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FUTURE TENSE: POTENTIALITY, PORTENTS, AND PERMUTATIONS

IN NATIVE NORTH AMERICAN ART

A DISSERTATION APPROVED FOR THE

SCHOOL OF VISUAL ARTS

BY THE COMMITTEE CONSISTING OF

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ABSTRACT

This dissertation examines the ways in which living Native North American artists envision and engage possible Indigenous futures. Indigenous Futurisms (IF) investigates the many ways Indigenous peoples conceptualize, visualize, verbalize, and speculate on the future. Working within an IF visual and conceptual lexicon, the artists in this dissertation elucidate the ways in which Indigenous peoples have always employed diverse modes of future-thinking. Building upon the work of Anishinaabe scholar Grace Dillon, I identify four major tenets of Indigenous Futurisms examined in this dissertation: reimagining lived histories to envision potential futures; living apocalypses; navigating space/time; and privileging Indigenous knowledges, technologies, and traditions.

To connect a comparatively diverse selection of artists and artworks, I consider Virgil Ortiz's (Cochiti Pueblo) *Pueblo Revolt 1680/2180* series as my primary case study, then include other artists as correlative studies in each chapter. I compare differing notions of histories and futures in order to problematize representations of time, space, existence, and apocalypse. I analyze representations of space/time travel, and relate those narratives to the artists' personal and/or community experiences. My research culminates in an analysis of how artists devise futures that are dependent upon ancestral teachings and practices. For Indigenous peoples, science fiction and futurism are not just fiction and are not purely speculative; futurity is deeply rooted in autochthonous cultural narratives, knowledge systems, and ways of being.

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INTRODUCTION: Imaging Indigenous Futurisms

> *We will sing and drum and dance in the fullness of our heritage, cognizant of the teachings that keep us strong, grounded in the totality of our existence. We will celebrate in the knowledge of our shared imaginations.*[1]
>
> -Steven Loft (Mohawk/Jewish)

For Indigenous peoples, science fiction and futurism are not just fiction and are not purely speculative; futurity is rooted in our cultural narratives, knowledge systems, and ways of being. We have always been concerned with ideas of the future: responsibility for forthcoming generations; the continuation and adaptation of our peoples, communities, and lifeways; non-linear constructions of time that preclude demarcation between past, present, and future; and contemplations of what happens after this life. Imagining possible futures or alternate realities provides a means of actively subverting the colonial project; in settler states, Indigenous peoples were never meant to have a future, and the attempted systematic erasure of our existences has been sought through policies of assimilation, dispossession, and extermination. In other words, the crux of the colonial project is a historical attempt to ensure that the Native inhabitants of desired lands would not exist as we do now.[2] The ominous words of the Borg from *Star Trek: The Next Generation* and *First Contact* come to mind, "Your culture will adapt to service us. Resistance is futile." Yet, with the seemingly simple act of creating possibilities for future existence, or imagining

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[1] Steven Loft, "A Manifesto of Close Encounters," in *Close Encounters: The Next 500 Years,* ed. Lee-Ann Martin, Candice Hopkins, Steven Loft, and Jenny Western (Winnipeg: Plug-In Editions, 2011), 136.

[2] See Lorenzo Veracini, "Introducing Settler Colonial Studies," *Settler Colonial Studies* Vol. 1 (2011); Leanne Betasamosake Simpson, "Indigenous Resurgence and Co-resistance," *Critical Ethnic Studies* Vol. 2, No. 2 (Fall 2016); Aimee Carrillo Rowe and Eve Tuck, "Settler Colonialism and Cultural Studies: Ongoing Settlement, Cultural Production, and Resistance," *Cultural Studies/Critical Methodologies* Vol. 17, No. 1 (2017); and Patrick Wolfe, "The Settler Complex: An Introduction," in *American Indian Culture and Research Journal* Vol. 37, No. 2 (2013).

alternate realities in which our histories are rewritten, Indigenous Futurists challenge the settler colonial notion that our futures were never supposed to occur.

Indigenous Futurisms (IF) is a theory that investigates the many ways Indigenous peoples conceptualize, visualize, verbalize, and speculate on the future. While many conversations about IF revolve around the correlation between mainstream science fiction (SF) and Indigenous SF, IF enables a much broader analysis of how Indigenous peoples have always been future-thinkers, and how that future-thinking is deeply ingrained in our worldviews, social and cultural structures, and belief systems. As a creative genre, IF is a means of both visual and rhetorical storytelling derived from Native oral traditions. For Native peoples, the process of telling stories is a tool of continuance, as well as a means of conceptualizing the linkages between past, present, and future. With this in mind, I foreground my work in Choctaw cosmology and narratology, in part to position my perspective and my motivation within my own community, but also to honor the long-held traditions of storytelling, future-thinking, and cosmological thought in our tribe's history. As Jicarilla Apache philosopher Viola Cordova argues, it behooves Indigenous scholars to identify themselves and their stake in their own work, "speaking as 'subject' to other 'subjects,'" thus producing "intrasubjective" scholarship.[3] As such, I acknowledge my own position as not only a Choctaw woman, but also as one who was raised geographically separated from her community. One vital component of the paradigm, or "matrix," as Cordova calls it,[4] that frames my own understanding of diasporic Choctaw identity and

[3] Viola F. Cordova, *How It Is: The Native American Philosophy of V.F. Cordova*, ed. Kathleen Dean Moore et al. (Tucson: University of Arizona Press, 2007), 71.

[4] Ibid., 61.

community is that of motion and change, of moving between familiar and unfamiliar realms, much as we did during our migration.

When the Choctaw people first arrived at *nanih waiya*[5] with our Chickasaw, Seminole, and Muscogee brothers, we searched for a place to be our homelands. As we began a migration across the Mississippi Valley, one-by-one, our brothers eventually settled in neighboring areas. On this long journey, *ofi tohbi*[6] accompanied us, darting and barking along the path as we walked behind him, until he eventually became lost in the river, broke into miniscule pieces, and floated away. These pieces became *ofi tohbi in hina*[7], and even shattered into innumerable small, white flecks, *ofi tohbi* continues to guide souls through their migration after death. Our journey from *nanih waiya* was not simply a past event; rather, it is a series of actions that continue to define the Choctaw way of living. We still migrate—though in different ways—and will continue to migrate even after we have left this world, still accompanied by *ofi tohbi*. In other words, the migration occurs at every moment, in every place, regardless of imposed knowledge systems that construct boundaries between past, present, and future. For the Choctaw people, this life begins in the earth, and ends in the stars—but that's where the next life begins. It is not a place of final rest, but of transition, momentum, and possible futures.

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[5] Mother Mound, a sacred site located in the current state of Mississippi. Note that *nanih waiya* is sometimes described as the site of emergence for the Choctaw people, and described other times as a final resting place after our long migration. See Donna L. Akers, *Living in the Land of Death: The Choctaw Nation, 1830 – 1860* (East Lansing: Michigan State University Press, 2004); Angie Debo, *The Rise and Fall of the Choctaw Republic* (Norman: University of Oklahoma Press, 2001); and Tom Mould, *Choctaw Tales* (Jackson: University Press of Mississippi, 2004).

[6] Great White Dog.

[7] Path (or Tail) of the Great White Dog, or the Milky Way.

As a mode of critical inquiry, IF privileges Indigenous thought, experience, and cultural expression. By working within an IF visual and conceptual lexicon, artists re-inscribe dominant representations and narratives with Indigenous presence, but they also *physically* assert contemporary Indigenous presence as a means of continuing into the future. As with any Native individual working from within a colonial institution, IF artists occupy spaces that were established—and, in many ways, still function—with the aim of erasing, silencing, and assimilating Indigenous peoples.[8] Thus, I consider the presence of Indigenous knowledge and action in these settler structures to be embedded activism; by simply existing in such spaces, we confront and challenge five centuries of history that have sought to eliminate us. Imagining Indigenous futures is a direct form of resistance via anticolonial work, in that IF privileges Indigenous modes of thought and being. Not only does future-thinking honor the work of our ancestors, who future-thought in order to ensure our current existence, but it also puts us in the position of ensuring futures for our own descendants. What is the use of envisioning possible futures, if we do not actively work to secure them for ourselves? *Imagining* a future is the foundation for *establishing* a future. Before we can act on the possibilities for our futures, we must first imagine how any given future might look, how it might operate, how we might fit within it, and how we might arrive at it.

From Praxis to Theory and Back Again

Indigenous Futurisms, as a formal theory that is still burgeoning and unfolding, is relatively new. However, the foundations of IF—that is, the capacity and imperative for

[8] Such institutions include settler art markets, education systems, structures of governance, etc.

future-thinking in Indigenous communities—are as old as creation. Hence, IF as praxis far predates its existence as theory. More importantly, in the codification of this theory lies another imperative—to return to future-thinking praxis once again. Hopi artist Victor Masayesva, Jr. emphasizes the need to acknowledge and re-center ancestral teachings and histories in order to envision any future, reminding Native peoples that "we have to reclaim our own life experiences, our Indigenous experiences, our ancestral experiences, our memory. . . [whose] malleable quality allows us to fashion our own survival."[9] In this sense, Masayesva urges us to look to the past as a means of envisaging the future. Our ancestors continue to guide and dream our futures, and we must do the same.

Similarly, Mohawk scholar and curator Lee-Ann Martin points to the importance of both individual and collective genealogies for Indigenous peoples, which she describes as "the living continuum between [our] ancestors and generations yet to come in the future."[10] Her positioning of Indigenous peoples in the present moment as a nexus for what has come before and what has yet to come is crucial to theorizing IF. It is in the perpetual existence and resistance of Native peoples in which the construct of time (i.e., past, present, future) collapses, as we embody the histories and possibilities of our respective communities. Artist and scholar Steven Loft (Mohawk/Jewish) echoes Masayesva's and Martin's sentiments, declaring in his "Manifesto of Close Encounters" that "we will weave the fractured and disappeared histories of our ancestors with our own, renewing in continuity and presence,"[11] thus facilitating a future that is not dissociated from the past.

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[9] Victor Masayesva, Jr., "Sanctuary," in *Close Encounters*, 81.

[10] Lee-Ann Martin, "Remembering Our Future," in *Close Encounters*, 92.

[11] Loft, "A Manifesto of Close Encounters," in *Close Encounters,* 136.

Literary scholar Grace Dillon (Anishinaabe) takes a culturally-specific approach to IF, noting that "all forms of Indigenous futurisms are narratives of *biskaabiiyang*, an Anishinaabemowin word connoting the process of 'returning to ourselves,' which involved discovering how one is personally affected by colonization, discarding the emotional and psychological baggage carried from its impact, and recovering ancestral traditions in order to adapt" in the future.[12] For IF artists, this return to self (a self which includes community, ancestors, and homelands, as well) is also a return to our knowledge systems and storytelling traditions. This can only be accomplished through an active, intentional commitment to "*changing* rather than *imitating* Eurowestern concepts," such as those found in prevailing SF narratives.[13] I contend that the basis of this crucial change, of avoiding the perpetuation and replication of colonized concepts, is found in the acknowledgment that we operate at a point of convergence where pasts, presents, and futures coalesce and exist in simultaneity. This evokes what Mark Rifkin describes as "temporal sovereignty," in which time is understood as pluralistic, and is experienced in different ways by different peoples. He notes that not only the experiences, but also the epistemologies, of Native peoples are often "oriented in relation to collective experiences of peoplehood, to particular territories (whether or not such places are legally recognized as reservations or given official trust status), to the ongoing histories or their inhabitance in

[12] Grace Dillon, *Walking the Clouds: An Anthology of Indigenous Science Fiction* (Tucson: University of Arizona Press, 2012), 10.

[13] Ibid. Dillon's use of the term "Eurowestern" in this context is useful in its insistence that Indigenous peoples are also part of *the West*, and that the more popular term, *Euro-American*, in distinguishing Americans of European descent from other American heritages, essentially isolates Native peoples in the United States from the rest of the western hemisphere. Thus, I continue to use this term as a means of underscoring the similar histories and shared experiences of many Indigenous peoples across the American continents, and as a means of reifying Indigenous presence in the geospatial/cultural West.

those spaces, and to histories of displacement from them."[14] He goes on to clarify that one group's experience of temporality/temporalities does not negate the experience of another group (i.e., the temporal sovereignty of Indigenous groups do not negate one another, nor those of non-Natives), as "the presence of discrepant temporalities. . . can be understood as affecting each other, as all open to change, and yet as not equivalent or mergeable into a neutral, common frame—call it time, modernity, history, or the present."[15] This multiplicity of temporal sovereignties is imperative for theorizing and visualizing Indigenous futures, as many of the artists addressed in the following chapters contend with varying notions of time, whether it be cyclical, linear, relative, entangled, or otherwise.

Temporal sovereignty is also crucial for recognizing and healing the traumas that undergird the project of colonization, to which many of the artworks in this dissertation bear witness. For any future to be imagined, there must be a recognition of past and present. For most Native peoples, the past and present are entrenched in the scars of intergenerational trauma, which includes harm both experienced and inherited. Colonized communities still live through perpetuated trauma, meaning they contend with the wounds of their ancestors compounded by their own lived traumas. Part of our own temporal sovereignty is defined by our roles as both participants and as witnesses. David Gaertner describes witnessing as the primary way by which intergenerational responsibility can be upheld. For many Native North American groups, witnessing is an active, reciprocal, and participatory process, intimately tied to traditions of oral history, "in which the audience

[14] Mark Rifkin, *Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination* (Durham, NC: Duke University Press, 2017), 3.

[15] Ibid.

both receives and shares testimony to historical trauma. A witness in this sense becomes a living archive—a repository of history guaranteed by mutual consensus."[16] I return to a history of survival and testimony from my own community in order to illustrate this point.

Choctaw removal and its ongoing legacies evince active witnessing, in which generations of Choctaw people have become "a living archive—a repository of history guaranteed by mutual consensus." At the time of our forced expulsion from our homelands in Mississippi to Indian Territory—between 1830 and 1835—Choctaw people attempted to psychologically and historically reconcile the traumatic events they were currently experiencing, with those they knew were to come. In December of 1831, Chief George W. Harkins wrote a letter to the American people, which was printed in a Natchez, Mississippi newspaper before it was more widely circulated in *Niles' Register* on February 25, 1832.[17] In his missive, Harkins expresses his concern for the future generations of Choctaw people who would never know their homeland, the place from which their ancestors emerged, as he mournfully leaves Choctaw lands in Mississippi to the settlers: "Here is the land of our progenitors, and here are their bones; they left them as a sacred deposit, and we have been compelled to venerate its trust; it is dear to us, yet we cannot stay, my people is dear to me, with them I must go."[18] Harkins refers to the shared, lived history of the Choctaw people, alluding to the memories they were in the process of creating with one another, as he

[16] David Gaertner, "'Aboriginal Principles of Witnessing' and the Truth and Reconciliation Commission in Canada," in *Arts of Engagement: Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada* (Waterloo: Wilfred Laurier University Press, 2016), 138.

[17] George W. Harkins, "To the American People," in *Niles' Register* (Baltimore, MD: Feb. 25. 1832), 480.

[18] Ibid.

states, "I must go with them" to Indian Territory, and if "they suffer, so will I."[19] He openly bears witness to the traumatic events of his own community, and provides testimony that he hopes will ease the inherited histories of future generations, as he goes on to say that he "could cheerfully hope, that those of another age and generation may not feel the effects of those oppressive measures [to deny Choctaw people their home] . . . and that peace and happiness may be their reward."[20] Further, he asks that those of the dominant society *equally witness in return*: "We go forth sorrowful, knowing that wrong has been done. Will you extend to us your sympathizing regards until all traces of disagreeable oppositions are obliterated, and we again shall have confidence in the professions of our white brethren."[21]

The role of confronting traumatic pasts and presents will be discussed further in chapter one, but this example illustrates the conflated significance of past, present, and future for Native peoples, reflected in the despondency that permeates Harkins' thoughts. He recognizes that the future of his people, and indeed the future of all Native peoples living within the settler state, is contingent upon how their pasts and presents are witnessed. This witnessing requires a veracious and unequivocal perspective on the realities of Indigenous life, should there be any hope for a future in which these realities are not erased by "sympathizing regards until all traces of disagreeable oppositions are obliterated." It is with this veracity that IF artists imagine futures that respond to—sometimes optimistically, though not always—the lived histories of their communities. Their work declares that healing is dependent upon a recognition of traumatic histories, a

[19] Harkins, "To the American People," 480.

[20] Ibid.

[21] Ibid.

recognition that complicates Dillon's use of *biskaabiiyang*, for it requires us to return to realities that may be harsher than we are willing to acknowledge. Indigenous futures—both real and imagined—cannot be a direct return to an abstract, sentimental, nostalgic, pre-contact past, for those romanticized visions never existed in the first place. While remaining wary of sentimentalizing the past, yet still honoring it, IF works "are not the product of a victimized people's wishful amelioration of their past, but instead a continuation of a spiritual and cultural path that remains unbroken by genocide and war."[22]

State of the Literature

The current body of literature concerning IF in visual art is sparse, which has led me to draw upon a range of source material for my research. Due to the lack of specific art historical scholarship on this topic, I have adopted a relatively interdisciplinary approach. However, the need to draw on a variety of disciplines is equally necessary as Indigenous peoples, like anyone else, do not exist in a vacuum. Our cultural production, our modes of thought, our relationships to one another and to land and to nonhuman beings, are inexorably bound together. Moreover, claiming a Native identity in a contemporary Eurowestern context requires us to not only understand, but to justify our existence at every level—cultural, political, ideological, spiritual, and historical. As such, the simple act of existing is inescapably fraught with issues that extend beyond the bounds of one field of study, such as art history, so I draw on a range of sources to conduct research that is carefully composed and as robust as possible.

[22] Grace Dillon, "Indigenous Futurisms, *Bimaashi Biidaas Mose, Flying,* and *Walking towards You*," *Extrapolation* Vol. 57, Nos. 1-2 (2016), 2.

To date, there is very little scholarship addressing IF in visual arts, aside from academic journal articles and exhibition catalogues—most critical scholarship derives from literary studies, settler colonial critique, and film and media studies. Dillon first posited IF as a theoretical framework for analyzing and critiquing the use of SF motifs and narrative devices in recent Indigenous literature. Consequently, the majority of scholarship following Dillon's theory is literary-focused. Her formative text, *Walking the Clouds: An Anthology of Indigenous Science Fiction*, is the only comprehensive examination of Indigenous Futurist work, and focuses solely on recent literature. Aside from Dillon's anthology, there are a number of texts that relate to the somewhat separate topics of SF, futurity, and Indigenous science, each of which offer a different approach to my own exploration of IF in visual art. John Rieder's book, *Colonialism and the Emergence of Science Fiction*, is the primary academic source addressing the colonial roots of SF.[23] Rieder examines common tropes and narrative devices found in SF literature, film, and television, effectively arguing that the genre is inherently and necessarily an exploration of colonization. Whereas Rieder's work provides the foundation for analyzing Eurowestern SF narratives in relation to colonialism, I investigate the missing half of that equation—Indigenous speculative narratives and responses to colonialism.

Additionally, texts addressing the ways in which Indigenous peoples understand time, space, and science are instrumental in any consideration of IF. In his book, *Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination*, Mark Rifkin deconstructs the differences between Native North American and Eurowestern concepts of

[23] John Rieder, *Colonialism and the Emergence of Science Fiction* (Middletown, CT: Wesleyan University Press, 2008).

time—an integral component of IF, though he does not approach it from this perspective. He analyzes the ways in which Indigenous understandings of time and its relation to space are vital components in *all* aspects of Native sovereignty—political, cultural, spiritual, and ideological. Perhaps the most compelling argument in Rifkin's text is his assertion that cultural narratives are a means of both expressing and understanding non-linear time. Similarly, Gregory Cajete's (Santa Clara Pueblo) book *Native Science: Natural Laws of Interdependence* is foundational in the study of differences—and some similarities—between Eurowestern and Native science.[24] Largely, he takes a pan-tribal approach, which means many of his observations are quite generic. However, his approach is still a useful tool for an examination of how Indigenous North American understandings of "science(s)" are fundamentally different from Eurowestern understandings.

The philosophical works of Vine Deloria (Standing Rock Sioux) and Viola Cordova provide useful examinations of Indigenous epistemological frameworks. In several short essays, Cordova conceptualizes the fundamental differences between Eurowestern and Native American perceptions of time, space, existence, and knowledge production, which directly address several issues found in later chapters of this manuscript. While Deloria has published numerous texts on the cosmologies and ontologies of Native peoples (specifically the Lakota and Dakota), his book *The Metaphysics of Modern Existence* is pertinent to my research in two primary ways: its content and its form.[25] First, Deloria rigorously outlines a multifaceted system in which he gives primacy to Indigenous modes

[24] Gregory Cajete, *Native Science: Natural Laws of Interdependence* (Santa Fe, NM: Clear Light Publishers, 2000).

[25] Vine Deloria, Jr., *The Metaphysics of Modern Existence* (Golden, CO: Fulcrum Publishing, 2012).

of thinking about the universe. Second, his book serves as a model for using an interdisciplinary approach to tackle incredibly complex, and previously unpublished, ontological ideas from an Indigenous perspective. Much like *The Metaphysics of Modern Existence*, my own research is based upon the notion that Native peoples are not only capable of producing and maintaining intricate, nuanced understandings of their places in existence, but they have in fact been doing so since their origins. Furthermore, any academic examination of Indigeneity—whether it be in the field of visual arts, sciences, politics, or elsewhere—is inherently an interdisciplinary project.

In terms of art historical scholarship, there is relatively little that addresses Native art in relation to IF, or even to broader concepts of futurity, except for studies of survivance[26] and continuance in general. Kristina Baudemann's article, "Indigenous Futurisms in North American Indigenous Art: The Transforming Visions of Ryan Singer, Daniel McCoy, Topaz Jones, Marla Allison, and Debra Yepa-Pappan," focuses on artworks that specifically reference popular SF (e.g., *Star Wars, Star Trek, Doctor Who*).[27]
In contrast, I expand that type of inquiry to include a larger field of what we could consider Futurisms in Indigenous art, which is akin to Dillon's analysis of works that do not necessarily rely on recognizable elements of popular SF. Experimental media scholar Jason Lewis (Cherokee/Hawaiian/Samoan) has published on the theoretic and pragmatic

[26] See Gerald Vizenor, *Manifest Manners: Narratives on Postindian Survivance* (Lincoln: University of Nebraska Press, 1999), vii. Vizenor coined the term "survivance," describing it as "an active sense of presence, the continuance of native stories, not a mere reaction, or a survivable name." Rather than perpetuating narratives of enduring victimhood, examples of survivance "are renunciations of dominance, tragedy, and victimry."

[27] Kristina Baudemann, "Indigenous Futurisms in North American Indigenous Art: The Transforming Visions of Ryan Singer, Daniel McCoy, Topaz Jones, Marla Allison, and Debra Yepa-Pappan," in *Extrapolation* Vol. 57, Nos. 1-2 (2016).

applications of IF in visual art, especially in digital and interactive media. Lewis' work is useful in its application to both the study and the creation of Indigenous Futurist arts; aside from publishing on the subject, he also directs—with his partner, Skawennati—a number of initiatives aimed at training emerging Indigenous artists in experimental media, including Aboriginal Territories in Cyberspace (AbTeC), the Initiative for Indigenous Futures, and Skins: Aboriginal Storytelling and Video Game Design Workshops.

A selection of art historical and theoretical texts are also useful in this consideration of IF, including George Kubler's *The Shape of Time: Remarks on the History of Things*; Pamela Lee's *Chronophobia: On Time in the Art of the 1960s*; Mark Phillips, Barbara Caine, and Julia Thomas' *Rethinking Historical Distance*; and Hendrik Folkerts, Christoph Lindner, and Margriet Schavemaker's *Facing Forward: Art and Theory from a Future Perspective*.[28] The latter anthology is especially pertinent, for while the authors do not address Indigenous art explicitly, there are various essays that theorize the use of futurism—as a loose term, referring to future possibilities—in contemporary (post-1989) global art. The editors posit what they believe is a novel approach to studying contemporary art, which is to historicize current artistic production in an attempt to look towards the future.

There are several exhibition catalogues and published proceedings from relevant symposia that contribute to the literature, as well. The catalogue for the 2016 exhibition, *Pueblo Revolt 1680/2180* at the Denver Art Museum is the only publication to date that

[28] George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven, CT: Yale University Press, 2008); Pamela M. Lee, *Chronophobia: On Time in the Art of the 1960's* (Cambridge, MA: MIT Press, 2004); Mark Phillips, Barbara Caine, and Julia Adeney Thomas, eds. *Rethinking Historical Distance* (New York: Palgrave Macmillan, 2013); Hendrik Folkerts, Christoph Linder, and Margriet Schavemaker, *Facing Forward: Art and Theory from a Future Perspective* (Amsterdam University Press and University of Chicago Press, 2015).

focuses on Virgil Ortiz's *Pueblo Revolt* series, though the authors—John Lukavic and Charles King—do not explicitly address IF themes in this body of work.[29] Rather, the text is primarily narrative, guiding the viewer through the various components of the show itself, and explaining Ortiz's artistic process. The catalogue for *Close Encounters: The Next 500 Years*, held at Plug-In ICA in Winnipeg, offers a more theoretical and critical analysis of the works included in the eponymous exhibition. The authors begin with a First Nations understanding of time, space, and science, noting that the artists included in the show "imagine the future within the context of present experiences and past histories," especially through "encounter narratives between native and non-native people, Indigenous prophecies, [and] possible utopias and apocalypses."[30] Finally, the published proceedings from the Initiative for Indigenous Futures annual symposia, of which there have only been three to date, are especially useful for their inclusion of artists' perspectives, as well as the input of Indigenous scholars outside the arts. The blend of diverse educational, vocational, and cultural backgrounds at these symposia offer an extensive view of current explorations in and understandings of possible Indigenous futures.

This dissertation serves not only to bring the strengths of these academic precedents into a single discussion regarding IF in recent art, but it also aims to fill the various gaps left in the existing body of scholarship. My research facilitates a framework by which other historians of Native North American art might situate the work of Native artists within an analysis of Indigenous ways of knowing and being, especially in terms of

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[29] John Lukavic and Charles King, *Revolt, 1680/2180: Virgil Ortiz* (Denver: Denver Art Museum, 2015).

[30] Lee-Ann Martin, Candice Hopkins, Steven Loft, and Jenny Western, *Close Encounters: The Next 500 Years* (Winnipeg: Plug-In Editions, 2011), 5.

science, futurity, and narrative traditions. Rather than focusing on how Indigenous artists might "adopt" Eurowestern science fiction conventions and tropes, I redirect the evaluation and study of their works to a consideration of specifically Indigenous conceptions of time, space, and existence. I explore how these artists serve as interlocutors between what has occurred, what still occurs, and what could occur. This requires a deeper, more culturally specific study of Native values, and necessitates an approach that, while embedded in the methodologies and scholarship of art historical analysis, also demands a consideration of applicable theories, methods, and tenets from related fields of study.

Moreover, I see my research as an opportunity to expand the current field of Native American Studies (NAS), to include a broader examination of what constitutes Indigeneity at large. The artists considered here—though not the only artists to do so—provide visual ways to conceptualize issues currently addressed in NAS scholarship, such as sovereignty, anticolonial theory, environmental activism, and social justice. An added dimension—the visual, which is often excluded from dialogues regarding practical ways of addressing the aforementioned issues—could augment ongoing conversations in the field of NAS, including language preservation and revitalization, land and resource management, Indigenization of colonial power structures, and privileging Native ways of knowing and being.

Methodology

I base my research on the tenets of Dillon's IF theory, but I adapt it from the literary to the visual arts. Dillon posits four foundational components of IF: SF devices and concepts deployed through Native worldviews; references to Eurowestern popular culture; explorations of boundaries and expectations of techniques (e.g., narrative, conceptual,

compositional); and work centered in specific Indigenous conceptions of the cosmos, which are often particular to the author's community. It is important to note that each principle does not need to be used in order to be considered IF, but artists often use combinations and variations of Dillon's components. I suggest that in using these tenets as guides for the analysis of IF in visual art, it is possible to parse out how artists use narrative devices, approaches to composition, references to popular culture, and Indigenous ways of knowing in their work, but that it is necessary to include aesthetic and material considerations, as well. For each artist addressed in the subsequent chapters, I examine how aesthetics, techniques, and media, in conjunction with the ideas expressed in the artworks, relate to community-specific histories, ontologies, cosmologies, and epistemologies. I employ an object and concept-based approach, which focuses on the artwork (or series of artworks) first, then expands to take into consideration the concepts and cultural influences that might be present. In other words, I do not solely engage in a biographical, anthropological, or descriptive analysis. A critical consideration of artworks is integral to the efficacy of IF theory, as well as to the broader field of Native art history.

In order to augment Dillon's literary-based approach, I postulate two dominant approaches for visual artists—heuristic and referential futurisms. At the moment, these two methods prevail in the expression of IF themes and imagery. In essence, any IF work is *heuristic* in nature. Artists create these works based upon the lived experiences, histories, epistemologies, cosmologies, and ontologies of Indigenous peoples. The concepts embodied in heuristic IF are largely informed by the artists' relationships with their own communities, families, cultures, and environments—however those relationships might manifest. *Referential* IF artworks contain an additional layer of signifiers, in that they use

explicit, identifiable references to Eurowestern popular culture (e.g., characters and themes from the *Star Trek* or Marvel universes).[31] These referential and heuristic approaches are not mutually exclusive, and do not necessarily preclude other methods that an IF artist might employ. If an artwork is analyzed from a referential framework, it does not imply that the artist does not draw on personal or collective experiences, and vice versa. Take, for example, *Voyage #32* (fig. 1), from *The Paradise Syndrome* series by Kwakwaka'wakw artist Sonny Assu. Printed atop a navigation chart left to Assu by his grandfather, *Voyage #32* seems at first glance to evoke purely heuristic futurisms, with modified, seemingly three-dimensional formline figures hovering above the flattened and fragmented cartographic landscape of Kwakwaka'wakw homelands. However, this print, along with the remainder of *The Paradise Syndrome* series, is referential in its allusion to "The Paradise Syndrome" episode of the original *Star Trek* franchise. Thus, Assu's pop culture reference alters the work from heuristic to referential in nature.

The heuristic basis of future-thinking, a mode of thought that originates in the teachings and experiences of Native peoples, reveals the interconnected nature of Indigenous existence. Artistic production, education, activism, community involvement, cultural revitalization, and healing ongoing and historical traumas are all bound to one

[31] The specifics of employing popular references will be further addressed in chapter two, but it should be noted here that the concept of Indigenous peoples "appropriating" elements of Eurowestern culture—which is how many IF writers and artists are categorized when they use pop culture references—is fallacious. Colonized peoples still engage with the same trends, media, politics, economies, etc. that any other member of Eurowestern society engages with. Colonized peoples *cannot* appropriate that which they have been forced to live with, and which many now take pleasure in living with (as seen in the innumerable *Star Wars* references found in recent Native art). There is nothing to be gained by falling prey to the tired and false binary of "Native" versus "non-Native" (or "authentic" or "traditional" or any other references that exclude Native peoples from participating in dominant society, lest they become "less" Native).

another, and these are all key components of envisioning potential futures. Jason Lewis, one of the originary voices and innovators in conceptualizing IF, points out that Native futurity must not lose sight of the past or the future, but bring both together as a means of action in the present. "We make plans to keep everybody alive for the next few years, and we strive to stay mindful of the seventh generation, but we do not tend to spend much time imagining what our communities will be like in one hundred, five hundred, or a thousand years."[32] Daily survival has been the primary concern of colonized peoples for so long, it seems almost impossible, or at the very least imprudent, to deviate from it. Yet, being able to imagine possible futures is a direct way of shaping how we encounter the present, and how we prioritize current issues, since "in the collective dreams about where [future-thinking] will take us" is where we find "basic assumptions about who we will be when we get there."[33] Assuring a future means refusing to remain utterly static or immutable, as every decision and action change us and change potential futures. Envisioning our arrival at these futures requires agency and activism, which is precisely what the artists in the following chapters impart through their artworks. Their creations are the vehicles, catalysts, and possibilities made manifest that urge us to concern ourselves with the future, while not turning our attention away from the present or the past. Dillon cautions against becoming isolated in these imagined futures; in spite of "the promise of an unending dance

[32] Jason Edward Lewis, "A Better Dance and Better Prayers: Systems, Structures, and the Future Imaginary in Aboriginal New Media," in *Coded Territories: Tracing Indigenous Pathways in New Media Art*, ed. Steven Loft and Kerry Swanson (University of Calgary Press, 2014), 56.

[33] Ibid., 59.

that carries Native presence forward, it would be an unfortunate irony to lose care for social justice now by relegating Indigenous Futurisms exclusively *to the future*."[34]

A Forward Glance: Chapter Overview

While IF is a nascent theory, especially in relation to visual arts, the ways in which artists work with the tenets of IF are multivalent. Each of the following chapters parses out components of IF in recent art, though this examination is by no means exhaustive. Rather, it is an attempt to set in motion a more inclusive, more diverse, and more robust conceptualization of Indigenous Futurist theory. As a means of connecting a broad selection of artists and artworks, I consider Virgil Ortiz's (Cochiti Pueblo) *Pueblo Revolt 1680/2180* series as my primary case study, then bring in other artists as correlative studies in each chapter. The three chapters represent what I interpret to be vital components of IF in the work of living Native American and First Nations artists: "The End is the Beginning: Lived Histories, Prospective Futures;" "Exploring Spacetime: New Territories on the Horizon;" and "Speculative Indigenization: Land, Language, Lifeways." Since *Pueblo Revolt* includes all three of these components in one way or another, and because it is the largest, most comprehensive body of work considered here, it serves as the opening case study for each section.

The first chapter, "The End is the Beginning: Lived Histories, Prospective Futures," compares differing notions of *beginnings* and *endings* in order to problematize the various ways in which time, space, and existence are understood and represented. First, this chapter considers the ways in which artists have taken the lived histories of their

[34] Dillon, "Indigenous Futurisms," 3.

communities, and either reimagined historical events to alter the future, or have constructed alternate realities revolving around those historical narratives. Ortiz's *Pueblo Revolt* illustrates this concept as the series imagines the original Pueblo Revolt of 1680 reoccurring five centuries later. Likewise, Skawennati's (Khanawá:ke Mohawk) online interactive project, *TimeTraveller™*, allows the user to accompany a Mohawk character from a future time as they visit significant events in Native North American history, including those that have already transpired, those that continue to transpire, and those that Skawennati imagines for the future. "The End is the Beginning" also addresses artworks featuring potential apocalyptic events, and considers how Indigenous peoples might navigate such cataclysms. In *Pueblo Revolt*, Ortiz's protagonists must search for habitable planets in the year 2180, as the Earth from which their ancestors emerged no longer sustains life. Chief Lady Bird's (Anishinaabe/Potawatomi) digital prints imagine near-future destructive events, primarily due to human negligence and violence against the land. Her works offer possible solutions to these imminent catastrophes by drawing upon Indigenous knowledge and value systems. Similarly, Will Wilson's (Diné) *Autoimmune Response* photographic series imagines a future landscape in which an undefined cataclysm has destroyed resources, air, and ways of life. Yet, in Wilson's vision, the relationships between Diné people, their ancestral lands, and intergenerational knowledge systems provide the potential for survival.

