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Marcella Alexis Ernest
Candidate

American Studies
Department

This dissertation is approved, and it is acceptable in quality and form for publication:

Approved by the Dissertation Committee:

Dr. Jennifer Nez Denetdale, Chairperson

Dr. Luana Ross

Dr. Rebecca Schreiber

Dr. Antonio T. Tiongson, Jr.

REMIXING THE ARCHIVES:

INDIGENOUS INTERPRETATIONS OF HISTORY AND THE FUTURE

By

Marcella Alexis Ernest

B.A., Ethnic Studies, Film Studies Minor, Mills College, 2004
M.C., Master of Communication Studies, University of Washington Seattle, 2007

DISSERTATION

Submitted in Partial Fulfillment of the
Requirements for the Degree of

Doctor of Philosophy
American Studies

The University of New Mexico
Albuquerque, New Mexico

May, 2020

Dedication

For my grandmas Mary and Alma – the most intellectual women I know.

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MARCELLA ALEXIS ERNEST

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Ph.D., American Studies, University of New Mexico, 2020

ABSTRACT

This dissertation examines how Native art makes critical interventions that are aesthetically and intellectually arranged with the intention of displacing the master narratives. The project tracks how film and photography—historically used by non-Native people as a tool of colonialism—are being reclaimed by the visual and sonic scholarship of contemporary Native artists; their digital remixes of master narratives and stereotypes construct images of Indianness outside of the ones shaped by U.S. history and popular American culture and assert Indigenous continuance and survival. In light of the politics at stake in the continuance of mainstream media's representation of Native people, I advance two main theses. First, Native-made remix art has the potential to produce an archive of sight and sound counter to historical stereotypes. Second, Indigenous media arts can rearticulate Native identity both within mainstream culture and within Indigenous communities. My project shows how multidisciplinary artists use technology to remix audiovisual archives from a specific time in American history: portrait photography and ethnographic filmmaking at the turn of the twentieth century, Hollywood's frontier representations of Indianness in

twentieth-century motion pictures, social guidance classroom films from the 1950s, and digital video surveillance cameras in the twenty-first century. All of these carry legacies of intense racial coding, ones which Native scholars and visual artists have critiqued with counter discourse and works of "visual sovereignty." Intervening into film studies, Native American studies, and critical theories of visual culture, my research offers new insights into the complex relationship between settler colonialism and visual sovereignty. I use visual sovereignty as a framework to confront the often-absurd assumptions that circulate around visual representations of Native Americans, while also disempowering structures of cinematic dominance and stereotype.

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Chapter One –

Introduction

Over the past two decades, while researching the histories of Native people and their intersections with film and photography, I became aware of the ways that non-Native people and larger institutions have systematically used photographic and cinematic forms of documentation as tools of colonization. Vast archives of representations of Native Americans in film and photographs have created a distinct expectation of "Indianness" in the white imagination. Ironically, the same archives of lens-based documentation are now being foregrounded in contemporary Native art, with multidisciplinary artists re-presenting and reclaiming these images—through a "remix" approach—to varied ends.

My goal in this dissertation is to address how film and photography—historically used by non-Native people as a tools of colonialism—are being reclaimed by the visual and sonic scholarship of contemporary Native artists; their digital remixes of master narratives and stereotypes construct images of Indianness outside of the ones shaped by U.S. history and popular American culture and assert Indigenous continuance and survival.[1] In this dissertation, I use examinations of "visual sovereignty" and "remix theory" toward the

[1] The "experimental" is a form which disrupts and challenges audience through images and sound. Although I use the term experimental throughout the dissertation to signify a film category or genre, I want to acknowledge that the term is not a perfect fit to describe Native arts. Experimental techniques bring in to question where Native aesthetics fit within larger questions of film and art and its meaning (Singer, Beverly R., 2001. 5). Just as I argue that Native art does not fit within the binaries of traditional art versus contemporary art, I also contend that it does not fit within larger constructs of traditional film categories that attempt to categorize work by artists of Indigenous heritage. I acknowledge that using dominant mainstream terms like "experimental" and even "contemporary art" limit the understanding and information contained in the projects. However, I use the terms in this dissertation as a way to advance the study of Native art and film that is normally forgotten in art, film and visual culture studies more broadly. While I do not avoid the use of these terms, my intentions here is not to make comparisons or even merge mainstream categories and Native categories. In my opinion, all Native art is experimental in terms of how it is defined in mainstream film culture to be something outside of the dominant "norm."

creation of an analytical framework that moves Native visual culture out of reactive narratives and towards self-determination. I expand upon existing theories of visual sovereignty and remix to intervene in the discourse on Native American history, film history, and art.[2]

Positionality and Motivation

The topics that I examine in this manuscript are meaningful to me as both an artist and a member of Native communities. I am of mixed heritage that includes Ojibwe, Cree, and Eastern European ancestry. When I was growing up, I understood myself and my family as being Ojibwe, but my teachers, my non-Native friends, and others called me a "Native American." This was confusing to me because I, like most people, American and otherwise, grew up with ideas and images of Native Americans that were influenced by popular culture—and these were very different from what I knew of Ojibwe people. "Native Americans" wore a lot of promiscuously cut, fringed clothing made of animal hides, lived in tepees, and wore feathers on their heads; my family and I didn't do any of these things. Later, when I worked for a tribal government, I was exposed to ill-informed expectations, comments, and negative generalizations being made about Native American people by non-Native agency representatives. With positive representations of Native American people

[2] Preceding visual sovereignty, many scholars in Native studies critique sovereignty and apply it in different ways. In turn, it is an expansive concept with varying degrees of definitions and understandings. For example, Vine Deloria Jr.'s expression of sovereignty "as an open-ended process," for example, acknowledges multiple historic interstices, it remains centered on nation building or governance (Vine Deloria Jr. and Clifford M. Lytle, *The Nations Within: The Past and Future of American Indian Sovereignty.* New York: Pantheon Books, 1984). Expanding on that, Elizabeth Cook Lynn calls for a "nation-centered-sovereign" that is more place-based/ nation-based action (Elizabeth Cook-Lynn. "The American Indian Fiction Writes: Cosmopolitanism, Nationalism, and the Third World, and First Nations Sovereignty," in *Wicazo Sa Review* 9, no. 2 (Fall 1993): 26–36). Then, Mohawk scholar and political theorist Taiaiake Alfred's problematization of sovereignty as being based in Western legal jurisprudence and thus as an application of governance (Taiaiake Alfred, "Sovereignty," in Barker, Joanne. 2005. *Sovereignty matters: locations of contestation and possibility in indigenous struggles for self-determination*. Lincoln: University of Nebraska Pres. 42

absent from mainstream popular culture—film, television, magazines, music—of the time and negative images being prevalent, it's no wonder that I came face to face with assumptions and stereotypes that did not match my own experience.

