



Lisa Reihana, *in pursuit of venus* (2012). View from *Suspended Histories* exhibit, Museum van Loon, Amsterdam, 2013. Photo: Thijs Wolzak.

Deciphering the Refusal of the Digital and Binary Codes of Sovereignty/Self-Determination and Civilized/Savage

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By 1492, when “America” was ostensibly “discovered,” there were untold numbers of indigenous societies, untold numbers of languages and dialects, architecture to rival any, imperial city states with astronomical observatories and solar calendars, a mathematical concept of zero, an extensive knowledge of natural medicine and the healing arts, highly developed oral traditions, and above all, a spiritual comprehension of the universe, a sense of the natural and supernatural, and a profound sense of the sacred. This was part of humanity’s long, inexorable ascent to civilization, on an earth possessed of honour, dignity, and generosity of spirit.

—Robert Houle¹

In this essay I discuss the debates between sovereignty/self-determination and civilized/savage as they relate to Indigenous and global theoretical positions. This debate is framed by selected artworks including *in pursuit of Venus* (2012) and *in pursuit of Venus [infected]* (2015) by Māori artist Lisa Reihana, and Métis artist Cheryl L’Hirondelle’s web-based Vancouver song lines project titled, *nikamon obci askiy (Songs Because of the Land)* (2008). The multimedia installations of Bear Witness, Madeskimo, Kevin Lee Burton, Jordan Bennett, Nicholas Galanin, Jackson 2bears, and Maria Hupfield included in the exhibition *Beat Nation* (2010) will also be mentioned. At the nucleus of this research are the tensions between Indigenous and colonial histories within the politics of technologies and in the context of digital and new media art. This writing builds on the idea that Indigenous engagement with digital and new technologies is unequivocally contemporary, and that the artwork of Indigenous artists working in this medium is not stuck in the anthropological past. At the same time, media and technology are not new to Indigenous people; there is a long tradition of innovation and cultural significance. Much of the theoretical debate on sovereignty is tied to proving cultural ties to the past and a relationship to the land, which is vexed by an unequal colonial dependency. These claims have material consequences in that they depend on the notion that Indigenous peoples’ cultural practices and historical knowledge are locked in a framework that is static and unchanging. Colonial settler states such as Canada are working towards reconciliation, but this term needs to be further examined. Though it is not addressed directly in this essay, it is tied to the larger debate. Colonialism is bound by the geopolitics of particular spaces, and at this juncture I want to recognize that each space/location has its local histories and stories that impact the Indigenous people of that particular area, and it would be impossible to address all of these.

Throughout this discussion, I tease out the larger global debates around sovereignty, recognition, colonialism, civilization, and self-determination within the contexts of Indigenous,

post-colonial, and cultural theory. The global debates around the above terms affect the outcomes of many Indigenous actions and relationships with the Canadian state, and the same is true of other Commonwealth or “formerly” colonized countries such as New Zealand and others. The politics of colonialism and modernity are tied to national or state collective memories, which in turn impact the worldviews and cultural belief systems of both Indigenous and non-Indigenous peoples of specific geographical regions. It is imperative that settler states such as Canada instigate the unraveling of geopolitical colonial histories around the globe. Theorists such as Joanne Barker, Olive P. Dickason, Enrique Dussel, Walter Mignolo, Michelle Raheja, Leanne Simpson, and Glen Coulthard are working through concepts of colonialism, modernity, recognition and sovereignty. I will be working from some of these theorists and applying their arguments to Indigenous new media art. The discursive historical genealogies of Canadian and Commonwealth states contribute to current binaries of civilized/savage, and sovereignty/self-determination. These binaries are the focus of this article as they continue to impact Indigenous people and, in particular, Indigenous artists operating within institutions such as museums, galleries and the art market. Throughout this essay I will only touch on the artworks as examples of how the aforementioned concepts are activated through the presentation and dissemination of new media art. These terms are complex and are continuing to be investigated by Indigenous cultural and political scholars. This essay is contributing to these debates by focusing on the production of art.