In the second chapter, "Exploring Space/time: New Territories on the Horizon," I analyze representations of space/time travel, and relate those narratives to the artists' personal and/or community experiences. For example, several Pueblo figures in Ortiz's series navigate space and time with the help of their ancestors, via a sacred site that acts as

a wormhole. Debra Yepa-Pappan (Jemez Pueblo/Korean) creates digital collages that depict a Native woman—constructed of the artist's face superimposed over the figure of an Edward S. Curtis photograph—with numerous elements from popular SF, including the Starship Enterprise from the original *Star Trek* series and the TARDIS from the BBC's *Doctor Who* franchise. In a number of his archival prints, Sonny Assu manipulates found materials, such as paintings by the Canadian artist Emily Carr and geographic surveys of North American lands and waterways, to destabilize colonial narratives about exploration and settlement. Two of his prints in particular, *Yeah. . . shit's about to go sideways* and *Re-Invaders*, wield decontextualized and modified formline designs as indices for classic *Star Trek* tropes, such as primitivism, imperialism, and alterity. Scott Benesiinaabandan's (Obishikokaang Anishinaabe First Nation) virtual reality project *Blueberry Pie Under a Martian Sky* references the Anishinaabe narrative in which they traveled from the Pleiades via Spider Woman's web to their current homelands in North America. *Blueberry Pie* allows the viewer to accompany a young Anishinaabe boy in the near-future as he returns to his peoples' celestial origin point.

"Speculative Indigenization: Land, Language, Lifeways," the third and final chapter, explores the ways in which artists "return to themselves" and devise futures that are dependent upon Native customs and teachings. The primary theme of this chapter, speculative Indigenization, materializes in a number of ways. Some artists confront the trope of technology as an indicator of social progress, and offer Indigenous epistemologies and ontologies as crucial components of futurity. There are a number of themes in Ortiz's *Pueblo Revolt* that correspond to this topic, including European soldiers' advanced weaponry in 2180, which he contrasts with the Pueblo descendants' ability to travel

through spacetime as a result of their connection with their Ancestor Elders. In relating "technology" with "advancement," the parameters of what constitutes technological development must also include an expansive understanding of Indigenous sciences. Dillon refers to "Indigenous scientific literacies," which "represent practices used by Indigenous peoples over thousands of years" as a means of "improving the interconnected relationships among all persons (animal, human, spirit, and even machine)."[35] Shawn Hunt's (Heiltsuk) *Transformation Mask* reveals those interconnected relationships by situating the viewer as a participant in a mechanized, robotic, and reality-augmenting iteration of a customary Pacific Northwest Coast mask. In collaboration with the Microsoft Corporation, Hunt constructed a transformation mask—an historic artform in his community—entirely of 3D printed materials, computer electronics, and virtual reality technology. *Transformation Mask* allows the viewer to not only witness the mechanics of Heiltsuk transformation masks, but also to participate in his or her own transformation brought on by technological innovation.

Koasati/Chamoru artist Santiago X draws upon ancestral forms and sacred sites from Mississippian mound-builder societies to interrogate sociohistorical notions of technological sophistication, as seen in two gallery installations titled *New Cahokia v1* and *New Cahokia v2*. Additionally, his most recent project involves ongoing construction of two earthworks in public Chicago parks. When completed, *Serpent Twin Mound* and *Coil Mound* will assert ongoing Indigenous presence in the city's urban sprawl. Colleen Cutschall (Oglala Lakota), creates works that are quite different from the previous three artists, in that she does not include references to the trope of Eurowestern technology as a signifier

[35] Dillon, *Walking the Clouds*, 7.

of progress. A number of Cutschall's paintings visualize Lakota creation and other cultural narratives, with specific attention paid to the significance of time and place for her community. I argue that Cutschall's *Voice in the Blood* series exemplifies a broader notion of technology, which depends upon Indigenous knowledge systems and their real-life applications. Cutschall creates images that collapse the past/present/future trinary to demonstrate how Lakota cultural narratives and ceremonies ensure the community's ongoing existence.

As we embark on an analysis of the ways in which Indigenous artists visualize potential futures, we should first return to IF's relationship to language and oral traditions. The artists considered in the following chapters draw upon culturally-specific traditions of knowledge production and dissemination, while experimenting with novel ways to narrate their own futuristic visions. Oral histories and traditions are not exclusively verbal. There are visual, tangible, audible, and performative components that work to augment and activate oral expressions, and to engrain and codify them on both individual and communal levels. If we take the construction, perpetuation, and promulgation of Native knowledge to be dually visual and verbal in nature, then it is imperative to consider the ways in which cultural production plays an equally vital role. Indigenous languages are not simply a means of communication; they are also a means of constructing and sustaining Indigenous realities, as well as situating the self—both singular and collective—within those realities. In many ways, image-making serves the same function.

Much like Lee-Ann Martin's assertion that current Indigenous presence acts as a locus for past and future, so too do our stories serve as pivotal points in our communities' histories. By perpetuating the knowledge embodied in storytelling traditions, each time a

story is performed, recited, enacted, and remembered marks a specific point in the community's existence, both spatially and temporally. Our stories ground us in specific places, they mark our existence in an intergenerational continuum, and they connect us with other-than-human beings with whom we have shared histories and kinship networks. To tell a story, either in word or in image, is to embody an existence beyond our own. It is a means of acknowledging those who have come before us, of propagating their work, their lives, and their sacrifices into our present and future. In his book *The Truth About Stories,* Thomas King (Cherokee) notes that for the dominant societies in Canada and the United States, storytelling often serves a different purpose. National and historical narratives often strive to justify the past, if not completely eschew it. As citizens of a settler state, "we like to tell ourselves about injustices and atrocities and how most of them have happened in the past. We tell ourselves that, as we have progressed as a species, we have gotten smarter and more compassionate. . . and we won't make that mistake again."[36] However, those narratives are inherently problematic for many reasons, not least of which are the assumptions that all peoples living in Canada and the United States adhere to the same purported trajectory of "progress," and that those histories are disconnected from current sociopolitical circumstances. Through their artwork, Indigenous Futurists challenge the notion that historical narratives are confined to the past, by reiterating the social and cultural functions of Native storytelling traditions, in which the boundaries between past, present, and future become obfuscated.

The purposes of those stories—envisioned and embodied in the self, manifested in creation, and enacted in ceremony—are evidenced in the artworks of Indigenous Futurists.

[36] Thomas King, *The Truth About Stories* (Minneapolis: University of Minnesota Press, 2005), 127.

In *Decolonizing Methodologies: Research and Indigenous Peoples*, Linda Tuhiwai Smith (Māori, of the Ngāti Awa and Ngāti Porou iwi), characterizes different methods by which many Indigenous communities are working to reclaim research as a tool to use for their own well-being, such as claiming spaces for themselves in colonial institutions and naming (or, in many instances, restoring original names to) places, peoples, nonhuman kin, and concepts to reflect their relationships with Indigenous communities. I argue that, like Indigenous researchers, Indigenous artists also work to reclaim colonized practices in an effort to better their communities. Specifically, three of Smith's descriptions provide useful lenses for analyzing IF artworks: envisioning, discovering the beauty of Indigenous knowledge, and storytelling. IF artworks are tangible means of envisioning, which Smith describes as a call to "dream a new dream and set a new vision."[37] To imagine how Indigenous peoples might create our own futures depends upon our ability to take "confidence [in] knowing that we have survived," and that we can "change [our] own lives and set new directions" in an active, deliberate process of continuation.[38] Furthermore, Smith emphasizes how Indigenous "knowledge systems work for indigenous development" by recognizing that those knowledge systems are often a synthesis of autochthonous and allochthonous epistemologies.[39] Much like the researchers Smith describes, IF artists often explore ways of recovering community-specific knowledge, which extends beyond

[37] Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed Books, 2012), 153.

[38] Ibid.

[39] Ibid., 161.

traditional Eurowestern science, to include "values and principles about human behavior and ethics, about relationships, about wellness and leading a good life."[40]

Finally, Smith points out that for many Indigenous communities, stories grow and adapt in order to meet the needs of the people. The way Natives position themselves in these stories, which include family and community histories, origin narratives, cosmologies, and so on, "contributes to a collective story in which every indigenous person has a place," and in which every person carries both individual and communal responsibilities.[41] Through their work, IF artists reveal how "the story and the story teller both serve to connect the past with the future, one generation with the other, the land with the people and the people with the story."[42] Indigenous narratives are modes of knowledge production and identity formation, and we discover the fullest relevance of our stories when we "focus on dialogue and conversations amongst ourselves as indigenous peoples, to ourselves and for ourselves."[43] This continual process of narrative agency is precisely the path on which IF artists lead us, as more than just viewers, but as witnesses and participants in future-thinking made visible.

[40] Smith, *Decolonizing Methodologies*, 161.
[41] Ibid., 145.
[42] Ibid., 146.
[43] Ibid.

CHAPTER ONE: "The End Is the Beginning: Lived Histories, Prospective Futures"

Introduction: The Problem with Time

This chapter considers the ways in which artists have taken the lived histories of their communities, and either reimagined the historical events to alter the future, or have constructed alternate realities based on those historical narratives. It also addresses artworks that visualize imagined apocalyptic events, while considering how Indigenous communities and lifeways might navigate such cataclysms. I juxtapose these two heuristic approaches to IF—reimagined timelines and apocalyptic futures—in order to interrogate how the lived experiences of Indigenous communities might inform the ways Indigenous Futurists envision what has yet to pass. In this scope of lived experiences, I include apocalypse(s), as ongoing catastrophic events have inundated Native communities since contact. In mainstream Eurowestern culture, especially current popular culture, prevailing ideas of apocalypse are embedded in future-thinking. These narratives might be rooted in current issues, such as climate change or global health crises, but there is typically an understanding that *the* moment—the catalyst that tips the precarious balance of pre-apocalypse to post-apocalypse—lies ahead, and is therefore potentially avoidable. Dystopian visions of environmental collapse, irreversible pandemics, and genocidal alien invasions are some of the most prevalent trends in recent (post)apocalyptic fiction.[44] However, for Indigenous peoples, these dangers are neither new nor merely ominous—

[44] (Post)apocalypse refers to the larger genre of both apocalyptic (showing the event[s] of apocalypse) and postapocalyptic (not expounding upon the event[s] but focusing on the aftermath instead) narratives.

they are real, persistent, and ultimately survivable. In other words, the apocalypse is a current concern that Native peoples have endured for generations.

The artists considered in this chapter complicate prevailing notions of time and temporality in a number of ways, not least of which is their own participation in a field that still struggles to contextualize and classify their work in the *longue durée* of canonical art history. While scholars typically categorize the artworks included in this dissertation as "contemporary," I am reticent to use that term for a number of reasons. First and foremost, to describe Indigenous artworks as contemporary risks perpetuating harmful, outmoded views of Native peoples as *either* "traditional"[45] or "contemporary."[46] Although there is ample scholarship and abundant pushback from Indigenous individuals about this fallacious binary, it continues to emerge in discussions and publications about Indigenous art to this day.[47] In his book *Beyond Settler Time*, Mark Rifkin describes how historicization and periodization have been deployed against colonized peoples as a means of justifying colonization. He argues that problematic terms such as "traditional" and "modern" (analogous to the use of "contemporary") denote sociocultural progress, which positions

[45] In other words, authentic, free of non-Native influences, and less socially evolved than non-traditional people.

[46] Either pushing against or completely ignoring cultural boundaries, willing to employ media and techniques that appear non-Native in origin, and separated to varying degrees from their communities and their identities as Indigenous peoples

[47] At this point, it behooves me to be transparent about my own approach to this issue and to the artists in this dissertation. Regarding Indigenous cultures, I consider the descriptors "traditional" and "contemporary" to be synonymous. Our traditions—the lifeblood that ensures our existence into the future—are always contemporary, regardless of the moment in time that a tradition is formed, invoked, or altered. Likewise, to be contemporary is to be traditional. Our teachings are always concerned with past, present, and future (or however a particular community might describe and experience time), and they are always pertinent to the lives we are currently living. In spite of my own opinion, these terms are still contentious in the field of Native arts, and I use them cautiously throughout my writing.

pre-contact Indigenous cultures as more "authentic," yet less evolved than Eurowestern cultures:

> To live 'in modern time' is to be on the other side of the break [after contact], in a time and 'world' shared with everyone else, and in this way *modern* functions less as simply descriptive (later in chronological time) than as normative, a right to inclusion in a certain kind of shared time. Being in the present, changing over time, being in a universally common time, and having specifically modern 'ways of living' become fused with each other, and the processes and legacies of settler coercion provide the background that orients this unity.[48]

By describing living Native artists as contemporary, scholars also risk propagating imposed, hegemonic, Eurowestern conceptions of both time and artistic production. In attempting to historicize groups of artists or modes of aesthetic production by labelling them "contemporary," art historians often defer to the discipline's origins in a European construction of linear time. How do we create scholarship that avoids essentializing and historicizing the work of living Indigenous artists, but that still acknowledges their positionality as individuals dealing with very specific circumstances and concerns that are simultaneously specific to this moment and symptomatic of expansive historical conditions? As historians, how do we expand our understanding of time itself, so that we honor the epistemologies and ontologies of non-Eurowestern peoples, while still situating their cultural production within a broader art historical conversation? While I do not attempt to provide unequivocal answers to these questions that permeate our field at large, I do feel that an abbreviated exploration of relevant scholarship will prove useful in my consideration of Indigenous Futurisms. Contemporary art scholar Terry Smith has produced a substantial body of scholarship that interrogates prevailing notions of history,

[48] Rifkin, *Beyond Settler Time*, 13.

time, and contemporaneity. Regarding the nebulous definition of contemporary art, Smith notes that "generalization about contemporary art has evaded articulation for more than two decades."[49] He argues that, in the wake of such evasion, and "in the aftermath of modernity, art has indeed only one option: to be contemporary."[50]

To avoid the trap of circular reasoning (e.g., what makes the contemporary, contemporary is that it is contemporary), Smith provides three principal interpretations of what it is to be contemporary: immediacy, contemporaneousness, and co-temporality. These three interpretations of contemporaneity are not mutually exclusive; instead, they should be understood as three components or manifestations of the same thing—contemporaneity. The immediacy of contemporary art suggests that it is self-aware and self-reflexive, thoroughly informed by the moment in which it is created, and cognizant of that very fact. To describe the contemporary as contemporaneous is to acknowledge its existence in relation to—rather than autonomous from—other things, including, but not restricted to, other works of art. Smith's assertion that contemporaneity is co-temporal is perhaps the most useful quality of this tripartite configuration, especially in terms of art historical practice. He notes that co-temporality is "the coexistence of distinct temporalities, of different ways of *being* in relation to time, experienced in the midst of a growing sense that many kinds of time are running out," and it continually questions "what it is to be *with* time."[51] This disposition opens up possibilities for alternative, non-Eurowestern conceptions of time and history.

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[49] Terry Smith, *What Is Contemporary Art?* (Chicago: The University of Chicago Press, 2009), 1.
[50] Ibid.
[51] Ibid., 3-4.

Smith's concept of co-temporality parallels Mark Rifkin's notion of temporal sovereignty, as addressed in this manuscript's introduction. Perhaps the most useful means of understanding time, especially in regard to Indigenous Futurisms, is to see time as a space (or spaces) of potentiality, rather than a measurement or sequence of events. This potentiality is what Rifkin refers to as "processes of becoming," and he asserts that "the existence of multiple temporalities that cannot be unified into a singular time. . . means acknowledging the diversity of processes of becoming and the variety of potential interrelations among those processes."[52] Those processes of becoming, or what I describe as spaces of potentiality, are never fulfilled; there is no ending or closure since they are always processual. Thus, even if events are characterized as past/passed, their potential is still extant and dynamic. In this and subsequent chapters, this is how time is considered, as spaces in which the potential for change, for causation, and for creation form various Indigenous perspectives. As timelines are reimagined and remapped, Indigenous Futurists carve out new spaces in which time is not a measurement of discrete events, but an aggregation of potential. In IF artworks time is an implicitly fluid, permeable, and unrestrictive characteristic of natural existence. Cordova postulates that in Eurowestern thought "time becomes a thing, a dimension, something that is itself measured," which fosters the idea "of traveling 'in' time."[53] Thus, time travel is formulated within a paradigm of "traveling into the future or into the past as though the future and past were places or things that exist somewhere out there."[54] In contrast, many Indigenous epistemologies

[52] Rifkin, *Beyond Settler Time*, 17.

[53] Cordova, *How It Is*, 108.

[54] Ibid., 109.

understand time as "an abstraction derived from the fact that there is motion and change in the world,"[55] reflecting Rifkin's description as time as a process of becoming. Rather than elapsing along a linear trajectory, IF artists often represent time as an amalgamation or rhizomatic rootstock of multiple events that exist simultaneously, overlapping one another, and diverging and converging at different junctures.

The artists in the section "Reimagined Timelines" approach the rhizomatic conception of time in varying ways. Ortiz and Skawennati both render time as an expression of temporal sovereignty, but they employ different narratives, media, and aesthetics to do so. Ortiz's multimedia body of work, *Pueblo Revolt 1680/2180*, deals strictly with the lived experiences of the New Mexico Pueblos and their historic rebellion against the Spanish monarchy in 1680. By imagining the Revolt recurring five centuries later, Ortiz illuminates the cyclical patterns of his own community's history, while suggesting that within this recurring history lies the potential for confronting and healing historical trauma. In her machinima series *TimeTraveller™* Skawennati collapses the temporalities of several groups of people—various Indigenous and settler communities—to liberate time and history from the strictures of colonization. She positions multiple temporalities in tension with technology, by suggesting that technological "advancement" could be used as a means of returning to ourselves and as a tool for creating new spaces of potentiality.

In "Apocalyptic Visions and Survival of the Fittest," IF artists remind the viewer that even in apocalypse(s), in cataclysmic circumstances that portend the end of worlds, there

[55] Cordova, *How It Is,* 108.

exist processes of becoming, or spaces of potentiality. In the apocalyptic narratives of Ortiz, Chief Lady Bird, and Will Wilson, the artists effectively collapse linear conceptions of time, looking toward surviving into the future while honoring the past and persevering in the present. In *1680/2180,* the diasporic descendants of those involved in the historic Revolt search for new homes, as their homelands have become uninhabitable in the wake of nuclear warfare. Chief Lady Bird confronts the pressing concern of environmental destruction due to rapid climate change. She proposes that while Indigenous peoples are disproportionately affected by these issues, they are also the ones who might offer cogent solutions for them. In his series *Auto-Immune Response (AIR)*, Will Wilson imagines a near future in which Indigenous peoples and lifeways have been devastated by an as-of-yet unseen cataclysm, which has left the environment toxic and largely barren. Like Chief Lady Bird, Wilson imagines survival strategies that are rooted in Indigenous (specifically Diné) ways of knowing and being. Each of these artists reify the conviction that, even in the midst of apocalypse, returning to ourselves, returning to our lands, and returning to our ancestors are integral to processes of becoming, of generating spaces of potentiality in which we can envision our own futures.

Reimagined Timelines

Beginning in 1990, Cochiti potter Virgil Ortiz participated in a revival of an historic tradition that had a complex relationship with his community—the production and sale of *monos* figures (fig. 2).[56] Although the production of figurative pottery was suppressed by

[56] While the origin of Cochiti *monos* figurative pottery is clear, the significance of the term itself is not. Some sources refer to the translation of the Spanish term for monkeys, while others use the term as a synonym for "men." See Barbara Babcock, "At Home, No Womens Are Storytellers:

Spanish missionaries at Cochiti Pueblo during the early colonial period, their existence quietly endured across generations of pottery-making families. During the height of their popularity at the turn of the twentieth century, clay *monos* served as tongue-in-cheek social commentary of the very tourists who purchased them. Historians correlate the production and sale of *monos* at Cochiti with the late-19th century incursion of railroads throughout Pueblo territory, which brought circuses, musical acts, businessmen, and other representatives of the dominant society at an ever-increasing rate. Barbara Babcock observes that with this influx of both entertainers and tourists, "Cochiti women made and sold an abundance of small, desacralized human and animal figures," which were marketed as "'curiosities,' 'idols,' or 'monos.'"[57] Often, these figures caricatured aspects of Anglo-American life, such as circus performers (figs. 3 and 4) and Catholic priests (fig. 5), but viewed through a humorous Cochiti lens. Whether or not the procurer of such items was aware of it, "what he purchased and described as primitive idols or eccentric grotesques were in fact portraits of himself."[58] Art dealer and historian Charles King notes that in revitalizing the *monos*' original form and function, Ortiz created his own figures "to express internal conflicts. . . while chipping away at preconceived ideas of modern American Indian art."[59]

Potteries, Stories, and Politics in Cochiti Pueblo." *Journal of the Southwest* Vol. 30, No. 3 (Autumn 1988), 361.

[57] Ibid.

[58] Babcock, "Pueblo Clowning and Pueblo Clay: From Icon to Caricature in Cochiti Figurative Ceramics, 1875-1900," in *Approaches to Iconology (Visible Religion: Annual for Religious Iconography, Vol. IV-V)*, ed. H.G. Kippenberg (Leiden: E.J. Brill, 1985-1986), 284.

[59] Charles S. King, "Revolt 1680/2180: Virgil Ortiz," in *Revolt 1680/2180: Virgil Ortiz*, ed. John P. Lukavic (Denver, CO: Denver Art Museum), 16.

A decade later, Ortiz produced a variation of the *monos* to represent several Catholic saints, who have become integrated into many Pueblo communities in New Mexico as a result of nearly five centuries of Spanish contact and colonization. This series, titled *Saints and Sinners*, marked the advent of his metaseries, *Pueblo Revolt 1680/2180*, which continues to grow to this day.[60] *Saints and Sinners* was Ortiz's first step not only into the metanarrative of the Revolt, but also into the *monos*-derived aesthetic that would soon characterize this burgeoning body of work. For example, the figure of *St. Lucy* (fig. 6) exhibits Ortiz's interplay between hard and soft, organic and geometric, and light and dark. The deep, rich black of the wild spinach paint creates a stark, yet compelling, contrast against the white slip on the clay's surface. The suggestion of movement found in the undulating lines of her drapery highlights Ortiz's aptitude for creating dynamism in a medium as static as fired clay.

Similarly, his representation of *St. Sebastian* (fig. 7) exhibits Ortiz's growing interest in the energetic power of densely-pack geometric motifs, as exhibited by the saint's clothing, but even more so by the support behind Sebastian, which buttresses the forward motion of his body. *St. Sebastian* also demonstrates Ortiz's interest in incorporating uncommon materials with his familiar media of clay and pigment. The metals screws protruding from the saint's bleeding, punctured body recall the canonical martyrdom of Sebastian, whom the Roman emperor Diocletian had sentenced to death by arrows for his faith. While the arrows did not kill him (he was eventually flogged to death), the depiction

[60] The term "metaseries" has been widely used in critical theory pertaining to science fiction writing, and was popularized by literature professor Donald Palumbo in his scholarship on Isaac Asimov. I borrow Palumbo's usage here, as I believe the *1680/2180* work functions similarly to Asimov's science fiction literature, especially considering Ortiz's use of recurring characters and narratives throughout multiple series.

of Sebastian tied to a tree with the wooden shafts piercing his body has become a familiar scene in European art since the Italian Renaissance.[61] The significance of these Catholic saints in Ortiz's body of work is more than their illustration of the ongoing influence of European religion in many Indigenous—particularly Pueblo—communities; it also evokes the visceral trauma inflicted upon Pueblo bodies in the name of these saints' religion. Ortiz juxtaposes *St. Sebastian*'s rigid, industrial metal screws with visual signifiers of Cochiti culture: hand-coiled clay, wild spinach paint, and bold, dichromatic painted designs. These early ventures into the unexpected came to characterize Ortiz's eventual work in his *Pueblo Revolt* oeuvre, but they became even more potent as he introduced extraterrestrials, time travel, and interplanetary exploration into his metanarrative.

Through a synthesis of science fiction tropes and customary Cochiti pottery materials and techniques, Ortiz imagines a cyclical pattern of history in which the Pueblo Revolt of 1680 resurfaces 500 years later. I analyze the *1680/2180* metaseries as a complex continuum of historic events spanning five centuries. The selection of artworks in this manuscript do not encompass the breadth of Ortiz's work, nor the characters' various iterations across series and media. The appearances of figures in the images included here do not necessarily reflect their appearances in other works. While scholars have addressed Ortiz's pottery for its narrative, aesthetic, and material qualities, art historians have yet to examine the significance of the *1680/2180* works as they relate to Indigenous Futurisms. I principally focus on the clay figurations in this particular body of work, though I reference a number of other media, as well. Ortiz started as a potter, raised in a renowned family of

[61] See John Daley, "San Sebastiano fuori le Mura," in *The Vatican: Spirit and Art of Christian Rome* (New York: Metropolitan Museum of Art and Harry N. Abrams, Inc., 1983).

potters, and his first forays into what would become *1680/2180* were in clay. Additionally, his clay works evidence his interest in experimentation and adaptation—in technique, style, narrative, and material. The expansive nature of Ortiz's metaseries invites viewers to engage with his work on their terms and from their own perspectives. If we also take into consideration his related clothing lines, videos, digital prints, performances, and so on, then *1680/2180* becomes even more legible to a wider audience. As Peter Held explains, "unencumbered by rigid disciplines, Ortiz offers multiple points of entry into his unified and hybridized worldview."[62]

I concentrate on Ortiz's clay works because of the intimate nature of the material in Pueblo cultural production, the artist's history with it, and its discursive function in many communities. Bruce Bernstein emphasizes the narrative significance of Pueblo pottery, noting that to grasp "pottery's vibrancy and relevance requires understanding and embracing its narrative; these stories are both personal and cultural. . . [and they] always offer a portrait of the world as the potter understands and interprets it."[63] In the case of *Pueblo Revolt*, Ortiz not only anatomizes and interprets the worlds of the past and present, but he projects possibilities into future worlds as well. Like other forms of IF, the stories embedded in Ortiz's work are active, restorative modes of resistance and potentiality.

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[62] Peter Held, "Terra Nova: Virgil Ortiz, Time Traveler," in *Pueblo Revolt 1680/2180*, 13.

[63] Bruce Bernstein, "Neo-traditionalism and Pueblo Pottery," in *Generations: The Helen Cox Kersting Collection of Southwestern Cultural Arts* (Indianapolis, IN: Eiteljorg Museum of American Indians and Western Art, 2010), 207.

"The First American Revolution" and the Lived History of 1680

I will tell you about stories,
[he said]
They aren't just entertainment.
Don't be fooled.
They are all we have, you see,
all we have to fight off
illness and death.

You don't have anything
if you don't have the stories.

Their evil is mighty
but it can't stand up to our stories.
So they try to destroy the stories
let the stories be confused or forgotten.
They would like that
They would be happy
Because we would be defenseless then.[64]

If, as Leslie Marmon Silko (Laguna Pueblo/Mexican/Anglo-American) so eloquently expresses in her novel *Ceremony*, stories "are all we have" in the midst of traumatic histories and stories of survival, then it is necessary to survey the narrative saga of the 1680 Pueblo Revolt. Before addressing the intricacies of Ortiz's *1680/2180* body of work, it is useful to first outline the events and figures of the Pueblo Revolt, since they form the basis of Ortiz's metaseries. This outline includes events that preceded the Revolt in order to provide not only background information, but also a holistic understanding of the sociopolitical relationships, circumstances, and environment that led to this regional rebellion. The following section briefly examines early colonial (c. 1500-1680) interactions between the peoples of what would become New Mexico and Spain—the dominating colonial power in the region.

[64] Leslie Marmon Silko, *Ceremony* (New York: Penguin Random House, 2006), 7.

One of the first official policies that Spain employed in its history of exploration and conquest in the Americas was the *requerimiento* [requirement], which resulted in the exploitation, manipulation, and physical abuse of Indigenous peoples on behalf of both the Spanish Crown and the Catholic Church. Two members of the Spanish Council of Castile, Juan López de Palacios Rubios and Matías de Paz, wrote the *requerimiento* on behalf of King Ferdinand and his daughter Doña Juana in 1513. "Addressed to 'barbarous' non-Christian nations that were considered *destined* to be subdued," the *requerimiento* functioned for nearly five decades as a declaration of the Spanish monarchy's divine right to govern and own the lands and peoples of the "New World."[65] The document, which was to be read aloud any time Spanish conquistadors encountered unfamiliar Indigenous populations, outlined the Crown's reasoning for their conquest—not just physically, but ideologically and spiritually, as well—of the Americas. Since the Christian God was lord (*dominus*) of all creation, then his chosen representative, the Pope, was lord (*dominus*) of the entire globe. Thus, the Pope claimed dominion over all newly encountered lands, peoples, and resources. The *requerimiento* explained "that the Pope had 'donated' indigenous lands to King Ferdinand and his daughter Queen Juana," in accordance with the belief that the Pope had the secular and divine rights to do so.[66]

[65] Steven T. Newcomb, *Pagans in the Promised Land: Decoding the Doctrine of Christian Discovery* (Golden, CO: Fulcrum Publishing, 2008), 32.

[66] Ibid., 33. This "donation" refers to the 1493 Papal Bulls of Donation, in which Pope Alexander VI granted King Ferdinand and Queen Isabella the right to rule and convert the peoples of the Americas. The *requerimiento* served as the Spanish Crown's justification for violently settling and expanding their empire across the Americas, which was not explicitly addressed in the 1493 Papal Bulls.

The "requirement" came in the form of an ultimatum: if Indigenous peoples agreed to acknowledge the Spanish monarchy as their sovereign ruler, then they would "be 'free' to live and move about with their wives and children as they like and think best, but within a context of conquest, subjection, and subduing power."[67] Should they refuse the requirement of fealty, the consequences would be swift and unforgiving:

> But, if you do not do this. . . with the help of God, we [Spain] shall powerfully enter into your country, and shall make war against you in all ways and manners that we can, and shall subject you to the yoke and obedience of the Church and of their Highnesses; we shall take you and your wives and your children, and shall make slaves of them, and as such shall sell and dispose of them as their Highnesses may command; and we shall take away your goods, and shall do you all the mischief and damage that we can, as to vassals who do not obey, and refuse to receive their lord, and resist and contradict him; and we protest that the deaths and losses which shall accrue from this are your fault, and not that of their Highnesses, or ours, nor of these cavaliers who come with us.[68]

Refusing the Spanish requirement was not necessarily a matter of informed choice. More often than not, "the *requerimiento* was read in Latin to the Indians with no interpreters present, or even delivered from shipboard to an empty beach."[69] This typified Spain's strategy for imperial domination: should the Natives fail to recognize the God-given authority of the monarchy, then the secular consequences of enslavement and extermination would be inescapable.

Although the Crown officially repealed the *requerimiento* in 1558, it remains a compelling example of what would become Spain's centuries-long approach to colonizing the Western Hemisphere. Andrew Laird notes that "the declaration was in accord with the

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[67] Newcomb, *Pagans in the Promised Land*, 35.

[68] "Requirement: Pronouncement to Be Read by Spanish Conquerors to Defeated Indians," National Humanities Center, accessed November 4, 2019. https://nationalhumanitiescenter.org/pds/amerbegin/contact/text7/requirement.pdf

[69] Ibid.

long-standing principle that if heathen peoples did not allow Christian missionaries into their territory, they were liable to be compelled to do so by a secular power and have war declared on them."[70] Taking advantage of linguistic and cultural barriers, Spanish priests and conquistadors justified to themselves, as well as to other European powers, their conquest of the New World. Even with the requirement's abolition in 1558, and even though the Spanish monarchy "espoused a new theory of empire" from that point forward, "they never reduced their territorial or jurisdictional claims over the New World or its inhabitants."[71] Furthermore, their approach to validating and implementing the conquest of Indigenous peoples "was adopted in practice and. . . in theory by other European nations," who similarly evoked both secular and religious mandates for their presence in the Americas.

Subsequent events in the history of Spanish colonization would underscore the violent nature of their church-and-state methodology. In 1598, at the behest of King Phillip II, Juan de Oñate arrived in the Spanish territory of New Mexico to establish the first permanent European settlement in the region. While initially peaceable, Oñate's expedition throughout Pueblo communities culminated in brutal conflicts atop the mesa at Acoma Pueblo. In December of 1598, Oñate's nephew, Juan de Zaldívar, led a contingent of the expedition's men to demand supplies from Acoma, which the Pueblo obliged. When Zaldívar found the supplies insufficient, he demanded more, and the people of Acoma drove

[70] Andrew Laird, "Responding to the *Requerimiento*: Imagined First Encounters between Natives and Spaniards in Sixteenth-Century New Mexico," in *Republics of Letters* Vol. 5, No. 3 (February 2018), 2.

[71] Robert F. Berkhofer, Jr. *The White Man's Indian: Images of the American Indian from Columbus to the Present* (New York: Random House, 1978), 125.

the foreigners off the mesa. Zaldívar and thirteen of his company were killed in the conflict, prompting Oñate to retaliate in January 1599, citing his concern that the Pueblos would be "in serious danger of revolting if the offenders [were] not properly punished, as their vileness would be emulated by other savages."[72] Oñate's men stormed the mesa, eventually managing to haul two cannons to the top, and proceeded to slaughter an estimated 800 people at Acoma. Nearly 600 survivors—mostly women and children—were imprisoned and put on trial at Ohkay Owingeh Pueblo, where Oñate found them guilty of rebellion and murder. As punishment, he "decreed that all males over twenty-five years of age lose their right foot," and he sentenced all "men and women over twelve years of age to twenty years of personal servitude."[73] Further, with Oñate's support, the Franciscan "friars destroyed Acoma's kivas and important sacred ceremonial objects and publicly whipped and jailed religious leaders and their followers."[74] More than just a physical assault on the lives and sovereignty of the Native populations in New Mexico, Oñate and his cadre employed psychological and spiritual warfare with the goal of forcing the Pueblos into submission to the Spanish crown and the Catholic church.

While the violence of the Acoma Massacre was an individual event in the Spanish chronology of conquest, the pattern by which it unfolded—religious and political persecution—continued for decades throughout the Pueblo region. A generation of

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[72] George P. Hammond and Agapito Rey (eds.), *Expedition into New Mexico Made by Antonio de Espejo, 1582-1583, as Revealed in the Journal of Diego Pérez de Luxán, a Member of the Party* (Los Angeles: Quivira Society Publications, 1929), 456.

[73] Margaret Archuleta, "History Carved in Stone: Memorializing Po'pay and Oñate, or Recasting Racialized Regimes of Representation?" in *New Mexico Historical Review* Vol. 82, No. 3 (Summer 2007), 324.

[74] Ibid.

religious, economic, cultural, and physical oppression at the hands of Spanish colonists came to a head after a prolonged drought ushered in disease and crop failure throughout the Pueblos. During the time of Spanish presence amongst the Pueblos, "there had been a number of unsuccessful attempts to expel the Spaniards, but there had never been a sufficient degree of unity among the various pueblos."[75] This relative disunity, however, would abruptly change with a new systematic assault on Pueblo religions when the colonial government outlawed ceremonial dances, and destroyed masks and other sacred items. As Robert Goodwin notes, "By the 1670s. . . after seventy years of Spanish domination, subjected to institutions and encumbered by a taxonomy that treated them all as a single people, the younger generations developed a novel sense of their identity as Pueblos and even Indians, which they shared with many Apaches and Navajos."[76] This growing sense of unanimity would quickly lead to what Herman Agoyo (Ohkay Owingeh Pueblo) deemed "the first American revolution," galvanized by the Spaniards' increased assault on Pueblo belief systems.[77] In 1675, the Spanish governor Juan Francisco Treviño arrested forty-seven Pueblo spiritual leaders, including Po'pay (Ohkay Owingeh Pueblo), for practicing "witchcraft" in their communities. Po'pay had begun telling his "people that the gods were displeased with the people's acceptance of the Spanish religion and that the Spaniards must be made to leave their land."[78] At the Palace of the Governors in Santa Fe, the prisoners

[75] Stefanie Beninato, "Popé, Pose-yemu, and Naranjo: A New Look at Leadership in the Pueblo Revolt of 1680," in *New Mexico Historical Review* Vol. 65, No. 4 (October 1990), 418.