Research shows that preconceived notions about and colonial desires for Native people are consistent with stereotypes promoted in mainstream media; these have had detrimental effects on how society understands the history of America, how society perceives Native people and cultures, and how Native people see themselves. Conversely, there is power in Native visual artists rearticulating stereotypes, a process that can be considered "visual repatriation…the possibility of recognition embedded in the politics of seeing and being seen."[3]

Objectives and Research

Long-accepted, mass-produced images of Native Americans in popular culture have shaped the ways Indianness is performed—and, thus, understood—within American participatory democracies. Calling upon Native American studies in alliance with other fields of discourse—such as popular culture and visual culture, history, and film studies—I assess the nature of the relationships around technology, representation, and theorizing of Indigeneity.

In light of the politics at stake in the continuance of mainstream media's representation of Native people, I advance two main theses. First, Native-made remix art has the potential to produce an archive of sight and sound counter to historical stereotypes. Second, Indigenous media arts—specifically "the use of audio and visual technology for the

[3] Hearne, Joanna. 2012. *Native recognition: indigenous cinema and the western*. Albany: SUNY Press. 2

cultural and political purposes of indigenous peoples"[4]—employing remix can rearticulate Native identity both within mainstream culture and within Indigenous communities.[5]

Taking into consideration film studies, Native American studies, and critical theories of visual culture, my research offers new insights into the complex relationship between settler colonialism and visual sovereignty.[6] Due to the dearth of studies of and research on Native American representation in Hollywood films, my dissertation moves beyond a critique of Hollywood cinema to address the following three questions: First, for what purposes are Native people filmed and recorded (from the beginning of the twentieth century into the twenty-first century) by anthropologists, scientists, ethnographers, and others representing the civil authority of government (specifically, law enforcement and federal agencies like the Bureau of Indian Affairs)? Second, what kinds of camera technologies and documentation methods are used to systematically alter public opinion of Native people? Third, how have western practices of filmmaking and photography been used as tactics in the colonization of Indigenous people in North America?

Expansive film and photographic archives of Native American and Indigenous people exist in museums and other institutional holdings, and images are also held in people's collective awareness as pre-existing categories when thinking about Native people (e.g.,

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[4] Shohat, Ella, and Robert Stam. Unthinking Eurocentrism: Multiculturalism and the Media. London: Routledge, 1994. 34

[5] This comes from my personal experiences of living in an urban area and also teaching in American Indian Studies; whereas due to migrations and historical circumstances, many Native people, not just non-Native people are grappling with identity formations. Many Native people are also victim to mainstream representations of Native Americans. To state that rearticulating Native culture and identity, social and political awareness, etc. is only needed for non-Native people is false. In other words, nobody is free from the influential grasps of American popular culture.

[6] See, Raheja, Michelle H. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. 2011 (;) Dowell, Kristin L. *Sovereign screens: aboriginal media on the Canadian West Coast.* 2013

noble savages, etc.). I want to be clear that my intention is not to lay emphasis on the white imagination. Rather, my goal is to show how Native art makes critical interventions that are aesthetically and intellectually arranged with the intention of displacing the master narratives.

Each of four chapters in this manuscript discusses the work of a multidisciplinary artist who uses technology to remix audiovisual archives from a specific time in American history: portrait photography and ethnographic filmmaking at the turn of the twentieth century, Hollywood's frontier representations of Indianness in twentieth-century motion pictures, social guidance classroom films from the 1950s, and digital video surveillance cameras in the twenty-first century. All of these carry legacies of intense racial coding, ones which Native scholars and visual artists have critiqued with counter discourse and works of "visual sovereignty," respectively.[7] I use visual sovereignty as a framework to confront the often-absurd assumptions that circulate around visual representations of Native Americans, while also disempowering structures of cinematic dominance and stereotype. Secondarily, I use remix theory to argue that Indigenous concepts of knowledge, culture, and power are imperative for re-interpreting representation and re-imaging histories that are informed by a long-standing colonial process. As a theoretical framework for this analysis of Native people and imaging, visual sovereignty and remix are less about *how* artists and scholars are *responding* to racist and stereotypical representations, and more useful in articulating *why* they are *deconstructing* them. Each chapter also considers a subset of filmmaking or film histories and U.S. History that delve deeper into the colonizing intentions of non-Native users of camera technology.

[7] Raheja, Michelle H. 2011. *Reservation reelism: redfacing, visual sovereignty, and representations of Native Americans in film.*

In each chapter I explore how "Indianness" and Indigeneity are represented in studies of American and Indigenous visual and popular culture.[8] Drawing on literature theorizing the intersections of power and production of texts, I map the meanings encoded within the constructions of representations of Native people and argue the following: 1) Prevailing visual representations of "Indianness" sustain colonial discourse and practice, resulting in the erasure of the Indigenous presence; and 2) In order to explicate and confront the political and socio-historical consequences of colonization, these prevailing representations must be studied through a different lens: the lens of Indigenous art and remix.[9]

The foregrounded study narrates the relationship among historical image-making, racialization, and western imperialism to critique the power structures, sonic technology, and visual technology mediating representations and imaging. Informed by this literature, I argue that within the interdisciplinary work of Native remix art and its interaction with studies in history, popular and visual culture, there resides a more radical critique of Nation that challenges both dominant society's and Native people's perceptions of Indigeneity.[10]

Locating a Framework: Terms and Concepts

Before discussing the histories of colonial representation and the work of contemporary Native artists, it is necessary to define key terms and concepts I will use in the framework of my analysis. Although some of these terms may be readily understood relative

[8] Throughout the dissertation I will use capitalization on the first letter of: Indian, Indigenous, Native, Native American, American Indian

[9] Remix is explained and looked at in the second section, chapters three and four.