(Un)binding the Terms Civilized and Savage

The project of colonialism is tied to concepts of the civilized and the savage which are intrinsically bound to technology and the advancement of societies. Métis historian Olive P. Dickason addresses historical colonial conditions in her book, *The Myth of the Savage*. Dickason’s main argument is that French settlers justified colonialism in the Americas by creating the civilized/savage dichotomy.² She writes, “the word ‘civilized’ is usually applied to societies possessing a state structure and an advanced technology,” while the term “savage” “is applied to societies at an early stage of technology, a stage at which they are believed to be dominated by the laws of nature.” This totalizing logic was applied to the people of the “new” world with total disregard for the fact that, in the fifteenth century, Indigenous peoples of the Americas had a greater variety of societies than Europe,³ a fact beautifully articulated in the epigraph of this essay by artist and intellectual Robert Houle who argues for the technological strength and advancement of past Indigenous societies. It is this reality that contradicts the colonial rationale for the Americas. In addition, scholar and artist Jackson 2bears argues that, “as *Onkwehonwe* (Indigenous peoples), we have always had a way to understand technology that is uniquely our own; I find that we tend to look beyond material manifestations straight through to the spirit, and therein try to discover the *essence* of something based on—as Grandfather would say—what our hearts, minds, and spirits tell us.”⁴ Cultural and media theorist Lev Manovich argues that the language of new media must be located within the histories of modern visual and media cultures. He postulates that “new media relies on older cultural forms and languages,”⁵ and asks what are the ways in which new media breaks away from them. As stated by Houle, 2bears, and Dickason, Indigenous people have always been fascinated by technology; we have continued to evolve and manipulate media for

thousands of years, and are at the forefront of defining and determining the relationship between cultural knowledge and language within the practice of new media and digital technologies.

I recently addressed these issues in an article regarding the lifework of Indigenous Australian artist Gordon Bennett. I found the work of Achille Mbembe helpful in thinking through the binaries of civilized and savage. This passage, in particular, offers a global perspective on the legacies of colonialism,

Indigenous or ‘traditional’ Africans are frozen in two different trajectories. The first is “facticity and arbitrariness,” or the right of pre-existing things to be their own ground, and the arbitrariness of their myths of origin (in contrast to the reasoned truth of the West), which combine to negate the need for critical argument. The second is that Indigenous societies are moved by unthinking customs, such as spells, charms, and shaman practices, and are reluctant to change. This logic assumes that Indigenous societies are bound by unchanging traditions. Mbembe’s two trajectories are evident in the colonial discourses of Indigenous societies in Canada and Australia, which lock their traditions and customs into an unthinking and static past.⁶

Yet, Indigenous cultural knowledge is not static but is in a constant state of flux, and is part of a living and embodied practice. Recent exhibitions such as *Beat Nation* (2010), *Close Encounters* (2011), and *Sakaban: International Indigenous Art* (2013), to name just a few, demonstrate what Haudenosaunee curator Ryan Rice argues in the context of his exhibition, *Oh So Iroquois* (2008), “contemporary Native artists remain among the avant-garde, moving freely between traditional practices and contemporary theories, methods and materials. In doing so, they challenge Eurocentric preconceptions, as well as colonialism’s program of marginalization.”⁷ I am arguing here that one does not have to look very hard to visualize the merging of past traditional practices such as hide work, carving, dance, regalia, and iconic images of tribal images, intertwined with turntables, video, audio, web and computer data, graphic design, and digital devices. These artistic representations clearly demonstrate that contemporary Indigenous artists are not frozen in time, because their artwork is in a constant dialogue within popular culture, digital and new media, and bridges our past traditions and knowledges with current and evolving technologies. Cheryl L’Hirondelle’s web-based project titled *nikamon obci askiy* works from a Cree worldview and language to tell stories of people living in Vancouver, and to sing and speak to the land. She has created a dialogue with ancient knowledge and language embedded within new technologies.

There are material consequences that follow from Eurocentric myths rooted in the savage/civilized conundrum. For example, these myths have played a part in the justification of the Indian Act, The White Paper (1969), the Sixties Scoop, Residential Schools, Forced Enfranchisement, and Treaties. Our current situation in Canada perpetuates what Mbembe describes as the projection of the “uncivility” of colonial subjects. These myths or fabricated truths are directly challenged in many contemporary art exhibitions, and are further teased out through the work of Indigenous scholars and art historians Jolene Rickard and Richard Hill.⁸ They have argued that past Eurocentric art historical methods have locked Indigenous contemporary artwork into anthropological art-making and the myths perpetuated by the civ/sav dichotomy.



