artist book *Zones of Feeling*.

Scenographic Chorography in the Context of *Zones of Feeling*

Through walking, scenographic chorography is a method for identifying scenographics in the urban landscape toward providing a descriptive and reflexive account of the construction of an identified or demarcated space. Such a space can be demarcated by the author or by some other authority. To understand what I mean by "intervening scenographics," consider how a Regency-era Chesterfield might help convey the temporal or domestic setting of a theatrical adaptation of a Jane Austen novel. In the same way, looking at the features of the urban landscape can help locate a moving body in a particular place or time or set of relationships. Now, if one were to encounter the same Chesterfield in the middle of Sankofa Square, it would be "scenographic" because its placement duplicates the logic of the theatre stage outside of the theatre. Its incongruousness within the square's post-modern architectural vernacular calls

attention to the constructed nature of the scene it is a part of and, thereby, opens that scene to new interpretations, critical evaluations, and appraisals. It makes the space strange, unsettles it, or queers it, to follow Rachel Hann. It shows Sankofa Square's modernity through stylistic difference. One might notice it and read its presence as anticipative of a theatrical performance or as an artistic statement. In any of these circumstances such a juxtaposition invites speculation, curiosity, and contemplation of how such an object arrived there, and why it was placed as such. Thus, through this intervention one is oriented toward critical engagement with a place.

Such an example also recalls Umberto Eco's description of ostension, where an object is meant to signify a whole class of objects or ideas.[673] In this case, the Regency-era Chesterfield could be made to stand as a sign for the whole domestic and global state of affairs in the British Empire between 1795 and 1837, as well as the social codes and movements of the period. In invoking this historical period, it necessarily recalls a period of British history (and thus Canadian history) where the abolition of slavery and the transatlantic slave trade were under growing public and legislative scrutiny. For example, Dundas' notorious "gradual abolition" proposal occurred just a few years prior to the Regency era, in 1792. The end to the British transatlantic trade occurred in 1807, and the banning of slavery across the empire occurred in 1833. In its evocation of the Austenian, one might also think of the body of scholarship concerned with understanding and critiquing the author's familial, personal, and literary entanglements with abolitionism, the slave trade, and plantation slavery.[674] The Chesterfield, as a performing object, calls attention to its situatedness within a public square, a space historically associated with the slave market and auction while also illuminating the significance of the square's new name, in turn drawing attention to the story of the anti-racist and anti-colonial toponymic activism that got it there,

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[673] Umberto Eco, Semiotics of Theatrical Performance, *The Drama Review: TDR* (New York) 21, no. 1 (March 1977): 110-111. https://doi.org/10.2307/1145112.

[674] See for example Edward Saïd's *Culture and Imperialism* (Vintage Books, 1994), Gabrielle D. V. White's *Jane Austen in the Context of Abolition: "A Fling at the Slave Trade,"* (Palgrave Macmillan, 2006), or Devoney Looser's significant recent archival research on the matter, summarized in Devoney Looser, "Breaking the Silence," *Times Literary Supplement*, no. 6164 (May 2021). One might also consider as Saïd and others have, Austen's own representations of slavery in the novel Mansfield Park (1815)

and broader questions of other names in Toronto's urban environment. To follow Eco, one's encounter with the Chesterfield creates a relationship whereby a theatrical encounter is proposed. An audience, (perhaps of one, perhaps of many) recognizes through context and through incongruity that the Chesterfield is a sign, one that possesses the power to connote beyond what it denotes. This recognition opens a world of critical possibilities and imaginings, inviting further engagement. What's more, this form of ostension offers a chance for an audience to recognize itself as an audience, as implicated in the spatial construction of the scene. Thereby such an audience may further consider or reconsider their own connections, obligations, and responsibilities toward the signified constellation of historical, social, and political trajectories that they activate.

In *Zones of Feeling* I propose that the affective qualities described by Sarah (occasioned by deviations from the logic of the municipal street grid pattern) and the garages identified by Lanrick behave as both scenography and scenographics. In these examples, the changes in feeling or architectural dissonance, or to recall Chapter Four, "atmosphere," alerted our walking or moving bodies to the changes in our bodily attitudes, positions, and spatial orientations within the streetscape. In turn, these varied atmospheres called attention to the stories that comprise these sites, namely the story of the construction of Dundas Street, and to the multitude of stories and relationships foreclosed by the imposition of the singular street name over these smaller streets. These scenographics also revealed how British colonists and Canadian settlers used spatial practices derived directly from scenography to superimpose their orderings of the world onto what they may have seen as an unruly, wild, and empty landscape of waterways, marshlands, and deep, forested ravines to be tamed.[675]

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[675] It's worth mentioning here that this unruly landscape can be understood to include Indigenous people whose removal from "natural landscapes" (both pictorially and physically) was vital to the production of national mythologies in Canada. See Jonathan Bordo, "Jack Pine - Wilderness Sublime Or the Erasure of the Aboriginal Presence from the Landscape," *Journal of Canadian Studies/Revue d'Études Canadiennes* 27, no. 4 (1992): 98-128. https://doi.org/10.3138/jcs.27.4.98.; Jonathan Bordo, "The Terra Nullius of Wilderness: Colonialist Landscape Art (Canada & Australia) and the so-called Claim to American Exception," *International Journal of Canadian Studies*, no. 15 (1997): 23-29. Such romantic images of wilderness are not confined to pictorial landscapes either, but also appear in poetry such as Archibald Lampman's *Temagami* as noted in Jocelyn Thorpe, *Temagami's Tangled Wild: Race, Gender, and the Making of Canadian Nature* (UBC Press, 2012), 63. Notably Archibald Lampman was also close friends with the poet and civil servant Duncan Campbell Scott, who worked in the Department of Indian Affairs and advocated for the forced assimilation of Indigenous people into the broader Canadian polity.

One such spatial mechanism was the park lot system. Lt. Col. John Graves Simcoe, the Lieutenant Governor of Upper Canada, devised the system to provide large plots of land to wealthy and well-connected individuals for re-sale and development, with the added goal of creating a new aristocracy for the nascent colony. The competing interests of these landholders and the people to whom they sold land would lead to the haphazard development of Toronto's early street system. For the municipal urban planners of the twentieth century, one result of this development became a problem to be solved by the construction of modern Dundas Street.[676]

The chorographic part of scenographic chorography relies on compiling these scenographics and scenographic encounters to form a representation of the chorographer's area of study and its affective qualities. Chorography, as I have previously written, is an ancient discipline articulated by the second century geographer and mathematician Claudius Ptolemy as the rendering of the qualities of a place. He distinguishes chorography from the global concerns and mathematical expressions of geography and beyond the purely descriptive nature of topography.[677] While there is scholarly debate on whether a place writing is exclusively a written format, geographer Kenneth Olwig notes that the Ptolemaic description emphasizes the pictorial and artistic qualities of chorography.[678] Ptolemy himself writes, "Chorography

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Beyond conceptions of nature and wilderness, Tiffany K. Dang notes the ways in which architecture, and specifically landscape architecture, plays a role in colonizing landscape. Tiffany K. Dang, "Decolonizing Landscape," *Landscape Research*, 46, no. 7 (2021): 1010. Previous scholarship, such as W.J.T. Mitchell's work on landscape painting, already well cited in this dissertation, acknowledges the role of landscape painting in colonial imaginaries and their contestations. Mitchell, "Imperial Landscape" 5- 35.
Denis Cosgrove notes the ways in which social and legal regimes of landscape are manifested and popularized through literature, painting, and photography contribute to uniquely American ideas of nationhood, and the emergence of that country's particular brand of industrial capitalism. Denis Cosgrove, *Social Formation and Symbolic Landscape*, (University of Wisconsin Press),161-188. Jolene Rickard speaks to the ways that landscape painting functions as a form of historical violence that needs to be decolonized within the field of art history. Jolene Rickard, "Aesthetics, violence, and indigeneity," *Public*, 27 no. 54 (2016): 58–62. https://doi.org/10.1386/public.27.54.58_1.

[676] Wendy Smith, "The Toronto Park Lot Project," 2012-2022, accessed December 1, 2025. https://parklotproject.com/; Marshall, "The Many Streets of Dundas Street," 2011.; Jane E. MacNamara, "Introduction," *Simcoe's Gentry: Toronto Park Lots*, Ontario Genealogical Society, n.d. Archived at Architectural Conservancy of Ontario, accessed December 1, 2025. https://www.acotoronto.ca/buildingsources/a0f4da0bc0d2b476b72042e71da5db0a.pdf.

[677] Olwig, "Has Geography Always Been Modern," 1845-46.

[678] Olwig, "Has Geography Always Been Modern," 1845-47.

needs an artist and no one presents it rightly unless he is an artist."[679] He describes chorography as the "drawing of an ear where geography is the rendering of the whole face."[680] This phrase may be the origin of the expression "the face of the Earth."[681] For Ptolemy, chorography concerns the qualitative experience of small spaces, "harbours, villages, farms, rivers courses …"[682] This is one aspect of the discipline with which, in part, *Zones of Feeling* concerns itself. The other is, as discussed in Chapter Four, the affective dimension of these small spaces. Without rehashing our description of affective atmospheres, new aesthetics, or aura from the previous section, I think it is necessary to connect *Zones of Feeling* here to some of the early challenges and possibilities raised by *Reclaiming and Renaming*. Specifically, the question of affective and qualitative communication.

While feelings, experiences, and encounters might be most readily translated to words or images, part of the chorographer's remit is to represent them in such a manner that their affective qualities too are apprehended by others. This challenge reveals the incommensurability and ineffectiveness of purely visual representational frameworks in elaborating the qualitative experience of place that Olwig discusses and Lefebvre signals.[683] Yet, how can one imbue a sense of a place in another person without bringing them to that place?

The philosopher Edward Casey writes, "There is no knowing or sensing a place except by being in that place, and to be in a place is to be in a position to perceive."[684] *Zones of Feeling* does not replace taking yourself physically on to Dundas Street to learn about it. But it is an invitation to be on the Land. It is a guidebook, a map, a series of proposed orientations, and a score. Like the later chorographies that

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[679] Claudius Ptolemy, *The Geography* (200), trans. Edward Luther Stevenson, (Dover, 1991), 26.
[680] Ptolemy, *The Geography*, 25. NB the translation is slightly different from the one Olwig cites and appears in the 1991 edition as follows: "Chorography is to deal separately with a part of the whole, as if one were to paint only the eye or the ear by itself. The task of Geography is to survey the whole in its just proportions, as one would the entire head."
[681] Olwig, "Has Geography Always Been Modern," 1846.
[682] Ptolemy, *The Geography*, 25.
[683] Olwig, "Has Geography Always Been Modern," 1850.; Lefebvre, *The Production of Space,* 143-144.
[684] Edward Casey, "How to Get from Space to Place in a Fairly Short Stretch of Time: Phenomenological Prolegomena," in *Senses of Place*, ed. Steven Feld and Keith H. Basso (School of American Research Press, 1996), 14.

Ptolemy's work would inspire amongst English antiquarians of the sixteenth century, *Zones of Feeling* is meant to be enacted "aloud", to be performed.[685]

It is in the realm of performance that scenography and chorography become linked and an argument for scenographic chorography as a transformative method begins to take shape. In Ptolemy's writing on the subject, implied in the chorographic is an element of embodied performance; how can one describe spaces without visiting them? This is of primary concern for antiquarian chorographers centuries later, such as William Lambarde and William Camden for whom travel, the itinerary, and walking as central to their projects. In Olwig's writing, scene-setting, the stage, performance, and chorography are explicitly linked.[686]

Both scenography and chorography deploy affect, reference, and material toward productive and representational ends. On stage this representation guides performers and audience, who arguably are performing the role of spectator, toward a particular narrative account of the world of the play. Think back to the example of the Regency-era Chesterfield. In the world itself, the chorographer (themself a performer of research) is guided by these same types of scenographic encounters (a monument, an s-curve, architecture, a feeling) and compiles them in their chorographic output. In turn, the produced chorography orients its reader or performer toward a particular understanding of place.

Yet, another performance derives from scenographic chorography and that is the future performances of space by the user of such a document/event. In 2023 I developed a walking tour for Heritage Toronto, an arms-length municipal heritage organization. The tour, entitled *Monumental: Fifty-Years of Creative Memory Activism*, was itself a chorographic and scenographic exercise and a performed scenographic chorography that focused on the ways in which Toronto's artistic community had intervened in, addressed, and made their own contributions to the city's mnemonic landscape. Following this tour I interviewed a number of participants. Many participants reported changes in how they related to the sites we visited along the tour. Specifically, they spoke to how the tour had made them look at and

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[685] For a more in depth discussion see Chapter Three.
[686] Olwig, "Has Geography Always Been Modern," 1852.

think differently about the city and its monuments. In some cases, participants reported that they had shared or planned to share the information they gained from the tour with other people. The unsettling or reordering of thoughts or feelings about a particular space, be it a monument, a street, or a square, represents a change in how one behaves relative to space.

Consider the following. While out walking, I pass a monument to Sir John A Macdonald. Prior to taking the tour, this might be an unremarkable event; I might not think about the statue at all. The statue might not matter to me, and if I do remark to myself on it, I might say, "That's a statue of Canada's first Prime Minister." How I imagine or don't imagine myself in relation to this monument is a performance of my relationship to this particular space. Following the tour, the same experience may be performed differently. I now notice the monument and feel uneasy. I think to myself "Sir John A. Macdonald implemented genocidal policies against Indigenous people. Maybe, he shouldn't be celebrated with a statue." I might quicken my pace to walk by it, or I might linger and consider what I might do to change this monument. Later, I tell a friend how walking by the monument made me feel. Not only how I perform my relationship vis-à-vis the monument has changed, but how I perform that relationship for others has changed. This type of performance, where spatial relationships are re-enunciated and renegotiated, calls to mind the worlding practices of the Yanyuwa and the Cibecue Apache [discussed in Chapters One and Three,] and connects to chorography by Michael Tawa. These connections and the above examples reveal ways in which scenographic chorography can be an active and transformational practice by working in parallel to pan-Indigenous accounts of Land and challenging Western and colonial spatial epistemologies and land relations, changing behaviour, and reorienting attitudes and beliefs.

The question that remains for myself as a scenographic chorographer is how to represent the multivalent spatial information and relationships my colleagues and I identified and were implicated in by walking Dundas Street. How might I try to effect this transformative potential that I understand as part of scenographic chorography. To describe how I came to an answer, I will digress to an aside that led toward my chosen medium. This tangent also opens new possibilities for thinking about the space of Dundas Street.