[10] It is beyond the scope of this project to emphasize the wide range of Indigenous locations, experiences and languages used to describe Native people. Naming of tribal people is a political site that is centered on the cultural power of discourse to describe and regulate identities, therefore it is important to point out that I will primarily engage the capitalized English words "Indigenous", and sometimes "Native," or Native and Indian throughout this paper in reference to the first people of North America. While I employ conventional vocabulary for large- scale Indigenous groupings, I acknowledge the distinct histories and multidimensional linguistic diversity of tribal communities.

to other fields of study, due to the interdisciplinary nature of American Studies and the arc of my research, they are defined here to provide clarity for readers.

- **Visual Sovereignty**

Visual sovereignty is the overarching theoretical framework for my analysis of Indigeneity and the intersections of racialization and the colonial gaze. Visual sovereignty is expressions of self-determination; it is an analytical framework in which to actively discuss and create Indigenous cultural productions.[11] Visual sovereignty aligns with what Maori scholar Linda Tuhiwai Smith calls "a fundamental right to represent ourselves."[12] I use the term to acknowledge the discourse around decolonization and to interrogate the impact of federal law and policy towards Native people using film history as visual evidence.[13] My use of the concept of visual sovereignty as a framework has been shaped by three Native scholars: Jolene Rickard (Tuscarora), Beverly Singer (Tewa and Diné), and Michelle H. Raheja (Seneca).

In 1995, art curator and visual historian Jolene Rickard argued that the legal-political assertion of sovereignty coexisted with a complex expressive imaginary of what she termed "visual sovereignty."[14] Her work is critical for Native American studies and art theory because it disconnects the notion of sovereignty from its Western, legal bases and reinforces

[11] Rickard, Jolene. 2017. "Diversifying Sovereignty and the Reception of Indigenous Art". *Art Journal / College Art Association of America.* 76 (2): 81-84. 82

[12] Smith, Linda Tuhiwai. 2005. *Decolonizing methodologies: research and indigenous peoples*. London: Zed. 150

[13] Fadden, S. & Wall, S. (2011). Invisible Forces of Change: United States Indian Policy and American Indian Art. *Manifestations: New Native Art Criticism*. Mithlo, N. M. (Ed.). Santa Fe, NM: Museum of Contemporary Native Arts (;) Many scholars in Native studies question whether or not colonialism and decolonization is the best framework for articulating intellectual and political strategies of Indigenous people.

[14] See Jolene Rickard, "Sovereignty: A Line in the Sand," *Aperture* 139 (Summer 1995): 50–59.

that, for Indigenous people, sovereignty is more than a legal concept.[15] Rickard expands upon sovereignty and identifies it as a "signifying decolonial gesture that pushes beyond nation-centered imaginaries to redefine an Indigenous present and future." She asserts that visual sovereignty is one of the most "dominant expressions of self-determination."[16] Rickard's work sets the stage for recognizing Native art and filmmaking as a colonial intervention.

Beverly Singer's 2001 book, *Wiping the War Paint Off the Lens: Native American Film and Video*, provides one of the first comprehensive explorations of filmmaking and video production focusing on Native American subjects. According to Singer, in response to Native peoples having been objectified and dehumanized in film, cultural sovereignty occurs when Native peoples take control of the filmmaking process on their own terms to figuratively "wipe the war paint off the lens."[17] Tracing the history of Native peoples in film and their experiences as actors and creators, Singer develops a critical framework for approaching Native visual culture and suggests that Indigenous media is part of a larger struggle for what she terms "cultural sovereignty." By linking self-determination with the right to maintain and protect cultures and traditions, Singer creates a methodology that she describes as "trusting in the older ways and adapting them to our lives in the present."[18] Arguing that cultural sovereignty includes the acknowledgment of Native rights through a

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[15] Rickard's work matches and pairs well in discussions of Taiaiake Alfred's (Mohwak) theories that complicate "Sovereignty," See, *Sovereignty Matters: Locations of Contestation and Possibility in Indigenous Struggles for Self-Determination*, ed. Joanne Barker (Lincoln: University of Nebraska Press, 2005),

[16] Rickard, Jolene. 2017. "Diversifying Sovereignty and the Reception of Indigenous Art". *Art Journal / College Art Association of America.* 76 (2): 81-84. 82

[17] Singer, Beverly R., and Robert Allen Warrior. 2001. *Wipping the war paint off the lens: native American film and video*. Minneapolis: University of Minnesota Press. 62

[18] Singer, Beverly R., and Robert Allen Warrior. 2001. *Wipping the war paint off the lens: native American film and video*. Minneapolis: University of Minnesota Press. 62

consistent recognition of treaties and language, Singer expands her concept to propose it as a method for healing the atrocities of the past through storytelling.

Rooted in Rickard's and Singer's concepts of visual and cultural sovereignty, Michelle H. Raheja uses a visual culture methodology within an Indigenous studies framework to advance her theory of visual sovereignty. For Raheja, this framework confronts the observer with absurd stereotypes that circulate around visual representations of Native Americans in film and disempowers the unjustified dominance of these representations within the history of Hollywood. In this way, visual sovereignty examines the role of Indigenous media production and the ways in which it forms itself within Native community practices and cultural identity. As an approach to thinking about the boundaries between resistance and compliance in Native filmmaking, visual sovereignty is used as a basis for decolonizing the screen through attention to land, language, and identity.[19]

A timeline of sovereignty as a concept for Native art theory lays a foundation of how the concept has been used in the arts and how it has gained recognition as a tool for visual culture.[20] I intervene in the critical work of visual sovereignty by expanding the dialogue to include concepts of remix.

[19] Raheja, Michelle H. 2011. Reservation Reelism: redfacing, visual sovereignty, and representations of Native Americans in film. Lincoln: University of Nebraska Press.