Lisa Reihana, *in pursuit of venus [infected]* (2015). Auckland Art Gallery. Photo: Jennifer French.

Indigenous artists have a desire to merge both their cultural and traditional knowledge with new and existing technologies and devices. This desire creates a space for flexibility in the production of knowledge and creative practices. Indigenous artists who work within digital and new technologies are not bound by the same tired argument of traditional-versus-contemporary art practices.

New Technologies and the Legacy of Modernity

Indigenous artists producing artwork with digital and new technologies refuse the dichotomy of civilized and savage. Māori artist Lisa Reihana creates a complex historical re-framing and refusal of this binary in her installation *in pursuit of Venus*. This live-action video is inspired by a nineteenth century colonial panoramic wallpaper, *Les sauvages de la mer Pacifique* (1804–1805), produced by Joseph Dufour. *Les sauvages* presents accounts from Captain Cook’s and Louis de Bougainville’s journals and reworked engravings by Webber and Hodges drawn from Cook’s publications—bestsellers in their time that were rapidly translated into other European languages.⁹ Reihana explains that *Les sauvages* claims to be historical and is presented as such, but actually Dufour and his team harvested information from different historical moments and relocated the bodies into a fictional Tahitian landscape, removing these Pacific people from their cultural,

historical, and political reality. In her work, Reihana has restaged, reimagined, and reclaimed the panoramic wallpaper by altering its original presentation in print form to live-action video. She has brought each character alive with the breathtaking precision of Māori and Pacific cultural practices and embodied knowledge. Each person on the screen thus resists the static colonial misrepresentation and instead begins to articulate their relationship to their cultural knowledge and space. Over the past five hundred years the colonial imagination has continuously placed Indigenous bodies into pleasing, romantic, and noble positions with a total disregard for the colonial gaze that debilitates Indigenous relationships to the body, sovereignty, and self-determination. The colonial gaze is directly confronted in Reihana’s multi-channel installation, which unpacks the civ/sav dichotomy through the cultural specificity of its details. In this work, there is a direct refusal of Eurocentric understandings of linear time. The work instead mobilizes temporal displacements through the rupture of the moving characters on the 2D screen background, and the merging of past, present and future.

Scholar and philosopher Enrique Dussel challenges the prevailing logic that there was only one stage of modernity in his article, “Beyond Eurocentrism: The World-System and the Limits of Modernity.” Instead, he postulates that modernity has roots in different cultures at different moments of time that transcend Europe. The most prominent concept of modernity is rooted in a Eurocentric framework that understands it as exclusively European, beginning in the Middle Ages and spreading throughout the rest of the world over time. According to this frame of thought, Europe had the kind of civilization that allowed it to succeed over other cultures. This rationale was perpetuated through cultural producers, and Dussel specifically points to the discourse of philosophy, with special attention to Hegel and the German school.¹⁰

In the same vein, cultural theorist Walter Dignolo attempts to theoretically engage intellectuals to radically shift the relationship of modernity and colonialism to stages that are intrinsically linked in his book, *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking*. Dignolo builds on Dussel’s argument of the subsystems or stages of modernity by arguing that colonialism and modernity are two sides of the same modern world system, happening diachronically, rather than in a linear fashion (the notion that modernity was born only after colonialism began). In the linear model, “there are books about colonialism and about modernity, but they do not interact—their genealogies are different.”¹¹ The division of modernity and colonialism is further perpetuated as a result of the common belief that modernity belongs solely to Western Europe and colonialism is an event that takes place outside of Europe. Both Dignolo and Dussel advocate for a new epistemological dimension. This totalizing logic cripples Indigenous peoples’ abilities to sever ties with myths of the savage and unthinking customs. This is a worldview that directly impacts Indigenous artists because they are attempting to operate within the cultural rationality of the West and the legacy of modernity.