Dundas Street as Monstrous Landscape

In Mary Shelley's Frankenstein, its titular subject, Genevese scientist Victor Frankenstein, brings to life a creature that will ultimately bring about his death. In the novel, Frankenstein describes the process of manufacturing his creature's frame: "I collected bones from charnel-houses; and disturbed, with profane fingers, the tremendous secrets of the human frame … The dissecting room and the slaughter-house furnished many of my materials …"[687] The fictional inventor's name has become a vernacular prefix for any sort of horrific assemblage created from disparate parts, usually with unforeseen consequences. For example, *Frankenfood* references genetically modified food and *Frankenword* is slang for a portmanteau. Toronto heritage writer Chris Bateman has also used the Frankenstein analogy to describe the process of creating the modern-day Dundas Street.[688]

As I have written in both the Introduction and Chapter One of the dissertation, Dundas Street, within the city limits of Toronto, was an amalgamation of at least thirteen extant streets, including historic Dundas Street west of today's Ossington Avenue. This patchwork assembly or "Frankenstreet," to borrow Bateman's Frankenword, created an interurban highway that significantly impacted the people who lived along its length. As discussed in Chapter One, this included residents of the racially and culturally diverse neighbourhood of St. John's Ward, whose main public and commercial space, Agnes Street, was transformed into a major thoroughfare, hastening the community's demise.[689] Additionally, in 1950 the people who lived along Norvale Avenue had their homes demolished to make way for Dundas Street's eastern extension.[690]

Comparing the construction of Dundas Street to the creation of Frankenstein's monster provides an apt metaphor for the construction of space and place. Frankenstein's monster can be understood as a metaphor for Massey-ian place; a temporally limited event in which disparate social, economic, and

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[687] Mary Shelley, *Frankenstein, or the Modern Prometheus*, (Routledge, 1888), 74.
[688] Chris Bateman, "5 Toronto Streets that Used to Have Different Names," *BlogTO*, February 11, 2014. https://www.blogto.com/city/2014/02/5_toronto_streets_that_used_to_have_different_names.
[689] See Chapter One for a discussion of the consequences of the Dundas Street extension and its impact on communities such as St. John's Ward and Cabbagetown/Regent Park neighbourhood.
[690] Bateman, "The Oddities of the Dundas Street Extension," 2017.

cultural trajectories are collated, like the cadaver limbs of the scientist's creation, into a being.[691] The horror at such a creation as Frankenstein's could be explained as an expression of anxiety toward the implications of this conception of place and away from univocal and bounded notions of place put forth by philosophers such as Yi-Fu Tuan, who argues that the relationship between space and place are the difference between what is abstract and what is stable and knowable. [692]

We can also discuss the creature in terms of Lefebvre's account of the production of space. Its corporeal architecture functions as perceived space, Frankenstein's hope to create life or overcome death as the conceived space, and the horror with which people, including Frankenstein himself, encounter the creature as the lived space. This triad produces what might be called "monstrous space."

When used to describe Frankenstein's monster, the term monstrous space is akin to Katherine McKittrick's concept of Demonic Grounds, the spaces of otherness produced by the social constructions of race, gender, human, and non-human.[693] As P.J. Brendese notes, the publication of Frankenstein comes only ten years after the 1807 parliamentary debates on, and the passage of laws abolishing, the transatlantic slave trade. These were debates in which the issue of who was human and who was not were under consideration, and in which in preceding years Henry Dundas played a significant and obstructionist role.[694] During later parliamentary debates, British Prime Minister George Canning invoked Frankenstein's monster as an argument against the abolition of slavery.[695] There is also a body of

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[691] Massey, *For Space*, 266, 305
[692]. Yi-Fu Tuan, *Space and Place: The Perspective of Experience*. (University of Minnesota Press, 1977), 6. For further reading on the problematics of such a framing of place, see Massey, *For Space*, 25, 284-85.; Doreen Massey, "Power-Geometry And A Progressive Sense Of Place (1993)," in *The Doreen Massey Reader* eds. Jamie Peck, Brett Christophers, Rebecca Lave, and Marion Werner (Agenda Publishing, 2018), 154-55.
[693] Katherine McKittrick, *Demonic Grounds*, 122.
[694] P. J. Brendese, "A Race of Devils: Race-Making, Frankenstein, and The Modern Prometheus," *Political Theory* 50, no. 1 (2022): 88. https://doi.org/10.1177/0090591720988686. ; See Chapter One for a discussion and extensive citation on the matter of Dundas' obstructionism and delay tactics.
[695] George Canning, "Ameliorization of the Condition of the Slave Population in the West Indies." *Hansard's Parliamentary Debates*, volume 10, cols. 1091-1198. March 16, 1824. Archived at House of Commons Hansard Archives, UK Parliament, accessed December. 1, 2025. https://api.parliament.uk/historic-hansard/commons/1824/mar/16/amelioration-of-the-condition-of-the. For what it's worth apparently Shelley herself was quite chuffed about Canning's referring to her novel. See: Mary Shelley, "Letter to Edward John Trelawny, March ?-22, 1824," in *The Letters of Mary Wollstonecraft Shelley*, ed. Betty T. Bennett (Johns Hopkins University Press, 1980), 417.

scholarship that reads *Frankenstein* as metaphor for white racial anxieties,[696] as well as race-making, colonialism, and its attendant violence.[697] Thus thinking about Dundas Street through a Frankenstein analogy might not be as flippant a suggestion as Bateman's description might seem at first.

Dundas Street works, as discussed, in concert with other social and cultural infrastructures, institutions, narratives, and imaginings to produce an account of Toronto that is spatially speaking overwhelmingly white, masculine, and Anglo-Canadian. This is despite the fact it is home to a diverse range of ethnic enclaves. While Toronto's bustling Chinatown is perhaps the most prominent example, Dundas Street is also home to the city's vibrant Portuguese community. Latin American restaurants and dancehalls, including the world-famous Lula Lounge, can be found as the street snakes west and to the north of the historically Polish and Ukrainian neighbourhoods centred around Roncesvalles and Bloor Street West. Dundas Street is also the home of the city's relatively large Maltese population. In the east, the roadway boasts newcomer communities from Africa, the Middle East, and Central Asia. It is also runs directly south of Gerrard Street's Little India. Many of these communities find themselves nestled amongst place names and monuments that celebrate colonial administrators, military figures, and politicians, some of whom actively perpetuated historic violence against people who now live there. Further still, we might think of how these enclaves very existences were often the result of discriminatory housing practices, restrictive development covenants, and forced displacements through municipal expropriation. The street's historic creation and its identifiably Scottish name produces by contrast otherness (monsters and monstrous space) in relation to the identities and spatial imaginaries it upholds. But, Dundas Street is also a monstrosity, a settler-made golem formed out of smaller streets, Indigenous paths, and buried waterways, that serves as a psychic bulwark against the racial and cultural anxieties which Frankenstein's monster has represented — fears of settler displacement and impermanence, loss of

[696] Elizabeth Young, *Black Frankenstein, The Making of an American Metaphor* (New York University Press, 2008).
[697] See, H. L. Malchow, "Frankenstein's Monster and Images of Race in Nineteenth-Century Britain," *Past and Present* 139, no. 1 (1993), 90–130. https://doi.org/10.1093/past/139.1.90.; Brendese, "A Race of Devils," 86–113. Susan J. Wolfson, "Introduction: *Frankenstein*, Race and Ethics," *The Keats-Shelley Review* 34, no 1 (2020): 12–21. https://doi.org/10.1080/09524142.2020.1761110.

property and imagined proximity to the "mother country," and loss of power and capital derived from these relationships. These fears may in part explain negative and racist responses to the renaming of Dundas Street and the new name for Yonge-Dundas Square, Sankofa Square.[698] For as long as such a name persists, the power and spatial relations it maintains and celebrates continue, as discussed in Chapter Two, to be performed. This is also another occasion to turn to Massey's conception of place as an antidote to the spatial ordering that Dundas Street seeks to maintain. Massey contends that it is futile to attempt to draw boundaries around places, which for her were messy and complicated and defined by ongoing social relations. They are not static, they are processes, and they don't have singular identities, no matter how hard others might suggest that they do.[699] Thus, attempts to preserve the Dundas name can be understood as a movement to cling to such boundaries and to deny the multivocal and diverse realities of Dundas Street. This supports my assertion in Chapter Three about the incommensurability of singular toponyms for the complex social spaces that places represent. It might also bolster the idea that revised approaches to nomenclature that reflect such lived realities are warranted.

The monumental status of Dundas Street further substantiates it as a "monstrosity." In Chapter Two I made the case for Dundas Street as a living and practiced monument to the historical figure of Henry Dundas. Victor Frankenstein also refers to his creation as a "living monument," a characterization that recalls the shared Latin cognate *moneō*, meaning "to warn," between "monster" and "monument."[700] Thinking through Dundas Street as a constructor of monstrous space, a monstrous construction, and a monstrous monument that has been reanimated through the course of its early twentieth-century extension may elucidate critical conversations around commemoration, toponymy, infrastructure, and urban space. Thus, in *Zones of Feeling* and in this essay, I deploy the opening lines of Mary Shelley's *Frankenstein* to introduce these ideas as they relate to Dundas Street and its physical and psychic construction. This digitally cut and pasted passage can be thought of as the first scenographics one encounters within *Zones*

[698] Oxford English Dictionary, "moneo (n.)," June 2025, https://doi.org/10.1093/OED/2253417066.
[699] Massey, "Power-Geometry And A Progressive Sense Of Place (1993)," 156-7.
[700] Shelley, *Frankenstein*, 108.

of Feeling. This text directs the reader/user/performer toward the Frankenstein analogy and echoes the cut-and-paste-like manner of the Creature's making and modern Dundas Street's construction and spatial realization. Massey's characterization of place and space as a "throwntogetherness," a multilayered, multidimensional, always unfinished set of relations, advances collage as an ideal medium for representing the interrelated and plural qualities of the street.[701] A Frankenmethod for a Frankenstreet.

Representing Space, Affect, and Memory

The use of collage to artistically represent and creatively engage with the theoretical and sensory production of urban space finds further support in the psychogeographic projects of the Situationist International. See Guy Debord's collaborations with Danish artist Asger Jorn: *The Naked City* (1957), *Fin de Copenhague* (1957), and *Mémoires* (1958). Respectively, these works map a series of psychogeographic walks by the artists through Paris; critically map and meditate on the city of Copenhagen, where Jorn lived; and recount Debord's life and the founding of the Situationist International. Each collaboration combines text, painting, drawing — and, in the case of *Mémoires*, a notorious sandpaper cover designed to damage other books or surfaces with which it came into contact — toward creating documents that defy formal, representative, and narrative conventions. Each work was created through a process of detournement. This artistic and social revolutionary practice, articulated by Debord and Gil Wolman, involves removing an item (a snippet of text, an image, a portion of a map) and recontextualizing it to create new meanings or emotions in viewers.[702] In *Fin de Copenhague*, the artists cut out photographs, advertisements, and text from local newspapers and combined them with artistic statements, maps, and anti-colonial slogans, before pouring coloured inks over the collages. *Mémoires* deploys a similar process but also borrows or repurposes a more familiar literary structure, for example, the book is divided into chapters and features introductory quotes. As Dominique Routhier concludes,

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[701] Massey, *For Space*, 4, 8.
[702] Guy Debord and Gil Wolman, "The Users Guide to Detournement," in *Situationist International Anthology*, ed. trans. Ken Knabb (1956, PM Press, 2006), 15-17.

efforts like *Fin de Copenhague* reveal the limits of capitalist image making and mechanical reproduction to reveal new potentialities and possibilities and new worlds hiding in plain sight.[703]

As *Fin de Copenhague* and *Mémoires* challenge artistic forms such as the book and destabilize the "bourgeois boundaries" between art, form, and work,[704] similarly *The Naked City* challenges the authority of the map and cartography as an "official" representational practice, bringing a similar revelatory and worlding practice into view. This work involved cutting up a copy of the official plan of Paris and reconnecting the scattered pieces with red arrows to represent the drifting paths Debord and Jorn took through the city, guided by its psychogeographical contours, fixed points, and in search of "unities of atmosphere."[705] As Thomas F. McDonough writes, "*The Naked City* … disrupts the false continuity of the Plan de Paris. The city map is revealed as a representation: the production of a discourse about the city. This discourse is predicated on the appearance of optical coherence … *The Naked City* brings these distinctions and differences out into the open, the violence of its fragmentation suggesting the real violence involved in constructing the city of the Plan.[706] But in the map's attempts to visualize the derive or to render apparent Paris' affective or atmospheric unities, it necessarily also exposes where such ruptures occur. Where such affective ruptures manifest along Dundas Street is the concern of *Zones of Feeling*. The use of mixed media collage by Debord and Jorn as a way of representing these embodied experiences of the city, memory, and history drew me toward the potential of collage to effectively represent the transitional spaces between the streets that comprise modern Dundas Street.

Zones of Feeling represents my first foray into digital collage. Artists like Debord and his predecessors, the Surrealists, Dadaists, and Constructivists, have confirmed collage as a means to reveal new truths, challenge dominant modes of production and representation, and engage in political critique. Indeed, as Freya Gowrley writes, "Collage literalizes and represents social tensions of all kinds through

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[703] Dominique Routhier, "Full Automation In Its Infancy: The Situationist Avant-Garde Book Fin De Copenhague," *Nordic Journal of Aesthetics* 6, (2020): 69. https://doi.org/10.7146/nja.v29i60.122841.
[704] Dominique Routhier, "Full Automation In Its Infancy," 51.
[705] Guy Debord, "Theory of the dérive," 66.
[706] Thomas F. McDonough, "Situationist Space," *October* 67, Winter, (1994): 65.

its violent juxtaposition of image, object, and text. Its fragmented and fragmentary forms enable it — perhaps more than any other type of art — to envision radical futures, with the very structures of the world we live in torn down, ripped apart, and reorganized in accordance with the vision of those by whom it was made.[707]

Similarly, for Victoria de Rijke collage can be a creative research form that is, "particularly suited to a feminist, postmodern, postcolonial inquiry, one that values multiple distinctive understandings generated by different cultures and that deliberately incorporates nondominant modes of knowing and knowledge systems."[708] Marianne McAra, Maria Abranches, and Elena Horton have conducted projects on remote, historically rich islands in Scotland and Great Yarmouth in Northern England respectively that explore the role of creative practice and collage as a means of negotiating and expressing a community's relationships to the past, place, and future. Abranches and Horton's writing addresses the role of collages in producing and effecting affective relationships.[709] These authors indicate the potential for collage to function as a method of engagement that can centre normally marginalized voices and community knowledge within heritage discourses. What's more, they (along with de Rijke) point to the ways in which collage can be used as "an epistemological model that values multiple distinctive understandings and that allows for the incorporation of a large amount of information, revealing what other methods may hide or disrupting what is sometimes taken for granted in dominant modes of knowing."[710]

This research, along with Debord and Jorn's mixed media approaches to mapping, movement, and representing feelings of space, affirms my decision to deploy collage as a technique for demonstrating

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[707] Freya Gowrley, *Fragmentary Forms: A New History of Collage* (Princeton University Press, 2024), 566.
[708] Victoria de Rijke, "The And Article: Collage as Research Method," *Qualitative Inquiry* 30, no. 3–4 (2024): 301. https://doi.org/10.1177/10778004231165983.
[709] Maria Abranches, and Elena Horton, "Heritage through Collage: A Participatory and Creative Approach to Heritage Making," *International Journal of Heritage Studies* 30 no. 1 (2023): 96-98. https://doi.org/10.1080/13527258.2023.2277780.
[710] Marianne McAra, "'Living in a Postcard': Creatively Exploring Cultural Heritage with Young People Living in Scottish Island Communities," *International Journal of Heritage Studies : International Journal of Heritage Studies* 27, no. 2 (2021): 235–236, 247.; Abranches and Horton, "Heritage through Collage," 84.; de Rijke, "The And Article," 301-10.

the multiple meanings and fragmentary nature of Dundas Street's spatial construction and for translating my own and others experiences of walking the street. Furthermore, this research speaks to the transformational potential of collage in alignment with similar propositions for scenographic chorography as a form of research-creation made earlier.