[20] Rickard, Jolene. 2017. "Diversifying Sovereignty and the Reception of Indigenous Art". *Art Journal / College Art Association of America.* 76 (2): 81-84. 83

- **Remix: Strategies and Theory**

As a creative practice, remix is making something new by changing and rearranging various original source materials.[21] My dissertation considers ways that contemporary Native artists are using remix not only to respond to colonialism, but to deconstruct and re-present colonizing images and sounds in order to change how history is absorbed through new embodied experiences of sight and sound. Remix strategies in Native art coincide with what scholars in Native American and Indigenous Studies have described as "deconstructing the colonizing gaze."[22]

Remix studies is the interdisciplinary, scholarly analysis of historical and contemporary forms of technological production and communication.[23] In this dissertation, remix offers a specific theoretical lens for analysis; I use remix theory to analyze art that engages with audiovisual histories of colonialism.

Similar to Singer's call for a rearticulation, a "Native remix" is using technology to visually and sonically activate historical archives with uniquely Indigenous techniques; it proactively empowers Native people through art and sound. I define and expand upon various Native remix strategies in each chapter of this manuscript. Native remix, as an aesthetic practice and theory, can transcend the archive's colonial conflict if Indigenous

[21] For more on remix culture and remix art together, see Burrough, xtine, Owen Gallagher, and Eduardo Navas. 2018. *Keywords in remix studies*. New York: Routledge (;) Navas, Eduardo. 2012. *Remix theory: the aesthetics of sampling*. Wien: Springer (;) the term "remix" used as a noun refers to rearranging and adding to original sound recordings and came into use circa 1980 (Merriam-Webster Collegiate Dictionary).

[22] For a critique of how Native photographers decolonized the image, see Jolene Rickard, "The Occupation of Indigenous Space as 'Photograph,'" in *Native Nations: Journeys in American Photography*, ed. J. Alison, (London: Barbican Art Gallery, 1998), 57–71.

[23] Remix studies is related to remix culture in terms of practice and production. Remix culture began as an international movement in the 1990's through open-source and do-it-yourself activities around concepts of repurposing and recycling materials. Remix practitioners can use materials such as texts, videos or music.

perspectives are applied as a critical theme to the works. The works of the artists I discuss attest to the possibilities of such an approach, and in this sense, each chapter shows that the archive—audio recordings and visual representations of Native people—can and should be remixed by Native artists utilizing Indigenous perspectives and frameworks as a way of recognizing and reclaiming Indigenous intellectual knowledge. This dynamic of remix—to rearticulate mainstream film and photography archives in ways that confront colonialism and disrupt mainstream narratives—is what connects the four artists across the chapters.

By understanding remix through the lens of Indigenous critical theories, the four chapters of this dissertation intervene in a larger, ongoing discussion within remix studies about "remixing as a powerful cultural action."[24] I contribute to remix studies by foregrounding what I am calling "Native remix." The foundation of Native remix is dependent upon acknowledging issues of Indigenous sovereignty and the intersections of power that have shaped specific moments in American history.[25]

I intervene in remix studies by applying concepts of remixing as a theoretical framework to the study of history and Native imaging. In this dissertation, the intervention in remix studies is a site to achieve visual sovereignty and to actively communicate history through feelings, sight, and sound, as well as from an audiovisual and intellectual Indigenous perspective. This is an area of research that is under-developed, and I expand the discourse to include Native art theory and visual studies of Indigeneity and representation.

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[24] Navas, Eduardo, Owen Gallagher, and xtine Burrough. 2018. *Keywords in remix studies*. 4.

[25] While this is an intervention because it is inserting Indigenous politics and issues of colonialism, it contributes to an already established conversation of remix that is centered in recognizing remix as a powerful act of resistance taking place in disempowered and marginalized communities. Similar to Native remix and Native studies more broadly, remix's roots go back to the Jamaican struggle for decolonization. With that in mind, it seems like a natural fit to collaborate with concepts of visual sovereignty.

- **Native Feminism**

As a methodological intervention of the dissertation, I bulid a Native feminist framework for remix theory.[26] Scholar Luana Ross identifies a Native feminist analysis as one that "focuses on the intersections of native histories, gender and imperialism to trace the workings of colonialism," and which is "crucial if we are determined to decolonize as native people."[27] This orientation with feminism is deeply concerned with the promotion of tribal sovereignty and the empowerment of women.[28] Scholars practicing in the field of Native and Indigenous feminism point toward the importance of a Native feminist analysis that critiques settler colonial logics of gender, identifying how colonialism has silenced native people

[26] Because Native Feminism is personal, for me, my personal foundation to an Indigenous approach to feminism is possible because of the work of Kate Shanely (1984), Luana Ross (2009, 2007), Dian Million (2009), Paula Gunn Allen (anything written by her), Jennifer Denetdale (2006, 2007), Mishuana Goeman (2009, 2013), Joanne Barker (2006, 2015).

[27] Ross, Luana. "From the "F" Word to Indigenous/Feminisms." *Wicazo Sa Review* 24, no. 2 (2009): 39-52. Accessed February 23, 2020. 10

[28] The promotion of sovereignty is what separates Native feminism from other feminisms. There are different definitions of feminism. Indigenous people tend to denounce feminism or "feminist" as an identifying claim to their art or self-identity. Native feminist scholars have explained that the disidentification with feminism is because the definitions, and the movement itself, has typically been centered around the needs of white women from the first, second, and third wave of the women's movement (Ross, Luana. "From the "F" Word to Indigenous/Feminisms"). The varying feminisms are now inclusive of women of color and include womanism, black feminism, liberal feminism, radical feminism, postcolonial feminism, Chicana feminism and transnational feminism. Still, the shifting definitions and terminology do not take into account the structural violence of colonialism for Indigenous women. Thus, Feminism is associated with not only a white woman's movement, but with a woman of color movement that does not consider the structural violence of settler-colonialism on the histories and living communities of Native women, men and non- gender conforming relatives. In other words, the difference between other feminisms and Native Feminism/Indigenous feminism is that the latter promotes a land-based right to self-determination and the promotion of tribal sovereignty toward the empowerment of tribal communities. See, Kate Shanely, "Thoughts on Indian Feminism," in A Gathering of Spirit: A Collection by North American Indian Women, ed. Beth Brant (Mohawk) (Rockland, Maine: Sinister Wisdom, 1984), 213-15 (;) Ross, Luana. "From the "F" Word to Indigenous/Feminisms." *Wicazo Sa Review* 24, no. 2 (2009): 39-52. Accessed February 23, 2020. 50 (;) Ramirez, Renya. "Race, Tribal Nation, and Gender: A Native Feminist Approach to Belonging." *Meridians* 7, no. 2 (2007): 22-40.