[76] Robert Goodwin, "Po'pay's Pueblo Revolt: New Mexico," in *América: The Epic Story of Spanish North America, 1493-1898* (New York: Bloomsbury Publishing, 2019), ProQuest Ebook Central.

[77] Herman Agoyo, "Preface," in *Po'pay: Leader of the First American Revolution*, eds. Herman Agoyo and Joe S. Sando (Santa Fe: Clear Light Publishing, 2005), xiv.

[78] Beninato, "Popé, Pose-yemu, and Naranjo," 419.

were beaten and condemned to be returned to their villages, where they were "hanged in front of their people as an example."[79] Not long after the executions began, "seventy well-armed Pueblo Indians burst into the Palace of the Governors and forced the officials to release the remaining prisoners, including Po'pay."[80]

After his liberation, Po'pay relocated to Taos Pueblo. In the following five years, he gathered representatives from various Pueblos with the goal of keeping "the metaphorical embers of rebellion burning at Taos in the esoteric confines of the main kiva, the underground ceremonial chamber so sacred to Pueblo religion."[81] The organization of such an uprising was not a simple task; with dozens of individual Pueblo communities spread throughout the region, Po'pay and his collaborators set out to unite those groups who chose to participate in driving the Spanish out of their territory. Ohkay Owingeh anthropologist Alfonso Ortiz argues that Po'pay was likely a high-ranking member of his Pueblo's summer moiety, granting him great influence and insight within his community. If his role as a religious leader as posited by Ortiz is accurate, then it becomes apparent why Po'pay "was such a credible instigator, why he was eventually believed and deferred to across two dozen communities speaking six different languages and sprawled out over a distance of nearly 400 miles, from Taos at one end to the Hopi villages at the other."[82] Employing two runners to deliver yucca ropes with the number of knots signifying the

[79] Sando, "The Pueblo Revolt," 18.

[80] Goodwin, "Po'pay's Pueblo Revolt."

[81] Ibid. It is unclear why Po'pay made the decision to live at Taos, rather than return home to Ohkay Owingeh. Some sources suggest that the Spanish exiled him from his home Pueblo, while others argue that the northerly location of Taos provided an ideal location from which to plot against the Spaniards, who were based south in Santa Fe.

[82] Alfonso Ortiz, "Popay's Leadership: A Pueblo Perspective," in *El Palacio* Vol. 86, No. 4 (Winter 1980-81), 20.

number of days until the planned uprising, the leaders organized "a simultaneous assault in every northern pueblo on its Spanish inhabitants. . . Then, armed with Spanish weapons, the Pueblos would combine forces, and, supported by Apache allies, they would descend on Santa Fe and trap the main body of settlers and soldiers in their own capital."[83] After ten days of barricading themselves in the Palace of the Governors, the Spaniards who remained alive after the Pueblos' synchronized attacks, fled south to New Spain. It would be twelve years before the Spanish, under the leadership of Diego de Vargas, re-settled in New Mexico. Despite the reconquest in 1692, "the Pueblo Revolt of 1680 has remained a spruce of native pride and cultural significance."[84]

The monumentality of the Pueblo Revolt was not solely in evicting the Spanish from the area for over a decade, but also in bringing disparate communities together for a shared purpose. More than physically removing the invaders, the united Pueblos removed them ideologically, as well. In a reversal of the Spaniards' destruction of Pueblo sacred items and gathering places, a number of the victorious Pueblos burned the Catholic churches in their villages, defaced icons, and replaced Catholic accoutrements with katsina masks and medicine bundles. Po'pay purportedly instructed the Pueblos to "stop using Christian names and. . . to cleanse themselves of baptism by washing with soap made of yucca root."[85] His directives were guided by future-thinking, with the long-term well-being of the various Pueblos in mind, as he urged people to destroy the Spaniards' crops and imported seeds, and instead plant only indigenous species once again, so that their children would

[83] Goodwin, "Po'pay's Pueblo Revolt."
[84] King, "Revolt 1680/2180," 15.
[85] Goodwin, "Po'pay's Pueblo Revolt."

inherit the knowledge and responsibilities that defined the Pueblos' worldviews. Po'pay's decree that Pueblo people return to their pre-contact lifeways recalls Grace Dillon's assertion that Indigenous future-thinking is an exercise in *biskaabiiyang*, or "returning to ourselves."[86] In his victory speech to the warriors gathered in the vacated square in Santa Fe, Po'pay emphasized the need to return, to restore, and to reclaim Pueblo autonomy and identity:

> Within and around the world, within and around the hills and mountains, within and around the valleys, your authority returns to you. Therefore, return to your people and travel the corn pollen trail again. A trail with no pebbles, no boulders, and no obstructions. Go home and enjoy your families, the birds, the clouds, the mist, the rain, the lightning, the wind, the rivers, the mountains, the trees, and the sky. Remember the words of our leaders upon arriving home, go to the rivers and cleanse yourselves of the recent past.[87]

The Prospective Future of 2180

The Revolt of 1680 transcends that singular year in Pueblo history. It was the result a culmination of nearly a century's worth of cultural and physical genocide, and it was a demonstration of the determination and resilience of Pueblo peoples. In Ortiz's *Pueblo Revolt* chronicle, those characteristics endure, regardless of the temporality or spatiality of the figures in his narrative. The development of Ortiz's *1680/2180* metaseries seems to metaphorically follow the trajectory of Spanish-Pueblo interactions in the events leading to the historic Revolt. The first figural pottery he created, the *monos*, embody the Cochiti observation and interpretation of foreign culture. His later *Saints and Sinners* series explores the effects of imposed colonial structures, such as language and religion. One of his most direct references to such impositions is *Requerimiento* (fig. 8), in which a

[86] Dillon, *Walking the Clouds,* 10.

[87] Goodwin, "Po'pay's Pueblo Revolt."

Franciscan friar with a rotund stomach, bald scalp, and commanding posture holds a rope between both hands. Hanging from the rope, two severed feet are strung along either side of a partially scrolled parchment that reads "*requerimiento*" in thick blackletter script. Ortiz uses similar aesthetic choices to other figures in the *Saints and Sinners* series, including the restricted color palette and visually heavy repetitions of geometric patterns. What is unique, however, is the relatively static appearance of the friar's frock. Compared to the alternating diagonal, horizontal, and vertical lines that make up *St. Sebastian*'s dynamism, the priest's symmetrically balanced cross motifs make his figure seem all the more substantial. Aside from the implied weight of his corpulent form, the predictable, ordered pattern on the friar's frock create a visual weight that appears nearly immovable, or at the very least, impassable.

These various elements evoke the original *requerimiento* doctrine. The sign across the figure's chest reminds the viewer of the foreign language in which the decree was read to Indigenous peoples. The severed feet explicitly illustrate the heinous consequences that would befall those who failed to understand and accept the Spaniard's demands. The figure's visual signifiers, including his belted robe, shaved head, and the repeated crosses across his body, point to his status as a member of a religious order. His covered hands, which Ortiz has rendered in solid black paint, suggest a propensity for keeping his hands clean—in this case, most likely of the corporal punishment that produced the severed feet he holds between his hands, which exhibit no signs of blood on them. This again recalls the original *requerimiento*, in which the relationship between secular and religious power was symbiotic and mutually beneficial. The church did not necessarily need to dirty its hands by meting out punishment, as that was the responsibility of Spanish officials and soldiers.

A similar *Saints and Sinners* piece, titled *Never Silenced* (figs. 9 and 10), likewise points to the traumas of the early colonial period in New Mexico. With features similar to *monos* figures, the disembodied head confronts the viewer with its narrow eyes, exaggerated ears and eyebrows, and closed, but slightly upturned mouth. Ortiz devised his own language for the piece and used it to scrawl across the back of the figure's head and neck: "Giving voice back to the pieces that were destroyed."[88] The striking graphic motifs emblazoned on its surface give the head a sense of vitality, in spite of its apparent dismemberment and obvious wounds. The deep, gaping lacerations across the figure's face, ears, and scalp recall the violence inflicted upon Pueblo bodies and sacred objects by Spanish officials. These wounds function as more than indicators of physical harm, however. They also reveal details that remind the viewer of the long history of pottery production in Pueblo communities. By creating these openings in his work, Ortiz exposes the object's hollow interior, which is a result of the hand-coiled method by which he constructs most of his pieces. It also allows the viewer to see the natural, unfired color of the native clay he favors, which is sourced from a private dig site used by generations of potters in his family. With these gouges, Ortiz compels the viewer to consider the perseverance of Pueblo traditions, languages (which may be adapted to survive the course of colonization), bodies, beliefs, and material relationships. As a whole, the *Saints and Sinners* series portrays the conditions that eventually led to the Pueblo Revolt of 1680, and consequently to the imagined future revolt in 2180.

[88] "Never Silenced," object record, Denver Museum of Art, via https://denverartmuseum.org/object/2016.107

The conceptualization of future realities that reflect Native events and perspectives often informs the work of Ortiz and other Indigenous Futurist artists. Kristina Baudemann reminds us that "remembering the past is a central trope in the language of futurity. Reclaiming the past is crucial in order to imagine a future different from the one imposed by grand narratives" of Eurowestern progress.[89] In this sense, artists working within an IF paradigm not only avoid a repetition of the past, but also fight against the rhetoric and narrative of how the past occurred, and how that could affect Indigenous futures. Additionally, the healing of historical trauma—as evidenced by the Pueblo Revolt of 1680—necessitates a recognition of the wounds incurred during the long history of colonization. For IF artists, and especially in the case of Ortiz's work, possible futures must come from an acknowledgment of that trauma; otherwise, the continued existence of Native peoples into the future would be untenable. In the context of Ortiz's *1680/2180* metaseries, this direct recognition and reconsideration of the past is paramount, as the events of the seventeenth century collide with and influence those of the twenty-second century. In the *1680/2180* chronicle, time is entirely manipulatable, but not by all characters involved. The artist treats time as a tool for his characters, who use its pliability to intervene in future events. Several of the fictionalized participants in the historic Revolt of 1680 travel to 2180 in an attempt to prevent the events of the past from unfolding again. Thus, the lived history of the Pueblo peoples serves to shape their descendants' futures.

Initially, Ortiz retold the story of the 1680 Revolt through individual ceramic figures, which he imbued with recurrent and recognizable characteristics, even though these

[89] Baudemann, "Indigenous Futurisms," 127.

figures often appear in different forms throughout his years of work. For nearly two decades, Ortiz has repeatedly brought historical figures to life, including Po'Pay (fig. 11) and unidentified Castilian conquistadors (fig. 12). Ortiz also creates fictional characters who originate in the seventeenth century, participate in Po'Pay's rebellion, and later travel to 2180. Tahu (fig. 13), who Ortiz describes as blinded during an archery contest with a Castilian conquistador, becomes a vital asset during the 1680 Revolt as the leader of the Blind Archers. In 2180, Tahu's strength and prowess are duly reflected in her mechanized regalia (fig. 14). Though she wears a transparent shield over her face, the milky-white appearance of her eyes reminds the viewer that she still functions without sight as a result of the archery contest five centuries earlier. Metallic feathers protrude like spikes from the back of her helmet, seeming to declare her status as a warrior for her people by echoing the feathers found on headdresses worn by leaders and members of warrior societies across Indigenous North America. Ortiz repeats this motif in the circular adornments on Tahu's helmet, epaulet, and her inky black facial tattoo, which is also a prevalent design in many of Ortiz's pottery pieces. Notably, Tahu's bow and arrow, which she carries in a sleek, black quiver on her back, retain their qualities from 1680. Rather than mechanizing her weapon in the same way as her protective garments, the artist leaves the bow and arrow visibly organic in their construction, with the smooth wood of the arrows adorned with the crisp, striated feathers of a golden eagle.

In 2007, Ortiz began to transfer his fictionalized characters to painted narratives on pottery, treating each piece as a fragmentary glimpse of the story, akin to animation cels or comic-book panels. Two of these figures, Tahu and her twin brother, Kootz (fig. 15), embody both the trauma and the triumph of the 1680 Revolt. In response to their

vigilance, skill, and convictions, an enigmatic ancestor figure, named Translator, pulls the victorious siblings from their own time and space to help with the future Revolt. The androgynous female character Translator (fig. 16) is the only named figure who exists outside of time. Ortiz depicts Translator as a multi-faced humanoid with tendril-like appendages lining the crown of her head. Heavy black linear and geometric shapes adorn her ceramic ivory skin, and her eyes and lips are formed in thick blocks of black paint, which the artist makes from wild spinach. In her clay figuration, Translator has two distinct faces, each containing a set of lips, a nose, and one autonomous eye, but they are joined by a shared eye in the center. As Translator perceives time as a single occurrence, her eyes are arguably her most valued feature; one is able to look to the past, one is able to look to the future, and the eye in the center brings both into focus in the present.

Dissolving Timelines, Dissecting Histories

Much like Ortiz's experimentation with storied timelines, Skawennati Fragnito (Kahnawà:ke Mohawk) intertwines myriad threads of Indigenous histories and imagined futures in her digital media projects. *TimeTraveller™* (fig. 17, hereafter abbreviated as *TT™*) enables the viewer to accompany a 22nd century Mohawk character as they visit significant events in Native North American history, including those that have already happened, and those that Skawennati imagines for the future. She works primarily in digital media, especially machinima—a portmanteau of "machine" and "cinema"—which refers to creating films in computer software and video games. She launched *TT™* in 2006 as an experimental website through which users could experience significant historical and future events in various Native North American communities. The site is designed as a

simulated storefront, in which interested users can purchase a pair of glasses that immerses them in other spatiotemporal environments. One of the key features of these fictional apparatuses is their ability to transport the user corporeally, not just mentally, to the selected time and location. As an incentive for users to purchase the glasses, Skawennati includes sample videos from a fictional contest winner named Hunter. Living in Québec in the year 2121, Hunter is a Mohawk warrior who is disillusioned and discontent in his own life. In order to connect with his heritage, he decides to visit past events in Indigenous North American communities using his *TT™* glasses. Users can journey with Hunter to participate in both the lived histories and imagined futures of Native communities, as experienced through a Native lens—that is, Hunter's vantage point wearing the *TT™* virtual reality glasses. Rather than reiterate narratives from a colonial perspective, Skawennati positions her characters and her audience as the participants in these various vignettes.

Take, for example, the first episode in Hunter's story, which is temporally located in both 2121 AD and 1875 AD. In this story, the viewer first encounters the protagonist, who yearns for meaningful experiences after growing up in 22nd-century Montréal. Donning his *TT™* glasses (fig. 18), Hunter randomly selects a date and location for his virtual adventure, ultimately landing in Fort Calgary, Canada, in 1875. In a small wood cabin, he uses the glasses' "Fly on the Wall" mode to observe—but not interact with—a group of settler soldiers watching a moving panorama of the Dakota War of 1862 (fig. 19). These types of panoramas representing encounters between Native and settler populations were typically narrated and rotated by a presenter, and they were often "used as propaganda tools by the colonial powers of the West [with] radical imagery [that] promoted radicalized violence

and the falsified narrative that Indigenous peoples were violent 'savage warriors.'"[90] As Hunter listens among the group of uniformed men (fig. 20), he questions the panorama's narrator, who describes the conflict between Dakota warriors and the United States military, followed by the eventual mass execution of 38 Dakota men ordered by President Abraham Lincoln (fig. 21).[91] Concluding that this representation of the Dakota War did not seem to consider the whole story, Hunter decides to visit the peoples and events represented on the panorama, and in an aside to the viewer, he states, "When it comes to history, always get a second opinion."[92]

Episode 2 picks up in 1862 Minnesota, where Hunter helps a small group of Dakota men (fig. 22) from the Lower Sioux Indian Reservation search for food, as their rations from the federal government have yet to arrive. He notes that, in the glasses' "Intelligent Agent" mode (as opposed "Fly on the Wall" mode), the wearer is fully immersed in the event, able to talk and interact with those around him, and to even feel what they feel. Hunter somberly informs the audience that he feels a hunger stronger than he has ever felt before. As the episode continues, Hunter witnesses the event that sparked the Dakota War of 1862, as Dakota men sought a way to provide food for their families (fig. 23). In this first-person narrative, Skawennati privileges an Indigenous account of these events, as a

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[90] Treva Michelle Pullen, "Skawennati's *TimeTraveller™*: Deconstructing the Colonial Matrix in Virtual Reality," in *AlterNative: An International Journal of Indigenous Peoples* Vol. 12, No. 3 (September 2016), 241.

[91] For more information on the Dakota War (sometimes referred to as the Dakota Uprising) of 1862 and the resultant executions, see Kenneth Carley, *The Dakota War of 1862: Minnesota's Other Civil War* (St. Paul: Minnesota Historical Society Press, 2001); Gary Clayton Anderson and Alan R. Woolworth, *Through Dakota Eyes: Narrative Accounts of the Minnesota Indian War of 1862* (St. Paul: Minnesota Historical Society Press, 1988); and John A. Haymond, *The Infamous Dakota War Trials of 1862: Revenge, Military Law, and the Judgment of History* (Jefferson, NC: McFarland & Co. Publishers, 2016).

[92] Skawennati, *TimeTraveller™* episode 1, www.timetravellertm.com

means of destabilizing and decentering the narrative perpetuated by the panorama in Episode 1. As Jason Lewis describes it, the *TT™* project "consciously seeks to perturb accepted history and disturb settler culture notions" of Indigenous peoples.[93] The remaining *TT™* episodes see Hunter and another Mohawk character, Karahkwenhawi, weave their way through Indigenous pasts, presents, and futures in communities across North America. Rather than exclusively focus on Mohawk stories, Skawennati chose to address "the entire [Native] population of Turtle Island, whose distinct nations, despite vast differences in particular cultural details, all had a similar experience of violent colonization," and who still develop "ways to ameliorate the cultural disjunctions and disruptions that followed."[94]

Skawennati's production of *TT™* is as unique as the finished product. Collaborating with Aboriginal Territories in Cyberspace (AbTeC), Skawennati created a discrete space in Second Life, a popular online platform in which users can construct their own worlds, communities, characters, and story arcs. "AbTeC Island," the Second Life space in which Skawennati works, can either be publicly open to other users, or privately closed so the artist can film her machinima series. While she writes the scripts for her different projects herself, part of Skawennati's vision for AbTeC is to draw on the skills of other creatives, and to produce and share knowledge about Indigenous new media. To this end, she recruits people (often students or other participants in AbTeC workshops) to play the roles of Second Life characters and record dialogue while she films, to design virtual environments

[93] Jason Edward Lewis, "Time Travelers, Flying Heads, and Second Lives: Designing Communal Stories," in *Interactions* Vol. 19, No. 2 (March-April 2012), 23.

[94] Ibid.

and props for AbTeC Island, and to barter with other Second Life users for necessary extras like clothing and weapons. Founded by Skawennati and her partner, Jason Lewis, AbTeC and its affiliated projects enable Indigenous youth to produce their own media and imagery, rather than simply consume it. Lewis explains that he and Skawennati encourage younger generations "to experiment with ways individuals and communities might leverage digital media as a tool for preserving and advancing culture and languages," while also "projecting a self-determined image out into a mediasphere awash in stereotypical portrayals of Native characters."[95]

Apocalyptic Visions and Survival of the Fittest

The artists in this section work within the broad sphere of sci-fi apocalyptic scenarios, but they draw on Indigenous histories and modes of knowledge to survive in spaces of potentiality. Indigenous peoples, especially in settler colonial states, have been living through apocalyptic events since contact. Colonialism is our apocalypse, but our teachings are our survival. The themes and anxieties expressed in many Eurowestern visions of apocalypse are the very tribulations which Indigenous peoples have been enduring for centuries. Radical climate change, the destruction of natural resources, and the rage of epidemics that continue to afflict our communities are but a few examples of apocalyptic scenarios that are lived experiences for Indigenous peoples. In mainstream culture, however, stories of apocalypse often feature "white folks experiencing conditions of bare life, slavery, or colonial conquest. In other words, [apocalyptic fiction] dramatizes

[95] Lewis, "Time Travelers," 20.

white people living under the conditions they have forced upon others."[96] Race as a determiner of disparity, or a mode of differentiating the Other, maintains a complex relationship with apocalyptic fiction. Stefanie Fishel and Lauren Wilcox argue that popular apocalyptic anxieties correspond to the history of Eurowestern racialization and social evolution, noting that the construction "of racial difference carries with it the suggestion of threat which raises fears of insecurity, contagion, being overrun, and even extinction."[97] Whether explicit or not, the role of biology and biological processes in apocalyptic narratives, such as deadly contagions or the detrimental effects of nuclear fallout, are intrinsically linked to the classification of people based on blood (blood quantum, one-drop rule, etc.) and the perceived corruption of pure blood (miscegenation) by an impure source. For example, one of the most popular apocalyptic figures in recent fiction—the zombie, which itself is appropriated from the Haitian cultural figure of an enslaved, reanimated corpse—frequently evokes racialized connotations of Othering, dehumanization, biological purity, and preservation of civilized (Anglicized) society.

While this section's artists, Ortiz, Chief Lady Bird, and Will Wilson, do not explicitly reference pop culture apocalypse figures like zombies, their tropes, scenarios, and imagery correlate with Eurowestern imaginings of the end of the world. Predominant conceptions of apocalypse tend to rely on established themes of dualism: good/evil, survival/annihilation, primitive/civilized, self/Other. These binaries are certainly not unique to the genre, but they are deployed differently in apocalyptic tales, as they are

[96] Stefanie Fishel and Lauren Wilcox, "Politics of the Living Dead: Race and Exceptionalism in the Apocalypse," in *Millennium: Journal of International Studies* Vol. 45, No. 3 (2017), 340.
[97] Ibid., 342.

generally accompanied by "the possibility of an ending which refers not merely to our own individual deaths but to the end of the world that contains us."[98] In other words, the anxieties that are entrenched in tales of global annihilation are not solely about the destruction of our physical bodies; they are also about the destruction of our collective, social, and cultural bodies. In apocalypse, we fear the destruction of the things we have built for ourselves. Most narratives of widespread cataclysm, however, maintain a possibility for survival and for rebuilding some semblance of what has been lost. Postapocalyptic tales speak to the regenerative conditions of widespread devastation. While recent understandings of "apocalypse" focus on "upheaval and destruction," the original term "implied also discovery and epiphany (the revelation of something new and often better)."[99] In many narratives, this possibility of a rebirth or resurgence can only occur "after a considerable portion of humanity has died."[100]

Historically, storied cataclysms have tended to be either natural or supernatural in origin, and therefore out of the hands of humanity. For example, the Judeo-Christian tale of the flood, while a consequence of humanity's transgressions, was solely initiated and sustained by a higher power. The global devastation, however, brought the promise from the Biblical Creator that life would be renewed, and the world would be given a second chance to prove its worth. Thus, it took the sacrifice of the vast majority of not just humanity, but other-than-human animals and entire ecosystems, to bring about the possibility of renewal and regeneration. The concept of a human-initiated apocalypse—

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[98] Maria Manuel Lisboa, *The End of the World: Apocalypse and its Aftermath in Western Culture* (Cambridge: OpenBook Publishers, 2011), xviii.

[99] Ibid.

[100] Ibid.

whether a singular event or a series of events—is a relatively recent development, and it has come to saturate the worlds of popular fiction. The consequences of industrialization and imperial expansion rapidly altered the way many people pictured their own culpability, or at least their own role, in the end of the world. The most popular tropes of apocalypse in recent years were catalyzed and altered by the advent and deployment of nuclear warfare during World War II. While subsequent apocalyptic visions have not always been nuclear in origin (e.g., biological contagion, devastating climate change, extraterrestrial invasion, etc.), they reflect the post-atomic realization that humanity might be its own undoing.

Often, tales of global cataclysm imagine a world in which humanity regresses to some primitivistic, base state of social devolution, usually as the result of our own folly. Interestingly, though perhaps not surprisingly, popular culture's visions of apocalypse frequently emulate the themes and narratives of colonization in the Americas—Manifest Destiny, the pioneer spirit, Westward expansion, settling the frontier, and conquering the Other for the sake of preserving the self. Hollywood franchises like *The Terminator* and *The Walking Dead* (hereafter *TWD*) pit groups of human survivors against the threat of extermination (technological and biological, respectively), often without the familiar comforts of modern American life. The survivors are forced to resort to less "civilized" ways of life in an inhospitable environment. Literary scholar Paul Cantor argues that *TWD* is the epitome of the Eurowestern world's apocalyptic anxieties, in which humanity (represented by groups of resourceful, and usually white, Americans) must accept its baser instincts if there is any hope for a future. It expresses "a fear that. . . Americans lost sight of the frontier virtues that they once identified as their core values, above all self-reliance and

independence."[101] Thus, when the comforts of Eurowestern social progress are sheared away by the collapse of civilized society, humanity's survival requires a less-civilized existence. The invocation of established frontier tropes in stories of the apocalypse are deeply entrenched in the history of science fiction. Patrick B. Sharp points out that after the United States' deployment of atomic warfare in the 1940s, "many science fiction writers. . . drew on the imagery of the frontier—and its racist vision of a savagery that threatened to swallow civilization—to romanticize their accounts of life after a nuclear war."[102] Contemporary frontier apocalypse tales, such as *TWD*, see "civilized white protagonists. . . reborn through their confrontation with savagery," thus repeating "the white supremacist formulation of American civilization."[103]

Like most examples of (post)apocalyptic pop culture, *TWD* "celebrates the independence and self-reliance of ordinary people who are forced to fend for themselves in the absence of all the authorities and institutions that traditionally had protected and taken care of them."[104] This absence of authority then strips survivors of the need for civilized behavior; murder, theft, and deception abound in the vacuum of sociopolitical catastrophe. However, the groups of people who find themselves without "the authorities and institutions that traditionally" cared for them are a relatively select demographic of the Eurowestern world. What about those who were not protected by those institutions in the first place, and were, for the most part, not complicit in their construction? Or, what about

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[101] Paul A. Cantor, *Pop Culture and the Dark Side of the American Dream: Con Men, Gangsters, Drug Lords, and Zombies* (Lexington: University Press of Kentucky, 2019), 9.

[102] Patrick B. Sharp, *Savage Perils: Racial Frontiers and Nuclear Apocalypse in American Culture* (Norman: University of Oklahoma Press, 2007), 6.

[103] Ibid.

[104] Cantor, *Pop Culture and the Dark Side*, 9.

those who have been surviving their own apocalypse, which has been constructed and perpetuated by those very authorities and institutions? The artists in this section address those queries, and they raise even more questions about surviving potential apocalyptic scenarios. Ortiz, Chief Lady Bird, and Wilson suggest that what has been wrought by the apocalypse of colonization, such as environmental and bodily destruction, may still be redeemed. Each of the three artists discussed below contend with apocalypse in relation to the natural world, its resources, and humanity's relationship to its environment.

Anishinaabe scholar Lawrence W. Gross theorizes that Indigenous peoples living in settler colonial states have already experienced their own apocalypses, and are currently in the throes of "postapocalypse stress syndrome," which

> postulates that in the wake of an apocalypse, a culture will experience a combination of individual, institutional, and metaphysical problems. On the individual level, posttraumatic stress disorder will become pandemic to the society. The institutional structures that normally help a society recover from a catastrophe are also weakened or collapse, making it more difficult for people to recover from the individual trauma they experience. Finally, the worldview that informed the prior world of the people will be challenged and will most likely have to undergo modifications.[105]

While the apocalypse does not necessarily require the end of all existence, of all time, of all consciousness, it does entail an assault on long-held worldviews and belief systems. Gross explains that "Native Americans have seen the end of their respective worlds. . . [which] should be correctly termed the apocalypse."[106] However, the apocalypse *is not the end of everything*. Living in a postapocalyptic environment, Natives "are in the process of building

[105] Lawrence W. Gross, *Anishinaabe Ways of Knowing and Being* (Burlington, VT: Ashgate Publishing Company, 2014), 6.

[106] Ibid., 33.

new worlds, worlds that are true to their past history, but cognizant of present realities."[107] In other words, they are actively imagining and constructing their own futures, which are dependent upon pre-existing teachings and relationships that have been maintained over generations. The artists in this section are but a few examples of how creative production might help navigate the thorny paths of different postapocalyptic worlds.

Apocalypse 2180

A set of characters from Ortiz's 2180 revolt, the Venutian Soldiers, must search for habitable worlds, as the environment in which the original revolt unfolded can no longer sustain life. This constant quest for a new home, for a place to sustain life, may be considered a dystopian view, but it also holds the potential for a positive outcome. The Venutians have appeared in the *1680/2180* metaseries since 2012, and their appearances and character development have remained fairly regular. Ortiz describes these monumental figures as "futurist, herculean superheroes, over eight feet tall, who. . . possess extraordinary strength."[108] In one of their clay figurations (figs. 24 and 25), the warriors strike bold, hulking silhouettes against a creamy, nearly vacant background. They appear as a motley group of fighters, without formal uniforms or complex weaponry, each an autonomous, individualized figure with specific skill sets and tools at hand. "Their environment has been destroyed by nuclear weapons" deployed by the Castilians, necessitating their use of oxygen tanks and gas masks.[109] The conditions of their existence

[107] Gross, *Anishinaabe Ways*, 6.

[108] Ortiz, quoted in King, "Revolt 1680/2180," 22.

[109] Ortiz, description of short film *ReVOlution: Rise Against the Invasion*, 2019, https://vimeo.com/386113461

create a space of potentiality, in which their ancestry, teachings, and sense of community provide hope for survival. The scarcity of resources and lack of stability in the Venutians' world is particularly apparent in one of Ortiz's most recent projects, a short film titled *ReVOlution: Rise Against the Invasion* (fig. 26). The sharp outlines of two of the Soldiers' figures against the brilliance of the white sand echoes Ortiz's painted figures on the white-slipped clay. He filmed the project at White Sands National Monument in New Mexico[110] (fig. 27), where the American military's White Sands Missile Range is currently located, as is the Trinity Site, where the Manhattan Project conducted its first atomic bomb test on July 16, 1945. While picturesque, the film's locale is weighted with the very real repercussions of environmental injustice that continue to disproportionately affect Native American communities in the United States.[111]

The ongoing and often disregarded detriments of nuclear testing, mining, and waste disposal on, near, and beneath Native lands is a condition of the settler colonial project, in which Indigenous bodies and lands are deemed disposable for the betterment of the state. This is an example of the current state of apocalypse in which many communities of color live, which illustrates what Cameroonian political philosopher Achille Mbembe has termed "necropolitics."[112] Mbembe theorizes a perpetual state of living death for oppressed

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[110] As of December 11, 2019, this monument is now White Sands National Park, but it did not have this status at the time of Ortiz's film production.

[111] See Valerie L. Kuletz, *The Tainted Desert: Environmental and Social Ruin in the American West* (New York: Routledge, 1998); Jessica Barkas Threet, "Testing the Bomb: Disparate Impacts on Indigenous Peoples in the American West, the Marshall Islands, and in Kazakhstan," in *University of Baltimore Journal of Environmental Law* Vol. 13, No. 1 (Fall 2005); and Mary Christina Wood, "Indian Land and the Promise of Native Sovereignty: The Trust Doctrine Revisited," in *Utah Law Review* No. 4 (1994).

[112] Achille Mbembe, "Necropolitics," in *Public Culture* Vol. 15, No. 1 (Winter 2003).

peoples—primarily the colonized and enslaved—whose lives are effectively the property of the oppressor. In a necropolitical state, the governing body not only decides which of its citizens should live or die, but also normalizes those decisions by exposing the rest of its citizenry to that state-sanctioned death. Mbembe draws on plantations in the American south before the abolition of slavery as an example of a ruling body employing biopower to uphold a necropolitical state; the lives of a particular group (or color, or creed, or heritage) of people were deemed *by the state* to be inherently less valuable than the lives of those in power. I would argue that the American necropolitical state is also evidenced in the Indian reservation system, boarding schools, and other tools of biopower intended to assign worth to—or more accurately, to detract worth from—Indigenous bodies.

While not explicit, necropolitics play a role in Ortiz's filming of *ReVOlution: Rise Against the Invasion*. He imagines a future that eerily echoes Mbembe's description of a necropolitical state in which "weapons are deployed for the interest of maximum destruction of persons and the creation of *death-worlds*," where "populations are subject to conditions of life conferring upon them the status of *living dead*."[113] The Castilians of 2180 have decimated the land on which the Venutians once lived, forcing them into a diasporic existence that is barely survivable. The theme of nuclear cataclysm is common in mainstream sci-fi, as well, and as Mabel Gerban, Sara Smith, and Pavithra Vasudevan argue, it "has always been embedded with racial undertones, reflecting white moral and technological superiority *and* its destructive recklessness."[114] In other words, atomic

[113] Mbembe, "Necropolitics," 40.

[114] Mabel Gergan, Sara Smith, and Pavithra Vasudevan, "Earth Beyond Repair: Race and Apocalypse in Collective Imagination," in *Environment and Planning D: Society and Space* (February 2018), 9.

weaponry is equated with the Eurowestern (Castilian, in this case) hubris of supremacy, even when it results in irreversible catastrophe. In an effort to quell the Castilians' devastation, Translator enlists Tahu, Kootz, and another figure from 1680, a Pueblo runner named Mopez, to fight alongside the Venutians for the return of their homes and their self-determination, "to rebuild and regenerate their traditions, ceremonies, and ways of life on ancestral sacred land."[115] The three Puebloans soon learn that the Venutians are their own descendants. Ortiz visually emphasizes this connection between ancestors and descendants by repeating many of Tahu's future characteristics (see fig. 11), including the line of feathers across the warriors' scalps and their use of wood and feather bows and arrows (figs. 28 and 29). Invoking another common Indigenous teaching, that each generation is responsible for the well-being of those who follow, Ortiz physically and temporally places the older generation in the vicinity of their progeny, making their responsibility all the more urgent. They no longer need to simply think toward the future, toward the welfare of the next generations, as they are physically confronted with the reality of their descendants' circumstances.

It is important to note, however, that Ortiz does not render his Revolt characters as victims of circumstance, fate, or colonial violence. Rather, Tahu, Kootz, and Mopez embody Dillon's *biskaabiiyang*, or the cathartic process of "returning to ourselves," by which Native peoples realize "how personally one is affected by colonization, discarding the emotional and psychological baggage from its impact, and recovering ancestral traditions in order to

[115] Ortiz, description of short film *ReVOlution: Rise Against the Invasion*, 2019, via https://vimeo.com/386113461

adapt in our post-Native Apocalypse world."[116] This does not imply that Indigenous peoples, such as the descendants of those who participated in the historic Pueblo Revolt, should deny or repress the historical traumas their communities have endured, but that there are alternative, creative, and productive ways by which they can begin to recover from those shared histories. Ortiz's *Revolt* figures, including the past and future generations, simultaneously embody and signify the possibilities of healing through a reimagining or reenactment of traumatic events.

Apocalypse Now

Chief Lady Bird (Anishinaabe/Potawatomi) creates digital prints that represent near-future destructive events, primarily due to human negligence and disregard for the land. The artist, whose Anishinaabe name is Ogimaakwebnes, situates her personal life as the foundation of her artwork, with added "layers of collective Indigenous experience" on top.[117] Many of her works explore the ways in which shared experiences under colonial rule affect the lives, responsibilities, representations, and expectations of Native peoples. Two of these works in particular illustrate the devastating effects of environmental decay, while highlighting the role of Indigenous peoples as stewards of the land. In *We Must Protect the Land* (fig. 30), an isolated female figure stands facing away from the viewer, poised against a background of disintegrating polar ice shelves. Clad in recognizable powwow regalia, including a brightly colored jingle dress, ribbon work leggings, and a feather fan, the woman seems to dance toward the solid ice shelf in the image's

[116] Dillon, *Walking the Clouds*, 10.