Zones of Feelings: Representing Space and Transition

Zones of Feeling is primarily a digital photo collage book. I sourced the images from my archive of nearly two thousand digital photographs I have taken along Dundas Street and its environs between 2020–2025. Additional images, including historic maps, have been sourced from local, provincial, and federal archives, as well as local media archives. While it would be fun to explain each image and its significance within each collage, I'm less interested in foreclosing interpretations and more interested in building a sense of the rich stories, persons, architecture, memories, and experiences that comprise Dundas Street and the neighbourhoods around its formerly constituent parts. Each image should be treated by the reader/performer as a scenographic, an orienting device that helps one locate its subject and the attendant histories or futures in which that subject may be implicated. Of course, not every image will be readily identifiable to everyone. One might not know that the woman with glasses on page six, for example, is the anarchist writer and activist Emma Goldman (who lived near the intersection of Dundas Street and Spadina Avenue) and that is fine. This is that person's experience of space. One isn't aware of every aspect of the constructed realities in which one finds themself. In such cases, I hope viewers will return to a collage and be curious enough to research who this mysterious (to them) person is. When they do, they may learn about Goldman, why she was living in Toronto, how that time resonates with our

own,[711] and the rich history of labour and leftist organizing in Toronto.[712] Each image is an invitation to learn more, to open a deeper understanding of the relational qualities of place across time, and to consider one's relationships within that particular spatial matrix.

Similarly, I cannot possibly offer a full and true account of all the perceived, received, and spatial practices that inform the making of Dundas Street. Such a document must remain incomplete. This outcome is to be expected in a space that is constantly being renegotiated or as only a story “so-far.”[713] While there are plenty of images included in the book that Torontonians, or even the casual visitor to the city, might recognize and respond to, some stories will remain unknowable. For example, the collage dedicated to Waasayishkodenayosh (*burning bright point* or *burnt earth* in English, also known as the Don River) visually interprets the 2024 research walk that Justine Woods and I took across the river and east along Dundas Street. While that collage marks the river for the reader/performer of the chorography, it is also a record of our conversation concerning water as a carrier of memory and a connector to ideas of home. Each Great Lake is represented as a strip of water in the collage. Justine’s silver shoes and denim-clad legs appear to walk the Don River toward a stone chimney, the ruins of Fort St. Joseph near Baawating (Sault Ste. Marie). The thin dark strip on the horizon beyond the chimney is Drummond Island, the home of her ancestors prior to their forced relocation to Penetanguishene following the War of 1812. From Drummond Island we follow the lakes to the Thames Estuary, near to where I grew up in what is currently called Essex County, and back to our present homes in Toronto. The focus on water in the collage also hints at the sacred water traditions and cosmologies of the Anishinaabe that we discussed

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[711] Goldman was deported to the Soviet Union during the Palmer raids a century ago that saw anarchists and communists removed from the United States under the pretext of national security, not unlike what the current United States government has attempted to do with Palestinian activists such as Mahmoud Kahlil today. See: “Palmer Raids,” History, Federal Bureau of Investigation, accessed December 1, 2025. https://www.fbi.gov/history/famous-cases/palmer-raids.; Mahmoud Khalil, “I am a Palestinian political prisoner in the US. I am being targeted for my activism,” *The Guardian*, March 19, 2025. https://www.theguardian.com/commentisfree/2025/mar/19/mahmoud-khalil-statement.

[712] Adam Bunch, “Emma Goldman in Toronto — one last victory for The Most Dangerous Woman in the World,” *Spacing*, January 12, 2016. https://spacing.ca/toronto/2016/01/12/53895.

[713] Massey, *For Space*, 32.

that day, and in which walking and nomenclature play a significant role.[714] The image also commemorates Ellie and I's trip to Agawa Bay in 2021, where the photograph was made. Thus, not only is the collage a representation and record of Justine and my research, but it is also a record of our relationship as friends and colleagues and our intertwined personal memories and connections that run through the water of the Great Lakes.

The significance of collages such as this one will elude most readers/performers. Nevertheless, they will provoke different kinds of encounters and other incomplete accounts or interpretations of localized space. As a chorography or as a chorographer, my goal is to represent a sense of place, however fragmentary, not to provide a complete account of it. Each collage is a likeness. As a scenographer, my goal is to direct toward story or dramatic action to excavate and liberate knowledge that is obscured by the seemingly unremarkable urban landscape of Dundas Street.[715] As a scenographic chorographer, I aim to use my collages as a form of intervention into the space of Dundas Street. In each collage, I deploy strategies such as juxtaposition and dissonance to provoke questions, pique curiosity, and make new meanings.

This line of thinking is not to abdicate a responsibility to tell the whole story of a place, but rather to reflect on the impossibility of such a task. Moreover, this rumination reflects on the individual experience of space, where the multiplicity of meanings that are available to one are always limited. It is my hope that the collages and their constituent images are sufficiently intriguing to inspire sustained engagement and curiosity, encouraging repeated returns to Dundas Street. Like space, *Zones of Feeling* requires practice.

While *Zones of Feeling* concerns itself with creating a scenographic chorography of modern Dundas Street, I must also account for the spaces that inspired this undertaking, the transitional and titular zones where roadways intersect. These transitions are indicated in two main ways. First, borrowing a

[714] Here Justine recalled the Anishinaabe creation stories of Nanabozho (Nanabush) and his walks around the world where he gave names to all the plants and animals. Walk with Justine Woods, August 15, 2024.
[715] Howard, Pamela. *What is Scenography?*, 8.

strategy from *Mémoires*, the book is divided into sections corresponding to each historical street. Second, the book includes a representational shape and colour scheme that symbolizes each street. Inspired by the large splotches of colour in *Fin de Copenhague*, I created motifs that stand out as distinct from the photo collage approach that appears throughout the book. This system of representation was one of the project's greatest challenges because it required depicting something that could, in most cases, only be experienced or felt. I also didn't want to be too pedantic by providing sets of directions or lengthy descriptions. Instead I looked to where these spaces were most easily visible: on maps.

Each coloured shape in *Zones of Feeling* is a tracing of the contours of Dundas Street at the intersection where a transition between one street and another takes place.[716] I have then chosen a colour to represent the street based on its name or characteristics associated with the name. For example, in image four on page five, I traced the angles of the transition at present-day Ossington Avenue, between historic Dundas Street and Arthur Street (named for Prince Arthur, son of Queen Victoria, Duke of Connaught, and Governor General of Canada).[717] In selecting a colour for historic Dundas Street I used the colour purple to represent the same-coloured shells used to make the wampum belts that govern political and Land relations between Indigenous peoples, such as the Dish with One Spoon. This choice reflects my desire to honour and symbolically emphasize Indigenous Land sovereignty and knowledge that Dundas Street obscures both then and now. This is especially relevant as some local histories claim that this portion of Dundas Street followed a footpath used by Indigenous people that ran along the western extreme of the Garrison Creek ravine.[718] To represent Arthur Street I chose the colour red, as it is traditionally associated with the British crown and figures prominently in Prince Arthur's coat of arms. One might also read the transition between purple and red as representative of the ongoing colonization of the Land which Toronto is part of, and as symbolizing the violence that accompanies that process by evoking the colour of blood.

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[716] For a full explanation of each colour and shape see Appendix D: Key to Shapes and Colours in Zones of Feeling

[717] Eric Arthur, *Toronto: No Mean City*, 3rd ed., ed. Stephen A. Otto (University of Toronto Press, 2006), 736.

[718] Benji Hellie, *On the Ossington Strip*, (Ossington Community Association, 2015), 30.

As with the collage images, I was hesitant to explain too much, but since these spaces are so vital to the project of *Zones of Feeling*, I decided, at the suggestion of my colleague David McFarlane, to include a table that breaks them down as an appendix within the dissertation. This, like the collage representing Justine and my walk, becomes a way to demonstrate my research process. Additionally, it opens rich new lines of inquiry for readers/performers and helps to support some of the findings that will be addressed in the final section of this chapter.

Conclusions: Shorelines, Zones, Edges, Third Space(s), and the Production of Knowledge

Leanne Betasamosake Simpson tells us that in Michi Saagiig Nishnaabeg philosophy transitional spaces such as shorelines are sites of encounter and knowledge production.[719] Madeline Whetung writes that the shoreline in Michi Saagiig epistemology forms the basis for systems of governance between people and Land whereby the shoreline acts "as a relational space of creation [that] forms the theoretical and practical guide to mapping out relationships of difference, flows of power, and how we practice accountabilities ethically within this world of difference."[720] While Dundas Street's internal boundaries are not always shorelines (though the street crosses several buried and aboveground waterways, giving it distinct shoreline zones), its transitional spaces, where two previously distinct roads meet, offer a similarly productive space for negotiating and diagramming the dynamic interplay between stories, histories, bodies, and Land that spill over, coalesce, and permeate their spatial construction.

Deleuze and Guattari use a language of spatiality to describe the foundations of philosophy and philosophical concepts. They maintain that all concepts have component parts, and it is in the mixture of these component parts, the "where" of their sublimation, that holds concepts together. They refer to these philosophical spaces, where components become indistinguishable from one another in a conceptual

[719] Leanne Betasamosake Simpson, Theory of Water, conversation with Christi Belcourt, Toronto Reference Library, April 23, 2025.
[720] Madeline Whetung, *At the Shore: Everyday Anti-Violences and the Practice of Queer Creation in Michi Saagiig Nishnaabeg Territory*, (PhD Dissertation, University of British Columbia, 2023), 12-13.

matrix, as thresholds, becomings, or zones. Zones, they write, “are the joints of concepts.”[721] Extending this analogy to Dundas Street, I hold that the zones perceived by my friends and I while walking are its joints. Where the ghosts of Arthur and St. Patrick Streets meander into one another at Bathurst Street, where asphalt occludes the waters that flow beneath it, and where a single name hugs the contours of what were once glacial ravines, the concept that is the modern Dundas Street is held together tenuously. Such transitional spaces evoke similar spatial philosophies — Edward Casey’s philosophy of “edges” and “edge-worlds”, Edward Soja’s thirdspace — all of which, like Deleuze and Guattari’s concept of zones, offer a way to provide similar accounts of transitional, conglomerate, and liminal space. In these spaces, porous boundaries promote comprehending the relationships between the material and affective worlds, produce hybrid identities and forms of knowledge, and help us to imagine multiple possible futures.

For Casey, the edge represents a fruitful locale of philosophical investigation, one he contends that philosophers interested in lived human experience ought pay close attention to because not only do edges delineate place, they also open it up.[722] Edges are not exclusively moored to material things, rather, in the case of places, edges are less conspicuously defined, constantly renegotiated, and sensed.[723] Such a framing highlights the difficulties Massey pointed to with respect to drawing boundaries around place, particularly streets, neighbourhoods, and geographical regions.[724] Concerning the edges of familiar places, which arguably Dundas Street is for many Torontonians, Casey contends that the edges of the places we know “are not manifested primarily by written words or printed images — by history, or plans, or maps — but by their specific daily experiences.”[725] Such edges cannot be reduced to their physical dimensions, but reflect the lived historicity of the occasions on which they are perceived.”[726] In layman’s terms, edges are defined by what one brings to them.

[721] Gilles Deleuze and Félix Guattari, *What is Philosophy?*, trans. Hugh Tomlinson and Grant Burchell (Columbia University, 1994), 18-19.
[722] Edward Casey, “The World on Edge: Reply to Birmingham and Lawlor,” Research in Phenomenology, 52 (June 2022): 295. https://doi.org/10.1163/15691640-12341502.
[723] Casey, *The World on Edg*e, 71-73.
[724] Massey, “Power-Geometry And A Progressive Sense Of Place (1993),” 154.
[725] Edward Casey, *The World on Edge*, (Indiana University Press, 2017), 72.
[726] Casey, *The World on Edge*, 74.

Urban intersections are exemplary of familiar transitional spaces that are traversed without much thought given to them. On Dundas Street these intersections, their curbs and crosswalks, are well-delineated spaces subject to the linear representations of the survey, geographic and onomastic designations, and legal regimes such as traffic laws. However, standing in the middle of one, say Jones Avenue and Dundas Street, things get more murky. What street are you on? Where does Jones Avenue end and Dundas Street begin? While these questions could be addressed by using technologies such as GIS or GPS to precisely calculate an answer, such geodetic calculations fail to address the complex embodied, social, historical, and hybrid spatial configurations that such an intersection produces. For is it not just as true to say one is at the historic intersection of Doel and Applegrove Avenues on land historically occupied by the Wendat people, shared by the Anishinaabe and Haudenosaunee under the Dish with One Spoon, and stewarded today by the Mississauga of the Credit? Could it not be said that this is the place where cyclist Douglas Crosbie was killed?[727] To consider these questions is to consider the complexity of defining specificity within space. It also underscores theories of spatial production that privilege the idea of the bodily encounter and the relationality of space. What's more, it supports the previous contention that spatial likenesses, chorographies, are the product of what the chorographer and their audience/reader bring to their work based on their real, learned, or imagined degree of familiarity with specific places. Thus, answering where Jones, Applegrove, Doel Avenue, or Dundas Street begin or end in an intersection is a matter of feeling.

Casey's description of how this plays out is similar to the premise of *Zones of Feeling* and to the experience of my walking with companions along Dundas Street. For example, on negotiating the boundaries of street and sidewalk he writes that "edges are experienced as a slight unevenness in the surfaces on which I walk. They belong entirely to the material from which these surfaces are constructed: asphalt and concrete. These edges are creatures of the material medium that intervenes between my

[727] Walk with Lanrick Bennet Jr. July 8, 2024.; Ilina Gosh, "Wonderful friend, dad and partner,' killed while cycling in Leslieville, wife says," *CBC News*, May 18, 2018. https://www.cbc.ca/news/canada/toronto/cyclist-death-douglas-crosbie-1.4668821.

moving body and the earth underneath …"[728] In *Zones of Feeling* I suggest that the physical manifestations of the edges of the historic intersections of Dundas Street, the contours and elevations of these spaces, and the feelings they evoke, are scenographics that can be assembled into a chorographic account of Dundas Street.

Aligning with similar qualities that Hann ascribes to the scenographics, is Casey's description of the intervening and orienting quality of asphalt, concrete, and edge.[729] Such a scenographic quality operates much as the chair in Hann's analogy, cited in Chapter Three, and renders such an encounter as productive in that it produces knowledge and meaning and orientates bodies toward an understanding of the constructed nature of the scene which they experience. But what knowledge is produced in this encounter? What stories are bodies oriented toward? What can be gained from awareness of these transitional spaces?

One answer may be found in Edward Soja's conception of thirdspace. For Soja, the idea of thirdspace captures the radically shifting nature of space that escapes what he calls the binary realms of the "social and historical", or "real" and "imagined", through the introduction of the spatial.[730] Part of Soja's theoretical practice here was to offer a third way to think through the philosophical debates of the late twentieth century that were characterized by the irreconcilability of modernism and post-modernism. By introducing the spatial to his conceptual triad, he endeavours to create a theoretical space where ideas originating from these established and emergent (at the time) traditions might be engaged with toward novel ends.[731] Indeed, in an interview with sociologist Christian Borch, Soja points to his own reconciliation of Foucauldian and Lefebvrian space as one example of the promise of such a model.[732]

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[728] Casey, *The World on Edge*, 74 Notable here is Casey's use of the term "creatures." While I understand its deployment as metaphor here, it is also understandable within Anishinaabe, or Nêhiyaw contexts that regard what Western epistemologies regard as material, as equally animate and sentient beings.
[729] ibid.
[730] Edward Soja, *Thirdspace: Journeys to Los Angeles and other Real-and-Imagined Places* (Blackwell, 1996), 11.
[731] Soja, *Thirdspace*, 5.
[732] Christian Borch, "Interview with Edward W. Soja: Thirdspace, Postmetropolis, and Social Theory," *Distinktion (Aarhus)* 3, no. 1 (January 2002): 113–20. https://doi.org/10.1080/1600910X.2002.9672816.