about the status of women and the intersections of power that have reshaped the unique gender relations in tribal communities.[29]

In this dissertation I combine Native feminism with a turn toward remix theory. Such an intervention is a way to achieve visual sovereignty, and to actively communicate Indigenous interpretations of history and the future. Linked to visual sovereignty and remix, my Native feminist critique is centered in the promotion of tribal sovereignty and the lived experiences of Indigenous women. It takes seriously a responsibility to consider history's complexity and to reproduce Indigenous de-colonial readings of archival film and photography in what I am calling "Native feminist remix"—that is, activating archival materials with technology to create alternative historical views and empower women.[30] Native feminist remix is a form of creative expression and scholarly pursuit. In Chapters Two and Three, I define Native feminist remix and apply it as a lens to appreciate the works I am discussing, using it to examine the colonial gaze of Western-style representation for the futures of native people. I balance the critical approach to a remix analysis with histories of film, photography, and Native feminism's understandings of Indigeneity and criticisms of colonialism.

- **Native Art & Aesthetic**

I discuss Native arts and the ongoing development of aesthetics through visual culture and racialization, scholarship, film history, American history, and four multimedia projects by Native artists that use audiovisual remixing strategies. I extend the discourse on arts and aesthetics through the concept of remix strategies. I also consider the tribal autonomy and

[29] Ross, Luana. "From the "F" Word to Indigenous/Feminisms." *Wicazo Sa Review* 24, no. 2 (2009): 39-52.

[30] Million, Dian. "Felt Theory: An Indigenous Feminist Approach to Affect and History." Wicaza Sa Review 24, no 2 (2009): 53-76.

self-determination that occurs when Native artists reclaim audiovisual archives by blending cultural, visual, and sonic signifiers to convey an Indigenous discourse. Following scholars Heather Ahtone and Nancy Mithlo, I acknowledge Indigenous aesthetics as containing perspectives at the center.[31] By this means, examining Native art is a matter of "translation between different epistemologies."[32]

Native art is an expression of Indigenous and traditional aesthetics in tandem with contemporary culture.[33] Native art is, first, created by Native people and, second, inspired by experiences, thoughts, feelings, and cultural expressions; it is not just "Native" imagery in isolation. Here, the analysis of Native art, or Native art theory, is an intellectual commitment to revitalizing the collective ability of Indigenous people to exercise creative tribal-autonomy and self-determination, which is also fundamentally visual sovereignty, in meaningful and productive ways. Contemporary Native art is broadly concerned with social power, with

[31] See, Mithlo, N. M. (Ed.). (2011). *Manifestations: New Native Art Criticism*. Santa Fe: Museum of Contemporary Native Arts (;) Mithlo, N.M. (2012). No Word for Art in Our Language?: Old Questions, New Paradigms. *Wicazo Sa Review* 27(1), 111-126 (;) Farrell Racette, S. (2011) Encoded Knowledge: Memory and Objects in Contemporary Native American Art. *Manifestations: New Native Art Criticism*. Mithlo, N. M. (Ed.). Santa Fe, NM: Museum of Contemporary Native Arts 9 (;) Ahtone, H. (2009). Designed to last: Striving toward an Indigenous American Aesthetic. *The International Journal of the Arts in Society, 4 (2)*, pp 373-385.

[32] I borrow this "translation between different epistemologies" from Nancy Mithlo who describes articulating aesthetic and cultural arts in Indigenous studies as a matter of translation between different epistemologies. See, [unpublished manuscript] "Knowing Native Arts," University of Nebraska Press, forthcoming September 2020. Chapter Two "Talking Back" Pg. 11

[33] It is important to note that in an analysis of Native art, one must be careful to not reduce tribally specific and culturally specific expressions and art forms into one homogenous "Native art" category. When possible, artists' tribal affiliation(s) and genre(s) should be explicitly acknowledged in order to recognize the presence of individual nations and their community-knowledge systems. Doing so advocates for a deeper understanding of art through "the whole context of Native histories, personal life trajectories, and U.S. political policies that shape and inform the work" (Mithlo, N. M. (Ed.). (2011). *Manifestations: New Native Art Criticism*. Santa Fe: Museum of Contemporary Native Arts). I maintain that the art discussed in this dissertation is unapologetically Indigenous and engaging with broader Indigenous histories respectably.

redefining ways of not only seeing Native people but also of managing Native subjectivities and the ways tribal histories are talked about.[34]

In mainstream American culture, Native-made art is categorized and perceived by and within the never-ending discourse of race.[35] Today's artists of Indigenous descent are forced to confront issues regarding race and reconcile their identity, cultural practices, and Indigenous expressions with the perceptions of the mainstream, ones built upon issues of "othering" or what Jacques Derrida called "alterity." [36] Alterity bears upon issues of being "other"—i.e., being different and not relatable—and therefore being unrepresentationable.[37] Even situating Native art within a wider ideology of "modernist aesthetics"—which claims a more autonomous and independent discourse emphasizing formal and spiritual values—is

[34] Research and writing about contemporary Native art from an Indigenous perspective, and further, from an artist's perspective is important. Native scholars and Native arts discourse are hugely under-represented in the academic disciplines of art history and film studies; even more so from the perspective of artists/ practitioners. There is very little written about contemporary Native arts or Native art theory outside of a western perspective and especially outside of Canada, Australia and New Zealand. I think that one of the structural reasons for that is a lack of institutional support by way of financial grants and exhibition and overall recognition of Native artists as contemporary artists in general.