I want to apply Dussel and Dignolo’s arguments to the task of rupturing past geopolitical mappings of the Americas, Africa, New Zealand, Australia, and Asia by shifting the linear model of current scholarship rooted, as Dussel and Dignolo make clear, in an erroneous canonical view in which colonialism and modernity do not interact or overlap. The common understanding that modernity began in Europe and colonialism happened outside of Europe is only possible if Ireland and many countries in Eastern Europe are not considered part of Europe.¹² Furthermore,

the Europe we know today would not be possible without the resources of the Americas and other colonized countries, or without the slaves who built the industrial cities but did not benefit from them.

The relationship between colonization and modernity can be extricated through the documentation of Indigenous localized histories and stories. There were critical differences in the colonial mechanisms that each country used to colonize various places and peoples throughout the world, and it is imperative to tease out these layers of colonization. When artists, cultural producers, and scholars showcase Indigenous knowledges from specific geographic regions, they can address the Eurocentric lens that is applied to colonial spaces. This is clearly demonstrated in Reihana's artwork, *in pursuit of Venus*, which addresses the settler narrative and invokes the monolithic historical understanding of discovery. Reihana offers an exchange of cultural knowledge with the audience that does not just respond to the objectification of the colonial gaze, but produces bodies—dressed in culturally specific clothing—that directly engage with the viewer. Further, the work dismantles the highly charged situation of reading and seeing Indigenous bodies in sacred cultural actions, which is articulated through acute attention to detail in the outfits, the movements, and the audio provided in the installation. The colonial gaze has been shifted to an intersubjective exchange of cultural knowledge between the viewer and performer. Reihana's live-action new media work unbinds the shackles of colonialism and brings forth a visual poetics of Māori and Pacific culture and knowledge situated within localized histories and knowledges.

Digital and new technologies allow for Western constructions of linear time to be manipulated. Current technologies, including circuit bending, projections, data processing, sensors, multimedia platforms, and many others, continue to shape our relationship to the politics of time. Digital technologies can create imagined worlds, new spaces and realities that operate outside of colonial binaries. As Indigenous media scholar Michelle Raheja argues within the context of the virtual reservation, the latter “has the ability to transcend time and space” and it also “initiates and maintains a dialectical relationship between the multiple layers of indigenous knowledge systems—from the dream world to the topography of real and imagined landscapes.”¹³ Indigenous digital and new media artists are deploying these technologies to bridge traditional and contemporary narratives, at the same time refusing colonial binaries and subjectivity. Using the idea of remix or sampling, the multimedia installations of Bear Witness, Madeskimo, Kevin Lee Burton, Jordon Bennett, Maria Hupfield, Nicholas Galanin and Jackson 2bears do not rely on conventional temporal narratives. They mash-up archival and current images, popular culture, traditional throat singing, drums, electronic music, powwow, and nature sounds. These artists rupture Western temporal norms of linear timeframes by experimenting with non-linear sounds, beats, and narratives. These artists are working outside the legacy of modernity and demonstrating their specific cultural knowledge from each of their own nations and localized histories. They are rejecting colonial subjectivity and are not interested in achieving recognition from the settler state or the institutions that reproduce this logic. Their projects convey concepts of decolonization and self-empowerment, which will aid Indigenous efforts towards self-determination.

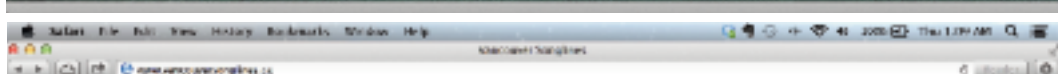
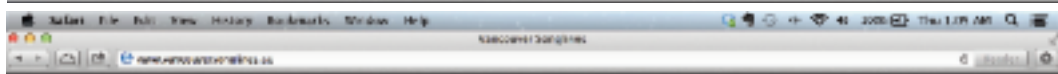
(Un)packing Sovereignty and Self-Determination