But thirdspace, in addition to the ontological challenges it advances, also provides a framework for understanding how space is produced. Soja, building on the work of Henri Lefebvre, adopts the triad of perceived, conceived, lived space and reframes it as the roughly corresponding first (perceived), second (conceived) and third (lived) space. Despite the implied sequential nature of this triad, Soja, like Lefebvre, argues that each of these of these spatialities interact continuously with one another to produce space.[733] Where Lefebvre uses the triangular, Soja favours a circular diagram that emphasizes the constantly moving and negotiated interactions between first, second, and third space. However, both identify lived space, or third space, as the space as the site of their political projects. Thirdspace is where the realm of the material and conceptual is not contested per se, but rather where it is negotiated, reinterpreted and reconfigured. It is a space of moving beyond. Thirdspace is not, as Soja points out, an attempt to create a "holy trinity," but to imagine what could be beyond.[734]

Crucial to thinking about the knowledge framework that thirdspace represents in relation to Dundas Street is the transformative potential that Soja ascribes to such a project. He writes that thirdspace is to be considered as a space of radical possibilities from where critical praxis can begin. "These lived spaces of representation" [or thirdspaces], he contends, "are thus the terrain for the generation of "counterspaces," spaces of resistance to the dominant order arising precisely from their subordinate, peripheral or marginalized positioning."[735]

While Dundas Street is certainly not a subordinate or marginal space, the subjectivities it produces (even, perhaps contentiously, the settler subjectivities) are always subordinate to the spatializing power that it represents. Its modern imagining as an interurban highway and transport corridor is a spatialization that further pushes walking (and cycling) bodies to its metaphorical and literal periphery. But this periphery, as Soja points out through extended engagement with the work of bell hooks, is where new possibilities and new subjectivities can be imagined and sustained. While I'm hesitant here to draw

[733] Soja, *Thirdspace*, 67-68.
[734] Soja, *Thirdspace*, 61.
[735] Soja, *Thirdspace*, 68.

parallels between a marginalized identity, marginalized people, and my own experiences as a white, heterosexual, able-bodied male, I do think hooks' framework of marginality, viewed through Soja's reading of *Yearning*, as a position that can be chosen and inhabited, and which she extends an open invitation to,[736] offers further potential to thinking about the transformative potential of sceno-chorographic walking on Dundas Street. For one, we have the parallel that we have identified with Casey's edge. Such a transitional space, like those we perceived between former streets, could only be apprehended from the literal margin, the sidewalk. The material and conceptual space of the street does not allow for much else unless one wishes to take their life in their own hands. Walking bodies are marginal by physical position, but also by the ways in which they are not prioritized in urban space, where the majority of the street is given over to the motor vehicles or transport infrastructure that are often the preoccupation of urban planners. To look from such a space is to inhabit a thirdspace and to move along the edge. The potential radical openness that such a perspective affords allows for the making of places where "radical subjectivity" is practiced and animated in relation to the "radical subjectivity" of others.[737]

By extension I offer my second idea that sceno-chorographic walking proffers the opportunity for mobile subjects to perceive, by scenographic orientation, the entirety of the chorographic qualities of thirdspace and to as Soja writes, multiply beyond the third and thus revealing "the space where all places are, capable of being seen from every angle … filled with illusions and allusions, a space that is common to all of us yet never able to be completely seen and understood."[738] In other words, the act of walking in a sensorially attuned and orientating manner renders one open to the perception of transitional spaces along Dundas Street. Such an orientation allows entry into a world (a thirdspace) where further aspects of spatial production (history, social relations, their representations) are visible beyond the edge, multiplied,

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[736] bell hooks, *Yearning*, (South End Press, 1990), 149-52.
[737] Soja, *Thirdspace*, 99.
[738] Soja, *Thirdspace*, 56.

like Chaplin's cane in de Certeau's analogy,[739] propelled forward, and transformed. It is this action, and this type of spatial openness, that *Zones of Feeling* attempts to demonstrate.

Additionally, theories of liminality such as those articulated by Victor Turner to describe transitional stages of life can be examined. For example, his idea of adolescence, where a person is simultaneously "neither here nor there [but] are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial"[740] is helpful when extended into spatial thinking and when considering the tensions and negotiations inhered within the transitional spaces that are the subject of *Zones of Feeling*. Indeed, what better visual metaphor for any one of these theories on in-between-ness, peripherality, and boundaries exists than an intersection?

These are the questions and tasks which *Zones of Feeling* proposes and takes up.

First among this knowledge is the awareness of the existence of alternative street configurations for Toronto. One configuration was a daily reality for Torontonians such as John (not his real name), who I encountered in the city's east end on a research walk in April 2025 and who spoke to me about his memories of growing up on Dagmar Avenue and the impact of Dundas' Street's eastward expansion on his neighbourhood. This previous configuration and its subsequent redevelopment point to a time when Dundas Street, as it is known by many today, did not exist. This knowledge can be deployed to counter arguments about the immutability of contemporary spatial arrangements and commemorative infrastructures. During the public debate that preceded the decision to rename Dundas Street, this knowledge was frequently shared as evidence that renaming was not such a radical a position as its opponents would assert.[741] Understanding urban space as constantly in flux, reinterpreted, and renegotiated by the emplaced body, rather than static, is central to *Zones of Feeling* and to repeated walks along Dundas Street. Referencing Merleau-Ponty and Bourdieu, Casey suggests that repetitive and regular

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[739] de Certeau, *The Practice of Everyday Life*, 98.
[740] Victor Turner, *The Ritual Process: Structure and Anti-structure* (Aldine Publishing 1967), 95.
[741] John Lorinc, "What's in a street name? Dundas and other uncomfortable truths about our city," *Spacing*, June 12, 2020. https://spacing.ca/toronto/2020/06/12/lorinc-whats-in-a-street-name-dundas-and-other-uncomfortable-truths-about-our-city/; Chris Bateman, "The history of how Toronto Created Dundas Street," *BlogTO*, August 1, 2020. https://www.blogto.com/city/2012/09/a_brief_history_of_what_is_now_known_as_dundas_street.

practices of space are "a function of the lived body … They arise from the repeated movements of the place-dweller's body, from his or her customary walking through the place and the associated looking at it (smelling it, touching it, hearing it, navigating it), as well as from the memories that linger from these walks and looks." He reminds us that "[n]ot just history but historizing is here at stake: the way the lived bodies of inhabitants create their own history in space, their own place in time …"[742]

Other lessons pertain to how the feelings and observations of my walking companions and I pointed to the perception of Toronto's historic park lot system. In becoming aware of this colonial superimposition on Land, the constructed nature of Toronto's "scene" is revealed and opened for critique. The ways in which transitional zones of Dundas Street deviate from the street's dominant linearity reveal its construction. These nonlinear features, in turn, demonstrate the story of the street's evolution so far. In some cases the manifestations, such as the jog between today's Yonge and Bond Streets, point to buried creeks, filled-in ravines, and other natural landscape attributes.[743] In this respect, Dundas Street stands as a metaphor for colonization itself, which, as Chapter One sets out, is deeply invested in spatializing practices and technologies.

Experiencing the constructedness of Dundas Street and the grid system of Toronto creates an opening for a broader critique of the historic British and ongoing Canadian colonial project. This critique includes the spatial, political, and commemorative relationships it attempts to impose, enforce, and foreclose. As Michel-Rolph Trouillot writes, witnessing exposes and allows for one to potentially inhabit the (in this case literal) intersections between agonistic forms of historicity — what happened versus what is said to have happened — and allows for what he calls authenticity to emerge. For Trouillot "authenticity" is a relationship between the so-called past and present in which individuals are implicated in the production and renewal of that past. Authenticity, he writes, allows people to engage with the past "as witnesses, actors, and commentators."[744] Here we might also recall Carl Lavery or Misha Myers'

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[742] Casey, *The World on Edge*, 73.
[743] P.J. Hare and The Toronto Green Community, Lost Rivers, accessed December 3, 2025. https://lostrivers.ca/content/mossparkcreek.html.
[744] Trouillot, *Silencing the Past*, 150-51.

writing on Graeme Miller's *Linked*, where there is a recognition of the past's omnipresence and the way embodied walking practices produce, perform, activate and critically engage with places and landscapes of memory. It is living in this temporal entanglement that allows for potentially productive new accounts of the past and imaginings of the future to emerge and to be testified to through the enunciative practice of walking.[745] It allows for one to be the very kind of witness that Jill Carter, as discussed in Chapter Three, writes about when she distinguishes between the generous act of witnessing and the extractive gaze of the voyeur.[746] It may also indicate that scenographic chorography is one potential method that might satisfy Carter's search for performance strategies that implicate settler audiences and effect steps towards accountability. Walking and being oriented toward the multiple spatial stories of a perceived place enable such audiences to recognize themselves as inheritors to the legacy of the colonizing spatial project that Dundas Street represents and to take accountability for addressing this ongoing legacy — perhaps starting with changing its name. This type of critical recognition and engagement again calls up the work of Ingold or Abu-Lughod, previously mentioned in this chapter, who offer such comings into relation as sites of imagination and collective action. It also recalls reactions of participants in the previously mentioned Heritage Toronto walking tour whose altered perspectives on the city's monuments resulted in their sharing of information with friends, or perhaps more clearly, the way the campaign to rename Dundas Street reshaped how the story of Henry Dundas, his commemoration, and subsequent de-commemoration in the city of Toronto, is now told, as for example within the context of this dissertation.

Exposing the mechanisms of Dundas Street's construction has the added benefit of helping to understand the kind of space that it produces. Through the Frankenstein analogy, the concept of monstrous space, and the writing of authors such as Katherine McKittrick, we can evaluate how Dundas Street contributes to the creation of spaces and identities of otherness, as well as how preserving Dundas Street as a name and a street reaffirms settler notions of belonging, permanence, and security. Much as the concrete examples of Guy Debord and Asger Jorn provided inspiration, this same *Franken-analogy* also

[745] Trouillot, *Silencing the Past*, 50, 150.
[746] Carter, "My What Big Teeth You Have," 18.

offers me a way toward imagining how to represent the geographically and temporally transcendent, multi-storied, always-in-process nature of space, which is often imagined as fixed and bounded.

These research walks and the collages they generated expose and represent multiple and multi-faceted spatial encounters along Dundas Street. With that they counter the singular narrative a name such as Dundas tries to advance. In laying bare the lie of colonial place-worldings as immutable, these practices are transformative, pointing to the layered social, cultural, historical, and personal trajectories which coalesce, disperse, and reconstitute relationally across space. They are scenographic in their orienting capacity and chorographic in their capacity to represent a specific locale while accounting for relationships beyond its perceived boundaries. They are sceno-chorographic in the way they afford the opportunity for a practitioner to locate themselves within such spatial dynamics, and through the description of those dynamics they create a likeness of place where others might also reflect, witness, and take action. When practiced and engaged with, scenographic chorography, as demonstrated by participant responses to the *Monumental Interventions* walking tour discussed in Chapter Three, can alter spatial imaginaries and change how space is performed.

If theories of space and spatialization are predicated on dynamic relations, as Massey suggests, and negotiated at the bodily level, as Lefebvre, de Certeau, and Casey contend, then it stands to reason that the toponymic constructions that obscure these multiple and embodied relationships are inadequate to answering questions of location. Thus I propose that, in making legible these constructions as artificial, *Zones of Feeling* also supports the case of renaming Dundas Street and the recovery and/or adoption of Indigenous toponyms that are relational, scenographic, and chorographic, as the City of Toronto has done in the renaming of Lower Coxwell Street to Emdaabiimok, meaning "road that goes to the water," or as in the choice to rechristen Yonge-Dundas Square as Sankofa Square, a name that suggests engagement with the past toward the imagining of new connections to Land and new collective futures.[747]

[747] "City of Toronto By-Law 993-2022: To authorize the renaming of Lower Coxwell Avenue between Queen Street East and Lake Shore Boulevard East as Emdaabiimok Avenue," Toronto and East York Community Council, July 22,2022. https://www.toronto.ca/legdocs/bylaws/2022/law0993.pdf; "News Release - Recognizing East Toronto's Local Indigenous History," News and Updates, Councillor Paula Fletcher, June 19, 2024.

ZONES OF FEELING

Please refer to *Zones of Feeling*.

Note: For the intended viewing experience, please download the PDF and open the file in Adobe Acrobat.

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https://www.councillorpaulafletcher.ca/recognizing_east_torontos_local_indigenous_history_june_2024.

CHAPTER SIX:
CONCLUSIONS: WALKING BELFIELD, THE PEDESTRIAN, AND RUDDY TURNSTONE

It's just past seven in the morning, and I'm writing from my apartment in the Sonder Britain Quay hotel near Dublin's Grand Canal basin. I'm in the heart of what has become known as the Silicon Docks. This former shipping and heavy industry area is now populated by employees of major global technology firms like Meta, Google, and PayPal, which migrated to the Irish capital in the late twentieth and early twenty-first century, the so-called Celtic Tiger years. Redeveloped as a neighbourhood to serve these employees and executives, the area is quiet despite being only about a half-kilometre from the city centre. It is filled with new, mixed use residential/commercial buildings bearing dramatic names such as "Opus," "Core", and "Reflektor."[748] Adaptive reuse projects have converted nineteenth-century shipping warehouses into office space. If you live here, your local pub is a Wetherspoons, with almost no human staff, offering a pint at about half the cost of the next nearest pub on a local housing estate. The morning air contains chilly notes of winter's impending arrival.

"You're living where?!" my friend Liam asked me incredulously over a text message exchange a few months back. "You mean to tell me that in the Republic of Ireland in the year 2025, there is a place called Britain Quay?!" Considering the topic of my dissertation, you would have thought I'd have been more toponymically aware of my surroundings, but Liam's exclamation brought the question of Dublin's street and place names and their complex relationship to British colonial rule into sharp relief. "Not only is there a Britain Quay," I replied, "but I'm living on Hanover Street."[749] While it is true that following the establishment of the republic and freedom from British rule the names of some Dublin streets were changed to commemorate Irish nationalist leaders (for example, Sackville Street became O'Connell Street, Great Britain Street became Parnell Street, and Great Brunswick Street was changed to Pearse Street), a walk of the city along Wellington Quay, Wellesley Place, or Nelson, Nassau, Talbot,

[748] I recommend you say them aloud in a scary voice that befits both their scale and the consequences of corporate colonialism they represent. This is also a type of spatial practice.
[749] The House of Hanover was the royal house of Great Britain and Ireland for nearly two hundred years.