[35] Standard fine arts categories (Dance, Media Arts, Music, Theater and Visual Arts) refers to the theories and expressions of creativity. This is a general definition of fine arts that is repeated in various ways across many platforms. Some question weather or music is a fine art. The example of questioning whether or not music is a fine art is a great example of the category itself being in need of reinvention. In the same ways, many will argue that remix art is not fine art. Especially digitally composed remixing, etc. I argue that it is. Further, remix itself aims to redefine how music is preserved in the fine art world by emphasizing inspirational works that encompass the general criteria for fine art: imaginative beauty and artistry. More work needs to be done in Native Arts Theory in general, and specifically to define "beauty" from an Indigenous framework, and to question how Indigenous knowledge of beauty supersedes and inspires the western notions of beauty and aesthetic.

[36] See Derrida, Jacques. 2017. *TRUTH IN PAINTING*. UNIV OF CHICAGO Press (;) Jacques Derrida (1930-2004) is inspired by Nietzsche's rendering of alterity in his concideration of meaning and representation in relation to the other (in a capitalist society) as different and thus, unknowable. Further, and relatable, Derrida highlights the ambiguous and unseen nature of a work of art's meaning and origin.

[37] See Chapter three of this dissertation for discussion on "othering."

less than suitable for Indigenous art and aesthetics.[38] Thus, it is possible that art and an Indigenous aesthetic cannot be defined or even understood by Western standards.[39]

The term "aesthetic" is used to describe the style and feeling of an artist's work. Many artists and scholars agree that a Native aesthetic is personal and it is concerned with land-based sensibility, cultural perception, and sensory experience.[40] In her study of Aboriginal media, scholar Kristin L. Dowell notes that "there is no singular Aboriginal aesthetic: instead there is a multiplicity of Aboriginal aesthetics rooted in the tribal nations,

[38] Modernist Aesthetics was concerned with art being made by the autonomy of the creators (the artist) experience. That is, making art out of personal feelings derived from emotions. This are was its height, arguably, from 1940-1970. See, Cernuschi, Claude. 2012. *Barnett Newman and Heideggerian philosophy*. Lanham, Md: Fairleigh Dickinson University Press. 99-113.

[39] See, Ahtone, H. (2009). Designed to last: Striving toward an Indigenous American Aesthetic. *The International Journal of the Arts in Society, 4 (2),* pp 373-385 (;) Ahtone, H. (2012). Reading Beneath the Surface: Joe Feddersen's Parking Lot. *Wicazo Sa Review* 27(1), 73-84 (;) Farrell Racette, S. (2011) Encoded Knowledge: Memory and Objects in Contemporary Native American Art. *Manifestations: New Native Art Criticism*. Mithlo, N. M. (Ed.). Santa Fe, NM: Museum of Contemporary Native Arts (;) Mithlo, N.M. (2012). No Word for Art in Our Language?: Old Questions, New Paradigms. *Wicazo Sa Review* 27(1), 111-126.

[40] Mithlo, N.M. (2012). No Word for Art in Our Language?: Old Questions, New Paradigms. *Wicazo Sa Review* 27(1), 111-126 (;) Indigenous aesthetics are discussed thoroughly in the text *Indigenous Aesthetics; Native Art, Media and Identity,* Steven Leuthold (1998). While the text is helpful in many ways, it is problematic because Leuthold uses colonialism, post- colonialism and neocolonialism as a framework for understanding the Indigenous aesthetic. That is problematic because it contends that Native art is an expression of colonialism, which is false. While some art might be a response to colonialism, it is important to note that the aesthetic, that is the philosophy that deals with beauty and emotions and memory tied to land-based knowledge systems and experience" is not always in a constant state of colonialized emotions and expressions. Therefore, a theoretical framework that is based in colonialism or colonial desires of interpretation cannot accurately discuss Native art. For more on Indigenous aesthetic from Native art scholars that I think more appropriately center their discussion on aesthetic as a shifting and fluid representation of cultures and meaning see, Ahtone, H. (2009). Designed to last: Striving toward an Indigenous American Aesthetic. *The International Journal of the Arts in Society, 4 (2),* pp 373-385 (;) Ahtone, H. (2012). Reading Beneath the Surface: Joe Feddersen's Parking Lot. *Wicazo Sa Review* 27(1), 73-84 (;) Farrell Racette, S. (2011) Encoded Knowledge: Memory and Objects in Contemporary Native American Art. *Manifestations: New Native Art Criticism*. Mithlo, N. M. (Ed.). Santa Fe, NM: Museum of Contemporary Native Arts (;) Mithlo, N.M. (2012). No Word for Art in Our Language?: Old Questions, New Paradigms. *Wicazo Sa Review* 27(1), 111-126.

backgrounds, and artistic expressions of individual filmmakers."[41] Like identity itself, aesthetics is a shifting and fluid representation of meaning. Accordingly, a framework to analyze an Indigenous aesthetic must come from within the cultures themselves—from cultural values, beliefs and ways of knowing—and not from an all-encompassing, homogenous "Native" aesthetic.[42] I recommend that Indigenous aesthetics and art continue to be unrelatable in a good way; mainstream culture does not have to relate to Indigenous aesthetics to appreciate the art as good art, and even fine art.

While some Native artists prefer to be referred to as "artists" without a qualifying cultural or racial identifier, the four artists I discuss make their Native identity and Native experience the center of their practice. Each of them remixes film and photographic archival materials to challenge normative signifiers of "Indianness," of established stereotypes and generalizations about Indigenous people. They reinvent historical narratives by producing art not based on a category of their race, but on a category that confronts how colonialism has silenced Native people's experiences and hidden the intersections of power that have shaped Native and non-Native relations.

The relevance of reconfiguring the normative signifiers of Indianness in Native art, then, is to loudly perform (through art and aesthetics) a counter-discourse that can be seen

[41] Dowell, Kristin L. 2017. Sovereign Screens*: aboriginal media on the canadian west coast*. UNIV OF NEBRASKA Press. 94.