[117] "Introducing Chief Lady Bird," in *Muskrat Magazine* (September 23, 2016).

background. Her stance, however, seems relatively static; her feet are poised on the floor, with her left foot slightly raised as if hesitant to move forward. Her right arm, holding the fan, is frozen mid-air. The jingles on her dress, which evoke the rhythmic tinkling sound caused by the movement of the tin cones, display slight movement, although it is subdued compared to the vibrant energy with which the dance is usually performed. By including the figure of a jingle dress dancer, Chief Lady Bird refers to the pan-Indian qualities of powwows and the shared responsibility of Native peoples to care for the earth and its inhabitants. The artist also "acknowledges the symbolism of the jingle dress as a 'healing dress' and represents the Indigenous Seven Generations teaching, wherein humanity must consider how its current actions will affect the next seven generations to come."[118] Yet the jingle dress is but one of numerous modes of expression found at any given powwow. Today's powwows are sites of collective identity performance, intertribal connections and collaborations, and expressions of continuance and adaptation. Richard William Hill (Tuscarora) explains how

> the idea that Indians have been gathering to dance for longer than there has been a thing called the United States, makes the tradition of dance a powerful metaphor for expressing ancient beliefs that transcend modern realities. But this is not just about reliving the past. . . No matter how we dance, how we dress, or how we live, for the few moments of the song we stand together as a people, united by tradition and connected in the certain belief that dance is essential to the expression of ourselves.[119]

The dancer faces not only the ice shelf, but also a brightly and colorfully illuminated night sky. Different celestial bodies radiate across the nightscape, and red-orange clouds of

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[118] Chief Lady Bird, "Artist Statement," *Other Worlds*. http://arts.lgontario.ca/otherworlds/chief-lady-bird-nancy-king/

[119] Richard Willian Hill, "The Light in the Forest," in *Powwow: Images of the Red Road*, by Ben Marra (New York: Harry N. Abrams, Inc., 1996), 7.

elemental matter drift above the Earth. *We Must Protect the Land* pictures the "horizontal strata of the traditional Anishinaabe cosmos, which is composed of water, earth, and sky."[120] This imagery reflects Anishinaabe cosmology and mythology, in which their creation story centers around Kitche Manitou (the Creator) and the four original beings—Nee-ba-gee'-sis (the Moon), Gee'-sis (the Sun), An'ang (the Stars), and Ah-ki' (the Earth). In one version of the Anishinaabe originary narrative, "to the sun Kitche Manitou gave the powers of light and heat. To the earth he gave growth and healing; to waters purity and renewal; to the wind music and the breath of life itself."[121] After he created plants, animals, and humans, "Kitche Manitou then made the Great Laws of Nature for the well-being and harmony of all things," and these Laws "governed the place and movement of the sun, moon, earth, and stars; governed the powers of wind, water, fire, and rock; governed the rhythm and continuity of life, birth, growth, and decay."[122] *We Must Protect the Land* pictures these elemental figures in its horizontally-layered composition; the celestial beings inhabit the skies above the terrestrial beings, but all are within view of—and in constant relationship with—one another.

Chief Lady Bird devised the beaded glyphs on the surface of image (fig. 31), which refer to the loss of language as one of the most detrimental crises in Native communities. Without language, there is no future, no culture, and no community. The artist describes the beaded glyphs on *We Must Protect the Land* as "fragments of made up visual language, referencing wampum belts (visual treaties), syllabics and petroglyphs as a way of

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[120] David W. Penney, "Water, Earth, Sky," in *Before and After the Horizon: Anishinaabe Artists of the Great Lakes* (Washington, DC: Smithsonian Books, 2013), 15.

[121] Basil Johnston, *Ojibway Heritage* (Lincoln: University of Nebraska Press, 1976), 2.

[122] Ibid., 3.

understanding the loss of language through cultural genocide."[123] Since the symbols do not reference an existing language, Chief Lady Bird expresses her own frustration with the loss of language in Anishinaabe communities. She wants the viewer to feel frustrated about being unable to decipher beaded glyphs, in the same way "that many Indigenous nations feel who aren't fluent in their traditional languages."[124] These glyphs also signify Anishinaabe *doodem*[125], which have been used to record visual histories and to sign treaties with the Canadian and American governments. In this sense, the glyphs refer simultaneously to past, present, and future—visual histories record the past, written and oral language situates us in the present, and treaties are meant to ensure the survival and well-being of future generations. More importantly, however, the placement of the beaded glyphs in the jingle dancer's line of sight implies the continuation for Anishinaabe culture and language; cultural signifiers, such as language, have the potential for longevity, as long as they are consciously sustained by the community.

While I will more fully explore the ways in which language preservation is a foundation of future-thinking for Indigenous peoples in Chapter 3, it is important to note here the vitality of Anishinaabemowin (language) in relation to Chief Lady Bird's work. Lawrence Gross emphasizes the necessity of language to the survival of Indigenous communities, especially in regard to sociopolitical autonomy and self-determination. He argues that "without the language, the Anishinaabeg can hardly be said to exist as a people apart. The ability to maintain a distinct identity is a core component of sovereignty.

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[123] Chief Lady Bird, "Artist Statement."

[124] Ibid.

[125] Penney, "Water, Earth, Sky," 9. A totem or clan symbol that visualizes the "relations between family, place, and animal ancestor."

Without the language, there is no sovereignty."[126] Gross goes on to explain how Anishinaabemowin is a verb-based language, rather than object-based, as English is. This focus on action emphasizes "the processes and events that flow through the world," as well as the interrelatedness and vitality of all things in the Anishinaabe worldview.[127] In other words, everything is animate, and everything is connected. Gross points out that "what might be taken to be abstract entities in the West are animate in the Anishinaabe mind as well, such as songs and stories. Songs and stories have power to influence the world, so they are animate."[128] This understanding is especially pertinent in relation to the jingle dress dancer in Chief Lady Bird's image.

The origins of the current powwow jingle dress dance are contested, but there are a number of factors agreed upon by those who participate. The dance and the regalia predate the modern powwow, and most likely find their origins in Great Lakes communities. In the 1960s, an Anishinaabe dancer, Maggie White, introduced the jingle dress dance to a Minneapolis powwow, and by the 1970s, it was a staple at most intertribal powwows throughout the Great Lakes region. Like many of the narratives concerning the origin of the dance, White's use of jingles came to her in a dream, where it was revealed to her that the movements and the sounds of the garment were a source of healing. [129] This

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[126] Gross, *Anishinaabe Ways*, 82.

[127] Ibid., 83.

[128] Ibid., 90.

[129] Irmgard Stegner, "The History, Symbolism, Spirituality, and Transformation of the Jingle Dress and Dance of the North-Eastern Woodland Indians," Master's Thesis (Carleton University, 2008). 55-63. Note that many Indigenous communities, not just those found in the Great Lakes, have long histories of adorning regalia with deer hooves, shells, stones, and other materials to create a jingle-like sound during sacred dances. However, the powwow-based jingle dress dance is unique in its ubiquity and origin stories.

process of healing is not reliant on the individual dancer or her regalia, on the song, or on the dance itself, but on the interaction of all these elements, which are animate in and of themselves. Gross points out that by "knowing the role of the living entity, the song, in the healing process, we can now consider how the Anishinaabeg interpret the act of healing as a process rather than involving a cause and effect relationship. . . the healer, the song, and the patient are wrapped together in a process." Thus, it is not the individual singer or dancer, but "the process of singing that effects the cure."[130] Language, sound, and movement are woven together and embodied by the jingle dress dancer to catalyze the healing process and engage a space of potentiality.

In *Violence Against the Land* (fig. 32), Chief Lady Bird repeats a number of the same references found in *We Must Protect the Land*, but the creation of this image is arguably as powerful as the artwork itself. Created for the group exhibit "Call to Action #83," which the organizers described as a "quest for truth and reconciliation," *Violence Against the Land* emphasizes the culpability of all peoples in environmental destruction.[131] However, it also elucidates the potential for healing, which can be found in Indigenous communities. "Call to Action #83" was a collaborative project, in which eight Indigenous and eight non-Indigenous artists created and responded to one another's work. The collective effort to produce the exhibit exemplifies the project's stated goal of promoting mutual benefits and allyship between Native and non-Native groups. After an opening ceremony held at the Rama First Nation reserve in Canada, each artist randomly selected lots to establish the

[130] Gross, *Anishinaabe Ways*, 107.

[131] "Call to Action #83 Art Exhibit: The Quest for Truth and Hope," in *Muskrat Magazine* (August 16, 2016).

order of creation. Mary Louise Meiers, the exhibit's coordinator, explained the process: "The first artist does a piece, hands it off after 14 days to the next artist who's inspired by it and does their piece in 14 days. Then they hand it off to the next artist. . . and so on."[132] Each artist only saw the piece immediately preceding their own, which was to be used as inspiration. This process echoes the familiar call-and-response format of many Native songs, and it emphasizes the reciprocal nature of Native/non-Native interaction. Furthermore, the structured progression allows for the inclusion of both Native and non-Native voices and perspectives regarding the future of our communities, our cultures, and our lands. As a means of acknowledging the historical traumas inflicted upon Native peoples in Canada by colonial rule, the "Call to Action #83" displayed how "pain [could be] transformed into beauty and in doing that, the artists show the potential for reconciliation."[133] In her artist statement for this project, Chief Lady Bird states that "the idea of learning from our past to restore the future encompasses Indigenous futurisms, Indigenous feminism, and the [Seven] Generations teaching."[134] She highlights the importance of recognizing our integral and intimate connections to our homelands, and the need to "consider how our actions now are going to affect the generations to come," because "we are borrowing this land from our children."[135]

Violence Against the Land is visually similar to *We Must Protect the Land*, but this image appears more violently toxic than the previous. The two disembodied smokestacks,

[132] "Call to Action #83 Art Exhibit."
[133] Ibid.
[134] Ibid.
[135] Ibid.

which seep their noxious green emissions into the vast space in the background, loom on the horizon with the threat of environmental destruction. The smokestacks signify the imposition of non-Indigenous values and expectations on Indigenous peoples and lands, as "the settlers who came to this continent have been disconnected from their traditional landscapes and through assimilation tactics, have attempted to sever [Native] connections as well."[136] Once again, Chief Lady Bird positions a regalia-clad female figure in the foreground, facing the ominous columns in the distance. This figure, however, appears more contemplative than the jingle dancer in *We Must Protect the Land*. With only the upper half of her body visible to the viewer, the woman looks down at her hands, which are covered by her ribbon-adorned shawl. Mishuana Goeman (Tonawanda Band of Seneca) explores the correlations between Indigenous lands and Indigenous (specifically female) bodies, positing that Native women's bodies "often provide the documentation of gendered forms of violence as they become marked through colonial dispossession, sex work that opens them to increased levels of violence, and targeting for death."[137] In the same way, the land itself—in addition to bodies of water and other-than-human lives that depend on the land—documents similar forms of violence and exploitation, highlighting the connection between the "death of land and bodies."[138] *We Must Protect the Land* and *Violence Against the Land*, then, visualize complex relationships between the dancers' physical forms and the inimical destruction of the natural world.

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[136] "Call to Action #83 Art Exhibit."

[137] Mishuana R. Goeman, "Ongoing Storms and Struggles: Gendered Violence and Resource Exploitation," in *Critically Sovereign: Indigenous Gender, Sexuality, and Feminist Studies*, ed. Joanne Barker (Durham, NC: Duke University Press, 2017), 103-104.

[138] Ibid., 104.

While the figure in *Violence Against the Land* appears pensive, Chief Lady Bird does not depict the woman as helpless. The woman's presence in her fancy dance regalia attests to the spiritual and restorative power of song and dance, and of powwows at large. Originally derived from the social and ceremonial dances of Algonquian-speaking communities, the term "powwow" was "originally used to describe the healing ceremony of a person of power."[139] Equally as important as the dances and songs themselves, dressing for the powwow ensures that each participant is spiritually, physically, and mentally prepared for the activity. The act of dressing is "when [the dancer] prepares for participation" and signifies the dancer's inclusion in "a continuous cultural tradition. During the period [s]he dresses, [s]he contemplates the meaning behind each item of clothing, preparing. . . psychologically for the event."[140] In this way, Chief Lady Bird's shawl dancer is arguably prepared to contend with the issues laid out before her. In her actions, which the viewer expects to be the shawl dance, she has the potential to heal the destruction of the toxic smokestacks. Additionally, the pan-Indian, communal nature of contemporary powwows suggests that the responsibility for protecting and remediating the damage to the earth does not lie with only one group; instead, it is the responsibility of all peoples to maintain meaningful relationships with the land.

Apocalypse Again

Similar to Ortiz and Chief Lady Bird's visualizations of environmental (in)justice, Diné (Navajo) photographer Will Wilson imagines a future landscape in which a nuclear

[139] Thomas Vennum and Richard LaFernier, "Dressing for the Wisconsin Ojibwe Powwow: Embodying Community," in *Cultural Survival Quarterly* Vol. 20, No. 4 (January 1997), 45.
[140] Ibid., 47.

cataclysm has devastated natural resources, breathable air, and modern ways of life (fig. 33). Yet, in Wilson's series *Auto-Immune Response (AIR)*, the relationship between the Diné and their ancestral lands provides the potential for long-term survival. While the title of the series refers to a biological disorder in which the body attacks itself, Wilson emphasizes the importance of the *response* aspect—how Native peoples actively and purposefully work to survive in a seemingly uninhabitable world. He notes that, although the series is constructed of "fictive imaginings," it is based on politics that have been real and present for Indigenous peoples since contact.[141] Wilson refers to the desecration of sacred sites, as well as the history of natural resource extraction and development of nuclear weaponry grounded in exploitation of Native bodies and lands. The series' protagonist, who is modeled by Wilson himself, is forced to rely on his own experiences, his own intellect, and his own community's knowledge systems to contend with the postapocalyptic landscape. In many apocalyptic IF scenarios, including Wilson's, Native peoples endeavor to restore traditional value systems that are "based on connection [to place], thus collapsing the settler scale that separates humans, lands, animals, and so on."[142] Wilson's series, which is centered around historically significant and sacred Navajo lands, visualizes the ways in which "Indigenous bodies and sense of being are tied to a sense of place."[143] *AIR* directly confronts the trauma of apocalypse, not just on Indigenous minds and bodies, but upon the land and our relationships to it.

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[141] Will Wilson, interview by Amy Scott at Peters Projects in Santa Fe, NM (January 13, 2017). Via http://www.petersprojects.com/will-wilson-air

[142] Goeman, "Ongoing Storms and Struggles," 101.

[143] Ibid.

The tensions between Wilson's human protagonist and the contaminated environment invoke a sci-fi trope that has gained momentum in recent years. Posthumanism, a philosophy that decenters the human as the prime agent of existence that defined Eurowestern humanism, has been taken up by many sci-fi writers and artists, as well as the fields of biomedicine and robotics. Often, the term is used as an expression of the human body's growing interdependence upon scientifically developed augmentations (e.g., cybernetics or bioengineering) and the consequences of our dependency upon manufactured materials (fig. 34). But at its foundation, the theory of posthumanism embraces the notion that humanity is not the sole protagonist in the story of the world. Rather, humanity is but a character dependent upon the other characters that make up the world stage—the environment, nonhuman agents, the cosmos, and so on. This posthuman turn calls for a number of principles that have been privileged by many Indigenous epistemologies since time immemorial, such as kinship networks that include nonhumans; worldviews that are based upon reciprocity and interdependency with the our environment; and an understanding that humanity does not hold dominion over the rest of creation, but that we are, in fact, beholden to it.

I suggest that an equally important component of these Indigenous precursors to posthumanism is the paramount role of the metaphysical world and humanity's relationship to it. In the panoramic image *AIR #2* (fig. 35), Wilson positions himself before the sweeping vista of the Grand Canyon. His presence is repeated three times—twice, he is sitting with his back to the viewer, looking out over the chasm, and once, he stands facing the viewer's left, extending his hand in an offering of corn pollen. The setting is noteworthy not only for its physical beauty, but for its spiritual significance, as well. Perched above the

confluence of the Colorado and Little Colorado Rivers, Wilson inhabits one of the most sacred sites in the Navajo Nation.[144] Sacred places have always existed as spaces of potentiality, as sites for transformation and renewal. In an environment where survival is not guaranteed, as the land and natural resources have been depleted by an unspecified nuclear event, Wilson's protagonist returns to the life-giving teachings of his people (seen in the medicinal and prayerful qualities of the corn pollen offering) in a place with power that predates any cataclysm, any invasion, and even the emergence of the Diné themselves. In that space of potentiality, Wilson honors the existence of kinship networks that extend beyond humans, and even beyond natural features like the earth and the water, to include the metaphysical forces that inhabit such sacred places.

This extra-human kinship network extends to physical structures, as well. Navajo curator Jaclyn Roessel describes a reciprocal connection with the hogan, "a living being with which [Diné] have a continuous relationship" that constantly adapts according to changing environments and needs.[145] Wilson's project, *AIR Lab* (fig. 36), includes a hogan-greenhouse hybrid, in which his solitary character works, sleeps, and attempts to restore endangered native plant species. Wilson states that he sees the hogan installation "as a pollinator, creating formats for exchange and production that question and challenge the social, cultural and environmental systems that surround us."[146] This sentiment highlights the foundational role that the hogan plays in both secular and spiritual life amongst the

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[144] Wilson interview with Scott.

[145] Jaclyn M. Roessel, "A Construct of Generosity in Navajo Culture: The Hogan," in *Adaptive Architecture: Changing Parameters and Practice,* eds. Wolfgang Preiser, Andrea Hardy, and Jacob Wilhelm (New York: Routledge, 2017), 117.

[146] Wilson, artist statement, via https://willwilson.photoshelter.com/about/index. Accessed December 3, 2019.

Diné. The hogan was introduced "when the Diyin Diné [Holy People] first inhabited the earth."[147] In accordance with the Diné teaching of *hozhó*, referring to beauty and balance, there are two types of hogan: male and female. Historically, the male hogan was used for ceremonies, with "structural posts on the East, South, West, and North" that would "bless the home and begin its existence in beauty and harmony."[148] The more common form, the female hogan with its rounded, womb-like structure, was the center of family life. Roessel emphasizes that despite having distinct forms and functions, both hogans are integral to the daily lives of the Diné, as they reflect the Navajo understanding of balance, and the belief that "within every individual is both a male and female essence."[149] In other words, the basis of the Navajo worldview is not only symbolized in the architecture of the hogan, but it is realized, perpetuated, and shared in the space of the hogan, as well.

Wilson's *AIR Lab* hogan serves more than just the physical function of providing shelter and workspace as his character navigates the desolate future. It also situates both the protagonist and the viewer in relation to the integral connection between the physical world and Diné ontology. Emphasizing the hogan's regenerative properties, Wilson describes it as the "ultimate immersive space," akin to "entering the earth" or re-entering the womb.[150] In many ways, the *AIR* series functions as a means of redeeming the living death described in Mbembe's theory of necropolitics. Although Wilson's protagonist is forced to survive in a toxic and hostile environment, there are spaces of potentiality in

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[147] Roessel, "Construct of Generosity," 115.

[148] Ibid.

[149] Ibid. Since the introduction of railroads and cultural tourism in the American West, the male/female hogan structures have largely been consolidated into the recognizable circular structure that characterizes most hogans today.

[150] Wilson interview with Scott.

which renewal is possible. In the greenhouse hogan, he creates the potential for revitalizing Indigenous agricultural technology and relationships with native plant species. In the ceremonial offering of corn pollen over the Grand Canyon and Colorado River, Wilson demonstrates the restorative potential of *biskaabiiyang* (returning to ourselves).

Analogous to Gross' theorization of postapocalyptic stress syndrome, Dillon describes the Native apocalypse(s) as a state of imbalance with the world around us, with other people, with our cultures, and with our identities. Visualizing postapocalyptic futures, then, enables IF artists to address "the ruptures, the scars, and the trauma" with the hope "to provide healing and a return to *bimaadiziwin* [a state of balance]."[151] The apocalyptic imaginings of Wilson, Chief Lady Bird, and Ortiz each seek ways to return to a state of balance, whether it be through restoring relationships with our physical and metaphysical environments, maintaining spiritual practices such as prayer and dance, or reclaiming ancestral knowledge and technologies. Like other Indigenous Futurists, these artists construct narratives and geographies in which Indigenous peoples are not merely actors in stories centered around Eurowestern survival and futurity. Rather, they are their own agents of change, privileging the lifeways, identities, and knowledge systems that have sustained their communities for generations. Envisioning potential futures that foreground Indigeneity exemplifies film scholar William Lempert's concept of "alternative futuring," a practice that destabilizes the "underlying assumption that regardless of the specific future, it will be increasingly culturally and ethnically homogeneous, as virtually all complex characters in [popular future narratives] are visually, linguistically, and culturally

[151] Dillon, *Walking the Clouds*, 9.

Western."[152] Instead, the IF artists presented here insist that possible futures would be imperiled without the presence of Native ways of knowing and being.

[152] William Lempert, "Decolonizing Encounters of the Third Kind: Alternative Futuring in Native Science Fiction Film" in *Visual Anthropology Review* Vol. 30, No. 2 (2014), 167.

CHAPTER TWO: Exploring Space/time: New Territories on the Horizon

This chapter addresses Indigenous Futurist (IF) artists who incorporate concepts of travel through space and/or time with their communities' histories and cultural narratives. Once again foregrounding Ortiz's *Pueblo Revolt* series, I examine his representations of space/time[153] travel, and the consequences and implications of these various forms of movement. Similarly, two works by Jemez Pueblo/Korean artist Debra Yepa-Pappan address Indigenous space/time travel, but through the invocation of popular culture imagery from *Star Trek* and *Doctor Who*. Sonny Assu (Lig̱wilda'x̱w of the Kwakwaka'wakw Nations) takes up the theme of interstellar travel in several of his works, blending the familiar contours of formline iconography with both science fiction (SF) references and Euro-Canadian art history. The final case study in this chapter, Anishinaabe multimedia artist Scott Benesiinaabandan, reveals the ways in which space/time travel is not solely a tenet of the SF genre, but is, in fact, a foundational component of many Indigenous origin and migration stories. In various ways, each artist relies upon established tropes of space in relation to Indigenous and settler colonial histories, including the frontier, territorialization, dispossession and displacement, and concepts of home. These lived histories and ongoing realities directly and indirectly shape the spaces of potentiality that IF artists construct.

Since the primary inquiry of this chapter focuses on travel through space/time, I will briefly clarify what I mean by both terms, "space" and "time." Undeniably, there are no simple or congruous definitions for either of these concepts, especially when considering

[153] Throughout this chapter, I use "space/time" as opposed to "spacetime" to decenter Eurowestern knowledge systems. This is further discussed below.

the differences between a multiplicity of Indigenous understandings of time and space, as well as the comparison to Eurowestern understandings of time and space. In my analysis, I draw upon a select number of theories regarding the construction of space, including those of Michel de Certeau, Henri Lefebvre, and Natchee Blu Barnd (Ojibwe). I use the term "space" to refer to a confluence of experiential and imagined "fields" that occur in a particular location (or place). These fields include "the physical—nature, the Cosmos; . . . the mental, including logical and formal abstractions; and. . . the social," as posited by Lefebvre.[154] I would add to this list the metaphysical field, as well—a field constituted of forces and entities that lie beyond our total comprehension. Barnd builds upon Lefebvre's theorization of space as a production constructed by "our social imaginings and actions, which coalesce into coherence as well as material form."[155] Not only is space socially constructed, but it can be utilized as a tool of sociopolitical power for that power to normalize its own existence.

As discussed in the introduction to this manuscript, I draw upon Mark Rifkin's theory of temporal sovereignty as a means of contending with multiple experiences *of, in*, and *with* time. Rifkin characterizes time for many non-European peoples as processual and rhizomatic, as opposed to the dominant Eurowestern concept of time as linear, with discrete beginning, middle, and end points. Historically, the European arrow of time has been used as a measurement of progress or evolution, suggesting that all peoples share a social trajectory of advancement, though they may commence that trajectory at different

[154] Henri Lefebvre, *The Production of Space* (Cambridge, MA: Basil Blackwell, Inc., 1991), 11.

[155] Natchee Blu Barnd, *Native Space: Geographic Strategies to Unsettle Settler Colonialism* (Corvallis: Oregon State University Press, 2017), 13.

points in time relative to European progress. Settler states have deployed this paradigm of social progress against Indigenous peoples, using it as justification for colonization. Time is also a key component of science fiction, and John Rieder argues that the representation of time in most Eurowestern SF is inextricable from colonization in its " heavily fraught idea of progress," which relies upon "the common assumption that the relation of the colonizing societies—white and Christian, first; capitalist and industrial, later—to colonized ones is that of the developed, modern present to its own undeveloped, primitive past."[156] However, as Rifkin notes, it is more productive to think of temporal differences as an indicator that people experience and interact with time in distinct ways, not that they are at different points on a linear, hegemonic chronology. Within his framework of temporal sovereignty, Rifkin describes "the need to address the role of time (as narrative, as experience, as immanent materiality of continuity and change) in struggles over Indigenous landedness, governance, and everyday socialities."[157] In other words, the ways in which different Indigenous peoples understand and represent time—including future-thinking—is directly correlated to their relationships to and fights for land rights, self-determination, and cultural preservation.

In my research, I remain wary of formulating the relationship between time and space as two separate elements that are simply linked together in the greater fabric of spacetime. This perspective centers a Eurowestern interpretation of human experience, in which significant events or places are defined by their relationships to human existence.

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[156] John Rieder, "Science Fiction, Colonialism, and the Plot of Invasion," in *Extrapolation* Vol. 46, No. 3 (2005), 374-375.

[157] Rifkin, *Beyond Settler Time,* ix.

Rather, I privilege an understanding of time and space as variant expressions of the same thing—creation, the cosmos, everything that has been or will ever be in existence—that is not defined by our observation or understanding of it. We (humans) may exist within it, but it will always exist with or without us. I also reiterate Rifkin's contention that, whether they are regarded as distinct entities or as characteristics of creation/existence, space and time are experienced and understood in markedly different ways by different communities, and that no singular understanding negates another. (Spatio)temporal sovereignty requires an acknowledgment of these fundamental differences, even when they seem irreconcilable. Narrating the history of settler colonialism in the Americas regularly reinforces the concept of Indigenous/arrivant coevalness, indicating that the history of the places and peoples that became the Americas have shared, linear spatiotemporal origins: the temporally specific arrival of non-Natives on various Native lands. In that linear coevalness, then, every point in time and space that succeeds those arrivals puts all peoples and places involved on the same trajectory towards a shared future or end point. Instead of attempting to incorporate disparate epistemologies and ontologies of Indigenous and settler experiences of space/time into a shared body of experiences, Indigenous Futurists visualize sovereign temporalities by creating dynamic spaces of potentiality.

It is impossible to meaningfully consider the complexities of space—including kinship networks, sacred places, land and resource rights, territorial jurisdiction, and geographic movement—in a settler state without first locating the use of "Indigenous" or "indigeneity" in relation to space and space-making. Barnd describes the function of the term indigeneity, noting that, as a descriptor, it

> originates in and relies on colonial interventions and acts of racialized differentiation, yet also overlaps with self-definitions from those whose ancestors were present on the continent before European arrivals. . . . [It] tells us who was here first, who came later, and who should remain. It locates fundamental cultural differences and positions them as either rooted in practices developed in relation to this specific landscape, or else developed elsewhere. It tells us how the environment came to be upon the moment of colonial contact, and what happened afterward. It frames the meaning of states and nations, who decides those meanings, and what implications follow.[158]

That is to say, indigeneity is a heavily mediated term that finds its roots in discourses of difference and legitimacy, and it is fundamentally linked to land and space. Conflicting perceptions of lands, environments, and biospheres have typified the history of settler-Indigenous relations. The early period of European exploration was bolstered by the Doctrine of Discovery (or International Law of Discovery), an aggressive policy adopted by a number of monarchies to justify the arrogation of and dominion over "uninhabited" lands. The Doctrine "predicated conferral of dominion on both the inability and the unwillingness of Europeans to recognize or respect indigenous spatialities."[159] Such authority was—and remains—predicated on the Judeo-Christian belief that God granted dominion over His creation to humankind, embodied in Adam and Eve. This provides the genesis for other legal doctrines that justified discovery claims, such as *terra nullius*, which maintained that Indigenous inhabitants of newly discovered lands "were obviously not Christians, [and] Indian lands were thus seen as 'unoccupied' and 'vacant.'"[160] Specious notions of discovery and empty lands "relied on a Western spatiality rooted in intentional, observable, and

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[158] Barnd, *Native Space,* 3.

[159] Ibid., 14.

[160] Tony Castanha, "The Doctrine of Discovery: The Legacy and Continuing Impact of Christian 'Discovery' on American Indian Populations," in *American Indian Culture and Research Journal* Vol. 39, No. 3 (2015), 45.

demarcated human interventions in the processes of the natural world," evidenced in the ways colonized topographies have been "overlaid with abstract space to render it recognizable, manageable, and alienable."[161] This viewpoint would inform the centuries of colonization that ensued, and, arguably, continues to inform perceptions of land and resource management in settler states today.

A key distinction between Indigenous and settler geographies, Barnd notes, is that of *inhabiting* as opposed to *exhabiting*. Inhabiting constitutes a relationship of belonging, not in the sense that land might belong to peoples/persons, but that peoples/persons belong to the land. It is a reciprocal and responsive relationship founded upon responsibility. Mishuana Goeman describes Indigenous inhabiting as "a result of a relationship between land and people," meaning that spaces

> are not sacred because they are there, but rather they are imagined into being and spoken from generation to generation. They are carefully attended to through words and reconnected to through story. . . It is the passing down of this relationship through story which has defied some of the linear processes of [Eurowestern] ownership, a type of ownership that changes. . . as points on a single line that only moves forward in time, accumulating as it proceeds. All that matters in this formulation is an imperial geographer's sense of space in a sense—or who has the legal power at the moment. *This obfuscates the power of land to possess us*.[162]

For Goeman, a defining factor of Indigenous inhabiting is storytelling, as narrating the connections between community and space involves drawing upon knowledge and traditions that have been transmitted across generations. Narrating space, or storying land, can "signal differing notions of relationships to land (broadly defined to include air,

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[161] Barnd, *Native Space*, 14.

[162] Mishuana Goeman, "From Place to Territories and Back Again: Centering Storied Land in the Discussion of Indigenous Nation-Building," in *International Journal of Indigenous Studies* Vol. 1, No. (2008), 27.

water, underground, and so on) and the related processes of legitimization for bodily presence in specific locations (whether individual or collective)."[163]

The Indigenous position of inhabiting "contrasts with modern Eurocentric models that position humans as 'exhabiting' the surface of the planet, and thus being 'stranded on a closed surface' and seeing the world only through metaphors of interior or contained spaces."[164] Exhabiting is based on notions of possession, domination, and distinctions between culture and nature (or human and environment). It is in this fundamental distinction between self and Other—in which the process of Othering is not just related to human bodies or cultures, but to space and place—that the divergent contours of inhabiting and exhabiting are laid bare. These perceived differences become clearer upon examining the relationship between "frontier" and "territory," both of which are common tropes in American national narratives, mainstream science fiction, and Indigenous Futurisms. Frontier and territory are inextricably linked to one another, but are often characterized in quite different ways. Visions of the frontier typically evoke nostalgic narratives about heroic determination to venture into the unknown for the sake of civilization, the domination of an ostensibly untamable landscape, and the expunction of the original inhabitants, either through assimilation, removal, or slaughter. Territory, on the other hand, suggests some degree of settlement, stability, and sovereignty.

Lewis Owens (Cherokee/Choctaw) proposes an interpretation of the frontier that does not rely upon the tropes of cowboys and Indians, wilderness and civilization, and American exceptionalism. He acknowledges that "within the language of the colonizer the

[163] Barnd, *Native Space*, 5-6.

[164] Ibid., 6.

term 'frontier' may indeed" be tied to Eurowestern values of expansion and subjugation, "and thus bear the burden of a discourse grounded in genocide, ethnocide, and half a millennium of determined efforts to erase indigenous peoples from the Americas."[165] Frederick Jackson Turner's frontier thesis "suggested that American character, in the form of individualism and democracy, had been formed on a succession of frontiers. . . [that] plunged white Europeans into the primitive wilderness."[166] It was in this milieu of rugged individualism battling and conquering primitivistic dangers that the tropes of American exceptionalism were galvanized, and to which they continually return. From the perspective of those who conquered those frontiers, "this critical process [of repeatedly settling then opening new frontiers] had ended in 1890, when white Easterners had overspread the continent so thoroughly that. . . there was no longer any visible frontier line"[167] (fig. 37). As a declaration of completion, Turner's purported closing of the frontier constitutes part of the United States' origin story, which serves to normalize the existence of the settler state. Eve Tuck (Unangax) and Rubén Gaztambide-Fernández (Latinx) describe this process as "one of the ways the settler-colonial state manages [to cover its tracks of existence] through the circulation of its creation story. These stories involve

[165] Lewis Owens, *Mixedbloods and Mixed Messages* (Norman: University of Oklahoma Press, 1998), 26.

[166] Philip Deloria, "Conquest Histories and Narratives of Displacement: Civil Rights, Diaspora, and Transnationalism in Ethnic and American Studies," in *Aspects of Transnational and Indigenous Cultures*, ed. Hsinya Huang and Clara Shu-Chun Chang (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2014), 8.

[167] Ibid., 8-9.

signs-turned mythologies that conceal the teleology of violence and domination that characterize the settlement."[168]

Rather than perpetuating narratives of victimhood borne from a colonial perspective, however, Owens describes the frontier "from the 'other' direction" as a "transcultural" and "always changing zone of multifaceted contact within which every utterance is challenged and interrogated, all referents put into question."[169] In other words, the concept of the frontier looks markedly different when it is considered from the vantage point of those who inhabited it before it was even conceptualized as a frontier. If we characterize the frontier as Owens does, as an unstable, dynamic, contested, and dialogic space of potentiality, then the invocation of the frontier in the work Indigenous Futurists takes on a more fruitful meaning. In declaring the frontier as closed, Turner "imagined for America that the Indian had been effectively subsumed into the national metanarrative," yet over a "century later, we know Turner and America were wrong; the Indian continues to 'light out' from the territory ahead of the rest toward new self-imaginings, continual fluidity, and rebirth."[170] In relation to space/time travel, this "lighting out" from a territory to a new frontier, one full of potential and regeneration, epitomizes the work of IF artists. Rieder and Owens both take up the relationship between "frontier" and "territory," observing that the frontier is the imagined space which, once "settled," becomes a fixed, regulated, and exclusionary territory. Rieder argues that one of the defining characteristics of the transformation from frontier to territory is that of

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[168] Eve Tuck and Rubén A. Gaztambide-Fernández, "Curriculum, Replacement, and Settler Futurity," in *Journal of Curriculum Theorizing* Vol. 29, No. 1 (2013), 74.

[169] Ibid.

[170] Owens, *Mixedbloods*, 28.

violence. Initially, the frontier requires violence as a means of survival, but in the transition to territory, "violence changes its character from being subsidiary to subsistence to being essential to the institution of social order."[171] Thus, territory requires a different, yet equally problematic, violence, which presents itself as a "legitimate, discretionary violence in the core of civilization itself."[172] In the process of settling the frontier and establishing it as territory, violence becomes necessary for maintaining control, rather than establishing it. Owens contends that from an Indigenous perspective, territory is the result of the unstable becoming stabilized, in which the potential for Indigenous resistance and agency is constantly threatened by the very structures that "settled" the frontier in the first place.