Marlborough, or Townsend streets quickly reminds one that not all names connected to the British Imperial past were removed.[750]

Despite my obliviousness to my accommodation's toponymic location, nevertheless it is my interest in place names that has brought me to Dublin. For the month, I've been working out of the School of History at University College Dublin (UCD) as part of the Craig Dobbin Legacy Scholarship programme, which supports Ireland-Canada academic relations. I've been interested in learning more about one particular place name connected to the university I'm visiting. The name is Belfield. Belfield is the name given to the core campus of UCD, and it derives from the Belfield demesne, one of eight pieces of estate property in south Dublin purchased by the university in 1933 in advance of its relocation from the city centre to its current suburban location. Architectural historian Finola O'Kane has proposed that the Belfield name originates in the intertwined Jamaican plantation interests of the Lynch and Digges La Touche families.[751] The Digges La Touche family was and is one of Ireland's most prominent banking families. They christened the villa and estate they purchased from Ambrose Moore in the early nineteenth century as "Belfield".[752]

The Bellfield plantation in Jamaica enslaved over four hundred people for the production of sugar and rum from 1817–1832.[753] While O'Kane notes that there is no definitive proof that Belfield in Dublin is named for Bellfield in Jamaica, she notes a number of factors that allude to this possibility. First are the

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[750] Breandán S. Mac Aodha, The History and Nature of Irish Street Names," *Names: A Journal of Onomastics* 37, no. 4 (1989): 359-61. https://doi.org/10.1179/nam.1989.37.4.345.
[751] O'Kane, "What's in A Name?," 150-160.
[752] O'Kane, "What's in A Name?," 154.
[753] This figure is based on available records accessed through, "Bellfield Estate [Jamaica] [St. Mary]," Legacies of Slavery Database, accessed November 6, 2025. https://www.ucl.ac.uk/lbs/estate/view/228. However, Jamaican Family Search which hosts records of "Givings-in to the Vestry" (equivalent more or less to property tax rolls) published in the historical Jamaica Almanac lists Bellfield's enslaved population in 1810 as 526 and later in 1815 as 411. See: Jamaican Family Search, "1811 Jamaica Almanac Givings-in for the Different Parishes 1810 County of Middlesex, St. Mary," accessed November 6, 2025. https://www.jamaicanfamilysearch.com/Members/A/AL11Mary.htm; Jamaican Family Search, "1815 Jamaica Almanac Return of Proprietors, Properties, Etc. Given to the Vestries for the March Quarter 1815 Different Parishes 1810 Middlesex, Parish of St. Mary," accessed November 6, 2025. https://www.jamaicanfamilysearch.com/Members/A/AL15mary.htm. In 1836 Sir Edward Hyde East would receive reparations of £2443 19s 2d for 136 enslaved people. "Jamaica St Mary 11 (Bellfield Estate)," Legacies of Slavery Database, accessed November 6, 2025. https://www.ucl.ac.uk/lbs/claim/view/19052.

connected familial and business interests of the Lynch and La Touche families, the former who were the "on paper" owners of Bellfield. Second is the mapped property overlaps between the Bellfield- and La Touche-owned plantations of Königsberg Castle and Cape Clear Island. Third, O'Kane notes the proximity of Bellfield plantation to other Irish-derived toponyms such as Leinster, Clonmel, and Knockpatrick. While she points out that these may be of "little consequence to Dublin 4," the postcode in which UCD's Belfield campus is located, she does enticingly note that to the west of Bellfield plantation there is Montrose Pen, a toponym that appears on today's Dublin maps not far from UCD campus.[754] Lastly, while also pointing to historical precedents for toponymic transfer between Jamaica and Ireland, given the financial success of John James Digges La Touche in Jamaica and the wealth it would generate for the family, she speculates that the Digges La Touche's brothers back in Dublin (who were beneficiaries of his estate following his death without issue) would wish to commemorate what they understood as John James' and his accomplishments.[755] "What better way to do this, O'Kane writes, "than to name parts of Dublin after parts of Jamaica, with Belfield probably proving more suitable as a name for a Dublin villa than Königsberg or Cape Clear."[756]

However, for modern readers of the Dublin landscape, one of the most challenging obstacles to overcome is, perhaps, the discrepancy between the spellings of "Bellfield" in Jamaica and "Belfield" in Ireland. It's easy to imagine that the two Bel(l)fields are simple spelling discrepancies, but in absence of clear evidence (for example, a journal entry that clearly states the Digges La Touche family's toponymic intentions) such variances leave the proverbial door open to other possibilities, including that the two Bel(l)fields are entirely unrelated. O'Kane's research provides additional clues to support the connection between these estates, noting a change in spelling from "Bellfield" to "Belfield" in the Jamaican archives between 1817–20.[757]

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[754] O'Kane, "What's in A Name?," 154.
[755] O'Kane "What's in A Name?," 153-54.
[756] O'Kane, "What's in A Name?," 154.
[757] O'Kane, "What's in A Name?," 156.

This change is also reflected in maps I looked at of Dublin from the same period. For example, "Bellfield" appears on an 1816 map, while subsequent maps show the single "l" spelling, thus further supporting the argument that these two places, thousands of miles apart, are, in fact, connected.[758]

Sorting through the historically murky connections between Belfield, St. Mary Parish, Jamaica, and Belfield, Dublin, reminded me a lot of my early questions about Dundas Street and its relationship to power that were part of *Twenty-three Kilometres*. How did the power and land relationships represented by the Belfield name, like the Dundas name in Toronto, manifest on today's campus? How does the perpetuation of the Belfield name and the celebration of the historic estate by the university (in promotional literature, public facing engagement strategies such as self-guided walking tours, and student recruitment) further entangle UCD in ongoing legacies of transatlantic and plantation slavery?[759] How can the university appropriately address these associations and how it has benefitted from them in meaningful ways that live up to the institution's stated values of being a "leader and role model in equality and diversity in the higher education sector nationally and internationally"?[760]

As a visiting scholar who shares in these benefits, no matter how seemingly insignificant, there is also the question of how my work can contribute to these goals and objectives. How can scenographic chorography as a practice of research-creation be deployed toward investigating, demonstrating, and presenting an account of the spatio-temporal, social, and historical trajectories that shape the campus in a way that actively exposes such relationships and opens them to critical evaluation and contestation? Moreover, how can scenographic chorography as a practice implicate and orient people towards an understanding of their locations (physically, socially, historically, culturally) relative to their responsibilities toward repair and the making of reparations? In response to these questions I turned to

[758] John Taylor, "Taylor's map of the environs of Dublin extending 10 to 14 miles from the castle," Phoenix Maps, 1816.
[759] See for example "Origins of the Belfield Campus and UCD's Period Houses Map and Guide," University College Dublin Campus Development, accessed October 3, 2025. https://www.ucd.ie/t4media/UCD%20Period%20Houses%20Map%20and%20Guide.pdf.
[760] "Equality, Diversity & Inclusion Policy," Policies, University College Dublin Equality, Diversity, and Inclusion Office, January 17, 2024. https://www.ucd.ie/equality/information/policies.

what had been successful for me in the past, walking and photographing, and I developed a small walking project entitled *Walking Belfield*, which I undertook on UCD's Belfield campus. Inspired by the learnings of *Twenty-three Kilometres*, how it had allowed me to see and feel the monumentality of Dundas Street, and how trace elements of Dundas Street's construction oriented me to perceive Toronto's colonial grid system, I set out to look for the Belfield estate among the modern university campus. As in *Twenty-three Kilometres,* I wanted to see how Belfield was still practiced today within the campus. As in *Zones of Feeling*, I wanted to test whether traces of the estate were still perceptible. Could I intervene scenographically or practice the campus in a manner that revealed Belfield and its plantation connections as still very much a part of the campus?

My research began with a visit to Belfield House, now the Bill Clinton Institute for American Studies. Belfield House and its ornamental garden are the most visible remnants of the Belfield estate. A modest Georgian estate house, Belfield house is a reminder of the significant wealth generated for the Irish people who profited from slavery. The garden, set within high drystone walls, was reinterpreted in 2015 as a memorial garden following the death of three students in a balcony collapse in California. A bench in the garden commemorate these students, while another commemorates all students who died while attending UCD, and another remembers "Old Man Belfield," Michael Byrne, a local man who lived on the university grounds. Walking further, I see a bench inscribed with a passage from James Joyce's *Finnegan's Wake*, "They lived and laughed and loved and left."[761] Notably, no plaque, nor bench, nor monument exists for the people who also lived and laughed, and who died under the system of perpetual bondage and misery that sustained the wealth of the Digges La Touche or the Lynch families into the twenty-first century.

As a surviving physical presence of the Belfield estate on the campus, Belfield House is the most prominent scenographic object directing campus visitors to the historical entanglements of the land on which the university sits and that land's connections to slavery. The idea of the plantation as an agri-

[761] "University Memorial Event," Events, University College Dublin Culture and Engagement, May 30, 2024. https://www.ucd.ie/engage/engagement/events/memorialevent.

industrial landscape, and indeed the word plantation, was first used to describe the English colonization, agricultural development, and settlement of Ireland under the Tudors and in the seventeenth century[762] This system, O'Kane writes, was later exported as part of colonial undertakings in the Caribbean, including in Jamaica, before being re-imagined back to Ireland in the form of the country estate. Dublin's suburban estates of the eighteenth and nineteenth century are, in effect, plantation landscapes.[763] These landscapes in the twentieth century have largely shaped the construction of the city's modern suburbs and institutions such as Radio Telefis Éireann (Ireland's national broadcaster) which is located on the former Montrose Estate of the famous whiskey barons, the Jamesons.[764] Of course the acquisition of similar estates would help build today's UCD campus.

I began to examine the boundaries of the Belfield estate to try identifying where exactly they were located. I reasoned that by identifying the boundaries as they were manifest within the UCD campus, I could then, by walking, trace these boundaries and document them photographically. To do this I examined historical maps, such as those that would lead me to the Bellfield/Belfield discovery. I looked at university publications that marked the individual limits of the estates that comprise campus and consulted Google Maps and the Historic Environment Viewer (HEV) of the Irish national Department of Housing, Local Government, and Heritage, trying to overlay these cartographic representations of the Belfield/UCD area in order to determine my walking route. I then kept in mind these hybrid maps that I had built when I went out walking the campus, attempting to reconcile them in situ with local landmarks and buildings.

Walking the bounds of Belfield was much harder than I imagined. Like the monumentality of Dundas Street, Belfield was hard to see, so-to-speak. Over the course of several walks, I misdirected myself, got lost, and turned around. The modern roads of the campus, rights-of-way=, and new

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[762] See for example, Rory Rapple, "Plantation," *New Literary History* (Baltimore) 56, no. 2 (2025): 369–80. https://doi.org/10.1353/nlh.2025.a975410.
[763]O'Kane, "What's in A Name?," 154.
[764] Stanley Warren, "Montrose House and the Jameson Family in Dublin and Wexford: A Personal Reminiscence," *The Past: The Organ of the Uí Cinsealaigh Historical Society* 28 (2007): 87-97. https://www.jstor.org/stable/25520136.

construction made it challenging to follow the route I had devised, which comprised elements of the University-endorsed "Belfield Walk," bounds indicated by historic and contemporary maps, and a scenographically informed approach to walking. Despite the ways modern Belfield obscured Belfield Estate, and therefore Belfield Plantation, I oriented myself to the streams that fed the estate fields and found boundary walls amongst thick woods that would have separated Belfield from the neighbouring Merville Estate, now also a part of UCD. But, at the heart of campus, there is little to guide one as such. Here, I relied on my maps to trace a route, looking for present-day landmarks. Monumental architecture, public art, the brutalist exterior of the Leabharlann James Joyce, and the campus reflecting pool and carpark didn't speak directly to Belfield estate or the historical Jamaican Belfield. Nevertheless, they are imbricated in the spatial story of the campus and, thus, within its historical relations. The result was a small publication, *Walking Belfield*, documenting these walks. This artist book is depicted in a prototypical form below and is viewable in full following the end of this chapter.

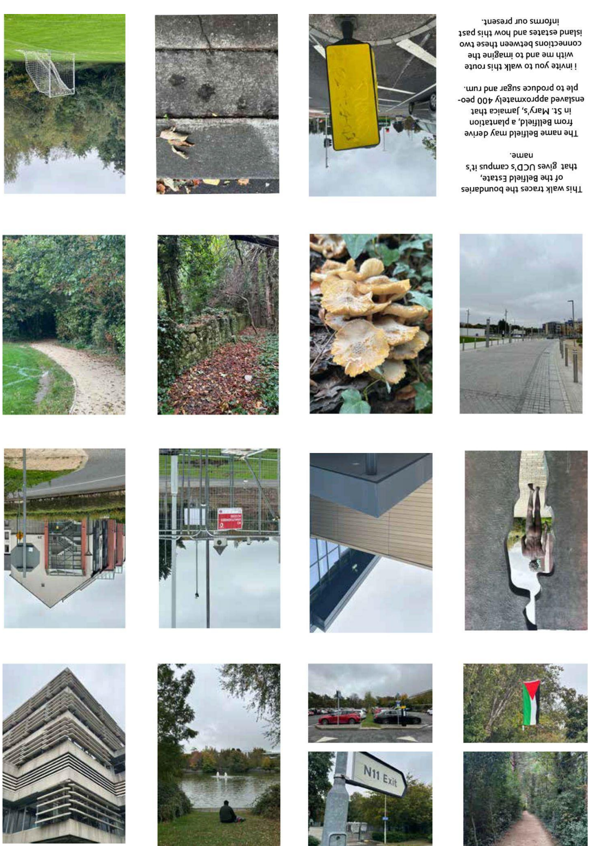

FIGURE 6.1. Andrew Lochhead, Walking Belfield Folding Prototype, 2025

Walking Belfield engendered a slightly different way of doing scenographic chorography, rooted in processes of spatial inscription, recognition, and revelation. This method further demonstrates how the walking body, a tool of spatial information gathering, becomes a practice of research-creation that reimagines and reconfigures spatial relationships. The project consists of nineteen photographs taken on my walks through UCD campus and shows my impression of the Belfield estate boundaries. Ultimately Presented as a 4x6" artist book featuring an image of Belfield house on its front and rear covers, the first page is a text reading:

> *This walk traces the boundaries of the Belfield Estate that gives UCD's campus its name. The name Belfield may derive from Bellfield, a plantation in St. Mary's Jamaica that enslaved approximately 400 people to produce sugar and rum. I invite you to walk this route with me and to imagine the connections between these two island estates, and how this past informs our present.*

The walk's beginning is represented by an image of the main campus entrance from the N11 motorway. A second image shows a dog's footprints preserved in the sidewalk along a service road leading toward a car park. Pictures three and four present a sports field located near the historic boundary of the estate. Adjacent to a small stream, I follow a path into the damp woods and come across ruins of a drystone estate wall, possibly part of Belfield's boundary, noting the abundant mycelial life. Next, I emerge onto a busy roadway serving new student residences, amenities, and the Sutherland Law School. From there, Roebuck Castle's clock tower looms over an extensive construction site, the brutalist James Joyce Library and UCD's archives, more student housing, and another carpark. Returning to the woods via a walkway, I pass an encampment of pro-Palestinian activists and re-arrive at the motorway. In this later part, things, to me, get interesting.

In all previous scenographic chorographies, prototypical or otherwise, I have dealt with ways of rendering apparent multiple worlds and ways of being in them. While obscured, these worlds are visually or sensorially perceptible. This previous work concerned itself with showing people where to look and using felt qualities of space to orient bodies toward particular histories. *Walking Belfield* operates

differently. The house, garden, and boundary walls remain obvious scenographics, and thus entry points, into conversations about the connections between Dublin, UCD, and slavery. However, these living monuments may be understood as "place-ializing" these connections, rather than demonstrating their pervasive and scalar qualities. Relegating such relations to a specific and particular location allows for their compartmentalization. The connections to immense human suffering in the pursuit of personal and Imperial wealth and power become something that happened "over there." Consequently, "over there" becomes the only place where these relationships are discussed. It is from this vantage point that one can understand Doreen Massey's critique of "place" as an inherently conservative principle that orders and compartmentalizes, in contrast to the relational concept of "space."[765] There is also some analogue in this idea to Eve Tuck and Marcia McKenzie's critique of "emplacement" as a pushing out, rather than a being in relation, and therefore within a network of accountability.[766] This sort of spatial logic is often produced or performed by those seeking to discredit calls for repair and reparation or to deny responsibility for historical injustice. Consider how, as noted in the preface to the dissertation, opponents of these sorts of measures often make arguments such as "It was a long time ago" and "No one from then is alive now" and "My relatives came here later; I do not share responsibility for injustice." While these kinds of statements are a way of being "in relation" to the past, they are relationships based on the denial of relationality and, in this sense, may constitute what Sean Carlton has called "denialist discourse."[767] They represent what Tuck and Yang call "moves to innocence,"[768] foreclosing relationships rather than developing them.