A major obstacle in defining Indigenous sovereignty is that Indigenous people tend to conflate sovereignty and self-determination. Indigenous scholar Joanne Barker argues that, after the Second World War, the term sovereignty emerged as a “new” element in Indigenous discussion around legal and social rights to political, economic, and cultural self-determination. Concepts of Indigenous sovereignty developed within social movements that were aimed at social justice and decolonization, born out of complex global Indigenous efforts to reverse colonialism, and reclaim space, resources, governance, and cultural practices. Barker explains that early debates about Indigenous rights claimed that sovereignty emerged from individuals and these individuals possessed the right to personal freedom, which in turn informed their collective right to rule themselves as nations. She argues that, in other debates in Western political philosophy, state sovereignty is attached to the law of nations, and this idea of nations is based on the collective rights of individuals, civil society, life, happiness, property, justice, and defense, where people are free, independent, and considered equals within the collective rights of the citizen.¹⁴ These concepts are tied to the fundamental assumption of the liberal subject, which is not transferable to Indigenous definitions of sovereignty because the liberal subject as a concept is not part of many Indigenous ideologies or epistemologies. For Indigenous peoples, sovereignty is inherently interwoven within models of self-determination. To further illustrate this interconnectedness, I work within a definition of self-determination developed by Indigenous scholar Leanne Simpson. She states,

Recovering and maintaining Indigenous worldviews, philosophies, and ways of knowing and applying those teachings in a contemporary context represents a web of liberation strategies Indigenous Peoples can employ to disentangle themselves from the oppressive control of colonizing state governments. Combined with the political drive toward self-determination, these strategies mark resistance to cultural genocide, vitalize an agenda to rebuild strong and sustainable Indigenous national territories, and promote a just relationship with neighboring states based on the notions of peace and just coexistence embodied in Indigenous Knowledge and encoded in the original treaties.¹⁵

Based on this definition, it is not difficult to understand why self-determination is impossible to separate from sovereignty for Indigenous peoples. Barker explains, “sovereignty—and its related histories, perspectives, and identities—is embedded within the specific social relations in which it is invoked and given meaning.”¹⁶ Therefore, sovereignty has to be historically located in colonialism and conquest because, in order to achieve self-determination, Indigenous people have to ask ourselves: Do we need recognition as sovereign beings within the Canadian state (and elsewhere)? And can this take place when social relations in Canada are vexed by an unequal colonial relationship? Barker argues,

Sovereignty is historically contingent. What it has meant and what it currently means belong to the political subjects who have deployed and are deploying to the work of



defining their relationships with one another, their political agendas, and their strategies for decolonization and social justice. Therefore to understand how it matters and for whom, sovereignty must be situated within the historical and cultural relationship in which it is articulated.¹⁷

Sovereignty matters for Indigenous people, because there is a great deal at stake when working towards self-determination if we are not recognized as autonomous from the Canadian settler colony with our own collective and individual rights that pre-date Canada. As long as Indigenous people continue to fight for self-determination, the politics of recognition and definitions of sovereignty will continue to haunt us.

Meanwhile, the Canadian collective narrative and foundational settler mythologies are rooted in the civilized versus savage dichotomy, the idea of the liberal subject, and a temporal displacement that assumes Indigenous people are out of time to claim our autonomy—all of which are bound to fixed notions of recognition and sovereignty. The historical memory of colonial spaces is tied to Western concepts of reason, civilization, and the liberal subject. The predicament of recognition is understood as the lack of a mutual dependence on us by the Canadian state. This places Indigenous people in a precarious situation in the process of becoming self-determining agents in a colonial state. Self-determination is almost impossible without a respectful mutual relationship built on and bound to Indigenous and Western epistemologies. Cheryl L'Hirondelle's web-based work *nikamon ohci askiy* (*Songs Because of the Land*) allows participants to be autonomous and construct their own narratives within a Cree worldview. She teaches each user the Cree philosophy behind building the timeless structure of the tipi and the importance of the fire, and the sacred teachings that come with each Cree word (that cannot be directly translated into the English language). L'Hirondelle thus maintains her own worldviews by adapting them to current technology. The meaning is not lost, it is translated into a new medium; instead of in the bush or backcountry, it is in the digital realm or on the virtual reservation that she gifts people with the ancient knowledge of Cree philosophy.