Another implication of the process of territorialization—or the transition from frontier to territory—is the colonial credence that lands and resources can be demarcated and commodified, and thus owned in an economic sense. Goeman contends that land as "property. . . is distinctly a European notion that locks together labor, land, and conquest. . . Without labor to tame the land, it is closely assigned the designation as nature or wilderness. As such, property is not just a material, but also constructed through social relationships."[173] These social relationships rely upon others conferring and affirming land with status as property; ownership has to be recognized to be enforceable. Territoriality is an expression of imagined economic and political authority, which is deeply entrenched in rhetorics of racial difference, technological superiority, and divine right. In the teleological shift from frontier to territory, space transforms into a site of ideological and political

[171] Rieder, "Return of the Frontier," 206.

[172] Ibid., 207.

[173] Goeman, "From Place to Territories," 26.

control. As territory is formed and codified, the outsiders (settlers in an unknown land) become insiders (citizens of a sovereign state), thus granting jurisdictional legitimacy to their presence in that space. The creation and subsequent maintenance of that settler state requires "imposing a hegemonic logic from the inside, 'premised on the domination of a majority that has *become* indigenous.'"[174] Regardless of the characterization of a space as a frontier or as a territory, distinctions remain between settler and Native spatialities. Ongoing Indigenous relationships to land and environment "illustrate that geographies are not simply places. Choices, ways of understanding the world, and actions create spaces that exist in particular ways. . . [which] must be continually practiced and reaffirmed in order for any given space to continue to exist."[175] Thus, spaces, places, environments, and kinship relationships with other entities that share those settings are not only activated, but continuously renewed and reconfigured. Space as an activated social construct that is specific to a particular location reveals the ways in which geography has been deployed in creating and maintaining imbalanced power dynamics. Predominant Eurowestern spatiality "is not only hegemonic in conveying a sense of the geography of the nation-state as being just 'common sense,' but it has also been actively utilized in dispossession and disempowerment toward the benefit of one group of peoples over another."[176]

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[174] Tuck and Gaztambide-Fernández, "Settler Futurity," 74.

[175] Barnd, *Native Space,* 1. I use the term "environment" here to signify the web of relationships, individual entities (including humans, non-human animals, natural features, and metaphysical figures), and overlapping histories that constitute a particular place. It is not simply a reference to climate and ecosystems, as is commonly used today, but rather an intricate complex that is dependent upon all components that interact with and shape one another.

[176] Ibid., 13.

To complicate Barnd's description of Indigenous and settler spatialities, and to address an issue that will become a prominent theme in this chapter, it is necessary to raise a set of questions that are often eschewed by scholars of critical place inquiry, Indigenous studies, human geography, and art history: What are the implications of Indigenous participation and complicity in land dispossession, and the resultant displacement of other Indigenous groups? How do we parse out the complexities of colonial "dispossession and disempowerment for the benefit of one group of peoples over another," when the group that benefits and the group that is disadvantaged are both colonized (i.e., both Indigenous)? How do colonized peoples contend with the possibility of becoming colonizers? When Indigenous histories are scarred by the damage done in the name of European exploration and settlement, how might we contend with the potential need to explore and settle on others' homelands? To be clear, I do not claim to offer definitive answers to these questions. However, they are questions that need to be raised not only when considering the current realities of Indigenous peoples in settler states, but also in visualizing possible Indigenous futures that unfold in unfamiliar spaces and times.

Virgil Ortiz

As a critical tenet of many Indigenous cosmologies, the cyclical, overlapping character of space/time becomes the foundation for Ortiz's future-thinking in *Pueblo Revolt 1680/2180*. This recalls Rifkin's paradigm of "temporal multiplicity," which states that even though events might be experienced by several people in the same place, and seemingly at the same time, they occur within different frames of reference for different individuals or communities. He argues that shared or "collective frames comprise the effects on one's perception and material experience of patterns of individual and collective memory, the

legacies of historical events and dynamics. . . and the length and character of the timescales in which current events are situated."[177] To better comprehend the specificities of Indigenous histories and presents, it is imperative to recognize that "there is no singular unfolding of time, but, instead, varied temporal formations that have their own rhythms," in which temporalities are "potentially divergent processes of becoming,"[178] or what I refer to as spaces of potentiality. This multiplicity of temporal experiences emerges in Ortiz's metaseries, as figures within the story's various narratives experience events simultaneously, but in strikingly different ways.

Several historic Pueblo individuals, including Po'pay (fig. 38) and the twins Tahu and Kootz, navigate space/time with the help of their ancestors, via a sacred site that acts as a wormhole. Ortiz's characters do not depend on the advanced technological apparatuses often found in generic SF, such as time-travel devices or spacecraft in search of rifts in spacetime, in order to move between different points in time. Instead, they rely on the inherent abilities of Translator (fig. 39) as an elder and guide, as well as the natural wormhole-like occurrences on Earth and other planets. Translator leads the Spirit World Army, a battalion of metaphysical warriors who represent the various Pueblos involved in the historic revolt. She also calls on groups of Watchmen (fig. 40), who are strategically positioned throughout space/time to intercede in revolt events as necessary. Specifically, the Rez Spine Watchmen "are stationed around Earth's realm, surveilling for any incursion from the Castilian army. The Watchmen transmit intelligence telepathically to Po'pay. . . to tip off the Revolt Runners [and] reveal encoded intel to the Pueblo leaders as they amass to

[177] Rifkin, *Beyond Settler Time*, ix.

[178] Ibid., 2.

combat the invaders."[179] A number of other figures from the historic Revolt appear in 2180, including the Castilian (Spanish) conquistadors who are the harbingers of destruction in both eras. In the future narrative, Ortiz's Castilian figures serve as synecdoches for the range of Spanish agents involved in the colonization of New Mexico—governing officials, Catholic friars, and soldiers.

By enfolding multiple points in time and space through characters such as Translator and the Watchmen, Ortiz effectively envisions a slipstream reality, in which shifts in the fabric of existence affect the audience as much as the characters. Grace Dillon explains that Native slipstream is a primary tool used in Indigenous Futurisms, as it "views time as pasts, presents, and futures that flow together like currents in a navigable stream," similar to the Eurowestern idea of the multiverse, "which posits that reality consists of a number of simultaneously existing alternate worlds."[180] Slipstream narratives envision these simultaneous alternate worlds not just as parallel spaces, but as interwoven temporalities. These spatiotemporal slippages enable Indigenous Futurists "to recover the Native space of the past, to bring it to the attention of contemporary readers, and to build better futures. [Slipstream] captures moments of divergence and the consequences of that divergence."[181] Indigenous slipstream is perhaps most clearly evidenced in Ortiz's

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[179] Ortiz, "Inside Indigenous Futurisms," https://virgilortiz.com/inside-indigenous-futurisms/

[180] Dillon, *Walking the Clouds*, 4. Interestingly, the ways in which Dillon and Native authors such as Gerald Vizenor employ the term "slipstream" are somewhat antithetical to its original definition. In 1989, Bruce Sterling coined the amorphous phrase to refer to literature that does not fit into the genre of science fiction, but is "a kind of writing which simply makes you feel very strange" due to its apparent "antirealism." In Indigenous Futurisms, slipstream refers to a narrative device that would, in fact, correspond with generic science fiction, but is understood through an Indigenous lens.

[181] Ibid.

Aeronaut warriors, who use their space/time travel abilities to salvage "any remaining clay artifacts from the battlefields" of the 2180 revolt.[182] Not only do the Aeronauts serve as warriors in the battle against the Castilians, but they also serve as warriors for Pueblo culture. "They know that challenges and persecution will continue, so it is imperative to preserve and protect their clay, culture, language and traditions from extinction."[183] They spatially and temporally slip through the revolt narratives in "moments of divergence" as a means of physically enabling Pueblo cultural and physical continuance.

Comparable to the malleable notion of time, Ortiz's futurism renders space as a continuum of enmeshed physical places with spiritual and preternatural power. Its multivalent nature is inextricably tied to, yet distinct from, time. The years 1680 and 2180 serve as entangled temporalities for Ortiz's narrative, yet the events in each Pueblo Revolt occur in separate spaces. The historical Revolt does not deviate from its actual origin; it still takes place on Earth, in the Spanish-colonized homelands of the various Indigenous groups collectively known to the invaders as the "pueblos." The Revolt of 2180, however, transpires in an unnamed space that has been decimated by the violent Castilian invaders (fig. 41). The Castilians, who originally appeared as the Spanish conquistadors of the same name in 1680, are the only characters to resurface in 2180 without the use of time travel. They may be different individuals, generations removed from their predecessors in the historic revolt, but they are part of the same society of Castilians that invaded in 1680. Their uniforms appear updated, though they are still recognizable as variations on colonial-

[182] Ortiz, artist statement from "Revolution: Rise Against the Invasion," at Colorado Springs Fine Art College (October 6, 2018-January 6, 2019), https://fac.coloradocollege.edu/exhibits/virgil-ortiz/

[183] Ibid.

era military garb. The Spanish *morion* – a rounded metal helmet with a crest at the top and a flat brim that comes to a point at the front and back – maintains its familiar shape, but with the addition of a protective face guard. As they once colonized the homelands of the Pueblo peoples on Earth, the Castilians in 2180 have now overrun the territory of the Venutian[184] people, devastating their land and resources while attempting to subjugate them to foreign rule.

A pair of Aeronauts, Cuda and Steu (figs. 42-44) lead the Survivorship Armada, an interstellar rescue and war ship designed to traverse both time and space (figs. 45 and 46). The Aeronauts are cryptic, dualistic figures whose specific relationship to the Puebloan peoples of Earth is somewhat ambiguous. They are related to and responsible for the Ancient Ancestors, suggesting that the Aeronauts are forerunners to the Puebloans, although they exist in the future. The Aeronauts, who are always born as twins, crew Survivorships carrying three Ancestors each, which Ortiz construes as an encapsulation of "the wisdom of the elders within the marvels of technology."[185] He acknowledges the kinship of the Aeronauts, Ancient Ancestors, and Pueblo people, explaining that at some point in the ancient past, Survivorships visited the Pueblo homelands, cloaking themselves to resemble forested mountaintops. Over time, groups of humans "decided to leave Earth and as they took off into space [in the Survivorships] they created the flat tops of the

[184] While the term "Venutian" might refer to their homelands as Venus, or another distant planet, Ortiz has yet to explicitly state where they live, aside from the fact that they live in a Puebloan community. He has explained that the Venutians are descendants of the original Pueblo peoples, but there is no clarification on whether or not they still live on Earth, or whether the left for a new planetary home prior to 2180.

[185] Ortiz, quoted in King, "Revolt 1680/2180," 25.

mesas" that still stand guard over the Puebloan homelands today.[186] Consequentially, the Survivorships resemble trees that have been scorched and severed from their mountaintops in a rapid departure. In a replication of that initial exodus, Ortiz's Venutian Soldiers embark into an unfamiliar frontier space, as well. In 2180, "the Venutian Soldiers' Pueblo was destroyed [during the] Castilian invasion. Taoky, doyen of the Rez Spine Watchmen, guides the Venutian Soldiers on their journey to seek new land to inhabit."[187] As part of the Rez Spine contingent, Taoky (fig. 47) is responsible for keeping watch over the homelands of Po'pay, Tahu, Kootz, and the other historic revolt figures. Likely, she was first stationed there when the Survivorships initially landed on the desert mountaintops, and she clearly remained at her post until the catastrophic nuclear fallout caused by the Castilians in 2180. At that point, the revolt narratives dramatically diverge; rather than driving the invaders from their homelands as the Pueblo peoples did in 1680, their descendants, the Venutians, must flee their place of origin as a matter of survival. Thus, the Venutians depart for a new frontier (fig. 48), in search of a space in which they can rebuild their cultural, social, and spiritual ways of life.

While Ortiz does not explicitly refer to the Venutians' quest for new lands to settle as taking place on a frontier, the theme of setting out into some great unknown in search of a better life epitomizes narratives of westward expansion, Indigenous land dispossession, and mainstream science fiction. Rieder argues that the figure of the frontier is not just integral to national myths of Manifest Destiny and American nationhood, but also to the development of Eurowestern SF. He points out that the genre's "love affair with

[186] Ortiz, quoted in King, "Revolt 1680/2180," 25.

[187] Ortiz, "Inside Indigenous Futurisms," https://virgilortiz.com/inside-indigenous-futurisms/

[extraterrestrial] space partakes of the same logic of the eternal return of the frontier."[188] Recalling the popular SF trope of outer space as the "final frontier," Rieder argues that it is not "the last frontier but rather the ultimate, inexhaustible one. It is 'final' precisely because its lack of finality, its infinite extension, affords an endless supply of frontiers."[189] The sublime infinity of the space beyond Earth's atmosphere provides a tableau upon which intrepid explorers can endlessly reenact the script of exploration, colonization, and settlement. In Rieder's view, the frontier (whether Earth-bound or otherwise) also depends upon a narrative of technological disparity, not just territorial conflict. "The spatial frontier tends to coalesce with a technological one," because "the effect of the scientific discovery or invention is precisely to give its possessors a form of mobility and access to territories that no one else has."[190] In the chronicles of American history, the scientific discoveries and technological innovations that spurred the formation and subjugation of new frontiers were manifested in the transcontinental railroad, the telegraph, and ranching and farming techniques, among others.

These advancements became visual signifiers of Manifest Destiny, emblazoned on canvases like John Gast's *American Progress* (fig. 49). In such images, these technological frontiers exemplify the presumed differences between civilized and savage, settlement and wilderness, and progress and primitivity. In Gast's image, technological inequality brings the promise of transforming the frontier into territory. The allegorical figure of Manifest Destiny, with her porcelain skin, golden curls, and Grecian gown floats wistfully above a

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[188] John Rieder, "The Return to the Frontier in the Extraordinary Voyage: Verne's *The Mysterious Island* and Kubrick's *2001: A Space Odyssey*," in *Extrapolation* Vol. 51, No. 2 (2010), 204.

[189] Ibid.

[190] Ibid., 203.

bustling landscape, as she strings telegraph wire across the picture plane. Below and behind her, the scene reads as a linear chronology of frontier settlement: a group of Indians flee on horseback as a herd of buffalo mirror their movement, wagons bring pioneers and miners closer to a savage wilderness, and a series of trains depart the glowing sunshine of the east to push westward, into the tumultuous darkness of the western hinterland. Gast's painting illustrates the technological frontier that Rieder describes:

> One of the primary effects of this uneven distribution of technology is a correspondingly uneven distribution of power, and because that inequality tends to be understood as part of the structure of history, the difference between an advanced stage of civilization and a less advanced, earlier one, the spatial and technological frontiers also have a temporal significance.[191]

In *Pueblo Revolt 1680/2180*, Ortiz complicates the coalescence of spatial, temporal, and technological frontiers. At first, it seems as though the imbalance of power remains tied to the stereotypical conceptions of Eurowestern progress versus Indigenous primitivism. Compared to the nuclear-weapon wielding Castilians (fig. 50), the Venutian Soldiers are equipped with relatively basic wares: gas masks, spears, bows and arrows, and armor fashioned from leather and metal (fig. 51). However, the presence of the Watchmen, Aeronauts, and Tahu, bridges the chasm of the technological frontier. While the interpretation of technology in IF will be further discussed in Chapter 3, its function in space/time travel is pertinent here. Tahu, as a Pueblo woman from 1680, and the Venutians, as the descendants of Tahu's people, do not possess the ability to traverse space/time on their own. For that, they must rely on the Ancient Ancestors, Translator, and their envoys—the Watchmen and the Aeronauts.[192] In contrast, the Castilians are not

[191] Rieder, "Return to the Frontier," 203.

[192] There are other figures overseen by Translator and the Ancestors, including the Spirit World Army, Runners, and Trackers, among others. However, in the *Revolt* narrative thus far, these other

able to permeate time and space in the same ways, putting them at a distinct disadvantage on the technological frontier.[193]

The Venutians' journey recalls Owens' description of frontier spaces as unstable, dynamic, contested, and dialogic spaces of potentiality. As they search for habitable lands due to nuclear fallout, they confront the possibility of colonizing other spaces, just as their own homelands were colonized by foreign invaders. This brings up the questions posited earlier in this chapter, regarding the complicity—to whatever degree—of Indigenous peoples in the colonial project. Are there ethical differences between voluntary and compulsory colonization (i.e., European expansionism as opposed to the forced removal and resettlement of Indigenous peoples)? Should the Venutian Soldiers' odyssey compel us to more seriously consider the ramifications of Indigenous exploration and potential settlement in new lands? Perhaps a useful way of considering the role of colonized peoples in exploring and colonizing other worlds is through SF author Ursula le Guin's essay, "On the Frontier." In this text, le Guin describes the binary "interface" of the frontier, with one side as that of the explorer, "where you boldly go where no one has gone before," and the other side as that of the original inhabitant:

> that's where you live. You always lived there. It's all around you, it's always been. It is the real world, the true and certain world, full of reality.
>
> And it is where they come. You were not certain they existed, until they came.[194]

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figures must rely on the Ancestors and Translator to journey across space/time. The Aeronauts and the Watchmen are capable of accomplishing this of their own volition.

[193] Since Ortiz's narrative is still ongoing, it is unclear how his re-distribution of technology, in the form of the Ancestors et al, will affect the balance of power between the Venutians and Castilians.

[194] Ursula le Guin, "On the Frontier," in *The Wave in the Mind: Talks and Essays on the Writer, the Reader, and the Imagination* (Boston: Shambala Publications, 2004), 28-29.

While Ortiz has yet to conclude the Venutians' expedition, it is certainly plausible that whichever new lands they traverse, and whichever space they eventually determine to be their new home, would be a space that is already storied land, regarded by its original inhabitants as their homeland. It could already be replete with spatiotemporal relationships that far predate the Venutians' arrival. Effectively, the Venutian Soldiers would find themselves on the other side of the frontier's interface, no longer the original inhabitants of a space that became frontier with the invasion of the Castilians (as their ancestors had been, as well), but the Venutians could become invaders who create new frontiers, instead.

Debra Yepa-Pappan

Jemez Pueblo/Korean artist Debra Yepa-Pappan explores spatiotemporal frontiers in her work, as well. Her work constitutes referential IF, in that she employs recognizable references to Eurowestern popular culture as a means of imaging Indigenous futures. In the digital print *Live Long and Prosper (Spock Was a Half-Breed)* (fig. 52), Yepa-Pappan superimposes the Starship Enterprise from the iconic series *Star Trek* over a camp of tipis, each of which have the Starfleet emblem affixed to their exteriors. The scene recalls Jamaican scholar Nalo Hopkinson's description of colonized peoples' experiences with foreign vessels, which is "not a thrilling adventure story; it's non-fiction, and we are on the wrong side of the strange-looking ship that appears out of nowhere."[195] However, as Baudemann notes, this image suggests that the woman, who raises her hand in the

[195] Nalo Hopkinson, *So Long Been Dreaming: Postcolonial Science Fiction and Fantasy* (Vancouver: Arsenal Pulp Press, 2004), 7.

paradigmatic Vulcan salute, is not on the wrong side of the ship, but is, in fact, expecting its arrival. The artist composed this figure from an historic photograph with Yepa-Pappan's own face edited with Vulcan ears and saturated purple braids. The original portrait, Edward S. Curtis' *Daughter of American Horse* (fig. 53), pictures an Oglala Lakota woman[196] gazing out past the viewer, wearing a buckskin and dentalium dress. Yepa-Pappan appropriates another of Curtis' photographs, *A Painted Tipi—Assiniboin* (fig. 54), as the basis for the tipi camp in the background of *Live Long and Prosper*. Just as Curtis contrived many of his images and decontextualized Native peoples and cultures, Yepa-Pappan isolates elements of Curtis' images for her own use. She observes that "by continuing the use of Plains imagery, I continue to oppose the stereotypes [about Indigenous identity] that unfortunately persist. Placing myself, a deeply rooted and proud Jemez and Korean woman, in these pieces, I'm confronting, head on, those notions of what I should look like."[197] Baudemann argues that *Live Long and Prosper* epitomizes Gerald Vizenor's (Anishinaabe) conception of the "'postindian warrior of simulations'. . . who deliberately and self-consciously engages and reveals. . . the colonial gaze by wearing 'white America's signifiers of Indian authenticity.'"[198] Yepa-Peppan resists the romantic, exoticized representations of Natives in Curtis' photographs by rendering her reconstructed images in neon colors, expressing her resistance to contrived notions of ostensibly historic, authentic, or documentary images. Yepa-Pappan resists "the Indian stereotype: having long braided

[196] It is unclear specifically *which* daughter of the Oglala leader American Horse is pictured in Curtis' image. It is most likely Julia American Horse, though this is unconfirmed.

[197] Debra Yepa-Pappan, quoted in Baudemann, "Indigenous Futurisms," 137.

[198] Ibid.

hair, wearing bone chokers, dancing and following the powwow trail," which "have all been the criteria which. . . 'Indianness' has been gauged."[199]

The reference to the *Star Trek* character Spock's mixed heritage—he had a Vulcan father and a human mother—reveals Yepa-Pappan's own struggles with identifying as a mixed-race person. "Spock was a half-breed, just as I am a 'half-breed.' He struggled with his identity, just as many mixed-race Natives do (often times made to feel like they need to choose a side)."[200] Much like Spock, who often had to choose between the scientific, objective nature of his Vulcan heritage over the emotional, sentimental nature of the human, Yepa-Pappan often feels like others expect her to ascribe to one identity and value its characteristics over her other identities. Selecting one identity—which is arguably impossible at its core—inevitably positions one as an outsider in terms of the other identity. Much like the recognizable signifiers of Indigeneity that plague stereotyped representations of Native peoples, Yepa-Pappan includes recognizable signifiers of Vulcan identity: elongated, pointed ears, stoic demeanor, and the iconic Vulcan salute (fig. 55). Cultural studies scholar Daniel Bernardi analyzes the construction and maintenance of racial taxonomies in the *Star Trek* universe, claiming that "the tradition of the alien in science fiction involves the foregrounding of Otherness, particularly in reference to the difficulties and conflicts stemming from physiognomic and cultural difference. . . Spock, especially because he is a 'half-breed,' serves [the] traditional function" of envisaging

[199] Yepa-Pappan, quoted in Anya Montiel, "Debra Yepa-Pappan: All Native, All Asian and All Chicago," *American Indian Magazine* (Summer 2011), 18.

[200] Yepa-Peppan in Baudemann, "Indigenous Futurisms," 137.

Otherness.[201] In *Live Long and Prosper*, Yepa-Pappan creates a tripartite representation of the racialized Other, found in her identification as simultaneously Indigenous, Korean, and Vulcan figure. The vein of SF that *Star Trek* inhabits is one that implies a (semi)utopian, or at least idealized, future in which racial difference, sexual orientation, gender identity, nationality, and other issues of the condemned "identity politics" mêlée no longer matter—or that they do not matter in the same ways they once did. And yet, as both Yepa-Pappan's image and Bernardi's analysis suggest, those issues remain ever-present, because they continue to be lived today. Fredric Jameson contends that this is an inescapable truth of SF, for it exists in a "complex temporal structure: not to give us 'images' of the [ideal] future. . . but rather to defamiliarize and restructure our experience of our own *present*."[202] The racial signifiers in *Live Long and Prosper* expose the rhetorics of identity, culture, and belonging that typified the Civil Rights era from which *Star Trek* was born. Yet they prove to be ubiquitous four decades later, in the moment Yepa-Pappan created her image, as well.

In a nearly identical composition, *The Doctor's Companion* (fig. 56), Yepa-Pappan replaces the Enterprise with the TARDIS (Time and Relative Dimensions in Space) from the BBC series *Doctor Who*, as it flies over the same group of tipis and the same female figure. In this image, however, the figure no longer gestures toward the viewer, and the tipis bear the seal of the Time Lords, who are powerful figures capable of manipulating space/time. In the *Doctor Who* universe, the Time Lords are an ancient race who consider themselves protectors of the past, present, and future, although they do not (usually) interfere with the

[201] Daniel Bernardi, *Star Trek and History: Race-ing Toward a White Future* (New Brunswick, NJ: Rutgers University Press, 1998), 42-43.

[202] Fredric Jameson, "Progress versus Utopia: Or, Can We Imagine the Future?" in *Science Fiction Studies* Vol. 9, No. 2 (July 1982), 151.

course of history. They perceive time as non-linear, akin to many Native modes of thought that do not subscribe to Eurowestern notions of linear, sequential time. As Diné scholar Lindsey Catherine Cornum observes, the work of Indigenous Futurists "seeks out, understands, and dwells in non-linear time. The past is always/already in the present, as is the future," and IF imagery exhibits the constant "struggle to represent these complex, bundled times in a world dominated by a linear, forward-plodding timeline."[203] In this sense, Yepa-Pappan's reference to the Time Lords alludes to the manipulability of the flow of time, collapsing several sovereign temporalities into one image—that of the viewer, that of the Indigenous female subject, and that of the fictionalized Time Lords. By envisioning Indigenous peoples as Time Lords, the artist shifts SF narratives to focus on Natives as the creators and arbiters of technology and progress. She combats the "racist cliché" that Indigenous peoples are incapable of producing technological marvels such as the TARDIS, or "the Egyptian pyramids, or the large mound structures of the Mississippi tribes, or any other example of the virtuoso structures of non-European groups."[204] Instead, as Cornum notes, "the joke's on [the dominant society], because it's us—those perpetually underestimated Brown people—who are the advanced race capable of large-scale works of technology," which suggests that "*we* are the aliens we've been waiting for."[205]

In *The Doctor's Companion* Yepa-Pappan positions herself as an integral figure in a popular SF narrative. Each iteration of the Doctor, who is a self-regenerative Time Lord,

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[203] Lindsey Catherine Cornum, "The Creation Story is a Spaceship: Indigenous Futurism and Decolonial Deep Space," *Voz a Voz*, http://www.vozavoz.ca/feature/lindsay-catherine-cornum.

[204] Ibid.

[205] Ibid. In this passage, Cornum refers to a widespread conspiracy theory that ancient aliens, rather than "primitive" human races, constructed various wonders of the world. This demoralizing, destructive theory seeks to disempower the creators of such monuments.

seeks out a human companion to accompany him on his travels through space/time. While this role could be characterized as secondary, and therefore inferior to the Doctor, it is often the companion who brings stability, order, and level-headedness to the show's narrative. The Doctor is a mercurial and spontaneous character who frequently fails to recognize and respond to the consequences of his own actions. His companions, on the other hand, provide balance to the Doctor's volatility, constructing a much-needed parity between the two main characters. This theme of equilibrium is reminiscent of an Indigenous understanding of men's and women's roles and responsibilities in individual communities. The Doctor, who has constantly been a male figure throughout the show's 35-season run, requires balance from his companion, who is more often than not female. Similarly, many Native North American societies conceive of men's and women's roles as complementary and reciprocal, although distinct from one another.

In both *Live Long and Prosper* and *The Doctor's Companion*, Yepa-Pappan invokes stereotypical imagery of Native Americans, including the Plains-style tipis, and the woman dressed in recognizable Plains dress, with long braids hanging past her shoulders. The artist includes references to Eurowestern SF to combat the still-prevalent presumption that all Indigenous peoples of North America resemble Plains cultures, as well as to challenge the ubiquitous representation of Indigenous peoples as frozen in the past. By including specific elements from *Star Trek* and *Doctor Who*, Yepa-Pappan positions Native peoples as participants in—rather than mere observers of—Eurowestern popular culture, technological progress, and SF narratives. In an effort to counter the tendency for popular culture to historicize Indian peoples and exclude them from not only the present but also

the future, Yepa-Pappan asserts that "we are part of today's society, that we do enjoy a series like Star Trek, and science fiction."[206]

Sonny Assu

Sonny Assu (Lig̲wilda'x̲w of the Kwakwaka'wakw Nations) also refers to *Star Trek* in a number of his digital prints, but he relies on verbal—rather than visual—language to establish his pop culture references. His work, *Yeah... shit's about to go sideways. I'll take you to Amerind. You'll like it, looks like home* (fig. 57), digitally intervenes upon the 1912 painting, *Cape Mudge: An Indian Family with Totem Pole* (fig. 58) by Canadian artist Emily Carr. This work is part of a larger series, "Interventions on the Imaginary," in which Assu uses various paintings by non-Indigenous artists, who typically draw upon their perceptions of Indigenous lives, lands, and beliefs for their imagery. In these pieces, Assu does not "re-appropriate" aspects of Indigenous imagery from the original works; rather, he uses the existing imagery as a canvas upon which to visualize and modify Kwakwaka'wakw aesthetics and narratives. In *Shit's About to Go Sideways*, he also intervenes upon an iconic episode from the original *Star Trek* series, "The Paradise Syndrome," in which Captain Kirk and his team visit the exotic, yet strangely familiar, planet of Amerind. Upon observing the planet's inhabitants from afar, Spock declares them to be "a mixture of Navajo, Mohican, and Delaware," who were "all among the more advanced and peaceful tribes" of Earth.[207] The population lives in blissful pre-warp naïveté, unaware of their status as a less advanced (and thus more "authentic") civilization.

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[206] Yepa-Pappan, quoted in an interview with Alexandra Kelstrom, *Asian American Art Oral History Project*, DePaul University, May 16, 2012.

[207] *Star Trek.* "The Paradise Syndrome." Directed by Jud Taylor. Written by Margaret Armen. National Broadcasting Company, October 4, 1968.

The title of Assu's print refers to the Enterprise crew's discovery that a more evolved, benevolent race of beings called the Preservers—whom the Amerind natives refer to as "The Wise Ones"—relocated a multi-tribal group of Indigenous North Americans to this new planet in order to save them from extinction.[208] Rieder notes that many SF tales, not just *Star Trek*, rely on an incongruous "fantasy of discovery: we know very well that there are people living in this land, but we act as if it were empty before our arrival."[209] Yet popular SF narratives, especially that of *Star Trek*, attempt to resolve "this contradiction by simultaneously reveling in the discovery of uncharted territory and representing the journey of discovery as a *return* to a lost legacy, a place where the travelers find a fragment of their own history lodged in the midst of a native population that has forgotten the connection."[210] This episode exemplifies how *Star Trek* perpetuates colonial narratives of exploration and discovery, and while these narratives may be situated in galactic space—the final frontier—they are firmly rooted in the heroicized notions of the Eurowestern progress, American expansion, and the benevolence of a civilized savior figure.

Like many SF narratives, and specifically what Assu confronts in *Shit's About to Go Sideways*, *Star Trek*'s conceptualization of the frontier is based upon a "coding of the geographical or cultural other as the anachronistic residue of the past is a tendency to erase difference altogether by dissolving it into the common continuum that holds together

[208] It is unclear what the Preservers feared would lead to the extinction of Native North Americans (and why members from only three tribes from an entire planet should be "preserved"), although it is not a far leap to conclude that, much like the common Eurowestern narrative of colonization, they assumed Indigenous peoples would tragically vanish under the ever-grinding wheels of colonial progress.

[209] Rieder, "Plot of Invasion," 376.

[210] Ibid.

the stages of development."[211] "The Paradise Syndrome" episode exemplifies Rieder's description of the "clearly ideological version of the figure of the frontier, in which the journey, while it may propel the travelers into an extrapolative or speculative future, also turns into the story of a return."[212] In the case of *Star Trek*, the multilayered story of return is rooted in the dialectics of social and biological evolution. During their visit to Amerind, the human members of the Enterprise crew encounter an earlier phase of their evolution, forcing them to realize that the "white man, not the native, has evolved, and he must accept his role as a complex, civilized human."[213] The Amerind inhabitants only recognizable form of "technology" is a defensive weapon left behind by the Preservers. They wear costumes of buckskin and beads, with black braided wigs and the occasional face paint. But the most offensive and curious remnant of primitive life on Amerind is their prayer to a divine power, who they assume comes to them in the form of Captain Kirk. Thus, progress "becomes a way to define the superior 'civility' of whiteness, which in the making of 'The Paradise Syndrome' is especially evident in [show creator Gene] Rodenberry's efforts to ensure that the Indians, despite centuries of unencumbered evolution on a far-off planet, haven't really evolved."[214] The frontier is epitomized in this space of evolved/unevolved, civilized/primitive, and white/red encounters—both in the *Star Trek* series and in Assu's print. However, Assu's work envisions a frontier aligned with Louis Owens' description of the frontier as an ever-adapting zone of Indigenous resistance, rather than settler expansion.

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[211] Rieder, "Return to the Frontier," 204.

[212] Ibid.

[213] Bernardi, *Star Trek and History*, 44.

[214] Ibid., 45.

Not only is this resistance apparent in Assu's subject matter and formline aesthetic, but it is apparent in his choice to intervene upon Carr's voyeuristic scene, who was a non-Indigenous viewer painting Indigenous subject matter. The crisp lines and vivid colors of the hovering ship contrast with the painting's gestural brushstrokes and muted color palette. The inclusion of the teal ship also complicates Carr's colonial gaze, as the vessel projects gridded beams down, seeming to scan the figures in the foreground. Rieder equates the colonial gaze with narratives of encounter and invasion of mainstream SF. Initially theorized by Laura Mulvey, Rieder expands on the concept of the colonial gaze as a hierarchical system that "distributes knowledge and power to the subject who looks [the colonizer], while denying or minimizing access to power for its object, the one look at [or the colonized]."[215] In the case of *Cape Mudge*, Carr occupies the position of power, as she objectifies the individuals, the community, and the culture that serve as source material for her image. However, in Assu's version, Carr is no longer the primary onlooker in a position of power. Instead, Assu situates the alien (Preserver) transport with an equally powerful gaze, as if its crew were searching for the ideal candidates to save from extinction.

Assu composes the ship using formline designs, making the vessel a bit less "alien" to those who are acquainted with Pacific Northwest Coast aesthetics. It clearly originates from a place outside Carr's scene; the ship is reminiscent of the planet Amerind—inarguably alien, yet still familiar. Assu describes the significance of employing altered formline designs in his "Interventions" series: "With the insertion of ovoids, s-shapes and u-shapes into the images, both the landscape paintings and the Northwest Coast design

[215] Rieder, *Colonialism and the Emergence of Science Fiction*, 7. Also see Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Screen* Vol. 16, No. 3 (Autumn 1975).

elements are changed. The landscapes become marked by the spectre of Native presence and the NWC design elements, traditionally two-dimensional in appearance, acquire the illusion of depth through association with Western principles of perspective."[216] The artist also imbues the image with a deeply personal connection, as Cape Mudge has long been his family's home village. He explains:

> In the early 20th century, Chief Billy Assu [the artist's direct ancestor], in the name of progress, urged his people to maintain traditional values yet adopt colonial ways to provide a better future for our people. Perhaps he felt adoption was better than assimilation? To that end, he destroyed the longhouses in the village of Cape Mudge, dragging them out to sea using a steam-donkey attached to a barge.[217]

Shit's About to Go Sideways presents an imagined moment in which the traumas of colonial history—including the destruction, seizure, and illegalization of traditional art forms, language, and ceremonies—do not affect the people of Cape Mudge. Rather, the formline spaceship beams them up just before said shit goes sideways, then it transplants them on Amerind, an unfamiliar world that "looks like home."

Another of Assu's prints, *Re-Invaders* (fig. 59), foregrounds his illusory, three-dimensional formline designs against the backdrop of a different Emily Carr painting. In this instance, he uses Carr's 1929 work *Indian Church*[218] as the setting for stacked forms that suggest spacecraft(s) hovering on the cusp of invasion, rather than salvation. *Re-Invaders* presents a scene in which the roles and the power dynamics between

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[216] Sonny Assu, artist statement for "Interventions on the Imaginary," https://www.sonnyassu.com/pages/interventions-on-the-imaginary (accessed October 17, 2019).