[765] Massey, *For Space*, 6.
[766] Tuck and McKenzie, *Place in Research*, 88-91.
[767] Carleton uses this term in relation to Indian Residential School denialism, a pernicious and racist discourse that seeks to minimize or discredit the experiences of survivors in Canada's genocidal IRS system, but it is equally applicable to those who would deny other forms of ongoing injustice. See: Daniel Heath Justice and Sean Carleton, "Truth before reconciliation: 8 ways to identify and confront Residential School denialism," *The Conversation*, August 5, 2021. https://theconversation.com/truth-before-reconciliation-8-ways-to-identify-and-confront-residential-school-denialism-164692.
[768] Tuck and Yang, "Decolonization is Not a Metaphor," 9.

What *Walking Belfield* proposes is to overcome such enclosures (I use this word intentionally to reference both relational enclosure and to evoke the metaphor of enclosure as represented by estate property relations) toward understanding the modern campus and UCD as having a relationship with, and therefore a responsibility to address, its connections to enslavement. Further such a project implies a larger question about the extent of participation of the university itself in future reparations schemes. What might this look like? How could this happen? In contemplating such questions, it helps to think through how *Walking Belfield* does scenographic chorography uniquely, by writing on story to existing landmarks and architectures in a way that recalls and perhaps recovers Alison Landsberg's theory of prosthetic memory, mentioned in Chapter Two, toward emancipatory ends. Landsberg's concept of prosthetic memory refers to the ways in which memory and relationships to the past are inscribed through the experience of media. As she describes it, "Such memories bridge the temporal chasms that separate individuals from the meaningful and potentially interpolative events of the past. It has become possible to have an intimate relationship to memories of events through which one did not live[.]"[769] While Landsberg focusses on cinema and the role of the moving image, she contends that there is no reason that a walking event or the viewing of an artist book, for example, might not constitute a similar mediated experience.[770] Additionally, Landsberg's concept is rooted specifically within a progressive political framework that works against compartmentalized, personalized, and geographically specific framings of memory.[771] As prosthetic memory, these practices "conjure up a more public past, a past that is not at all privatized. The pasts that prosthetic memory open up are available to individuals across racial and ethnic lines."[772] What's more, she contends that these mnemonic experiences "open up the possibility for collective horizons of experience and pave the way for unexpected political alliances.[773]

[769] Landsberg. "Prosthetic Memory: The Ethics and Politics of Memory," 148-49.
[770] Landsberg, "Prosthetic Memory: The Ethics and Politics of Memory," 149.
[771] Landsberg, 140, 149.
[772] ibid.
[773] ibid.

While in Chapter Two I had been critical of prosthetic memory in its potential to conflate memory and history, through Dave Colangelo's reflections on Krzysztof Wodiczko's *Tijuana Projection* (2001) there is a way to think positively about such mediated and inscriptive practices that are scenographic and chorographic too. Colangelo draws on Wodiczko's idea of "trace" or "stain" made possible by the projection of images and ideas onto extant architecture, and while the subject at hand is video projection, there is little theoretically speaking to distinguish a practice of mental or embodied projection from its digital analogue. "[A] projection," he writes, "when witnessed by a public, becomes a stain, a mark, a trace upon the memory associated with the building, its surroundings, and the various groups it incorporates and addresses."[774] This writing on, or staining, is itself a form of prostheses, where memory or story is attached or sutured to places, lands, or infrastructure in a way that is "rehistoricizing; a reinvigoration of a public sphere that challenges what can be said, by whom …"[775] Rather than focus on simply representing memory or history, this type of prosthetic memory practice concerns itself with how memory is practiced, how it is produced in place, and how, long after an initiating event or walk, it is disseminated. Indeed for Colangelo, it is the afterlife of such practices that enhances their durability and increases their effectiveness and authority.[776]

Walking Belfield can be understood to produce this type of prosthetic memory in two ways. First is through a doubly mediated experience of commemoration. Individuals reading the book or tracing its path are physically introduced to the story of the connection between Bellfield/Belfield Estate, Dublin, and Bellfield/Belfield, Jamaica. By making them active participants in the recreation of the boundaries of Bellfield/Belfield Estate, Dublin, it empowers a recognition of the historical entity of Bellfield/Belfield, Jamaica. The correspondence between these locations offers an opportunity to consider questions, as I did in creating this work, about one's complicity and benefit in systems derived from the exploitation and trafficking of human beings. This is a similar form of relationality to that which I proposed in the

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[774] Colangelo, *The Building as Screen*, 58.
[775] Colangelo, *The Building as Screen*, 57.
[776] Colangelo, *The Building as Screen*, 58.

previous chapter, where sceno-chorographic walking is a form of coming into relation and witnessing. Practicing these boundaries against the modern landscape of the university renders the memory of the suburban Irish estate and, subsequently, its former residents' involvement in plantation slavery apparent to reader/performers of the book. Such a practice takes advantage of previous critiques of walking, like those offered by Recollet and Johnson, and its proximal relationship to spatio-legal regimes of property. By beating these bounds, so to speak, one calls forth or reanimates the property relations that constitute the foundations of the campus landscape, re-enacting them to reveal their central relationship to the university. Second, *Walking Belfield* constitutes an inscriptive form of prosthetic memory by which memory of the estate and its connections to enslavement are fitted onto the extant landscape. This form of prosthetic memory practice attaches these histories, stories, and memories to new landmarks. Performers, walkers, and readers are invited to reimagine and thereby mentally transform the Brutalist architecture of UCD, its public art, or central reflecting pool into a nineteenth century Irish field, a Jamaican plantation, a livestock pen. The distant Wicklow mountains that loom in the distance over the campus can be made to recall the Blue Mountains of St. Mary's Parish, Jamaica. *Walking Belfield* builds through these associative juxtapositions, a scenographic memory palace, a chorography, that collapses vast spatial and temporal geographies and directs practitioners toward the complex historical and contemporareneous human, more-than-human, and land relations that coalesce for the time being in what is the heart of UCD.

Such an interventionist practice is scenographic both in the sense of the use of the built environment as locational and relational practice, but also in the way that it disrupts notions of familiarity by injecting a newly accessible and (hopefully) troubling narrative into what was previously thought to be understood. The creation of this uncanny affective atmosphere where, as Freud describes it, the familiar is made suddenly unfamiliar, [777] acts as another means of unsettling spatial relationships that, at first glance, appear stable and fixed. In this way and in concerning itself with the space produced by a place name, *Walking Belfield* recalls efforts such as the petition to rename Dundas Street, which similarly disrupted

[777] Sigmund Freud, "The Uncanny," 219–252.

many Torontonians' understanding of a singular toponym and subsequently changed their relationships to a word, name, and place they used or performed daily.

"So, should UCD rename Belfield?" This was the question put to me by moderator Jeremiah Garsha at the conclusion of my lecture at the School of History this past October, where I spoke about my research and on-campus walking activities. The answer to this question, as I said at the time, is up to the UCD community. Though, I added that given the name's history and who and what it celebrates or may further allude to, it mightn't be a bad idea at all — "Rename Belfield!" I exclaimed, perhaps only half seriously. This question is, however, worthy of serious reflection. To answer it that day, I drew on arguments from Dan Hicks and Nicholas Mirzoeff, as well as multi-disciplinary scholarship from anthropology, health sciences, and the broader social sciences that contradict popular arguments against monument removals and renamings that prioritize the alleged educational opportunities retaining and explaining such infrastructures afford.

Hicks and Mirzoeff recognize monumental interventions (and by logical extension toponymic interventions) as forms of public curation.[778] This calls to mind the etymological roots of the word curate in the Latin *curare* meaning "to care for," a term that also gives the English language, by way of French, the word cure.[779] Recalling the work of authors such as Gravlee,[780] Bailey, Krieger, et al.,[781] Carter, [782] Marsh and Saul,[783] and Lantz, et al., ,[784] that connect racist monuments to poor health and experiences of violence, it is clear that addressing such memory infrastructures is by no exaggeration a matter of life and

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[778] Dan Hicks and Nicolas Mirzoeff, "Fallism and Restitution: Removing Racist Statues And Returning Looted Art Objects," *New African Magazine*, August 17, 2020. https://newafricanmagazine.com/return-of-african-icons-2020/fallism-and-restitution-removing-racist-statues-and-returning-looted-art-objects.

[779] See: "curator," in *The Canadian Oxford Dictionary*, edited by Katherine Barber (Oxford University Press, 2004.) https://www-oxfordreference. com/view/10.1093/acref/9780195418163.001.0001/m_en_ca0017002.; and "cure," in *The Canadian Oxford Dictionary*, edited by Katherine Barber (Oxford University Press, 2004). https://www-oxfordreference-com/view/10.1093/acref/9780195418163.001.0001/m_en_ca0017013.

[780] Gravlee, "How Race Becomes Biology,"47-57.

[781] Bailey, Krieger, Agénor, Graves, Linos, and Bassett, "Structural Racism and Health Inequities In The USA," 1453-1463.

[782] Carter, "Racist Monuments are Killing Us," 139-141.

[783] Marsh and Saul, "On Monuments and Racial Violence," 115-119.

[784] Lantz, Wenger, and Malcom, "Historical Markers or Markers of White Supremacy?," 1-19.

death. In considering this alongside Hicks and Mirzoeff's suggestion, I interpret the dismantling of these infrastructures, be they statues, plaques, or street names, as acts of caring for one another, rather than acts of wanton destruction or historical erasure. In light of this, when it comes to the question of UCD renaming Belfield, perhaps the better question is "why wouldn't it?"

In retrospect, the question of renaming Belfield also says something about scenographic chorography in its ability, or the ability of a presentation on it at least, to generate such a question. If arts-informed methodologies such as scenographic chorography can inspire such wonderings then already they make a case for their effectiveness as provocations toward imagining a UCD without "Belfield" or a Toronto without "Dundas Street".

"My people will sleep for one hundred years, but when they awake, it will be the artists who give them their spirit back."[785] This quote, often attributed to Métis leader Louis Riel, underscores the foundational role for artists in anti- and de-colonial projects. Multimedia artist Shary Boyle says, "Artists are the first responders to uncomfortable and painful truths, and through art and action they ask the larger public to look at those truths more clearly."[786] That artists, and artistic intervention in particular, have advanced conversations about commemoration and its impact is not lost on me. Evidence for this role is well supported by the research presented in this dissertation. Such realizations then necessarily also carry significant lessons for individuals and institutions interested in or mandated to address questions around public memory. While these have been discussed in part throughout the course of my writing, I feel it relevant here to draw some of these arguments together to specifically address the impact of scenographic chorography on the memory industry.

[785] "Louis Riel Quotes," Manitoba Métis Federation, accessed Feb 19, 2026. https://www.mmf.mb.ca/louis-riel.
[786] April Aliermo, "Why Artists Across Canada Support Taking Down Statues That Represent Our Nation's Ugly Past," *CBC News*, September 29, 2020. https://www.cbc.ca/arts/why-artists-across-canada-support-taking-down-statues-that-represent-our-nation-s-ugly-past-1.5743082.

Scenographic Chorography and the Memory Industry

Throughout this dissertation I have written about the role of the body in enlivening and animating space. Drawing on the work of thinkers such as Lefebvre and de Certeau, as well as pan-Indigenous concepts of Land and Country, I have articulated the ways enunciation, storytelling, memory, performance, and imagination shape the worlds that we, as humans, inhabit. Further, I have shown how mnemo-spatializing technologies (toponymy, monuments, and infrastructure such as roads) rely on these practices to make the worlds they propose possible. But because the story of space, and its temporally limited expressions known colloquially as places, is informed by always-in-process social relations between historical trajectories, ideas, and bodies (including more-than-human bodies) and is not a singular narrative, practices of spatial interpretation must reflect these multiplicities. Through the work of prototypical and fully realized practices of scenographic chorography such as *Twenty-three Kilometres*, *Reclaiming and Renaming*, *Walking and Wayfinding in the PATH*, and *Zones of Feeling*, I have offered examples of engaging with space as a form of transformative research-creation.

In the course of my writing, I have traced this methodology's development and how it evolved out of my involvement with local memory activism and public history projects, including efforts to rename Dundas Street, that gave rise to the questions that would occupy the majority of this exposition. Namely, questions of how colonial and white-supremacist narratives of space could be challenged in effective ways to promote understanding of why reparative projects such as renaming streets, toppling racist monuments, and reclaiming traditional place-names matter. Through my examples of scenographic chorography, I demonstrated how I have wrestled with those questions and presented how the methodology might be practiced as a creative act of world-building that, beyond the gathering, interpretation, and presentation of information, fundamentally transforms space through shifting or dislodging dominant spatial narratives and writing more fulsome accounts of its construction. As part of this writing, I open the door to the consideration of one of my last major research questions, which concerns the role of critical walking and storying practices in the context of public memory work both inside and outside of institutional settings.

The works of Harriet Parry, Aled Singleton, and Phil Smith, all previously discussed in the dissertation, have proposed questions germane to this last research question and are worth revisiting here, if only to tie them together explicitly. Each has posited that there is something missing from the ways that stories about the past are told and presented. For Parry this is a question of how hegemonic narratives of heritage fail to account for the ways in which sites of memory and history are significant to the people for whom they are ostensibly preserved. Further, she notes that how heritage narratives are constructed has profound consequences, as that has the ability to "implement social change (or harm)".[787] Crucial to scenographic chorography, through her own dissertation writing Parry has articulated a scenographically informed practice of critical heritage work that illuminates "the quotidian embodied, co-productive experience and expression of heritage [so that it] could not only be noticed, but also comprehended and meaningfully communicated."[788] This work underscores the significant role a scenographically informed approach can bring to heritage space interpretation and mobilization beyond standard didactic practices such as plaques or panels.

Similarly Singleton looks at the ways in which incorporating creative practices into walking tours might account for the production of spatial feelings and attachments over time and how such feelings might be mobilized through community-engaged artistic practice.[789] For Singleton, studying emotional and affective connections to sites of memory can help in understanding how places and their experiences are shaped over time.[790] These practices can also challenge dominant heritage discourses and help to identify new sites and memories of significance to specific communities.[791] Finally, Smith emphasizes how considerations of performance technique and performance art could improve the design and presentation of interpretive tours toward opening up such practices, which tend to ossify around dominant heritage discourses, to oversimplify their subjects, and to discourage participation from audience

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[787] Parry, "A Sense of Place," iii-iv.
[788] Parry, "A Sense of Place," 311.
[789] Singleton, "Using Walking Approaches And Site-Specific Performance," 37-38; 40.
[790] Singleton, "Using Walking Approaches And Site-Specific Performance," 37.
[791] Singleton, "Using Walking Approaches And Site-Specific Performance," 40; 44.

members.[792] He contends that arts-informed methodologies and performance art-informed approaches to "touring" can challenge accepted and received wisdoms of places. In his words, such challenges can bring out, "the varied ways (change of gaze, embodiment, sensual challenge and so on) that they make accessible for their audiences the temporal and narrative meanings of their landscapes."[793] This research and practice support many of my assertions respecting scenographic chorography. As such, I consider scenographic chorography as a methodological contribution to the larger discourse these scholars have helped establish concerning the relationship between the arts and critical (and *critical*, as in urgent) practices of public memory, spatial interpretation, and public pedagogy.