[42] Ahtone, Heather. "Reading Beneath the Surface: Joe Feddersen's Parking Lot." *Wicazo Sa Review* 27, no.1 (2012): 73-84. 74.

and heard in a way that stages a Native presence over absence.[43] In order to do this successfully, representation must be understood as important. Foregrounding why "representation matters" can be done by first understanding of how mainstream society understands the Native subject by way of popular culture through a history of miss-representation in film and ethnographic spectacle; that is the significance of the chapters in this dissertation.[44] If done well, Native remix art will confront the political and socio-historical consequences of colonization in a creative and theoretically sound Indigenous aesthetic.[45]

- **Visual Culture**

This dissertation uses visual culture as an inquiry into racial imagery rather than racism. It is a theoretical interrogation of racialization as a visual process. As such, it is an important platform to challenge the prevailing representations of "Indianness" that sustain colonial discourse and practice. By focusing on the way people**'**s thoughts are manipulated by visual perception, such an analysis is able to show how the racialized "other" is constructed as spectacle, how truths are created and maintained, how representations of

[43] The concept of presence and absence was first coined by Anishinaabe writer Gerald Vizenor. For Vizenor, mainstream or dominant culture presents Native people as "absent." That is to say, the mainstream representations of Indianness is absent of Indigenous knowledge systems, languages, experiences, etc. Instead, the representation exists as a fabricated, fictionalized Euro-American version of "Indian." As a contrary to the absence then, there exists presence. For Vizenor, presence is found in Native-made art, literature, films, storytelling, etc. See, Vizenor, G. (1999). *Manifest manners*. Lincoln, NE: University of Nebraska Press (;) Vizenor, G. (2000). *Fugitive poses*. Lincoln, NE: University of Nebraska Press.

[44] The use of "Representation Matters" is taken from the scholar Adrienne Keene (Cherokee). Her work in Native cultural appropriation (including stereotypes, cultural appropriation, news and activism) has been influential to Native Studies. For more see, Adriennne Keene's online blog called "Native Appropriations" at http://nativeappropriations.com (;) and her article "Representations Matter: Serving Native Students in Higher Education." *Journal Committed to Social Change on Race and Ethnicity* Volume 1, Issue 1 | 2015

[45] Leuthold, S. (1998). *Indigenous Aesthetics: Native Art, Media, and Identity*. Austin: University of Texas Press. 1

marginalized people are regulated, how identities are prescribed, and it can expose how "Indianness" is codified. Accordingly, each chapter focuses on a different way that cameras and film have contributed to the western construction of the "other" and shows how the on-camera racialization of Indigenous peoples was used as visual propaganda to support projects of imperialism. Throughout the dissertation, I am thinking about the interventions that a critique of racialization through visual culture can offer to the analysis of Indigeneity. As a field of scholarship, Visual Culture seeks to understand the meanings that images and photographic archives portray.

Visual Culture can be applied to images of oppressed communities in order to better understand how these images, influenced by colonial and often racist beliefs, further oppress already marginalized groups. Interdisciplinary artist and scholar Coco Fusco writes that analysis of racial rhetoric in visual culture "…involves critical reflection about the implications of how the lines are drawn between art and propaganda; functionalism and beauty."[46] Similarly, American studies scholar Shawn Michelle Smith defines her method of engaging with photographic archives as one "…that sees race as fundamental to and defined by visual culture, that understands race and visual culture to be mutually constitutive, and that reads photographic archives as racialized sites invested in laying claim to contested cultural meanings."[47] In these ways, visual culture is a site through which race is posed and challenged, enabling scholarship and visual artists to intervene in the ways that dominant society perpetuates stereotypes.

[46] Fusco, Coco "Racial Time, Racial Marks, Racial Matters." In Fusco, Coco. 2003. 45.
[47] Smith, Linda Tuhiwai. 2005. *Decolonizing methodologies: research and indigenous peoples*. London: Zed.

- **Colonization**

Understanding the process of colonization that radically altered Native ways of life is necessary to support the intellectual and political call for decolonization.[48] Scholar Roxanne Dunbar-Ortiz explains "the history of relations between Indigenous [people] and settler[s] is fraught with conflict, defined by a struggle for land, which is inevitably a struggle for power and control."[49] Centuries later, Native peoples in the United States and Canada still exist within the political and legal systems as colonized nations; they "are still fighting to protect their lands and their rights to exist as distinct political communities and individuals."[50]

The concept of "settler colonialism," according to scholar Patrick Wolfe, is premised on the elimination, replacement, and/or erasure of Native societies, their culture, languages, and ways of life.[51] Joanna Barker suggests that we should understand Indigenous peoples as subject to "colonialism," rather than within the context of "settler colonialism" because the "settler" within "settler colonialism" serves to neutralize the political effect of colonialism as

[48] Many Native scholars center their research in decolonization. There are many works that present this discussion well. The pieces I have found most helpful are listed here. See, Wilson, Waziyatawin Angela. 2010. *For indigenous eyes only: a decolonization handbook*. Santa Fe: School of American Research (;) Smith, Linda Tuhiwai. 2013. *Decolonizing methodologies: research and indigenous peoples by Linda Tuhiwai Smith, 1st edition* (;) Alfred, Taiaiake. 2009. *Peace, power, righteousness: an indigenous manifesto*. Oxford: Oxford University Press (;) Coulthard, Glen Sean. *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition*. Minneapolis, MN: University of Minnesota Press, 2014.