[217] Ibid.

[218] Note that Georgiana Uhlyarik and Wanda Nanibush (Anishinaabe), curators at the Art Gallery of Ontario where this Carr painted is held, re-titled the work *Church at Yuquot Village* in 2018. This was part of a larger effort in the gallery to remove derogatory terminology from works in its collections. I use Carr's original title in this essay because Assu's piece dates from 2014, before the painting was renamed, and Assu's title still refers to the work as *Indian Church*.

colonizer/colonized are upended. The white church, first built by Christian missionaries on Mowachaht-Muchalaht land in 1889, represents the function of Eurowestern religion in the subjugation and assimilation of Indigenous peoples for the benefit of the settler state. Candice Hopkins (Tlingit) emphasizes the particular morbidity of Carr's uninhabited scenes, arguing that "what stands in for the absence of [Indigenous] people. . . are signs of their demise: gravestones, memorial poles, and abandoned houses."[219]

Carr's scene of absent presence, in which the invaders have supplanted the invaded, reveals one of the dark ironies of colonial anxiety. Rieder suggests that the prevalent plot of invasion in SF is borne from the angst of the invaders (read: colonizers) becoming the invaded (read: colonized). The tribulations of "enslavement, plague, genocide, environmental devastation, and species extinction following in the wake of invasion by an alien civilization with vastly superior technology [expose] the bare historical record of what happened to non-European people and lands after being 'discovered' by Europeans."[220] In other words, the trope of extraterrestrial invasion is a manifestation of the colonizers' (invaders') anxiety about becoming the colonized (invaded). This anxiety becomes the conceptual focal point of *Re-Invaders*, as modified Kwakwaka'wakw designs facilitate the alien incursion, "as though their own cultural forms have come back from the future to rescue them from Western painterly oblivion."[221] Assu's *Re-Invaders* directly subjects the original invaders to their own form of invasion, as his neon colored forms threaten to invade the Christian structure below.

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[219] Candice Hopkins, "From the Copper Record to Emily Carr: Interventions on the Imaginary," in *Sonny Assu: A Selective History* (Seattle: University of Washington Press, 2018), 25-26.

[220] Rieder, "Plot of Invasion," 373-374.

[221] Hopkins, "From the Copper Record," 27.

Scott Benesiinaabandan

This chapter concludes with an artwork that bridges the topic of space/time travel to the topic of the third chapter, which addresses the fundamental roles that Indigenous languages, lands, and lifeways—or cultural practices—play in IF. Foregrounding language and storytelling as an integral component of Indigenous futures, Scott Benesiinaabandan's (Obishikokaang Anishinaabe First Nation) virtual reality project *Blueberry Pie Under a Martian Sky* (fig. 60) invites viewers to accompany a young boy on his journey to his peoples' origin place in the stars. Set in the year 2167, the boy's voyage evokes a Cree cultural narrative in which Grandmother Spider (*kohkominâhkîsîs*, or ᑯᐦᑯᒥᐋᕼᑭᓰᓱ in Cree) spun a thread from the Pleaides (*pakonêkîsik*, or ᐸᑯᑐᑭᓯᒃ) to Earth, on which Star Woman (*acâhkos iskwêw*, or ᐊᒐᐦᑯᐣ ᐃᖢᕽᐣ) led the people to their current North American homelands.[222]

In *Blueberry Pie*, Benesiinaabandan posits a future chapter of that narrative, in which the boy returns to the Pleaides using Spider Woman's web (fig. 61), conflating her web with a wormhole. Benesiinaabandan also draws upon a migration story for this project. At one point during their migration, when the Anishinaabe people were sick and lost, their elders collected the knowledge held in the community to protect it from disappearing. They recorded their stories and teachings "on birch bark scrolls and hid

[222] Note that this narrative is an established origin story for Cree peoples, and some Anishinaabe groups have the same origin story—keeping in mind that Cree and Anishinaabe peoples are distinct from one another. This particular narrative was given to Benesiinaabandan by Cree elder Wilfred Buck, so Benesiinaabandan's project incorporates both Cree and Anishinaabe elements. See "Scott Benesiinaabandan," *Initiative for Indigenous Futures*.

them for a future generation to find."[223] Benesiinaabandan visualizes a future in which the young boy comes across those buried compendiums of Anishinaabe knowledge, leading him to rediscover the spiderweb/wormhole that would transport his people back to their original home beyond the Pleaides.

The project's title refers to Benesiinaabandan's observation that the Anishinaabemowin term for "blueberry pie" is a recent addition to their lexicon—though "blueberry" is not—emphasizing the versatility of the living Anishinaabe language. The artist speculates about the future of the language and its crucial role in the continuance of its people, imagining the ongoing introduction of new terms and the adaptation of existing words to express an Anishinaabe relationship to the cosmos. He echoes the teachings of his elders, that "the culture is the language and the language is the culture," and if it has sustained Anishinaabe people for this long, it will continue to do so into the future.[224] Benesiinaabandan makes the point that Anishinaabemowin has endured since their departure through the hole-in-the-sky until now, so he wanted to imagine ways in which the language could return them to their celestial origins. He worked with Alan Corbiere (M'Chigeeng First Nation) to collaborate with elders on developing new words in Anishinaabemowin, such as blackhole ("*gaag'ge-ngoshkaamgag*," or "it disappears forever," referring to the ways in which light, matter, and gravity seem to vanish as they pass the event horizon of a blackhole). The artist characterizes Anishinaabemowin as a "glutinous" language, as it draws upon multiple concepts and references to create one word or

[223] Scott Benesiinaabandan, artist talk and interview with Danielle Printup at SAW Video in Ottawa, ON (December 10, 2017). Video via https://vimeo.com/247365954

[224] Ibid.

expression that is audibly and visually poetic. "Each one of those [Anishinaabe] words speak to our relationship as humans to this world," as well as to their experiences of being in time.[225]

Instead of representing time as linear "like an arrow or a river" in *Blueberry Pie*, Benesiinaabandan envisions it as "more like a blanket: it can fold, and two points can even touch, connecting two points in time via wormholes"[226] (fig. 62). The significance of imagining space/time like a blanket would likely reverberate through many Native North American communities, especially for those who make star quilts (fig. 63). According to Cree elder Wilfred Buck, Star Woman gifted the people their first star blanket, an item which connotes respect, gratitude, and generosity. Buck explains that their quilts originally depicted a seven-pointed star, as opposed to the more common eight-pointed star seen in most Indigenous communities.[227] The seven points corresponded to the seven bright stars of the Pleiades, which are known as *pakonêkîsik* in Cree and *bagonegiizhig* in Anishinaabemowin—the opening through which Star Woman emerged to climb down Grandmother Spider's web to Earth. "We come from those stars, we are related to those stars. Once we finish doing what we come here to do, we go back up to those stars."[228] Thus, the star quilt is a tangible reminder of where Cree and Anishinaabe peoples come from and where they are going.

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[225] Benesiinaabandan, interview with Printup.

[226] "Scott Benesiinaabandan," *Initiative for Indigenous Futures*.

[227] Wilfred Buck, "Atchakosuk: First Nations Education Administrators Short Course," for Manitoba First Nations Education Resource Centre (2016).

[228] Buck, quoted in "Cree mythology written in the stars," *Unreserved* (CBC Radio, January 15, 2016).

In *Blueberry Pie*, the boy's journey—and, via virtual reality, the viewer's journey, as well—moves simultaneously backwards and forwards in space/time. As he travels to his ancestor's point of origin in the stars, he returns to the time from which they emerged. But since this narrative takes place 150 years after Benesiinaabandan created it, it also has forward movement, propelling the audience into times and spaces they have yet to experience. *Blueberry Pie* is Benesiinaabandan's direct imagining of tribal cosmology, which evinces Dillon's concept of *biskaabiiyang*, or returning to ourselves. By returning to our stories, to our relationships with our places of origin, and to our cultural teachings, Indigenous peoples locate the tools need for carving out spaces of potentiality and creating our own futures.

CHAPTER THREE: "Speculative Indigenization: Land, Language, Life/ways"

> *The human species is not apart from [the universe]; it is a part of it. As the universe expands into ever-evolving complexities, we are witnesses to its grandeurs, and therefore, the universe is witness to itself at the same time. Our consciousness is not separate from, but a product of, the universe. We are not superior to nature, but rather its fellow traveler, its coconspirator, its self-conscious manifestation of itself.*[229]
>
> - John Mohawk (Seneca)

Each of the artists in this chapter—Virgil Ortiz, Colleen Cutschall, Santiago X, and Shawn Hunt—employ heuristic approaches to IF, in that they speculate about methods of Indigenizing potential futures using tribal knowledge systems. By centering the vital roles of Indigenous relationships to land, the functions of Indigenous languages (not just verbal, but visual, as well), and Indigenous lifeways (e.g., ceremonies, sociopolitical structures, kinship networks, etc.), these artists construct spaces of potentiality and project Indigenous peoples and knowledge systems into the future. While a singular definition of Indigenous knowledge is not only impractical, but also impossible, it is still important to emphasize some common traits exhibited in various Indigenous ways of knowing. Generally, Indigenous knowledges are experiential and relational; they are constantly growing and changing as people grow and change with them; and they are firmly rooted in the subjective worldviews of the peoples who uphold them. Unlike predominant forms of Eurowestern knowledge, Indigenous knowledges do not claim to be objective, rational, and universal. Rather, "Indigenous Knowledges are processes [that] encapsulate a set of relationships rather than a bounded concept, so entire lives represent and embody

[229] John Mohawk, "The Sacred in Nature: Mythology Can Change Our Minds," in *Thinking in Indian: A John Mohawk Reader*, ed. José Barreiro (Golden, CO: Fulcrum Publishing, 2010), 24.

versions of IK."[230] As Bryan Brayboy (Lumbee) and Emma Maughan explain, Indigenous knowledges are inextricable from the lived experiences of the peoples who maintain them:

> [Indigenous] lived experiences highlight the philosophies, beliefs, values, and educational processes of entire communities. Indigenous peoples come to know things by living their lives and adding to a set of cumulative experiences that serve as guideposts for both individuals and communities over time. In other words, individuals live and enact their knowledge and, in the process, engage further in the process of coming to be—of forming a way of engaging others and the world.[231]

Furthermore, Indigenous knowledge systems produce Indigenous technologies (a recurring theme in this chapter), which are methods of interacting with and mediating both the physical and metaphysical worlds around us. Brayboy and Maughan describe these knowledge systems as not simply epistemological and pedagogical (referring to the construction, maintenance, and dispersion of knowledge), but also ontological ("the process by which individuals—and communities—come to think of themselves, are framed by others, and are integrated into their local communities") and axiological (determining "what is good, true, right, and beautiful. . . [as] these values [are] deeply rooted in the ways Indigenous peoples view and engage the world").[232] This chapter's artists visualize Indigenous knowledges in varying ways, but they all speak to particular epistemologies, pedagogies, ontologies, and axiologies as they relate to Indigenous Futurisms. This chapter features artists who confront the Eurowestern understanding of technology as being equivalent to social progress, and who offer Indigenous epistemologies and ontologies as crucial components of futurity. The three predominant components of IF examined here—

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[230] Bryan Brayboy and Emma Maughan, "Indigenous Knowledges and the Story of the Bean," in *Harvard Educational Review* Vol. 79, No. 1 (Spring 2009), 3.

[231] Ibid., 3-4.

[232] Ibid., 4.

land, language, and lifeways—reveal the ways in which Indigenous traditions, or ways of being in and interacting with the world, are both transformational and transforming (i.e., they have the power to transform, and they are always transforming themselves). To be clear, I do not focus on these three components to argue that they are *the* paramount concerns for Indigenous peoples' futurity; rather, they are prominent themes found in diverse IF artworks, and they are common elements of Indigenous identities, cultures, and polities across the globe.

To illustrate the significance of intergenerational knowledge for the continuance of Indigenous cultures, I draw on my own community's philology and its transformative potential. In *chahta anumpa* (the Choctaw language), there is "no verb 'to be,'" which "means that nothing is ever in a particular [or static] state. Things act, change, interact, exchange. In Choctaw, the universe is alive in a way that it can never be for a language that lets things just exist."[233] In other words, *everything always <u>is</u>, and everything is always in the process of becoming.* Choctaw author LeAnne Howe explains that our language also contains a unique "prefix that, when combined with other words, represents a form of creation. It is *nuk*. . . and it has to do with the power of speech, breath, and mind," thus, words that begin with *nuk* "are so powerful they create."[234] Howe uses the example of *nukfokechi*, which is simultaneously a noun and a verb—it denotes knowledge, but it is an active form of creating and distributing knowledge. From a Choctaw perspective, knowledge is not a static thing which can simply be shared, amended, recorded, or

[233] Thurman Lee Hester, Jr., "On Philosophical Discourse: Some Intercultural Musings," in *American Indian Thought*, ed. Anne Waters (Malden, MA: Blackwell Publishing, 2004), 264-265.

[234] LeAnne Howe, *Choctalking on Other Realities* (San Francisco, CA: Aunt Lute Books, 2013), 15.

disputed; it is always in a moment of creation, both creating something new and constantly creating itself. Any time we invoke or disseminate knowledge, we create something nascent, dynamic, and brimming with potential. This illustrates the power of knowledge, not just for its potential for positive change, but also for its potential to be exploited. Many cultures, not just the Choctaw, have strict protections in place to safeguard the knowledge that sustains our communities. Even within tribal social, political, and spiritual frameworks, knowledge is often heavily mediated as a means of protecting those who are not equipped to carry it.

When we consider the original definition of technology as "the practical application of knowledge,"[235] the possibilities of what qualifies as technology drastically expand. Indigenous languages are technologies. Indigenous ceremonies are technologies. Indigenous relationships to land are technologies. Each of these components of Indigenous cultures are practical applications of knowledge systems that our communities have produced and maintained over generations. The concept of technology in the Eurowestern world often functions as a signifier of progress or evolution. In apocalyptic or dystopian science fiction narratives, technology is often threatened or completely eliminated, which forces protagonists to degenerate into a less-advanced state of existence. Predating its long history in the SF genre, the theme of technological and sociocultural evolution is rooted in 18th century Enlightenment thought, as well as the subsequent publication of Charles Darwin's *On the Origin of the Species* (1859) and *The Descent of Man* (1871). SF scholar Patrick Sharp describes how Darwin's texts established "a narrative where human

[235] "Technology." *Merriam-Webster Dictionary*. https://www.merriam-webster.com/dictionary/technology (accessed February 12, 2020).

evolution was driven by the invention and use of technology: natural selection had led humans to have increasingly larger brains, dexterous hands, and erect postures because this enabled better mastery of technology."[236] Darwin linked biological, social, and technological evolution by examining "the skull capacities of various races. . . . The implication was clear: 'savage races' have smaller brains than whites and therefore are inferior toolmakers with inferior intellects. This information. . . became a direct biological justification for colonialism."[237] Although the Eurowestern scientific community has largely discredited early theories about the entire human race sharing a singular evolutionary trajectory, the racialized remnants of this paradigm still influence public opinion and governmental policy when it comes to Indigenous peoples living in colonial nation-states.[238]

Gregory Cajete (Santa Clara Pueblo) asserts that Indigenous conceptions of "technology" are largely based upon reciprocity and need, not necessarily progress. He defines "appropriate technology" as a tenet of Indigenous knowledge, noting that the

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[236] Sharp, *Savage Perils,* 43.

[237] Ibid., 44.

[238] One of the most prominent examples is the U.S. Supreme Court Case Johnson v. McIntosh (1823), in which Chief Justice John Marshall undermined government-to-government relationships between the U.S. and sovereign tribal nations, instead categorizing tribes as wards of the federal government—a designation that still characterizes federal policy to this day. Invoking the Doctrine of Discovery, Marshall concluded that Indigenous peoples lost their right to govern their own peoples and lands as soon as Christian Europeans "discovered" the Americas. While Marshall's decision is clearly rooted in religious and cultural supremacy, it also suggests an evolutionary supremacy found in European settlers' modes of governance, warfare, economy, resource extraction, etc. In other words, settlers became the rightful owners of Native lands because they wielded more "advanced" methods of cultivating and governing them. See Steven T. Newcomb, "The Evidence of Christian Nationalism in Federal Indian Law: The Doctrine of Discovery, Johnson v. McIntosh, and Plenary Power," in *New York University Review of Law & Social Change* Vol. 20, no. 2 (1992-1993); and Steven T. Newcomb, *Pagans in the Promised Land: Decoding the Doctrine of Christian Discovery* (Golden, CO: Fulcrum Publishing, 2008).

"adoption of technology is conservative and based on intrinsic need, and care is taken to ensure that technologies adopted and applied do not disrupt a particular ecology."[239] New technologies, or things that prove advantageous for maintaining the well-being and autonomy of Indigenous communities, can become traditional over time. For example, Seneca scholar-activist John Mohawk references the introduction of European (primarily Spanish) horses to Native America, noting that the transformational power of the horse-as-technology epitomizes the adaptability of Indigenous traditions.[240] For better or worse, he notes, "technologies can alter culture," and the import of the European "horse was an agent of profound cultural change," drastically altering many Indigenous communities' warfare, subsistence, and spiritual systems.[241] A large number of Native peoples integrated the European horse into their extant traditions, including their axiological value systems (figs. 64 and 65). Many tribes also began breeding new varieties of horses to suit their particular needs. The Choctaw pony (figs. 66 and 67), for example, is a variation of the Colonial Spanish horse that our people began breeding in the 18th century to suit our particular needs in relation to agriculture, diplomacy, and ceremonial rites.[242] This transformation

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[239] Gregory Cajete, "Philosophy of Native Science," in *American Indian Thought*, 53.

[240] It is important to note that John Mohawk specifically refers to the introduction of *European* horses to the Americas. While there is a long history of solely crediting Europeans with the introduction of the horse to the Indigenous Americas, this narrative contradicts myriad tribal knowledges about human-horse interactions and recent scholarly literature on the widespread existence of horses across North and South America for centuries before contact. See Yvette Running Horse Collin, "The Relationship Between the Indigenous Peoples of the Americas and the Horse: Deconstructing a Eurocentric Myth" (PhD Diss., University of Alaska Fairbanks, 2017).

[241] Mohawk, "Regaining Control of Our Lives," in *Thinking in Indian*, 88.

[242] See James Taylor Carson, "Horses and the Economy and Culture of the Choctaw Indians, 1690-1840," in *Ethnohistory* Vol. 42, No. 3 (Summer 1995); Richard White, *The Roots of Dependency: Subsistence, Environment, and Social Change among the Choctaws, Pawnees, and Navajos* (Lincoln: University of Nebraska Press, 1988); and "Oklahoma's Choctaw Horses Connect to Mississippi," *Associated Press* (October 16, 2018).

from something novel to something traditional exemplifies Cajete's description of Indigenous technologies, which emerge from "a wide range of tribal processes of perceiving, thinking, acting, and 'coming to know' that have evolved through human experience with the natural world."[243] As evidenced in the animacy of ancestral languages, or in the adaptation of horses to meet the needs of particular communities, Indigenous technological development "is born of a lived and storied participation with [the] natural landscape and reality."[244]

In describing some of the different conceptions of technology amongst Indigenous and Eurowestern peoples, my goal is not to construct a binary in which Indigenous and Eurowestern notions of technology are diametrically opposed or mutually exclusive. Rather, I point to the historical constructs of social, biological, and technological evolution in Eurowestern society to illustrate how Indigenous Futurists subvert those normalized and racialized markers of progress that permeate mainstream SF. The artists in the following sections elucidate the ways in which Indigenous languages, relationships to land, and ceremonies are technologies in and of themselves.

Virgil Ortiz

In *Pueblo Revolt 1680/2180*, the Keres language[245] plays a subtle, yet vital role in Ortiz's narrative. Most notably, the names of several figures signify their abilities,

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[243] Cajete, "Philosophy of Native Science," 45-46.

[244] Ibid., 46.

[245] Keresan is one of the three primary language families spoken throughout the nineteen Pueblos of New Mexico (the other two are Tanoan and Zuni). Keres is spoken at seven Pueblos: Ko'tyit (Cochiti), Katishtya (San Felipe), Kewa (Santo Domingo), Tsi'ya (Zia), Tamaya (Santa Ana), Haak'u (Acoma), and Ka'waika (Laguna). See Indian Pueblo Cultural Center, https://www.indianpueblo.org/19-pueblos/pueblos/ and Bertha P. Dutton, *American Indians of the Southwest* (Albuquerque: University of New Mexico Press, 1994).

responsibilities, and connections to Cochiti culture. For example, Mopez (fig. 68), the leader of the Runners from 1680 who are transported to 2180, derives his name from the Keres word for "cardinal," regarded as an important messenger bird in a number of Pueblo communities. Tsin (fig. 69), a member of the Stargazers from 2180 (discussed below), comes from the Keres word for "turkey," referring to the distinctive x-shaped turkey track branded on his forehead.[246] Of all the characters in Ortiz's Revolt saga, Tahu (fig. 70), the leader of the Blind Archers, most clearly embodies the Keresan origins of her name. Within the matrilineal structure of Cochiti society, "Tahu" is a term of respect given to particular women. The Blind Archers, and especially Tahu, are embodied manifestations of potential futures—as women, they carry and bring life into the world, and as warriors, they are responsible for protecting and ensuring the viability of Pueblo existence into the future. Ortiz explains the origins of Tahu and her cohort:

> This story was inspired by the Pueblo women, including my late mother [Cochiti potter Seferina Ortiz], who would share their stories of the past as lesson for the future. They instructed us to face adversity with a positive outlook. This belief of the grandmothers has endured despite nearly 300 years of intimidation imposed on the Pueblo people. Yet we have endured. It was the women who [helped] pass down our culture [and] history and taught us how to overcome our fears, both real and imagined.[247]

This adaptation to new environments and circumstances not only describes the women in Ortiz's community, but it also characterizes the plight of the historic Revolt figures—Tahu,

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[246] This turkey track is emblematic of Ortiz's entire body of work, as he has used it like a glyph to sign his creations since the 1990s. He explains how he identifies his artistic practice with turkeys, stating that in Cochiti culture, they "are noted for moving around so energetically and unpredictably that they're almost impossible to nab." Just as it can be difficult to discern the direction a turkey moves based solely on its tracks, Ortiz sees his multiple iterations and aesthetic choices in *Pueblo Revolt* as constantly moving and unpredictable—sometimes frustratingly so. See Virgil Ortiz, artist statement, https://virgilortiz.com/about-vo/ (accessed December 29, 2019).

[247] Virgil Ortiz, quoted in "Find Your Warrior Spirit," at https://www.indigenousgoddessgang.com/fashion-shoots-new/2018/3/1 (March 1, 2018).

Kootz, Mopez, and others—who traverse space/time with the guidance of Translator. As the leader of her own time-traveling army, which Ortiz refers to as the "Spirit World Army," Translator (fig. 71) serves as the connection between the Revolt events of 1680 and those of 2180, guiding and cautioning the Native characters in both eras. Other characters can travel through spacetime too, but they must do so with Translator's assistance or through specific, physical places that serve as wormholes. While "wormhole" does not necessarily convey an Indigenous perception of space/time, Kristina Baudemann notes that "the notion that times and spaces overlap and may be travelled under certain circumstances is not [science fiction] in North American Indigenous cultures."[248] As a guiding figure, Translator fulfills the role of an otherworldly ancestor, bridging divergent—yet connected—spatiotemporal events. The places to which she guides Tahu's group invoke the sacred places that define and sustain Indigenous communities in North America, and, more specifically, Cochiti Pueblo.[249] Thus, rather than simply passing through a wormhole to reach an off-world destination, the Puebloans rely on their relationship to their homelands to accomplish their space/time travel.

After the successful expulsion of the Spanish from Pueblo territory in 1680, Translator sends Tahu and Mopez to meet with Tsin, a high-ranking member of a group of StarGazers (figs. 72 and 73), who "are descendants of both Native and Castilian" peoples.[250]

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[248] Baudemann, "Indigenous Futurisms," 131.

[249] I feel it imperative to note here that, as an outsider and as someone not initiated into the spiritual and ceremonial specificities of Cochiti Pueblo, I do not address what these sacred spaces might look like, entail, or produce. Rather, I simply aim to point out their existence and importance to Cochiti people.

[250] Ortiz, description of *Modernly Ancestral* series (2016), https://kinggalleries.com/virgil-ortiz-modernly-ancestral/ (accessed November 29, 2019).

As "gatherers, travelers, and seers of the future," the StarGazers protect sacred spaces and powerful objects, both of which are somehow related to their abilities to navigate space and time.[251] Upon their initial meeting, Tsin leads Tahu and Mopez away from their village, to an underground passageway guarded by other StarGazers. After drinking from a clay vessel—perhaps purifying themselves to enter a sacred space—the trio enter a cavern that exists outside of space/time, that is everywhere and nowhere at once. Feeling "the intensity as past and future collide" in that chasmal space, "Tahu and Mopez find themselves surrounded by clay vessels and masks which fill the room. . . . They regard the symbols, forms and designs. Some are known. Some are too ancient to remember, and others are too far into the future to yet ascertain their meaning."[252] As the Puebloans realize the space in which they stand connects past and future, Tsin imparts these words:

> I have brought you here to see the clay. In the past these were relegated to the side as trinkets and broken as idols. Today they are used to send messages of resilience and keep our past [alive]. The future tells of both our victories and defeats. Few understand they are a metaphor for our perseverance. The clay has brought you here to keep the story alive. It asks to be part of your story, to tell the truth of the past and [of] the hardships, both ancient and to come.[253]

This protected space, filled with generations of knowledge embedded in clay, serves as the portal through which Tahu and Mopez lead the charge to battle the Castilians in 2180.

Ortiz constructs a narrative in which Indigenous technologies—ceremonial spaces and objects, intergenerational knowledge, the physical materials and processes of creating in clay—provide the foundation for survival across all times and all spaces. By contrast, the

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[251] Ortiz has not divulged precisely how these sacred spaces or objects assist in the collapsing of space/time in his metaseries.

[252] Ortiz, description of *Modernly Ancestral*.

[253] Ibid.

artist portrays the 2180 Castilians as dependent upon technological "advancement," as exhibited in their high-tech weaponry, which has transformed over the course of five centuries (fig. 74). By highlighting the invaders' own conception of technological progress—outfitting them with more "advanced" tools of violence compared to those they wielded during the historic Revolt—Ortiz effectively critiques the Eurowestern notions of linear social evolution. This directly engages with John Rieder's concept of the "protonarrative of progress," which "pervades the ideologies of colonialism that code the non-European world in all its diversity, not simply as the Other, but in various ways as the veritable embodiment of the past."[254] Ortiz confronts this protonarrative, enabling the Puebloan figures to accomplish the same feats of space and time travel as the Castilians, and to defend themselves against the Castilians, without the aid of technological "advancement." Much like other Indigenous Futurists, Ortiz's story engages the idea of "progress" without glorifying technological superiority.

In *1680/2180*, Ortiz enables a transmutation of traditions, beliefs, and culturally significant figures, including innominate ancestors and elders. Translator is one of these elders, but there are also the Ancient Ancestors (fig. 75), who guide the Venutians and their time-traveling allies, Tahu, Kootz, and Mopez. Under Translator's command, a group of Watchmen, Helix (fig. 76), Luminus (fig. 77), and Thorn (fig. 78), move between the events of both Revolts to intervene as necessary. In their clay figurations, the Watchmen typically appear as humanoid figures, with sharp, angular features. The intensity of their facial features is mirrored in the thorn-like protrusions on their bodies and their clothing. Ortiz

[254] Rieder, *Colonialism and the Emergence of Science Fiction*, 29.

describes them as protectors, noting that they "were deployed by Translator to orbit close to earth's realm to keep close surveillance on any Castilian activity or advances to bring their automaton army closer to the lands of the Pueblo people."[255] When referring to the characters of the Ancient Ancestors and the Watchmen, Ortiz vacillates between calling them "aliens" and calling them "ancestors," but he clarifies that in his view, the distinction is arbitrary. "I like to think that they are just future versions of ourselves that have come back to help and provide guidance. Angels, devils, aliens–maybe they are all just the same thing."[256] Whether these characters are extraterrestrial, supernatural, or otherwise, Ortiz clearly constructs a future that is intricately woven with the past, and that is replete with Indigenous peoples. This continued existence is a common, and necessary, theme in most IF narratives. Generic SF frequently omits Indigenous peoples from the dominant narrative, preferring to characterize them as alien races to be colonized and studied. By re-situating Indigenous peoples as the protagonists and narrators of speculative fiction, Ortiz and other IF artists saturate the realm of possible futures with Indigenous presence. Ortiz's metaseries establishes more than just continuance or survivance; his characters and his storyline assert Indigenous authority and presence as pivotal to the existence of all humanity.

Through his asynchronous *Pueblo Revolt 1680/2180*, Ortiz decolonizes narrative structure, cultural representation, and conceptions of space and time commonly found in SF. In confronting the painful and enduring realities of settler-colonialism, we must keep in mind that those who are colonized are not silent; nor are they powerless or unaware.

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[255] Ortiz, personal communication with author, May 7, 2018.

[256] Ortiz, quoted in King, "Revolt 1680/2180," 22.

Rather, we express ourselves verbally, visually, spiritually, and culturally in order to combat the colonial demand for silence. In doing so, we affirm that we are not "necessarily defeated, [and our] culture is not inferior or weaker or more backward or scientifically ignorant than that of the invaders."[257] Indeed, Eurowestern "history need not dictate our future, but there are other narratives, other possibilities, other voices and other stories to tell."[258] This is precisely what Ortiz accomplishes through his *1680/2180* narrative—allowing Indigenous stories and value systems to be the catalyst for possible futures.

Although the culmination to Ortiz's 2180 Revolt has yet to be revealed, he establishes the conclusion as dependent upon the choices, values, and perseverance of the narrative's Indigenous figures—the Pueblo time-transplants and Venutian Soldiers under the guidance of their ancestors and elders. In collapsing the notions of past and present as they are typically presented in a linear progression of time, Ortiz's work emblematizes a primary tenet of IF, as he avoids "straying too far from the past in seeking to establish Indigenous futures, since the answer to the. . . catastrophe that threatens [us] resides in traditional teachings."[259] For Ortiz, his work as a potter and his work with both real and imagined Revolt narratives serve as way stations between past, present, and future, fostering vital connections with ancestors, present generations, and those yet to come.

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[257] Fabio Fernandes and Djibril al-Ayad, eds., *We See a Different Frontier: A Postcolonial Speculative Fiction Anthology* (FutureFire Publishing, 2015), 5.

[258] Ibid.

[259] Grace Dillon, "Indigenous Futurisms, *Bimaashi Mose, Flying* and *Walking towards You*," in *Extrapolation* Vol. 57, No.1-2 (2016), 3.

Santiago X

Installation artist Santiago X (Koasati/Chamoru) creates multimedia installations that challenge the anachronistic supposition that pre-contact Indigenous technologies—especially those of mound builders—are dissociated from the present (and future) realities of Indigenous peoples. While they may no longer be inhabited by the people who constructed them, the sprawling metropolises that served as ceremonial, civic, and political centers throughout the Ohio and Mississippi River Valleys are still relevant and sacred to their descendants today.[260] As a descendant himself (Koasati, or Coushatta people of the Muskogean mound builders), Santiago X complicates the relationship between interior and exterior spaces with his abstracted reconstructions of mounds within the gallery walls. In *New Cahokia v1* (fig. 79) and *New Cahokia v2* (figs. 80 and 81), for example, he deconstructs the monumental architecture of Cahokia, stripping it to some of its barest forms, before projecting videos of bulldozed landscapes, panoptical eyes surveying the viewer, and digitized archival footage of powwow dancers. The impression of minimalism the viewer first encounters when looking at the mounds' elemental materials eventually gives way to an encroaching sense of urgency and suffocation wrought by the projected imagery.

[260] Santiago X's work often alludes to the Late Woodland and Mississippian period (ca. 500-1000 CE and 1000-1500 CE, respectively) metropolis of Cahokia, in current-day Illinois. At the height of its influence (ca. 1100-1300 CE), Cahokia was the most highly populated North American city, outside of Mesoamerica. While there was a significant population that resided at Cahokia year-round, the city also served as a locus for intertribal continental trade, and as a regional gathering place for ceremonies and astronomical observances. For further reading, see Sarah E. Baires, *Land of Water, City of the Dead: Religion and Cahokia's Emergence* (Tuscaloosa: University of Alabama Press, 2017); Timothy R. Pauketat, *Cahokia: Ancient America's Great City on the Mississippi* (New York: Viking, 2009); and Pauketat, *Ancient Cahokia and the Mississippians* (New York: Cambridge University Press, 2004).

The installations' fabricated simulations leave the viewer with a lingering sense of unease and a cavalcade of questions. What is the point of no return in humanity's heedless pursuit for technological innovation and superiority? The artificial grass that constitutes the sliver of a mound and the simulated blue skies and drifting clouds in *v1*, the all-seeing eye that gazes out at the viewer and the cyber-dance that hovers over the surface of *v2*—are these the lone relics of Indigeneity in a technologically-mediated future world? Do projected videos, audio recordings, virtual reality, and synthetic materials constitute our new artifacts, to be housed in neocolonial edifices and displayed out of context for public consumption yet again? For good reason, Santiago X does not offer answers to these sorts of questions. He allows the viewers to speculate for themselves, while still providing a warning about the dangerous trajectory that the evolutionary model of technological advancement perpetuates: "Our acceleration towards a post-human world is due to our own negligence and our own collective incapacity to heal the scars we have introduced and continue to introduce to this planet. If we can agree that technological pursuit [drives] this negligence, then my work is the superimposition of this human-made technology mined from earth and projected back onto itself."[261]

However, Santiago X's most recent project seems to provide the antidote to the omens emanating from both *New Cahokia* installations. Rather than bringing signifiers of Indigeneity from the remains of mound-building societies into the impersonal spaces of commercial galleries, Santiago X constructs public declarations of Indigenous continuance

[261] Santiago X, quoted in Jameson Paige, "Indigenous Futurism Is Now," https://www.thisispublicparking.com/single-post/2020/03/18/Indigenous-Futurism-is-now-in-conversation-with-Santiago-X (March 18, 2020).

along the roads and waterways of Chicago. The Northwest Portage Walking Museum, a public project launched in 2019 that will eventually span a nine-mile path between the Des Plaines and Chicago Rivers (fig. 82), will feature two major earthworks designed and constructed by Santiago X.[262] *Pokto Činto (Serpent Twin Mound)* (figs. 83 and 84) and *Coil Mound* (fig. 85) reinforce the spatiotemporal relationships that ancestral mound builders and their living descendants maintain to the spaces and structures that define their cultures. Scholar-activist Dina Gilio-Whitaker (Colville Confederated Tribes) describes how Indigenous "cultures and identities are linked to their original places in ways that define them, as reflected through language, place names, and cosmology. . . . [T]here is no separation between people and land, between people and other life forms, or between people and their ancestors whose bones are infused in the land they inhabit."[263]

Santiago X's emergent earthworks bring those ongoing relationships with specific sites—even those that are no longer in use by their original inhabitants—to the heart of metropolitan Chicago. In addition to the installations serving a didactic function for visitors, the artist also sees his work as "an opportunity to reawaken [Indigenous peoples] through the land, reclaim our traditional practices, and return to our principles of Indigenous placemaking."[264] Much like early archaeologists struggled to acknowledge the technological sophistication of the culture responsible for constructing the Great Serpent Mound in Ohio (fig. 86) or the urban sprawl of Cahokia in Illinois (fig. 87), contemporary

[262] The first portion of the project is already underway. Santiago X has laid the soil foundation and planted the buffalo grass sod for *Pokto Činto*, but both earthworks will not be completed until 2021.