Developing close and accessible relationships to the past is more important than ever. Such practices become increasingly essential in our current political climate, which has seen well-funded, far-right reactionary movements across the world take steps to undo the significant work of the last five years regarding toponymical and institutional names and monuments. In the United States, this includes the official reversion of the country's tallest mountain from its Koyukon name of Denali to its colonial name of Mount McKinley,[794] along with the restoration of names honoring figures associated with the Confederacy to army bases and schools.[795] Canadians who imagine themselves as immune to the political trends south of the border can review actions like the Ontario government's "unboxing" of a monument to John A. Macdonald and the passing of legislation preventing the renaming of Sir John A. Macdonald Collegiate Institute, Ryerson Community School, and Dundas Junior Public School.[796] We might also

[792] Smith, "Walking-Based Arts," 104-05.
[793] Smith, "Walking-Based Arts," 109.
[794] "Naming a Mountain," United States National Parks Service, March 26, 2025. https://www.nps.gov/dena/learn/historyculture/mountain-name.htm.
[795] James Risen, "Pete Hegseth is skirting law by bringing back Confederate names of army bases," *The Guardian*, July 20, 2025. https://www.theguardian.com/us-news/2025/jul/20/pete-hegseth-fort-bragg-fort-benning-confederates.
[796] Alison Jones and Liam Casey, "Sir John A. Macdonald statue at Queen's Park to be uncovered after 5 years," *CBC News*, May 27, 2025. https://www.cbc.ca/news/canada/toronto/sir-john-a-macdonald-statue-queens-park-to-be-uncovered-1.7545060.; Stewart Lewis, Ontario education minister steps in to prevent erasure of Sir John A. Macdonald, Ryerson and Dundas from Toronto Schools, *National Post*, May 30, 2025. https://nationalpost.com/news/canada/ontario-education-minister-steps-in-to-prevent-erasure-of-sir-john-a-macdonald-ryerson-and-dundas-from-toronto-schools.

think of the racist response from some circles to the naming of Sankofa Square.[797]

Despite these setbacks, I approach the future with optimism. I believe in the famous words of the late Truth and Reconciliation Commission of Canada Chair, The Honourable Murray Sinclair, "Education is what got us into this mess and education is key to getting us out of it."[798] But, the manner of education is fundamental. Beyond traditional institutional tools of teaching, this must include bringing bodies into relation with space to transform how space is perceived, revise how individuals practice space, and usher in new political realities based on social, racial, and economic justice. Necessarily on this Land, this means identifying methods for settlers to walk with Indigenous epistemologies and ways of being in the world and, ultimately, to recognize that advancing Indigenous sovereignty, to really *do* decolonization, is beneficial to all. Decolonization or Land Back, as Sean Carleton has stressed, is not a call for settlers to submit to new forms of domination (such unfounded fears in politically conservative circles say more about their worldview than perhaps they'd care to admit), but rather are calls into new sets of relations based on mutual repair, forgiveness, and care.[799] I believe that through the development of scenographic chorography over the course of the creative works and written exegesis included as part of my doctoral project, I have contributed positively toward such a project.

Scenographic Chorography as a Method Beyond Public History

While the main focus of my writing has been the circumstances that led me to develop scenographic chorography, the theories that shaped it, and its potential vis-à-vis public memory practices and spatial interpretation, my time in Dublin has also helped me to identify wider disciplinary applications for scenographic chorography beyond the critical public history contexts that have more or less been at the centre of my dissertation work. In conversation, Tiber Falzett, head of UCD's Irish

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[797] Tom Stoukas, "Fuck Sankofa Square. This is Canada not Africa," January 18, 2026. https://x.com/stoukastom/status/2012993638679056676?s=46&t=U0C6ql9Uj6MlcydioDyJkQ.

[798] Murray Sinclair quoted in "Reconciliation through Education," Education, National Centre for Truth and Reconciliation, accessed December 19, 2025. https://nctr.ca/education.

[799] Sean Carleton, Truth Before Reconciliation: How to Identify and Confront Residential School Denialism, lecture, Toronto Metropolitan University, November 13, 2023.

Folklore and Ethnology Department, suggested that scenographic chorography may be a powerful methodological companion to practices of ostension as described by Linda Dégh and Andrew Vászonyi. Borrowing the concept from the semiotic theory of Wittgenstein and Russel, two philosophers whose work has already appeared in relation to scenographic chorography, Dégh and Vászonyi describe ostension as "presentation as contrasted to representation (showing the reality itself instead of using any kind of signification) …"[800] and "as a communication that, if not purely then chiefly and essentially consists of showing."[801] For these authors, writing in the context of folklore and legend transmission, ostension may involve the acting out of legendary scenarios, or actions, blurring distinctions between fact and fiction or, to borrow from Trouillot again, distinctions between the facts of an historical event or what is said about a particular event. In these definitions, not to mention by thinking back to the example of the Chesterfield in Chapter Five, we can already see how ostension, both in its semiotic and folkloric context, may be a phenomenon produced by or useful to scenographic chorography in the ways in which each proposes relationships between how myth, memory, and history are represented, rehearsed, performed, and enacted. As such it may be worth further exploring what these two theoretical and methodological frameworks may offer one another and how scenographic chorography can play a role in animating conversations within disciplines such as folkloric studies and adjacent fields such as anthropology and archaeology.

Similarly, discussions around the spatial turn in legal scholarship[802] with Amy Strecker and Amanda Byer at UCD's Sutherland School of Law, opened an initially surprising avenue for scenographic chorography in law, as a way of interpreting and demonstrating the ways in which legal regimes such as property (as seen in *Walking Belfield*) and land-use and development (*Walking and Wayfinding in the PATH*, *Zones of Feeling*) are perceived, imagined, experienced, aestheticized, and

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[800] Linda Dégh and Andrew Vázsonyi, "Does the Word "Dog" Bite? Ostensive Action: A Means of Legend-Telling," *Journal of Folklore Research* 20, no. 1 (May, 1983), 6.
[801] Dégh and Vázsonyi, "Does the Word "Dog" Bite?," 7.
[802] For examples of this spatial turn, see: Nicholas K. Blomley, *Law, Space and the Geographies of Power* (Guilford Press, 1994); Andreas Philippopoulos-Mihalopoulos, *Spatial Justice : Body, Lawscape, Atmosphere* (Routledge, 2015).

animated through bodily encounter, movement, and affect.[803] For example, one could compile a scenographic chorography of neighbourhood taverns and corner stores in Toronto's west side that were converted to residential units as a result of local planning laws, some that have recently been repealed,[804] designed in the twentieth century to segregate commercial and residential areas of the city. Such a chorography could potentially further open conversations and questions about the social concerns that informed such planning decisions, or on how such spaces as they have been reimagined propose an aestheticization of zoning bylaws unique to Toronto.

Alternatively a recent case study from Zhixi Cecilia Zhuang, a professor at TMU's School of Regional and Urban Planning, about "how ethnic entrepreneurs [in Toronto's suburbs] interact with other key players in city- and community-building processes and affect policy development, or vice versa"[805] could be complimented by scenographic chorographies that explore the role of Chinese and South Asian retail clusters in the spatial production of Toronto's suburbs. Such a project could perhaps address recent controversies around public use of suburban retail plaza carparks, such as at Mississauga's Ridgeway Plaza,[806] and how such a controversy may or may not be connected to a documented rise in anti-Asian racism in Canada.[807]

[803] The work of Olivia Barr concerned with concepts of movement in law posits a role for practices of walking or movement in calling attention to the movements inherent in jurisprudence. See Olivia Barr, *A Jurisprudence of Movement* (Routledge, 2016).

[804] Lane Harrison, "New shops and cafés can open in Toronto neighbourhoods decades after being outlawed," *CBC News*, November 13, 2025. https://www.cbc.ca/news/canada/toronto/new-neighbourhood-stores-toronto-9.6978014.

[805] Zhixi Cecilia Zhuang, "The Impact of Immigrant Entrepreneurship on City Building: Learning from Toronto," in Immigrant Entrepreneurship in Cities, ed. Cathy Yang Liu, (Springer, 2021), 195-211. https://doi.org/10.1007/978-3-030-50363-5_9.

[806] Muriel Draaisma and Dale Manucdoc, "Mississauga's crackdown on Ridgeway Plaza is hurting business, say store owners," *CBC News*, August 13, 2025. https://www.cbc.ca/news/canada/toronto/mississauga-ridgeway-plaza-impact-sales-business-owners-1.7613335.

[807] "New Findings on Anti-Asian Racism in Canada spur National Coalition," Press release, Canadian Race Relations Foundation, July 12, 2023. https://crrf-fcrr.ca/media-releases/anti-asian-racism-canada-spur-national-coalition/; Joyita Sungupta, "The rise of anti-South Asian content online," transcript, *Front Burner*, CBC Radio One, September 24, 2025. https://www.cbc.ca/radio/frontburner/the-rise-of-anti-south-asian-content-online-transcript-1.7333452.; Reena Kukreja, "Anti-immigrant politics is fueling hate toward South Asian people in Canada, *Queens University News*, November 7, 2024. https://www.queensu.ca/artsci/news/anti-immigrant-politics-is-fueling-hate-toward-south-asian-people-in-canada.

Further to these speculations, additional conversations with graduate students and PhD candidates in Dublin and Toronto have also revealed interest amongst new researchers in using scenographic and chorographic approaches to exploring relationships between memory and urban space in Toronto's music scene, and within urban immigrant enclaves. Such possibilities bode well for the development of my own postdoctoral research projects that will build on my initial scenographic and chorographic research conducted at UCD and TMU to comparatively explore intersections between heritage landscapes, their interpretation, and commemoration on university campuses in Canada and Ireland. It is these identified potentials that lead me to reflect on two scenographic encounters in Dublin that underscore the aims of my future research and scenographic chorography as a research-creation methodology.

The Pedestrian and the Ruddy Turnstone

While walking UCD campus and the city of Dublin I would encounter two motifs that oriented me toward further consideration of the research I went to Ireland to do and that reminded me of the work I have been engaged in more broadly as part of my doctoral studies. The first is a degraded image of a pedestrian, which I came across while walking near campus searching for the site of an ancient holy well now covered by the N11 motorway.

FIGURE 6.2. Andrew Lochhead, Degraded Pedestrian Walkway Sign, N11 Motorway, near University College Dublin, Stillorgan, Dublin. 2025.

The symbol is somewhat worn. Its right leg and part of its foot is, to the naked eye, invisible. But on photographing the image, the worn away leg became more apparent — an apparition visible only under scrutiny. As such this reminded me of the power of walking and photographing, or careful observation, in revealing stories (like this image of the pedestrian) that are incomplete, occluded, or obscured.

The second is a relief of a ruddy turnstone. The ruddy turnstone is a shore bird that uses its powerful beak to turn over beach debris in search of food. This stone carving is embedded into the wall of

73 Lower Baggot Street, the former Irish National Health Research Centre and later home of the Irish national Mother and Baby Homes Commission of Investigation.

FIGURE 6.3. Andrew Lochhead, Ruddy Turnstone Relief, 73 Lower Baggot Street, Dublin.

Some folklore traditions associate the ruddy turnstone with navigation, exploration, and seafaring. Some sources regard the bird as symbolic of intergenerational knowledge transfer. In this context, the motif is probably best understood as a metaphor for research, calling to mind the idea of leaving no stone unturned. As Canada reckons with its history of white supremacist and colonial violence, including its benefits from slavery and how such violences persist and are in part sustained through public memory infrastructure, I submit the ruddy turnstone as an apt metaphor for the critical historical, geographical, and educational work that needs to be officially and institutionally encouraged (work I hope to continue throughout my academic and artistic career) and for the locative, wayfinding, and research potential represented by scenographic chorography.

WALKING BELFIELD

Please refer to *Walking Belfield*.

Note: For the intended viewing experience, please download the PDF and open the file in Adobe Acrobat.

APPENDICES

APPENDIX A:
LETTER TO TORONTO CITY COUNCIL IN SUPPORT FOR A PUBLIC PROCESS TO REVIEW AND RENAME DUNDAS STREET

COUNCILLORS JOE CRESSY, PAULA FLETCHER, MIKE LAYTON,
GORD PERKS, KRISTYN WONG-TAM,
JUNE 12, 2020

Attn: Chris Murray
City Manager – City of Toronto
4th Floor, East Tower, City Hall

June 12, 2020

To: City Manager Chris Murray

Re: Support for a public process to review and rename Dundas Street

We, the undersigned, have heard from many residents across the City of Toronto who are calling on City Council to rename Dundas Street due to the fact that the street's namesake, Scottish politician Henry Dundas, was actively involved in opposing the abolition of slavery.

Anti-Black and anti-Indigenous racism is real and pervasive in our City, and as a society we must do, and demand, better. There are signs of historic racism on streets, buildings and monuments all across Toronto. The process of renaming is one important step we can take toward challenging the systemic institutionalized racism in Toronto.

As Councillors who represent the neighbourhoods that include a portion of Dundas Street, we support this call to begin a public process to review this route. Together, we support Mayor Tory's call for a process to be led by your office. We also think it's important that this be done in partnership with staff within the Confronting Anti-Black Racism Unit and the Indigenous Affairs Office, and in consultation with Black-lead organizations, historical societies and local communities.

We will ask that you consider renaming efforts that have happened in Toronto and to other jurisdictions for examples where renaming has occurred, and develop a thoughtful and fulsome process to inform the advice that will guide Council's decision-making.

This process has happened in cities and countries around the world, whether in the aftermath of apartheid in South Africa, or more recently at Yale University regarding Calhoun College. South Africa underwent a renaming process of public places post-apartheid. More recently, in 2016, Yale University underwent a thorough process which ultimately led to changing the name of Calhoun College, as they found that John C. Calhoun's legacy as a white supremacist and a national leader who passionately promoted slavery as a 'positive good' fundamentally conflicted with Yale's mission and values.

We are living in a time period that people will talk about for ages, and the City of Toronto must be shown to be a leader in challenging and correcting the institutionalized racism that exists. The renaming of Dundas Street is an important and symbolic commitment to righting the wrongs against

Indigenous and Black people in Toronto, but we as Councillors also want to reaffirm our commitment to the implementation of the recommendations in Canada's Truth & Reconciliation Call to Action and the Toronto Action Plan to Confront Anti-Black Racism.

Thank you,

Councillor Gord Perks
Ward 4, Parkdale-High Park

Councillor Cressy
Ward 10, Spadina-Fort York

Councillor Mike Layton
Ward 11, University-Rosedale

Councillor Wong-Tam
Ward 13, Toronto Centre

Councillor Fletcher
Ward 14, Toronto-Danforth

APPENDIX B:
REMARKS TO TORONTO CITY COUNCIL EXECUTIVE COMMITTEE
EX25.1 RECOGNITION REVIEW PROJECT UPDATE AND RESPONSE TO THE DUNDAS STREET RENAMING PETITION

ANDREW LOCHHEAD
JUNE 6, 2021

Andrew Lochhead
Toronto Resident, Creator of Let’s Rename Dundas St. Petition
Remarks to City Council Executive - June 6, 2021
Re: Ex25.1 Recognition Review Project Update and Response to the Dundas Street Renaming Petition

ENC: Open Letter to Toronto City Council from Global Knowledge Keepers

Thank you Committee Members, Deputy Mayor’s Minnan-Wong and Thomson and Mayor Tory for allowing me to address this committee once again.

As you all know, I am the creator of the Let’s Rename Dundas Street Petition. Today, I want to speak to you about the tremendous opportunity we have before us as a city.