Currently, Indigenous theorists such as Michelle Raheja are articulating concepts of the virtual reservation and visual sovereignty that allow Indigenous people to connect beyond geopolitical boundaries and at the same time provide an international platform for healing and discussion. Raheja asserts that “the virtual reservation is a more creative, kinetic, open space where Indigenous artists collectively and individually employ technologies and knowledges to rethink the relationship between media and Indigenous communities.”¹⁸ This kinetic connection is directly linked to concepts of visual sovereignty. Raheja defines it as a tool “to confront the spectator with the often absurd assumptions that circulate around visual representations of Native Americans while also flagging their involvement, and to some degree, complicity in these often disempowering structures of cinematic dominance and stereotype.”¹⁹ The work of Indigenous new media artists such as Reihana, Bear Witness, Hupfield, Madeskimo, Bennett, 2bears, Galanin, Burton, and L'Hirondelle confront these disempowering structures and images. Burton creates a double-channel video wherein each video is projected horizontally above each other with the hurried images of the God's Lake Narrows (Manitoba) landscape appearing in conjunction with audio of spoken Cree reverberating with each movement. Each of these artists'

Cheryl L'Hirondelle, *Nikamon Ohci Askiy* (*Songs because of the land*) (2008). Screenshot from *Vancouver Songlines* website. Courtesy of the artist.

installations or virtual works confront the viewer with our colonial reality while at the same time demonstrating the artists' ability to manipulate new technologies and create innovative pieces.

The impossibility of the colonial situation begs us to circumvent the predicament that is presented in the current relationship with the Canadian state. The tools that are needed to achieve self-determination are complex within the dilemma of sovereignty and recognition. Trying to achieve self-determination in the politics of recognition resurrects the debates of Frantz Fanon, Mbembe, and Glen Coulthard. For self-determination to materialize, Indigenous peoples must view themselves as something other than colonized beings, and the colonizer must remove themselves from the position of colonial power. Indigenous political scholar Glen Coulthard offers the concept of transformative praxis in an attempt to unravel the complexity Indigenous people face within the politics of recognition and sovereignty. Coulthard states that transformative praxis "serves as the mediating force through which the colonized come to shed their colonial identities, thus restoring them to their 'proper place.'"²⁰ Transformative praxis is situated in Fanon's theories of anti-colonial agency and empowerment, which stem from his dreams of self-determination and "a quasi-Nietzschean form of personal and collective *self*-affirmation."²¹ Transformative praxis is a call out to reclaim and reaffirm individual worth instead of being trapped in the "subjectifying gaze and assimilative lure of colonial recognition."²² The ability to decolonize by seeing oneself as a being who can be free of the colonial noose and re-establish their own ways of doing without dependency on the master/colonizer is part of Coulthard's argument. This is also demonstrated in Cheryl L'Hirondelle's new media website *nikamon ohci askiy*. In this project, she has translated the Cree language and worldview into a new media format that engages the web-user to work outside of the colonial binary. It draws the user into an Indigenous worldview that ruptures the colonial control of the Canadian state and allows the user to participate in a larger goal of sovereignty and self-determination. L'Hirondelle states that she uses:

...old and new media to mark, note and sound out, bearing witness to the dynamic relationship between contemporary time/space and the continued presence of *nēhiyawin*—a Cree worldview. My work is a response to how I experience the world. Instead of creating literal representation, my point-of-view is the dynamic change of focus and shifts in perception to subvert the stasis of the status quo—to provide a small opening for others to experience realities outside of the mainstream and, in doing so, attempt to forge a radically inclusive experience.²³

This web-based installation focuses on the collective and individual ability to affirm power, while it is at the same time unconcerned with the politics of recognition from the state/colonizer/master.

The importance of Fanon's, Mbembe's, Coulthard's, Raheja's and Barker's theoretical arguments becomes very apparent in the ability of Indigenous artists to create artworks that refute colonial binaries. Indigenous artists who manipulate digital and new technologies are at the forefront of creating artwork that is not bound to Western linear temporal frameworks or static unthinking customs stemming from the legacy of modernity. These artists are not and have never been "savages" in early stages of technology, dictated only by the laws of nature. Indigenous artists

working within digital and new technologies are paving the path for future generations of artists and are creating some of the most dynamic work in the field. In this paper, I have provided only a few examples of the artworks that demonstrate the potential of human and political emancipatory possibilities for Indigenous people. These artists are re-deploying Indigenous culture and tradition in ways that are non-essentialist, non-static and not stuck in unchanging customs. Many of them are using traditional cultural knowledge that draw on the past, but at the same time, in ways that are firmly located in the twenty-first century. Therefore, Indigenous engagement with digital and new technologies is unequivocally contemporary, and their artworks are not stuck in the same exhausted binaries of colonizer/colonized and civilized/savage. I am interested in the potential of emancipatory possibilities for us as Indigenous people. We must situate our research and our artistic practices in methods that are self-reflective, empowering, and decolonizing.