[263] Dina Gilio-Whitaker, *As Long as Grass Grows: The Indigenous Fight for Environmental Justice, from Colonization to Standing Rock* (Boston, MA: Beacon Press, 2019), 138.

[264] Santiago X, "Indigenous Futurism is Now."

cityscapes often struggle to acknowledge the physical and cultural presence of Indigenous peoples, as well. Santiago X sees his *Serpent Twin Mound* and *Coil Mound* installations as a means of re-inscribing Indigenous visibility in environments where it has been overwritten:

> I'm trying to remind people of that presence [at Cahokia and other mound-builder societies] and the grand nature of Indigenous civilizations. . . I walk around [contemporary] American cities, and I don't see the presence of the Indigenous point of view, the Indigenous architect . . . I don't see the presence of Indigenous place makers in any of these cities, so I would like to return to that or at least catalyze the movement to create Indigenous spaces again.[265]

Santiago X's dual earthworks actively resist the devaluation of Indigenous knowledges and technologies, especially in relation to historic mound-building societies. Numerous early Eurowestern accounts of abandoned mound societies attribute their construction to nearly anyone, or anything, but the ancestors of contemporaneous tribes. For example, surveyors Ephraim George Squier and Edwin Hamilton Davis hypothesized that the mound-builders of the Ohio and Mississippi Valleys were a migratory "semi-civilization" who constructed the mound complexes on their journey from an unspecified location in the northeast. As they moved southwest, this society was "constantly developing itself in its progress," while slaughtering "the less warlike" communities in their way, until this semi-civilization settled and attained "its height in Mexico."[266] Whether or not that narrative was accurate, in Squier and Davis's view, there was certainly no cultural or genealogical connection between the mound-builders and the "red men" they recognized

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[265] Santiago X, quoted in Darcel Rockett, "Happy Indigenous People's Day: Artist Santiago X gives us a serpent and mounds that connect to Illinois' indigenous past," *Chicago Tribune* (October 14, 2019).

[266] Ephraim George Squier and Edwin Hamilton Davis, *Ancient Monuments of the Mississippi Valley* (Washington, DC: Smithsonian Institution, 1847), 44-45.

in their own time, since they knew "Indians [to be] averse to labor, and not known to have constructed any works approaching in skillfulness of design or in magnitude" as the large earthworks the two men surveyed.[267] A more common—yet equally bizarre—explanation is the lost race theory, referring to an unknown race of peaceful, mound-building peoples (sometimes described as Indigenous, other times as European) who were exterminated by the tribes recognized today. George Bryce, a Presbyterian minister and president of the Manitoba Historical Society during the 1880s, published his contribution to the lost race theory and concluded that

> whoever built the mounds had a faculty not possessed by modern Indians. Building instincts seem hereditary. The beaver and the musk rat build a house. Other creatures to whom a dwelling might be serviceable, such as the squirrel, obtain shelter in another way. And races have their distinctive tendencies likewise. It never occurs to an Indian to build a mound. . . In constructive ability our Indians are singularly deficient, just as it is with greatest difficulty that they can be induced even on a small scale to practice agriculture.[268]

Archaeological excavations like those witnessed by Bryce, governmental surveys for resource extraction and development, and other environmentally destructive colonial projects have drastically altered the ongoing relationships Indigenous peoples have maintained with their lands for generations. Gilio-Whitaker describes the extremity of this violence, especially upon ancestral sites that are regarded as no longer functional, which has resulted in "landscapes that for millennia contained the origin stories of the people [becoming] unrecognizable. Skyscrapers mushroomed from ancestral village sites,

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[267] Squier and Davis, *Ancient Monuments*, 45.

[268] George Bryce, "Among the Mound Builders' Remains," in *Transactions of The Historical and Scientific Society of Manitoba* Vol. 66 (February 9, 1904), 26. For a more critical reading of the lost race theory, see Gordon M. Sayre, "The Mound Builders and the Imagination of American Antiquity in Jefferson, Bartram, and Chateaubriand," in *Early American Literature* Vol. 33, No. 3 (1998); and Rich Heyman, "Locating the Mississippi: Landscape, Nature, and National Territory at the Mississippi Headwaters," in *American Quarterly* Vol. 62, No. 2 (June 2010).

concrete entombed burial grounds, and superhighways paved over ancient trade routes."[269] *Serpent Twin Mound* and *Coil Mound* work to alleviate, even if only fractionally, some of the harm done to ancestral sites by creating new, dynamic forms that will persist into the future. With these earthworks, Santiago X accentuates how Indigenous connectedness to land, or emplacement in ancestral territories and environments, is "a dynamic process, a set of relations, an ongoing transformation, and an emotional investment that links humans and other-than-humans" to the lands that they inhabit.[270]

Colleen Cutschall

Many of Oglala Lakota artist Colleen Cutschall's works from the 1980s and 1990s visualize Lakota creation stories and other cultural narratives, with specific attention paid to the significance of space/time for her community. By visualizing ceremonial practices and the origin stories on which they are based, Cutschall creates images that collapse the past/present/future trinary to demonstrate how Lakota practices ensure the community's continued existence. As an outsider, I recognize and respect my inability to recount the spiritual or ceremonial practices of the Lakota—or any other—people. My role here is not that of an expert, nor that of a speaker on behalf of people who are not my own. Rather, I rely on the information provided by Cutschall herself, as well as the published information to which she refers in her writing. One of Cutschall's most well-known series, *Voice in the Blood*, toured North America during the early 1990s. However, little scholarly attention

[269] Gilio-Whitaker, *As Long as Grass Grows*, 129.

[270] Christine DeLucia, "Indigenous Stories in Stone: Mohegan Placemaking, Activism, and Colonial Encounters at the Royal Mohegan Burial Ground," in *NAIS: Journal of the Native American and Indigenous Studies Association* Vol. 6, No. 2 (Fall 2019), 75.

has been paid to this series outside of an exhibition context.[271] The fifteen acrylic paintings of *Voice in the Blood* explore Lakota knowledge and belief systems, and these works are typically contextualized as a return to a primordial past, in which Cutschall manifests esoteric epistemology in the form of paint and canvas. Yet I argue that this series is a highly symbolic expression of future-thinking that has been coded in Lakota ways of knowing since the moment of the peoples' creation. Cutschall's renderings of her community's origins, teachings, and ceremonies, embody the archetypal function of those narratives and practices—to perpetuate Lakota existence into the future. In the series catalogue, Cutschall describes her own preparation and motivation for the series, which involved a return to her community and to her elders' teachings, noting that it took time and patience to reach a point where she was finally "able to participate fully and appropriately in [Lakota] culture without fear and doubt."[272] According to Cutschall, *Voice in the Blood* illustrates "the Lakota creation myth and our emergence from the spirit world to the top of the earth and our survival on this planet through the establishment of our shamanic traditions."[273]

While each painting from *Voice in the Blood* merits individual, detailed analysis, I focus on one work from the series, *The Pregnant Grandfather* (fig. 88). With this piece, Cutschall creates a diagrammatic composition of the universe's creation. The blue form at

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[271] See Deidre Simmons and Robin Ridington, *Colleen Cutschall: Voice in the Blood* (Brandon, Manitoba: Art Gallery of Southern Manitoba, 1990). Cutschall also addresses the significance of ceremony and Indigenous knowledge in her essay, "Garden of the Evening Star," in *Native American Art in the Twentieth Century: Makers, Meanings, Histories*, ed. W. Jackson Rushing III (New York: Routledge, 1999), 189-195.

[272] Cutschall, quoted in Simmons and Ridington, *Voice in The Blood*, 3.

[273] Cutschall, quoted in Richard Pearce, "Colleen Cutschall: A Lakota Artist's View of Time, Space, and Contact," http://rpearce4.wixsite.com/cutschallcontact (accessed October 6, 2017).

the center of the image depicts humankind, the last of the cosmos to be created by the *Tob Tob Kin*—the ancestor spirits responsible for all of creation.[274] The single human figure—*Tokahe*, or First Man—floats in a pitch-black field, signaling humanity's imminent emergence from the primordial waters of creation. An interconnected web of relations radiates out from the center, with vegetal forms inhabiting the coppery sphere of earth and myriad animals living on its surface. This circular, unified topography of creation evokes the Lakota concept of *Mitákuye Oyás'iŋ*, or "we are all related," referring to the irrevocable connections between every element in Lakota cosmogony. Cutschall's aesthetic and technical choices are laden with symbolism, as well. The meticulous, individual brushstrokes that Cutschall used to render the animals, vegetation, waterways, and *Tokahe* (fig. 89), recall the intricate artistry of Lakota and Dakota beadwork (fig. 90) and quillwork (fig. 91). Additionally, the sumptuous blue background, which is echoed in the undulating lines of streams and mountains, as well as the central human figure, signifies the vitality of blood. Cutschall explains:

> In Lakota creation mythology the great spirits, mostly planets and elements, emerged from a blue blood clot, and they are responsible for the creation of the cosmos and all that live in it. Blood and sacrifice are central to the Lakota ethos and at the heart of community ceremony in the form of the Sundance in which supplicants literally sacrifice their blood for an annual world renewal. The collective memory of this myth clearly points to the substance of blood as our source of origin and renewal, our DNA.[275]

Cutschall's work illuminates the dynamic relationship between Lakota cosmology, narratology, and ceremony, and their interrelated roles in sustaining universal harmony. Specifically, her reference to Sundance and the physical supplication it entails reveals how

[274] See James R. Walker, *Lakota Myth*, (Lincoln: University of Nebraska Press, 1983).

[275] Cutschall, quoted in Pearce, "A Lakota Artist's View."

Indigenous ceremony "is both a context for transferring knowledge and a way to remember the responsibility we have to our relationships with life."[276] Ceremonies held within Indigenous communities, especially those that involve protected knowledge and materials, are often concerned with the continuation and maintenance of existence from individual to communal to cosmological levels. More than a mere re-enactment of cultural narratives, ceremonies bind communities in their responsibilities to the world around them, which in turn provides for the potential of Indigenous futures. In its role of maintaining cosmological balance, ceremony itself serves as a mode of ensuring we have a future to imagine.

Shawn Hunt

In 2017, Heiltsuk artist Shawn Hunt collaborated with the Microsoft Corporation to construct a transformation mask—an historic art form in his community—constructed entirely of 3D printed materials, computer electronics, and virtual reality technology. Simply titled *Transformation Mask* (figs. 92-94), this piece allows the viewer to not only witness the mechanics of Heiltsuk transformation masks, but also to participate in his or her own transformation brought on by Indigenous technological development, storytelling, and performance. Historically, hand carved and painted Heiltsuk transformation masks evince the intimate relationships between humans, ancestors, animals, and spirits. In ceremony, the wearer of the mask opens the exterior visage of a crest figure to reveal an interior figure, often a stylized face of an ancestor or spirit. Hunt's artwork maintains the customary form and function of the transformation mask—the sleek, graphic form of

[276] Cajete, "Philosophy of Native Science," 54.

Raven's head, which the wearer opens to reveal a portrait mask inside—while incorporating holographic projections, integrated sound effects, and a plethora of robotic and electronic components such as LED lights, Bluetooth synchronization, and animated smartphone screens. *Transformation Mask* creates an unparalleled immersive experience as viewers not only witness the Raven's transformation into a cyborg, but also participate in their own metamorphoses as the mask opens to reveal the viewer's face—rather than a spirit's or ancestor's face—at the center. Hunt's mask is a compelling example of what Cristóbal Martínez (Chicano) has termed "tecno-sovereignty," denoting the inherent right of Indigenous peoples to develop, engage, and adapt new technologies to suit their unique needs. Martínez's concept "complicates colonial and indigenous cultural models by which concepts of tradition and technology are diametrically framed as opposite. Tecno-Sovereignty hypothesizes that technical knowledge and technologies by indigenous peoples [have always been] part of. . . indigenous knowledge systems."[277]

Hunt's mask exemplifies tecno-sovereignty in more than its pulsating lights and simulated reality, however. The Heiltsuk knowledge system on which Hunt's piece and its ceremonial predecessors are founded constitute various technologies, as well. The totemic figure of the raven is in and of itself an Indigenous technology, as it aids in "the practical application of knowledge"[278] gathered across generations. Akin to many other Pacific Northwest Coast communities, the raven permeates various aspects of Heiltsuk life, including their cultural narratives, clan designations, and relationships to land. Raven

[277] Cristóbal Martínez, "Tecno-Sovereignty: An Indigenous Theory and Praxis of Media Articulated through Art, Technology, and Learning" (PhD Diss., Arizona State University, 2015), 2.

[278] "Technology." *Merriam-Webster Dictionary*.

plays a prominent role in numerous Heiltsuk stories, such as his role as the trickster who brings sunlight to the people.[279] The Heiltsuk designate their clans (*gm̓ínúx̌v*) by four animal crests: *ǧvúíxdáɲx̌v* (Raven crest), *hl̓x̌ʔaxdáɲx̌v* (Killer Whale crest), *k̓vsl̓cáxdáɲx̌v* (Wolf crest), and *wík̓vaxdáɲx̌v* (Eagle crest).[280] Environmental historian Miles Powell explains how Heiltsuk cultural narratives contain the territorial claims of particular crests, including the ancestral Raven who could transform between man and bird, and whose territory encompassed the Cascade Inlet of British Columbia.[281] Along with other birds honored by the Heiltsuk, ravens are revered for "their practice of feeding their young by regurgitation," which signifies "the productivity of social relations of giving and receiving, and of the analogous cosmological relations of death and rebirth."[282] This is significant in relation to Hunt's *Transformation Mask*, as ravens embody the values and powers of transformation—a foundational tenet of Heiltsuk knowledge.

The transformational quality attributed to Raven is evidenced in several types of ceremonial objects with *náwálak*^{w} (spiritual power), including rattles used by high-ranking individuals during specific Heiltsuk ceremonies.[283] Raven rattles (figs. 95-98), which are

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[279] See Bill Reid and Robert Bringhurst, *The Raven Steals the Light* (Vancouver: Douglas & McIntyre, 1984).

[280] Michael E. Harkin, *The Heiltsuk: Dialogues of Culture & History on the Northwest Coast* (Lincoln: University of Nebraska Press, 1997), 6. Within the Heiltsuk clan system, the Raven is ranked the highest, or most privileged, because the trickster Raven won a race between the four animals by placing "props underneath his wings to allow him to soar without becoming tired," while the others grew increasingly weary.

[281] Miles Powell, "Divided Waters: Heiltsuk Spatial Management of Herring Fisheries and the Politics of Native Sovereignty," in *Western Historical Quarterly* Vol. 43, No. 4 (Winter 2012), 470.

[282] Harkin, *The Heiltsuk*, 14.

[283] Raven rattles, which are ubiquitous through the Pacific Northwest, are often referred to as "chiefs rattles," because there are highly selective groups of people who may own and use them. Often, this does include hereditary chiefs, but historically, it has also included spiritual leaders who are not considered chiefs.

created by numerous Pacific Northwest Coast cultures, are relatively standardized in their iconography. Raven serves as the body of the rattle, typically with small stones, seeds, or shells inside his rotund belly, and he usually holds a small object representing sunlight in his beak. A human figure portraying a spiritual initiate reclines on Raven's back, with another animal form perched on the human's stomach. This animal, often a frog, as seen in a Heiltsuk rattle (fig. 95), or a kingfisher, seen in a Tsimshian example (figs. 96-98), is usually depicted transferring spiritual power from its tongue to the human's open mouth. The figures often display various forms of transformation themselves, as evidenced by the Tsimshian rattle, which shows the initiate in the process of becoming a hybrid wolf figure. These rattles are not merely symbolic of the transformative power of Raven and other entities imbued with *náwálak*^{w}*,* but they are also powerful in and of themselves. During ceremony, the rattle would be held upside down with the bird's stomach facing upward, reflecting "the belief that if it were played upright it would come to life and fly away."[284]

The Heiltsuk, as well as other tribes of the Pacific Northwest Coast, have used transformation masks in various ceremonial dances for generations. While the Raven (figs. 99 and 100) is one of the more common figures portrayed in these pieces, the diversity of animal, human, and spiritual figures differs across communities and ceremonies. The imagery and context in which transformation masks can be used ranges from the comical—as in the Heiltsuk clam dance mask (figs. 101 and 102), worn by young women to taunt

[284] J. Kenneth Moore, Jayson Kerr Dobney, and E. Bradley Strauchen-Scherer, eds., *Musical Instruments: Highlights of the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art, 2015), 126.

clam diggers[285]—to the highly sacred, and thus strictly protected. Regardless of the context in which they are used, however, the heightened drama and the transformative qualities remain constant. The French Surrealist André Breton described the phenomenological effect of witnessing a transformation mask in use, and while he focuses on the mask in terms of its objecthood, and not necessarily its cultural context, his description is apt nonetheless: "The impact of the unexpected. . . is called upon here as nowhere else. The virtue of the object considered resides above all in the possibility of a sudden transition from one appearance to another, from one meaning to another. There is no other static work, no matter how great its reputation, which could bear comparison."[286] Breton could very well have been describing Hunt's 2017 mask, rather than the 19th century pieces that captured the Surrealist's fascination. "The impact of the unexpected" characterizes every aspect of Hunt's Raven, from the Windows Phones serving as the bird's eyes (fig. 103), to the vivid glow of the red LEDs that seem to burst forth when the mask opens, to the narrative virtual reality (fig. 104) of the Microsoft HoloLens that replaces the spirit figure traditionally nested in the mask's core.

The constant change embodied in Hunt's mask, in conjunction with Breton's observation of the unexpected nature of a transformation mask's "sudden transition," illustrates V.F. Cordova's characterization of Indigenous existence as always in a state of

[285] See Wudan Yan, "Two Sides of One Mask," *Hakai Magazine*, https://www.hakaimagazine.com/article-short/two-sides-one-mask/ (September 23, 2016) and "The Clam Garden Network," https://clamgarden.com/clamgardens/cultural-importance/ (accessed March 12, 2020).

[286] André Breton, "Note on the Transformation Masks of the Pacific Northwest Coast," in *Native Art of the Northwest Coast: A History of Changing Ideas*, ed. Charlette Townsend-Gault, Jennifer Kramer, and Ki-ke-in (Vancouver: UBC Press, 2013), 293.

fluctuation. From this perspective, the transformative power of these masks does not begin and end with their function in a ceremonial or gallery space; rather, their transformative power is but a microcosm of the perpetual motion of the universe. Cordova describes the Native world as one "in constant transition—the world. . . is not a thing made once and finished. It is always in the process of *being*. 'Being,' for the Native American, is not a static state but one of motion and change."[287] She goes on to describe the artist's role in that dynamic plane of existence as being laden with responsibility: "The artist, in bringing forth new creations, in effect is assisting in the creation of the world. . . . In the Native American view imagination is also subject to discipline [for the artist is] responsible for adding to the world a new thing."[288] By desacralizing the ceremonial transformation mask and situating it in a public space, with the context and aesthetics of the mask's sacred origins protected from public consumption, Hunt exercises Cordova's notion of artistic discipline and upholds his responsibility "for adding to the world a new thing."

Hunt's *Transformation Mask* invokes multiple understandings and representations of technology. Referencing, though not entirely revealing, the Heiltsuk knowledge systems of kinships and clans, natural resources, origin stories, and ceremony, Hunt allows the viewer to glimpse the ancestral knowledges that have shaped Heiltsuk existence for generations. His mask retains the physicality of ceremonial transformation masks, but he reinterprets the string-and-pulley technology that facilitates the dynamism of the hand carved and painted artworks, into an electronic system governed by microchips and ambient light sensors. Perhaps more than any other artwork examined in this chapter,

[287] Cordova, "Ethics: From an Artist's Point of View," in *American Indian Thought*, 253.
[288] Ibid., 253-254.

Transformation Mask manifests the Indigenous knowledge-tradition-technology paradigm discussed in the introduction, and it demonstrates how those components are inseparable from one another. Furthermore, Hunt's work illuminates the ways in which Indigenous traditions, knowledges, and technologies are living, growing, and adapting systems that enable IF artists to envision Indigenous futures.

Conclusion: Returning to the Beginning, Returning to Ourselves

> *Armed with spirit and the teachings of our ancestors, all our relations behind us, we are living the Indigenous future. We are the descendants of a future imaginary that has already passed; the outcome of the intentions, resistance, and survivance of our ancestors. . . . Indigenous peoples are using our own technological traditions—our worldviews, our languages, our stories, and our kinship—as guiding principles in imagining possible futures for ourselves and our communities.* [289]
> -Lindsay Nixon (Cree/Métis/Salteaux)

As evidenced in the transformation masks of the Pacific Northwest Coast and in the ceremonial imagery of Cutschall's *Voice in the Blood*, Indigenous spiritual practices provide connections to other animate and inanimate beings, to metaphysical realities beyond our own, and to time periods that extend before and after our own lifetimes. They speak to the ever-changing nature of Indigenous existence in space and time, and they suggest ways in which transformation and adaptation play pivotal roles in Indigenous future-thinking. These concepts are also potent in Naomi Bebo's (Menominee/Ho-Chunk) *Woodland Child in a Beaded Gas Mask* (figs. 105 and 106), in which the artist imagines an apocalyptic future where visual signifiers of Native culture, such as Woodlands-style beadwork, take on a darker connotation. The delicate floral motifs of the child's regalia stand out in stark relief

[289] Lindsay Nixon, "Visual Cultures of Indigenous Futurisms," *GUTS Magazine*, http://gutsmagazine.ca/issue-six (May 20, 2016).

against the harsh and disconcerting presence of the Iraqi gas mask. While the mask itself implies an ominous, imminent danger, the figure's regalia indicates a continuation of Indigenous traditions, values, and worldviews, even in the face of an apocalypse as yet unseen by the viewer. From this vantage point, then, the gas mask becomes less startling in its appearance, as it gestures to the adaptability, innovation, and determination that have ensured Indigenous survivance thus far, and that provide the potential for ensuring our futures. Bebo's *Woodland Child* reminds us that the apocalypse does not necessarily signal the end of the world, and that, in fact, Indigenous peoples have been surviving the dystopian scenarios of postapocalyptic narratives for five centuries. Like the other artists addressed in this chapter, Bebo practices what I term "speculative Indigenization," or a mode of imagining futures built upon the knowledges and practices that have shaped and are shaped by Indigenous communities since time immemorial.

Indigenous peoples actively participate in future-thinking in myriad ways: through Dillon's concept of *biskaabiiyang* (returning to ourselves), through reclaiming our relationships to land, through maintaining our languages, through honoring the cultural practices that sustain our communities. Indigenous futurity is rooted in holistic knowledge systems, formed by an inclusive "worldview that connects everything and everyone in the world. . . where there is no distinction between the physical and metaphysical and where ancestral knowledge guides contemporary practices and future possibilities."[290] IF does not claim the future and its possibilities as the exclusive domain of Native peoples, but it instead constructs possible futures based upon Indigenous worldviews and knowledge

[290] Brayboy and Maughan, "Indigenous Knowledges," 13.

systems. While the themes examined in this dissertation do not comprise the incredible multiplicity of IF production, nor the myriad systems of knowledge that contribute to future imaginaries, it does provide a basis upon which future IF scholarship can build a more critical, robust, and productive analysis of futurity as it relates to Indigenous cultural production.

Virgil Ortiz's expansive metaseries, *Pueblo Revolt 1680/2180*, enables a comprehensive study of the major tenets of Indigenous Futurisms examined in this dissertation: maintaining sovereign temporalities; surviving apocalypses; navigating space/time; and privileging Indigenous knowledges, technologies, and traditions. These IF principles are not discrete, nor are they mutually exclusive. In fact, they inform, transfigure, and depend upon one another. The diverse selection of artists in each chapter demonstrate the manifold ways that Indigenous peoples engage in future-thinking, illustrating that there is no singular avenue or methodology for visualizing potential futures. Certainly, IF artists are not the first to be concerned with the futures of their people. Rather, they are the result of generations of such future-thinking and, in turn, they are the progenitors of innovative modes of futurity. They remind us that even with the simple fact of continued Indigenous existence, we embody Indigenous futurity and we exemplify our communities' deep histories of envisioning and creating future worlds.

FIGURES



Figure 1. Sonny Assu, *The Paradise Syndrome, Voyage #32*, 2016. Archival pigment print. Image courtesy of artist.



Figure 2. Ben Wittick*, Pottery Figures by Pueblos of New Mexico*, ca. 1880. Photograph courtesy of Palace of the Governors Photo Archives.



Figure 3. Virgil Ortiz, *Old Style "Monos"* (front), 2018. Clay, slip, paint. Image courtesy of artist.



Figure 4. Virgil Ortiz, *Old Style "Monos"* (back), 2018. Clay, slip, paint. Image courtesy of artist.



Figure 5. Unidentified Cochiti artist, *Standing Human Figure*, c. 1890. Clay, paint. Image courtesy of Spencer Museum of Art.



Figure 6. Virgil Ortiz*, St. Lucy*, 2013. Clay, slip, paint. Image courtesy of artist.



Figure 7. Virgil Ortiz, *St. Sebastian*, 2014. Clay, slip, paint, metal screws. Image courtesy of artist.



Figure 8. Virgil Ortiz, *Requerimiento*, 2012. Clay, slip, paint. Image courtesy of artist.



Figure 9. Virgil Ortiz, *Never Silenced* (front), 2014. Clay, slip, paint. Image courtesy of artist.



Figure 10. Virgil Ortiz, *Never Silenced* (back), 2014. Clay, slip, paint. Image courtesy of artist.



Figure 11. Virgil Ortiz, *Po'Pay*, 2012. Clay, paint, horsehair, hide. Image courtesy of artist.



Figure 12. Virgil Ortiz, *Castilian*, 2015. Clay, slip, paint. Image courtesy of artist.



Figure 13. Virgil Ortiz, *Tahu*, 2012. Clay, paint, hide. Image courtesy of artist.

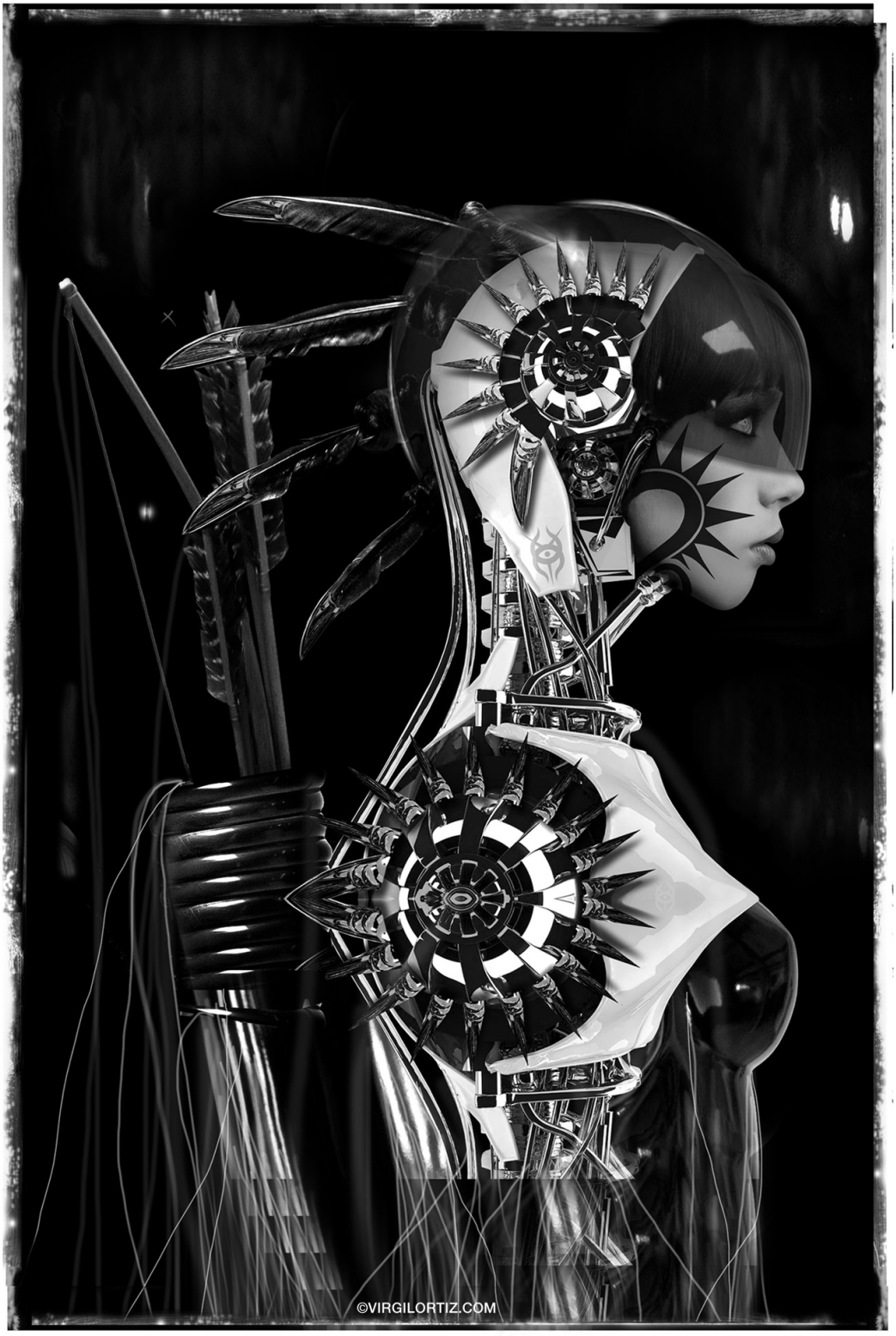

Figure 14. Virgil Ortiz, *Tahu 2180*, 2015. Archival print on Fuji crystal paper, luster printed with Ultra Chrome Ink. Image courtesy of artist.



Figure 15. Virgil Ortiz, *Kootz and Mopez Jar*, 2012. Clay, slip, paint. Image courtesy of Denver Art Museum.



Figure 16. Virgil Ortiz, *Translator, Commander of the Spirit World Army*, 2015. Clay, slip, paint. Image courtesy of artist.

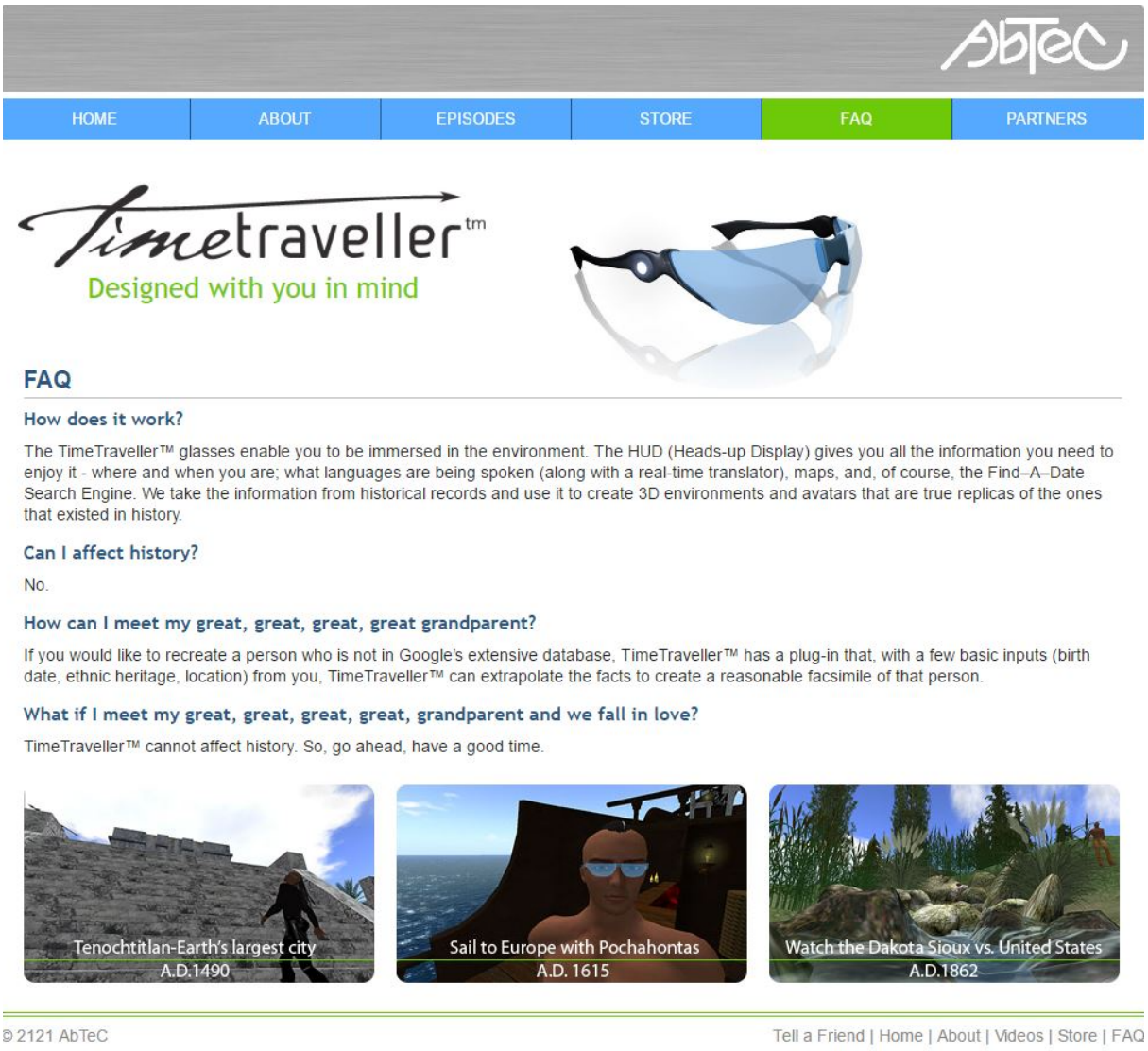

Figure 17. Skawennati, landing page for *TimeTraveller™*, 2008-2013. Simulated virtual reality experience. Image via www.timetravellertm.com.