I’ll begin this by sharing with you a story that I think really demonstrates that opportunity

Last week I had the opportunity to virtually attend a two day academic conference on Contested Histories, Monuments and Public Memory hosted at Swansea University.

I was actually in the middle of this conference when I found out about the recommendation to Rename Dundas. And then about Mayor Tory’s subsequent endorsement and support of those recommendations.

I want you to know that it took no time at all before speakers at that very conference -- in Swansea! -- were holding up Toronto’s plan as a paragon of best practices.

And with good reason.

City staff have created an exciting and dynamic set of proposals for a process to rename Dundas Street. They have also given us a robust Recognition Review framework and a plan for future commemorations.

This new framework appropriately centres Black and Indigenous voices, and those of other stakeholder groups. It relies on expert historical scholarship, shared learning experiences and creative, community-based solutions.

It is to be applauded and deserves consideration and the approval of City Council.

To show evidence of this worldwide support. I’d like to call your attention to the document submitted along with a copy of my remarks. It is an Open Letter signed by over 120 knowledge keepers from here in Canada and around the world.

The names on this list represent Elders, community leaders, artists, scholars, and others who have dedicated their life to the preservation, dissemination, and creation of knowledge.

This letter highlights the fact that the decisions you make here today will have a significant effect on similar calls to action from Black, Indigenous and other marginalized and/or racialized communities and their allies around the globe.

This is why it is imperative that Toronto act now and act urgently to address the embedded and systemic racism and colonial violence in our commemorative landscape.

Failure to do so risks continued harm to our citizens and to the global reputation of our city as one of courage and vision. If we want to be known as a city willing to face up to our past and embrace a future built on principles of equality and justice, we have a choice to make.

Now, some would have you believe that the choice in front of you is between renaming Dundas Street, or spending money directly in communities impacted by legacies of enslavement and the ongoing Canadian colonial project.

This is a false dichotomy.

We can afford to develop and implement innovative programs aimed at uplifting people. We can afford to rename Dundas Street. We can even afford to fully support local businesses impacted by this change. These are not either/or propositions.

In reality, the choice in front of you is about whose experiences of our city we privilege. How we prioritize spending. And what is the image we wish to project to the world.

Will we choose to welcome change and all the intangible benefits it brings? Benefits that cannot be found at the bottom of a balance sheet?

Will we choose to prioritize our commitments to diversity enshrined in our civic motto?

Will we choose to act on promises made to Black and Indigenous peoples and other communities of colour -- who have been calling for decades for an end to public celebrations of white supremacy and colonialism?

Will we choose what we know is right?

Or will we remain like our monuments: Preserved forever in bronze and brick, steel and stone?

Thank You.

ENCLOSURE 1

APPENDIX C:
OPEN LETTER TO TORONTO CITY COUNCIL FROM GLOBAL KNOWLEDGE KEEPERS IN SUPPORT OF DUNDAS STREET RENAMING

ANDREW LOCHHEAD, VANESSA GODDEN, SYRUS MARCUS WARE

ENCLOSED IN REMARKS TO TORONTO CITY COUNCIL EXECUTIVE COMMITTEE EX25.1 RECOGNITION REVIEW PROJECT UPDATE AND RESPONSE TO THE DUNDAS STREET RENAMING PETITION

ANDREW LOCHHEAD
JUNE 6, 2021

OPEN LETTER TO TORONTO CITY COUNCIL FROM GLOBAL KNOWLEDGE KEEPERS
Dear Toronto City Council,

We, the undersigned, represent a global contingent of community leaders, knowledge keepers, elders, scholars, and cultural workers. As persons who share a responsibility to create, disseminate, and preserve knowledge, we write to you to express our support for renaming Dundas Street.

The conclusions reached by City of Toronto staff that “[Henry Dundas’] actions and those of the British government he served contributed to the perpetuation of the enslavement of human beings” are clear and supported by substantial research and evidence. We commend the work done by City staff in engaging directly with a diverse range of knowledgeable sources to reach their conclusions.

All across the world, Black, Indigenous, other racialized and/or marginalized communities, and their allies have long been demanding meaningful action to confront the systemic racism, trauma, and violence embedded in public commemorative infrastructure. We stand in solidarity with these calls and believe that the City of Toronto has an obligation to listen to those voices and to act now to address these concerns. The decision City Council makes will have far-reaching impacts on similar proposals elsewhere. We implore you to demonstrate your leadership and commitment on this issue, and to your own civic motto of “Diversity Our Strength.”

The recent locating of mass or unmarked graves of nearly a thousand children at the sites of former Residential "Schools" in Tk’emlúps te Secwépemc, and Cowessess First Nations territory, and the horrific certainty that more such announcements are forthcoming, underscore the urgency with which we believe Toronto must act. Statues, street names, and commemorative infrastructure that celebrate the perpetrators of slavery, colonialism, and cultural genocide cannot stand whilst Black, Indigenous, and racialized and/or marginalized people continue to be discriminated against, assaulted, and killed as a result of white supremacy.

We support the proposed review, beyond the Dundas name, of all City assets, public monuments, commemorative initiatives, awards, and honours to better understand and respond to the systematic racism and discrimination embedded within them, as well as a revised public commemoration program.

It is imperative that these review frameworks are properly transparent and accessible, and include a meaningful community-led engagement process with key stakeholder groups that are deeply affected by systemic racism and discrimination, including (but not limited to) Black Lives Matter – Toronto, Indigenous Elders, cultural organizations, advocacy groups, and councils.

Black and Indigenous lives matter more than these outdated honourifics.

Sincerely,

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Audra Williams, Toronto

Diana Chan McNally, Toronto Drop In Network

James MacFarlane, Toronto

Amanda Merpaw, OISE, University of Toronto

Rad Popovic, Toronto

Dr. Lorraine York, McMaster University

Laura Scrimshaw, Toronto

Melanie Noble, Toronto

Sahana Gunaratnam, Toronto

Paige Wilson, MSc Student, University of Northern BC

Simone Honkanen Otis, Toronto

David Plowman, Artist/Producer, Toronto

William Taylor, Toronto

Thomas Aman, Artist, Toronto

Darren Reinhart, Cultural Worker/Dundas St. Resident

Dr. Ross Arnold, UCLA

Sibat Anam, McGill University

Brent Alexander, Coordinator, Glen Rhodes Food Bank

Stacy Gardner, Writer, Local Immigration Partnership

Prof. Stephanie Bunclark, Okanagan College

An G, Hospital Worker

Crystal Hawk M.Ed., Toronto

Thomas L. Colford, Actor, Toronto

Prof. Charles C. Dyer, University of Toronto

Christian Beermann, Sociologist, Univ. of Toronto

Molly Johnson, Artist, Toronto

Judy Land, Bloordale

tamara lee, Baby Point

Nathan Barnett, Toronto

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Robert Lukacs MSc., University of Toronto

Dr. Thembi Soddell, Artist/Academic,

Arthi Vivekanandan HBSc, University of Toronto

Jessica Pinney, RMIT School of Art

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Patti Kastanias, NP, Toronto

Mani Mazinani, Artist

Christopher Tsang, Student, Wilfred Laurier University

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James Knott

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Eliza Brandy, Archaeologist, Toronto

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Rachel DiSaia, Toronto

Laurie Stewart, Toronto

Kamini Murthy-Korteweg, Creative Destruction Lab

Karen Scora, Artist, Toronto

Gerry Smith, Artist, Toronto

Emily McCutcheon, Author

Tabitha Baumander, Toronto

Dr. Jeremiah Garsha, UK

Kathleen Grzybowski, Toronto

Prof. Blake Fitzpatrick, X University

Ms. Linda Sawka, Scarborough-Agincourt

Carly Friesen, Toronto

Noor Alé, Curator, Visual Arts Centre, Clarington

Jen Castro, Toronto

Carmelle Mohr, PhD Student, Pres. Scholar, UC Berkely

Elmer Bagares, Dundas Street Resident

Peter Morris, Artist, Ontario Coalition Against Poverty

Christopher Douglas, Toronto

Jonathan Hutchinson, Afro Caribbean Community

Zoe Orion, Toronto

Kristin Basmadjian, Toronto Downtown

Dr. Sarah May, Dept. History, Swansea University, Wales

Tasman Richardson, Artist, Toronto

Anna Synenko, Writer

Serena Stucke, Artist, New York City

Anne Bourne, Artist, Toronto

Sidi Chen, Artist, Chinatown, Vancouver

Christopher Willes, Artist & Cultural Worker, Public Recordings

Alexander Angus McKay, Artist, Windsor, Ontario

Holly Timpener, Artist, Montreal

Miranda Black MASc, Artist, Mohawks of the Bay of Quinte

Bill Burns, Artist, Toronto

Natalya Androsova Ph.D, Author, X University

Dr. Chris Glover, Canada

Nicole Nigro, Artist

Florencia Berinstein, Toronto

Sheri Nault, Artist, Metis

Layne Hinton, Artist/Curator, ArtSpin

Heather-Dawn Messias, Parent/Writer, Black Citizen

Dr. Rebekah Farrugia, Oakland University, Michigan

Fan Wu, Artist, Art Metropole

Rebecca Taylor, Artist, Dundas, Ontario

Virginia Green, Artist, Tsalagi Seminole

Dr. Luis-Manuel Garcia Mispireta, University of Birmingham, UK

Grandmother Ingrid Mayrhofer, Artist

Sean Meades, Director NORDIK Institute, Lecturer, Algoma U.

Rowena Katigbak, Artist, Filipina/o/x Community

June Pak, Artist & Educator, University of Toronto

Dr. Clelia Rodriguez, University of Toronto

Alisa Wing, Leslieville

Niloo Inalouei, Artist, Iranian-Canadian Community

Julie E René de Cotret, Artist/Curator, Franco-Ontarien

Dr. Stephanie Yorke, Canada

Brian Postalian, Theatre Artist

Jackie Timpener, Artist, Toronto

Brian McLachlan, Toronto

Milena Zasadzien, Senior City Planner, City of Los Angeles

Alana Bartol, Artist/Faculty, Alberta University of the Arts

Earl Miller, Writer/Editor, Toronto

Hannah Cheesman, Toronto

Signe Emdal, Artist, Denmark

Rev. Carrie Gates, Treaty 6 Territory

Assoc. Prof. Erika Supria Honisch, Stonybrook University

Assoc. Prof. Nerissa S. Balce, SUNY Stonybrook

Heather Jane, Parkdale

Tobaron Waxman, Intergenerational LGBT Artist Residency

Miggy Esteban, Ph.D Student, Social Justice Ed. U of T.

Eva Kolcze, Artist, Toronto

Rui Pires, Toronto

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Kelly Dyment, Teacher

Jesselyn Dungo, TDSB

Jacqueline St.Pierre, Metis of Upper Detroit River / Apprentice and Helper to Elder Isabelle Meawasige, Serpent River FN

Judy Major-Girardin, Artist, McMaster University

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nic cooper, Artist

Rachel Prideaux, Canada

Lanrick Bennet Jr. , Toronto Danforth

Andrea Slavik, Artist/Educator, Windsor

APPENDIX D:
ZONES OF FEELING:
KEY TO SHAPES AND COLOURS

ANDREW LOCHHEAD
2025

Symbol	**Street Represented**	**Colour Significance**	**Pages**
	Old Dundas St. at Ossington Ave.	Purple represents the quahog, shells used to make wampum. Represents the pre-colonial relations between Indigenous peoples and Land (and later settlers) governed by these agreements. Relationships that Dundas Street obscures and attempts to foreclose.	10
	Arthur St. at Ossington Ave.	Red is a colour associated with the British royal family. The street was named for Prince Arthur, son of Queen Victoria and former Governor General of Canada.	10
	Arthur St. at Bathurst St.	Colour: See above.	14-16
	St. Patrick St at Bathurst St.	Green is popularly associated with St.Patrick of Ireland, though the street is named for the former St. Patrick's Ward, which was named for the Irish Saint.	14-16
	Anderson St. at University Ave.	This blue is the dominant colour in the Anderson tartan. The street was named for a local property owner. There is no record of which Anderson the street refers to beyond this. I like to imagine it as Arthur Anderson, the second casualty of the Upper Canada Rebellion, whose death is described on p.26-27.	24-25, 28
	Agnes St. at University Ave.	The cranberry colour is derived from the MacAuley clan of Scotland's plant badge. The pattern recalls a tartan and represents the outsized role that Scottish people played in settling what is called Toronto today. According to Eric Ross Arthur, the street was named after a friend of the MacAuley family, a family that had significant	24-25, 28

		land holdings in the area. My guess is the "friend" is Agnes Strachan, the late daughter of MacAuley's mentor Bishop Rev. John Strachan. The pattern on the page 24-25 is meant to recall a tartan and represents the outsized role that Scottish people played in settling what is called Toronto today.	
	Agnes St. at Yonge St. and Victoria St.	Colour: See above.	31-33
	Crookshank St. at Yonge St. and Victoria St.)	This yellow features prominently in the flag of the Orkney Islands, where the family of George Crookshank, a local merchant and politician for whom the street was named, came from.	31-33
	Wilton St. at Yonge St. and Victoria St.	This shade of blue derives from the Connecticut flag. Crookshank St. was renamed Wilton Street in honour of Sarah Lambert, George Crookshank's wife, who was from Wilton, Connecticut. Wilton, UK, the namesake of the Connecticut town, was famous for the weaving trade, hence the organization of these colours into a pattern that recalls both the street shape and the undulations of a weaving weft.	31-33
	Wilton Cres. at Jarvis St. and Sherbourne St.	Combining the Crookshank and Wilton colours represents the street's hybrid identity and Wilton and Lambert's marriage.	38-39
	Wilton St. at Sherbourne St. to Waasayishkodenayosh, aka the Don River	Colours: See above.	40-44
	Elliot St. at Waasayishkodenayosh, aka the Don River	The colours represent the stock-in-trade of Thomas E. Elliot, an alderman for St. Matthew's Ward and a flour, wood, and coal merchant for whom the street was named. The street was later renamed to Wilton, hence the continuation	44

		of the Wilton motif.	
	Whitby St. at DeGrassi St.	Couldn't resist choosing black to represent Whitby, given the English town's associations with Dracula and the goth subculture.	48-49
	Dickens St. at the Logan St. viaduct	According to the Charles Dickens Museum, the author's favourite colour was scarlet.	48-50
	Dagmar St. at Pape Ave.	The colours are those of the Russian imperial flag from the time of Dagmar's rule. The pattern is a triplicate representation of the historic shape of Dagmar St. before its consolidation into Dundas St. The street was named for Princess Dagmar of Denmark, later Maria Feodorova, Empress of Russia.	52
	Dagmar St. at Pape Ave. in present day	Colours: See above. This shape represents Dagmar St. in its rationalized form, c. 1950.	52-54
	Doel Ave. at Jones Ave.	This green represents the traditional colour associated with the pharmacist's profession. The street was named for the Doel family, who ran a pharmacy at Broadview Ave and Dundas	56-58
	Doel Ave. at Morley Ave.	Colour: See above. The shape represents the transition from historic Doel Ave. to Applegrove and Ashbridges.	60-61
	Applegrove Ave. and Ashbridges Ave.	The "apple blossom" colour represents both streets. The shape represents the combined streets of Applegrove (longer) and Ashbridges (the tiny jog on the right of the shape). The streets were named for the Ashbridges family, who settled the area, and their extensive	62-63

		apple orchards.	
	Maughan Cres. and Hemlock Ave. at Kingston Rd.	Purple spots represent the purple spots of the hemlock plant. These streets were named for local landowner John Maughan, whose Hemlock Grove Farm was once nearby.	68-69, 72-75

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