NOTES

- 1 Robert Houle, *Land Spirit Power* (Ottawa: National Gallery of Canada, 1992), 45.
- 2 Olive P. Dickason, *The Myth of the Savage and the Beginnings of French Colonialism in the Americas* (Edmonton: University of Alberta Press, 1984), xi. Dickason's work is part of a larger dialogue on the dichotomy of civilized versus savage. Some texts that deal with this concept are Robert E. Berkhofer Jr, *The White Man's Indian* (New York: Vintage Books, 1978) and Roy Harvey Pearce, *Savagism and Civilization: A Study of the Indian and the American Mind* (Berkeley: University of California Press, 1988).
- 3 Dickason, xii.
- 4 Jackson 2bears, "My Post-Indian Technological Autobiography," in *Coded Territories: Tracing Indigenous pathways in New Media Art*, ed. Steven Loft and Kerry Swanson (Calgary: University of Calgary Press, 2014), 14.
- 5 Lev Manovich, *The Language of New Media* (Boston: MIT Press, 2002), 8.
- 6 Julie Nagam, "Be Polite...Because the Settlers Might be Listening and Watching," in Gordon Bennett, *Be Polite*, ed. Aileen Burns and Johan Lundh (Berlin and Brisbane: Sternberg Press and Institute of Modern Art, 2016). This passage refers directly to Achille Mbembe's ideas in *On the Postcolony* (Berkeley: University of California Press, 2001), 3-4.
- 7 Ryan Rice, ed., *Kwah I:ken Tsi Iroquois/OH SO IROQUOIS* (Ottawa: Library and Archives Canada, 2008), 57.
- 8 Much of Richard Hill's and Jolene Rickard's scholarly art historical works have addressed these issues.
- 9 Lisa Reihana, "Re-Staging Les Sauvages De La Mer Pacifique: Theoretical and Practical Issues" (MA thesis, Unitec Institute of Technology, 2012), 14.
- 10 Enrique Dussel, "Beyond Eurocentrism: The World-System and the Limits of Modernity," in *The Cultures of Globalization*, ed. Fredric Jameson and Masao Miyoshi (Durham: Duke University Press, 1998).
- 11 Walter D. Mignolo, *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking* (Princeton, NJ: Princeton University Press, 2000), 50.
- 12 This is where both Dussel and Mignolo begin their conversations. Dussel states that modernity began in 1492, and Mignolo works from the same notion as he situates modernity/coloniality at the moment of contact and "discovery."
- 13 Michelle Raheja, "Visual Prophecies: *Imprint and It Starts with a Whisper*," in *Visualities: Perspectives on Contemporary American Indian Film and Art*, ed. Denise K. Cummings (East Lansing: Michigan State University Press), 8.
- 14 Joanne Barker, "For Whom Sovereignty Matters," in *Sovereignty Matters: Locations of Contestation and Possibility in Indigenous Struggles for Self-Determination*, ed. Joanne Barker (Lincoln: University of Nebraska, 2005), 1.
- 15 Leanne Simpson, "Anticolonial Strategies for the Recovery and Maintenance of Indigenous Knowledge," *American Indian Quarterly* 28.3/4 (Summer/Fall 2004): 373-84.
- 16 Barker, 21.
- 17 *Ibid.*, 26.
- 18 Raheja, 6.
- 19 *Ibid.*, 7.
- 20 Glen Coulthard, "Subjects of Empire: Indigenous Peoples and the 'Politics of Recognition' in Canada," in *Contemporary Indigenous Theory* 6 (2007): 449.
- 21 *Ibid.*, 453.
- 22 *Ibid.*
- 23 Cheryl L'Hirondelle, Personal email, September 2013.