Figure 18. Skawennati, still from Episode 1 of *TimeTraveller™*, 2008-2013. Simulated virtual reality experience. Image via http://www.timetravellertm.com/episodes/episode01.html



Figure 19. Skawennati, still from Episode 1 of *TimeTraveller™*, 2008-2013. Simulated virtual reality experience. Image via http://www.timetravellertm.com/episodes/episode01.html



Figure 20. Skawennati, still from Episode 1 of *TimeTraveller™*, 2008-2013. Simulated virtual reality experience. Image via http://www.timetravellertm.com/episodes/episode01.html

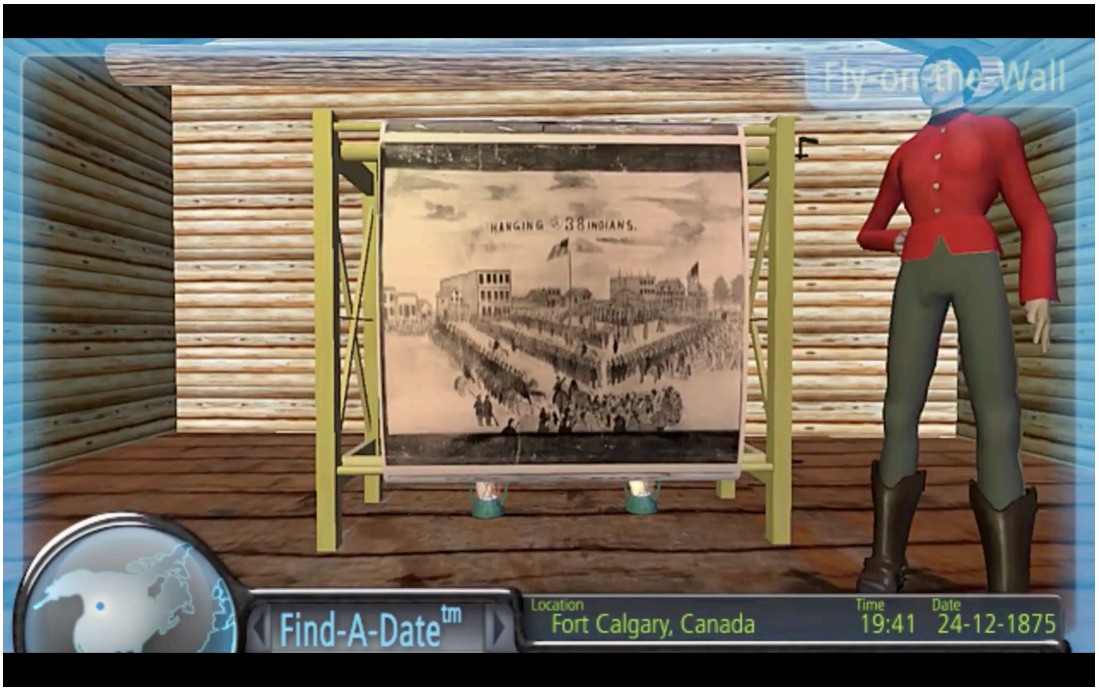

Figure 21. Skawennati, still from Episode 1 of *TimeTraveller™*, 2008-2013. Simulated virtual reality experience. Image via http://www.timetravellertm.com/episodes/episode01.html



Figure 22. Skawennati, still from Episode 2 of *TimeTraveller™*, 2008-2013. Simulated virtual reality experience. Image via http://www.timetravellertm.com/episodes/episode02.html



Figure 23. Skawennati, still from Episode 2 of *TimeTraveller™*, 2008-2013. Simulated virtual reality experience. Image via http://www.timetravellertm.com/episodes/episode02.html



Figure 24. Virgil Ortiz, *Venutian Soldiers, Pueblo Revolt 2180*, 2018. Clay, slip, paint. Image courtesy of King Galleries.



Figure 25. Virgil Ortiz, *Venutian Soldiers, Pueblo Revolt 2180*, 2018. Clay, slip, paint. Image courtesy of King Galleries.



Figure 26. Virgil Ortiz, still from *ReVOlution: Rise Against the Invasion*, 2019. Video via https://vimeo.com/386113461



Figure 27. White Sands National Park. Image courtesy of National Park Service.



Figure 28. Virgil Ortiz, still from *ReVOlution: Rise Against the Invasion*, 2019. Video via https://vimeo.com/386113461



Figure 29. Virgil Ortiz, still from *ReVOlution: Rise Against the Invasion*, 2019. Video via https://vimeo.com/386113461



Figure 30. Chief Lady Bird, *We Must Protect the Land for the Next Seven Generations*, 2016. Digital print and beadwork on canvas. Image courtesy of artist.

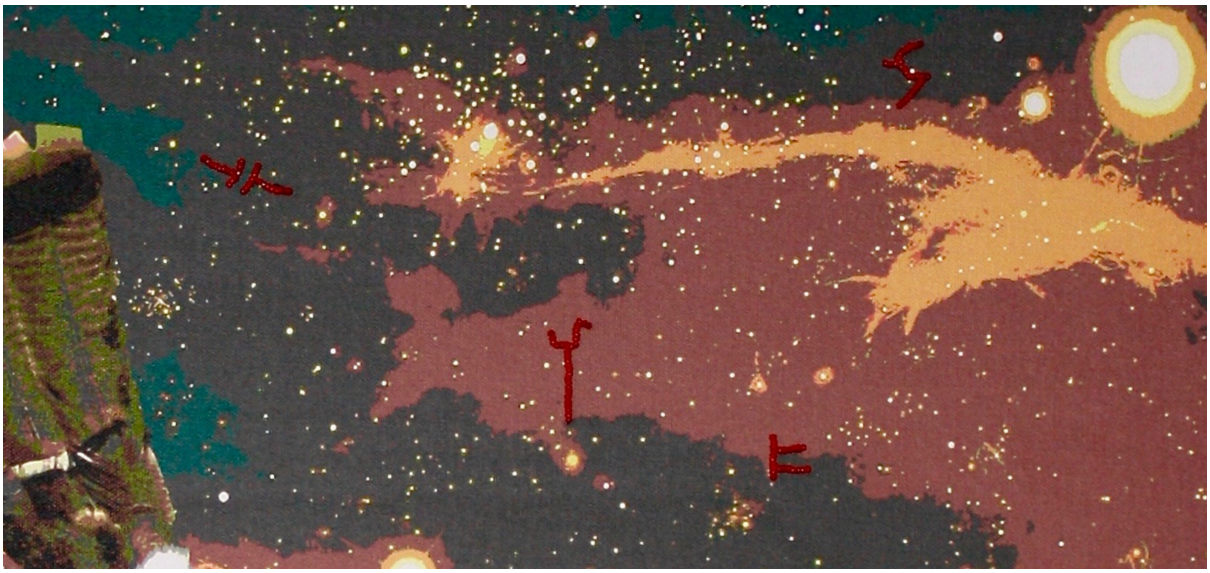

Figure 31. Chief Lady Bird, *We Must Protect the Land* (detail).



Figure 32. Chief Lady Bird, *Violence Against the Land*, 2016. Digital print and beadwork on canvas. Image courtesy of artist.



Figure 33. Will Wilson, *AIR (Auto-Immune Response) #5*, 2004. Inkjet print on archival paper. Image courtesy of artist.



Figure 34. Will Wilson, *AIR (Auto-Immune Response) #7*, 2005. Inkjet print on archival paper. Image courtesy of artist.



Figure 35. Will Wilson, *AIR (Auto-Immune Response) #2*, 2005. Inkjet print on archival paper. Image courtesy of artist.



Figure 36. Will Wilson, *AIR Lab* prototype, 2011. Image courtesy of artist.

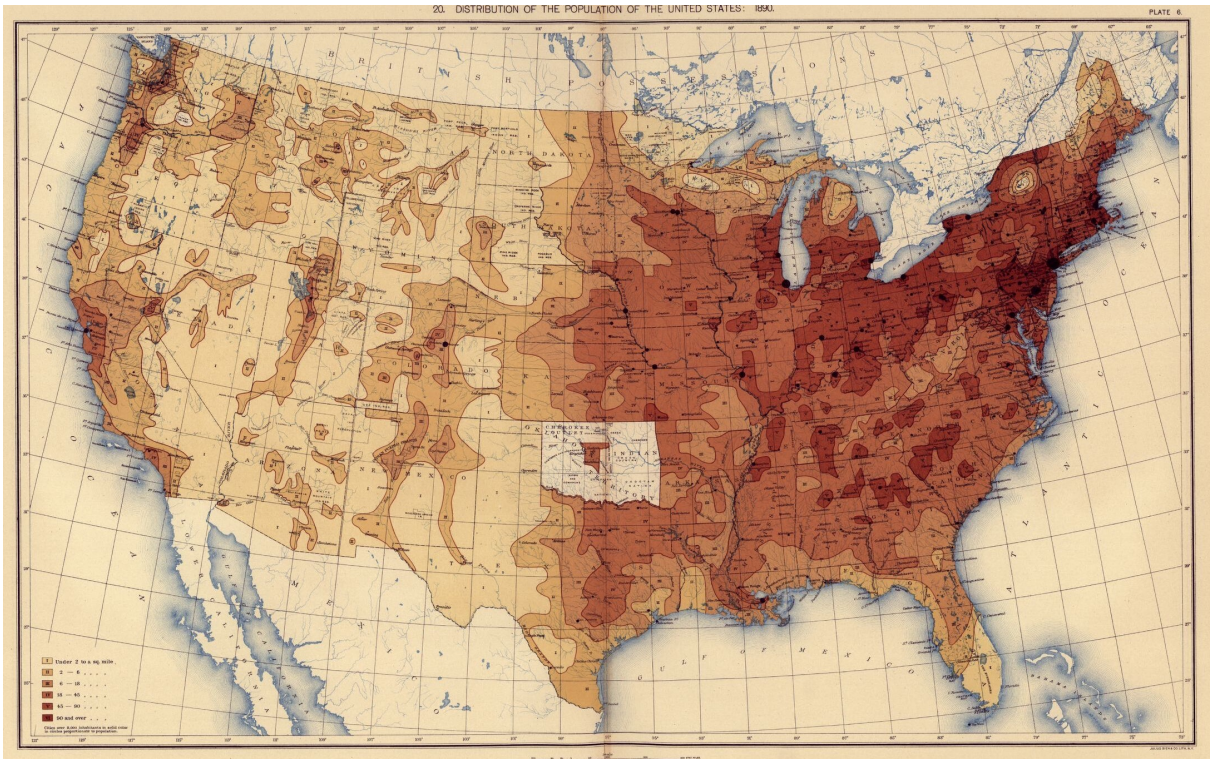

Figure 37. US Census Office, statistical atlas of the United States, based upon the results of the eleventh census, 1890. Image courtesy of Library of Congress.



Figure 38. Virgil Ortiz, *Po'Pay 2180*, 2018. Clay, velvet underglaze, acrylic surfacing details. Image courtesy of artist.



Figure 39. Virgil Ortiz, *Translator: Head Commander of the Spirit World Army*, 2011. Clay, natural pigments. Image courtesy of Museum of Indian Arts and Culture.



Figure 40. Virgil Ortiz, *Watchman #1 (Leviathan)*, 2015. Clay, slip. Image courtesy of Denver Art Museum.



Figure 41. Virgil Ortiz, *Castilian 2180,* 2015. Archival print on Fuji crystal paper, luster printed with Ultra Chrome Ink. Image courtesy of artist.



Figure 42. Virgil Ortiz, *Cuda and Steu (Aeronauts)*, 2014. Clay, slip, paint. Image courtesy of artist.



Figure 43. Virgil Ortiz, *Aeronaut*, 2015. Handblown glass, clay, slip, paint. Image courtesy of artist.



Figure 44. Virgil Ortiz, still from *ReVOlution: Rise Against the Invasion*, 2019. Video via https://vimeo.com/386113461



Figure 45. Virgil Ortiz, mural design for Albuquerque Museum installation, showing Tahu and a Castilian invader, 2016. Image courtesy of artist.



Figure 46. Virgil Ortiz, detail of mural design for Albuquerque Museum installation, showing Survivorship in background.



Figure 47. Virgil Ortiz, *Taoky (Rez Spine Watchmen)*, 2019. High-fire clay. Image courtesy of artist.



Figure 48. Virgil Ortiz, still from *ReVOlution: Rise Against the Invasion*, 2019. Video via https://vimeo.com/386113461



Figure 49. John Gast, *American Progress*, 1872. Oil on canvas. Image courtesy of the Autry Museum of the American West.



Figure 50. Virgil Ortiz, *Castilian 2180*, 2015. Clay, slip, and paint. Image courtesy of artist.



Figure 51. Virgil Ortiz, *Venutian Soldiers*, 2018. Clay, slip, paint. Image courtesy of artist.



Figure 52. Debra Yepa-Pappan, *Live Long and Prosper (Spock Was a Half-Breed)*, 2008. Archival digital print. Image courtesy of artist.



Figure 53. Edward S. Curtis, *Daughter of American Horse*, 1908. Photograph courtesy of Library of Congress.



Figure 54. Edward S. Curtis, *A Painted Tipi—Assiniboin*, 1926. Photogravure. Image courtesy of the Minneapolis Institute of Art.



Figure 55. Leonard Nimoy as Spock from the original *Star Trek* series, c. 1966-1969. Image courtesy of CBS Photo Archives.



Figure 56. Debra Yepa-Pappan, *The Doctor's Companion*, 2014. Archival digital print. Image courtesy of artist.



Figure 57. Sonny Assu, *Yeah... shit's about to go sideways. I'll take you to Amerind. You'll like it, looks like home*, 2014. Digital image printed on vinyl. Image courtesy of artist.



Figure 58. Emily Carr, *Cape Mudge: An Indian Family with Totem Pole*, 1912. Oil on canvas. Image courtesy of the Vancouver Art Gallery.



Figure 59. Sonny Assu, *Re-Invaders*, 2014. Digital image printed on vinyl. Image courtesy of artist.

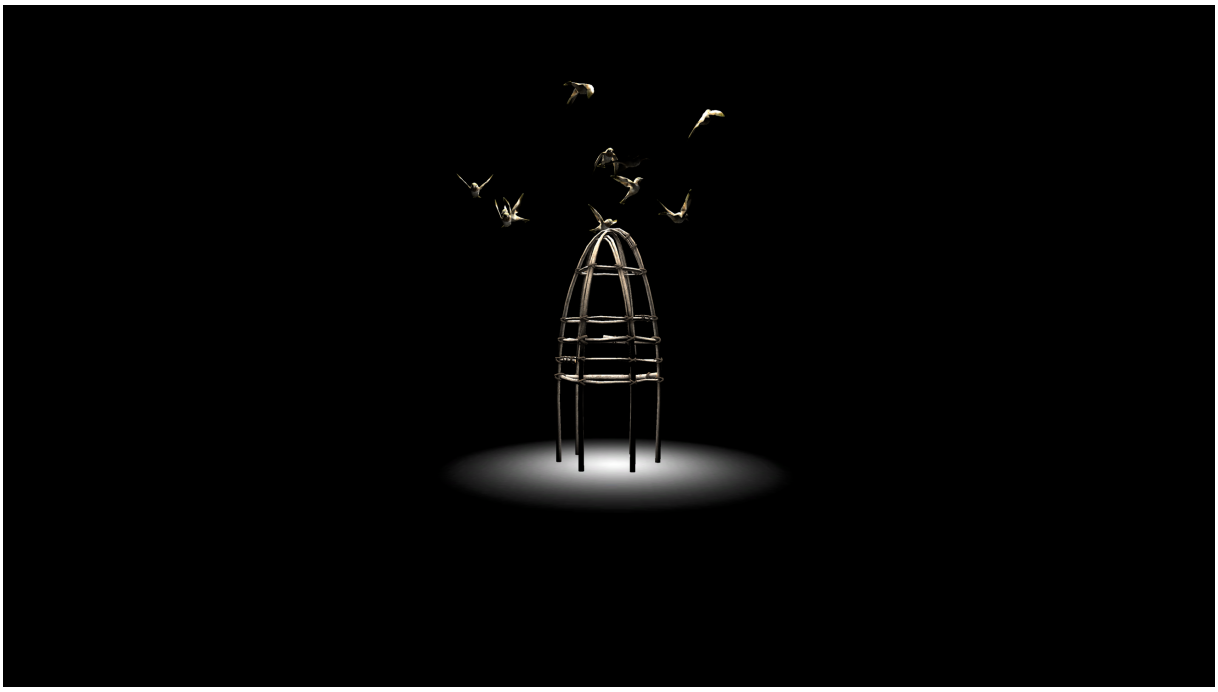

Figure 60. Scott Benesiinaabandan, still from *Blueberry Pie Under a Martian Sky*, 2016. Virtual reality project. Image courtesy of artist.



Figure 61. Christ Belcourt (Métis), untitled (Spider Woman weaving hair and moon medicine for babies making their way to earth from the stars), 2016. Digital print courtesy of artist.

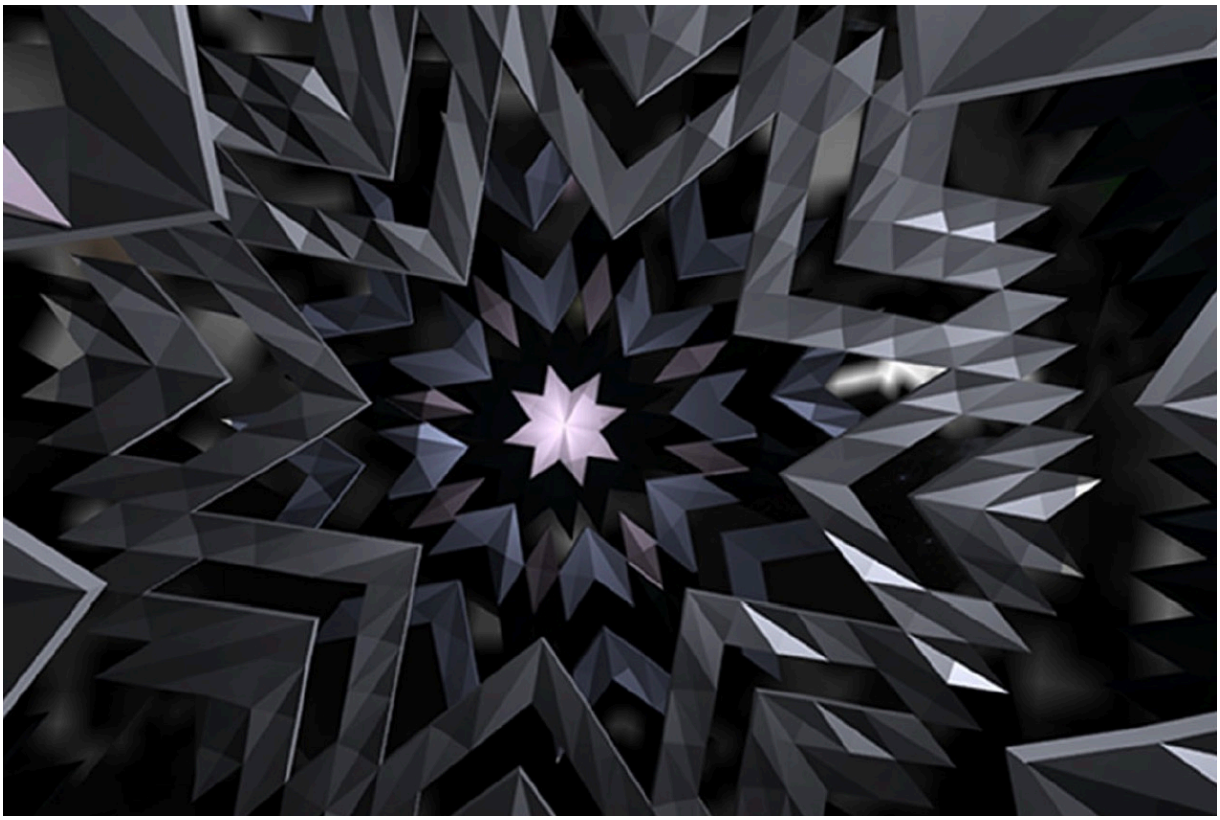

Figure 62. Benesiinaabandan, still from *Blueberry Pie Under a Martian Sky*, 2016. Virtual reality project. Image courtesy of artist.



Figure 63. Fannie Sun Child or Blue Woman Oats (Plains Cree), *Star in the Universe*, c. 1968-1979. Cotton cloth, muslin, and thread. Image courtesy of the National Museum of the American Indian.



Figure 64. Unidentified Northern Tsitsistas/Suhtai (Cheyenne) artist, man's war shirt, ca. 1860. Hide, porcupine quills, glass pony beads, human hair, horsehair, sinew, tree pitch/gum, paint. Image courtesy of National Museum of the American Indian.



Figure 65. Vanessa Jennings (Kiowa), horse mask, 2010. Cut glass beads, wool cloth, brass, hide, and red dyed horsehair. Image courtesy of National Museum of the American Indian.



Figure 66. Choctaw pony, “Minko,” 2017. Photograph courtesy of the Center for America’s First Horse.



Figure 67. Victor Locke, Sr. (center) and unidentified cowboys atop Choctaw ponies, ca. 1910. Photograph courtesy of Francine Locke Bray.



Figure 68. Virgil Ortiz, *Mopez*, 2014. Clay, slip, paint. Image courtesy of artist.



Figure 69. Virgil Ortiz, *Tsin*, n.d. Digital photo collage. Image courtesy of artist.



Figure 70. Virgil Ortiz, *Tahu 2180: Leader of the Blind Archers*, 2018. High fire ceramic, slip, paint, LED lights. Image courtesy of artist.



Figure 71. Virgil Ortiz, *Pueblo Revolt 1680/2180 Traditional Storage Jar*, 2017. Clay, slip, paint. Image courtesy of artist.



Figure 72. Virgil Ortiz, *StarGazer*, 2019. Clay, slip, paint. Image courtesy of artist.



Figure 73. Virgil Ortiz, *StarGazers Jar*, 2015. Clay, slip, paint. Image courtesy of artist.

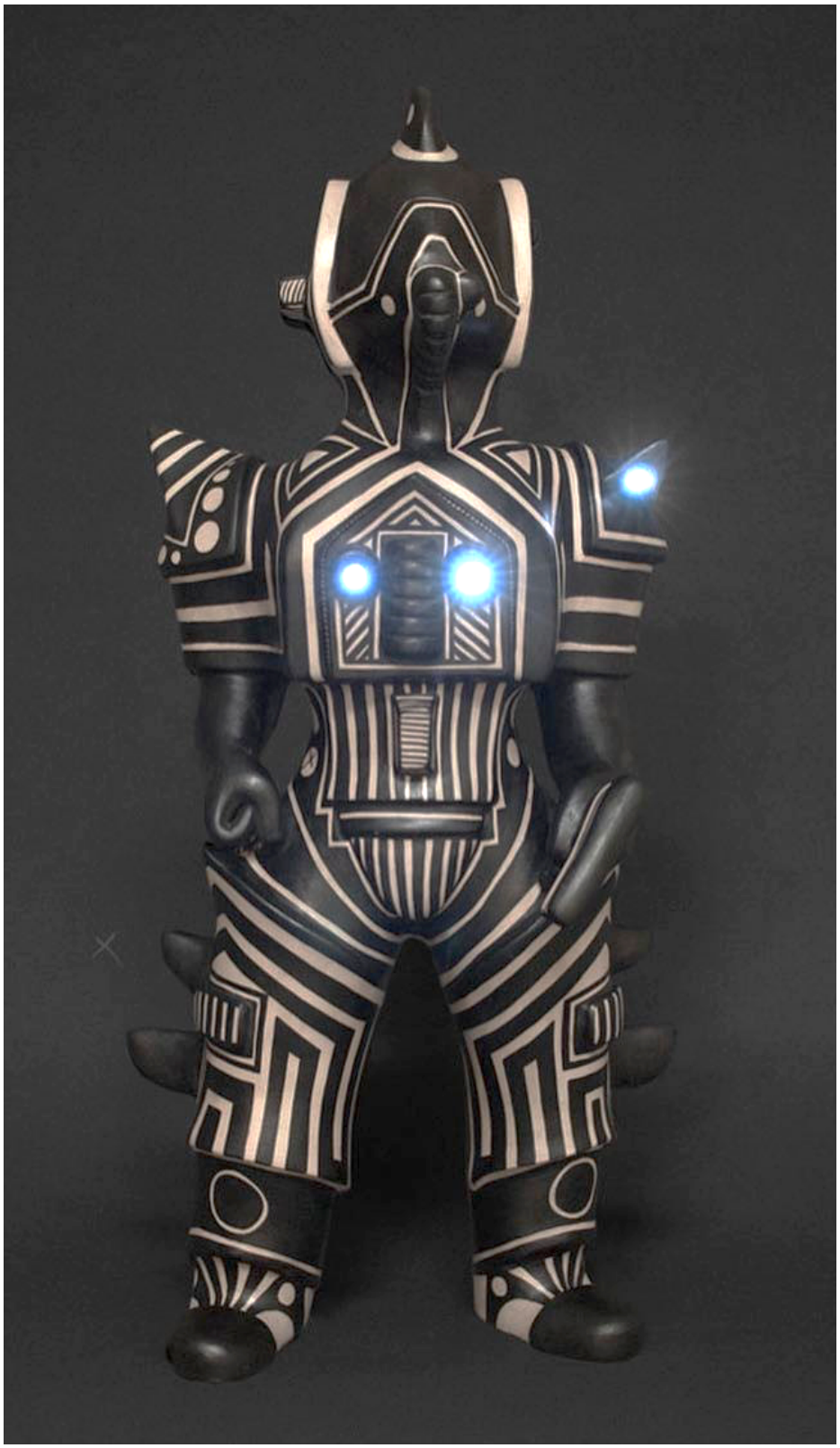

Figure 74. Virgil Ortiz, *Revolver: Castilian*, 2017. Clap, slip, paint, LED lights. Image courtesy of artist.



Figure 75. Virgil Ortiz, *Ancient Ancestor/Elder*, 2014. Clay, slip, paint. Image courtesy of Denver Art Museum.



Figure 76. Virgil Ortiz, *Watchman: Helix* (front and back), 2015. Clay, slip, paint. Image courtesy of artist.



Figure 77. Virgil Ortiz, *Watchman: Luminus* (front and back), 2015. Clay, slip, paint. Image courtesy of artist.



Figure 78. Virgil Ortiz, *Watchman: Thorn* (profile and back), 2015. Clay, slip, paint. Image courtesy of artist.



Figure 79. Santiago X, *New Cahokia v1*, 2017. Sculptural installation using projection mapping. Image courtesy of artist.



Figure 80. Santiago X, *New Cahokia v2*, 2018. Sculptural installation using projection mapping. Image courtesy of artist.

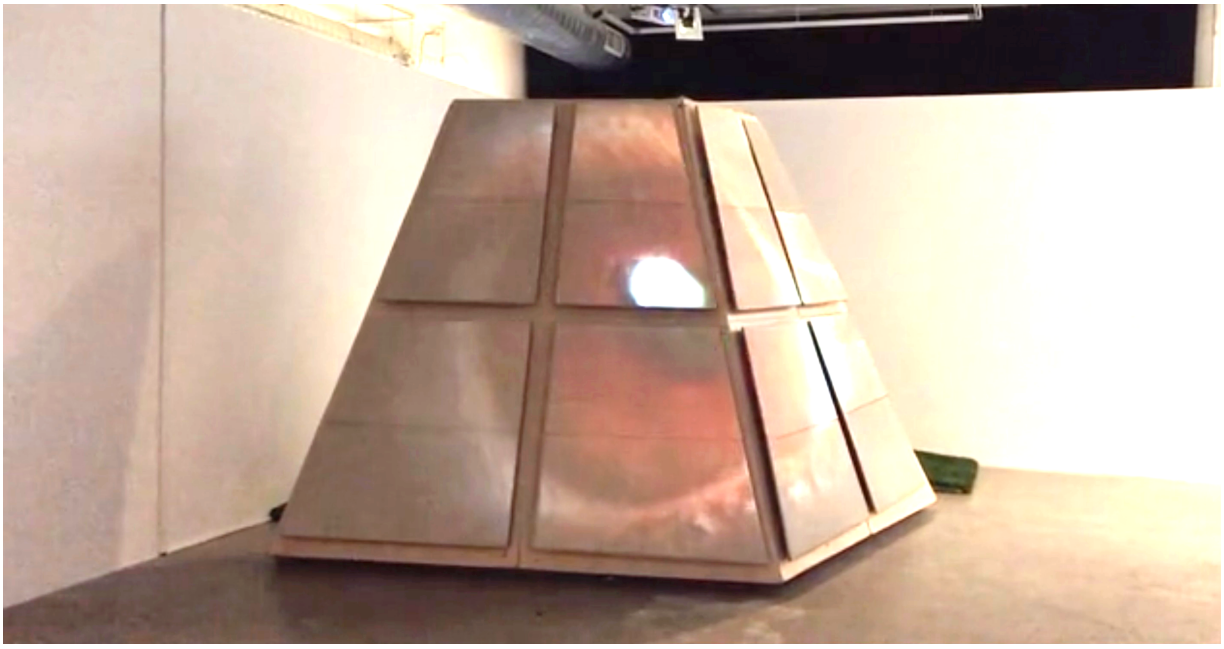

Figure 81. Santiago X, still from *New Cahokia v2*. Video via https://vimeo.com/268410630

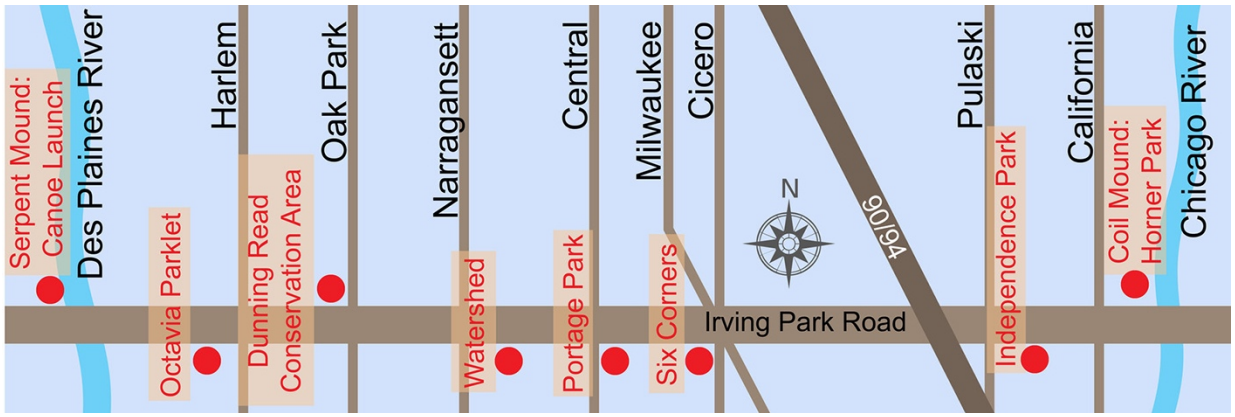

Figure 82. Trail guide for the Northwest Portage Walking Museum. *Pokto Činto (Serpent Twin Mound)* is the furthest east feature, along the Des Plaines River. Once finished, *Coil Mound* will be the furthest west feature, along the Chicago River. Image courtesy of Northwest Portage Walking Museum.



Figure 83. Santiago X, rendering of *Pokto Činto (Serpent Twin Mound)*, 2019.



Figure 84. Santiago X, rendering of *Pokto Činto (Serpent Twin Mound)*, 2019.



Figure 85. Santiago X, rendering of *Coil Mound*, 2019.



Figure 86. Great Serpent Mound (Adena or Fort Ancient Culture), Ohio. Adena components: 800 BCE-100CE, Fort Ancient components: 1000-1500 CE. Image courtesy of Ohio History Connection.



Figure 87. William R. Iseminger, rendering of Cahokia at its height in the 12th century. Image courtesy of Cahokia Mounds State Historic Site.



Figure 88. Colleen Cutschall, *The Pregnant Grandfather*, 1988. Acrylic on canvas. Image courtesy of artist.



Figure 89. Colleen Cutschall, *The Pregnant Grandfather* (detail).



Figure 90. Unidentified Dakota artist, cape, ca. 1840-1890. Hide, glass beads, cotton, silk. Image courtesy of Minneapolis Institute of Art.



Figure 91. Unidentified Lakota artist, baby bonnet, ca. 1900. Porcupine quills, pigment, hide, and sinew. Image courtesy of National Museum of the American Indian.



Figure 92. Shawn Hunt, *Transformation Mask* (open), 2017. Mixed media virtual reality project. Image courtesy of artist.



Figure 93. Shawn Hunt, *Transformation Mask* (open), 2017. Mixed media virtual reality project. Image courtesy of artist.



Figure 94. Shawn Hunt, *Transformation Mask* (closed), 2017. Mixed media virtual reality project. Image courtesy of artist.



Figure 95. Unidentified Heiltsuk artist, raven rattle with human, frog, and hawk motifs, ca. 1800-1825. Wood with paint. Image courtesy of Seattle Art Museum.



Figure 96. Unidentified Tsimshian artist, raven rattle, c. 19th century. Cedar, pebbles, pigment. Images courtesy of Metropolitan Museum of Art.



Figure 97. Unidentified Tsimshian artist, raven rattle, c. 19th century. Cedar, pebbles, pigment. Images courtesy of Metropolitan Museum of Art.



Figure 98. Unidentified Tsimshian artist, raven rattle, c. 19th century. Cedar, pebbles, pigment. Images courtesy of Metropolitan Museum of Art.



Figure 99. Jim M. Hart, *Raven Transformation Mask* (closed), 1985. Wood, feathers, velvet, paint, hide, metal, hair. Image courtesy of UBC Museum of Anthropology.



Figure 100. Jim M. Hart, *Raven Transformation Mask* (open), 1985. Wood, feathers, velvet, paint, hide, metal, hair. Image courtesy of UBC Museum of Anthropology.



Figure 101. Unidentified Heiltsuk artist, clam dance transformation mask (closed), c. 1900. Wood, paint, cordage. Image courtesy of National Museum of the American Indian.



Figure 102. Unidentified Heiltsuk artist, clam dance transformation mask (open), c. 1900. Wood, paint, cordage. Image courtesy of National Museum of the American Indian.

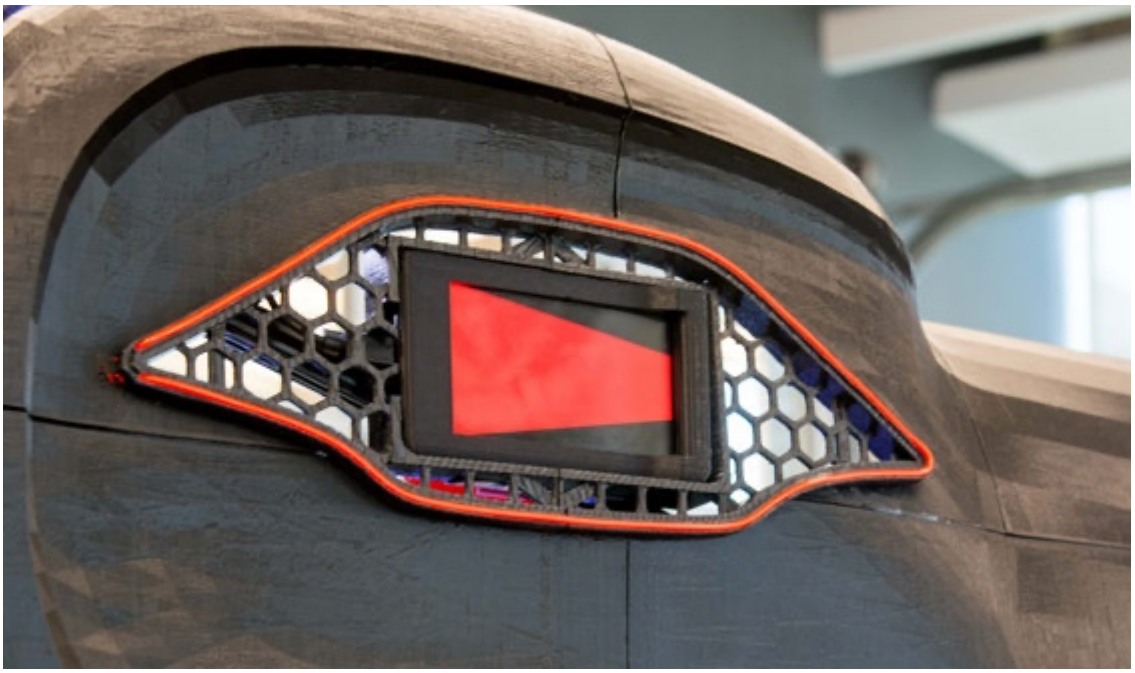

Figure 103. Shawn Hunt *Transformation Mask*, detail showing the Windows smartphones used for the Raven's eyes. Image courtesy of artist.



Figure 104. Shawn Hunt, *Transformation Mask*, detail showing HoloLens virtual reality. Video via http://www.transformationmask.com/



Figure 105. Naomi Bebo, *Woodland Child with Beaded Gas Mask*, 2015. Mixed media. Image courtesy of artist.



Figure 106. Naomi Bebo, *Woodland Child with Beaded Gas Mask* (detail), 2015. Mixed media. Image courtesy of artist.

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