[49] Dunbar-Ortiz, Roxanne, and Dina Gilio-Whitaker. 2016. *"All the Real Indians Died Off": and 20 Other Myths about Native Americans*. Boston: Beacon Press. 1

[50] Dunbar-Ortiz, Roxanne, and Dina Gilio-Whitaker. 2016. *"All the Real Indians Died Off": and 20 Other Myths about Native Americans*. Boston: Beacon Press. 1

[51] Wolfe, Patrick. 1999. *Settler colonialism and the transformation of anthropology: the politics and poetics of an ethnographic event*. London: Cassell. 2 (;) Patrick Wolfe's articulation of settler colonialism in the context of Australia's relationship with Aboriginal peoples has been influential to Native studies scholars in the United States and Canada. See, Wolfe, Patrick. 1999. *Settler colonialism and the transformation of anthropology: the politics and poetics of an ethnographic event*. London: Cassell (;) and, Teves, Stephanie Nohelani. 2015. *Native studies keywords*. Tucson: Univ. of Arizona Press. 271- 282

if it were a less harmful version of colonialism.[52] I claim my own analysis of colonialism as somewhere between those of Barker and Wolfe, and say that colonialism is an ongoing structure of violence that has been embedded in the everyday lives of Native and non-Native people alike. The structure is not dependent on violent acts but exists as visual and sonic forms of erasure.[53] The state of erasure, or non-existence, situates Native people in a dangerous space; if Native people are not "seen" or thought of as existing, they are more likely to be discriminated against.

Understanding image-making as an ongoing colonial system of erasure narrates how Indians have been "disappearing in the collective imagination"[54] of the average U.S. citizen. Considering that history from a Native American Art Studies framework unapologetically narrates how—for many Native people—the effects of colonialism are seen, heard, and felt at every level of personal and public life.

If, at its core, colonization is what Hawaiian scholar Noenoe K. Silva calls "linguicide,"[55]—that is, a project aimed at reconfiguring the social structure of Native peoples through the dispossession of land and language that allows for Eurocentric societies to replace the Indigenous social order—then "decolonization" becomes a political-aesthetic

[52] See, Joanne Barker, "The Specters of Recognition," in *Formations of United States Colonialism*, ed. Alyosha Goldstein (Durham, NC: Duke University Press, 2014) (;) Joanne Barker, *Native Acts: Law, Recognition, and Cultural Authenticity* (Durham, NC: Duke University Press, 2011).

[53] I employ "sonic" to mark representations that are not seen, but that are heard and animated through felt experiences.

[54] Dunbar-Ortiz, Roxanne. 2014. An Indigenous People's History of the United States. ReVisioning American History. Boston: Beacon Press. 3

[55] Silva, Noenoe K. 2007. Aloha betrayed: native Hawaiian resistance to American colonialism. Durham, NC: Duke University Press. 3

process that is "designed to shed and recover from the ill effects of colonization."[56] I confront colonialism to decolonize. I use remix art and visual sovereignty as a critique of power to dismantle the colonial, and settler colonial, structures that have contributed to the erasure of Indigenous people and stories. I position artists as individuals who are decolonizing by re-centering Indigenous perspectives and directly addressing difficult histories with shared authority that is accountable to the communities in which they represent.

- **Sonic Spaces and Perspectives**

Technology is a concept that encompasses a wide range of items, methods, systems, tools, and practices, and extends from low- to high-end advancements.[57] These technologies include everything from (and are not limited to) wax cylinder recordings, digital audio recordings, turntables, bass machines and other digital music composition tools, telephones, cameras, video recordings, digital printers, post-production software like Adobe Photoshop and Premiere, networked communication, and social media.

It is important to any discussion of video art and remix to consider how we orient ourselves visually and sonically with electronic culture, or "technoculture."[58] Readers should consider how information about Indigeneity is perceived and experienced in dimensions of "acoustic space" that is generated and re-generated through technology. Marshal McLuhan explains acoustic space, or "sonic," as simply being space that we hear rather than space that

[56] Miller, Susan A. Native Historians Write Back: Decolonizing American Indian History. Lubbock, Tex.: Texas Tech University Press, 2011. 15

[57] Zhao, Yong. 2003. What should teachers know about technology?: perspectives and practices. Greenwich, Conn: Information Age Pub.

[58] Erik Davis "Roots and Wires" Remix: Polyrhythmic Tricks and Black Electronic, in DJ Spooky That Subliminal Kid. 2008. *Sound unbound: sampling digital music and culture*. Cambridge (Mass.): MIT Press. 54

we see.[59] It is important for readers to think about their own experiences with representational modes of Native people, to understand that the sonic (unseen) perspectives are just as powerful as visual fields, and to realize that each communicates a very specific form of subjectivity. We might ask ourselves, how does the dominant mode of Western consciousness understand Indigeneity through technological determinism? In other words, while visual spaces hosted by technology (film, TV, photography, theaters) are the dominant mode of Western consciousness, what is our relationship to acoustic and sonic spaces in regard to Native representation? Acoustic spaces and sonic are equally powerful, multidimensional forms of invisibility that perceive information through soundscapes, tone, atmospheres, and environment.[60] We can understand, then, that the Native remix art presented in Chapters Four and Five is actively remixing sound and visual imaginations to communicate the past, present, and future with technology that combines complex rhythmic perspectives and cognitive patterns.

- **Cameras and Camera Technology**

In this dissertation I study how cameras have been used by anthropologists, scientists, ethnographers, and others—from the beginning of the twentieth century to its end—within and alongside an analysis of Native American history and representation. Beyond just the camera, in this study I reference editing and post-production as important technology in the art of remixing settler narratives of erasure. Post-production of audio and video remix begins with editing. Editing of both audio and visuals can also happen live, adding a performative

[59] See, "Acoustic Space" in Carpenter, Edmund Snow, Edmund Snow Carpenter, and Marshall McLuhan. 1972. *Explorations in communication: an anthology*. Boston: Beacon Press. 65-70

[60] See, Carpenter, Edmund Snow, Edmund Snow Carpenter, and Marshall McLuhan. 1972. *Explorations in communication: an anthology*. Boston: Beacon Press. 65-70 (;) and, Cavell, Richard (2002). *McLuhan in Space: A Cultural Geography*. Toronto: University of Toronto Press.

element. In a remix, editing technology is often used to compose an assemblage of pieces that might have been recorded at different times, at different places, and by different people into one sequence of sounds or images or both. Further, juxtapositions are refined editing decisions created with post-production audiovisual technology by including archive footage, stills, graphics, and noise to affect the final piece.

As a methodology to my research, I followed the history of camera technology alongside what was happening in Native American history, raising awareness of how cameras have been used by non-Native people throughout history—ways that continue to affect Native representation and non-Native interpretation to detrimental ends. Cameras emerged exactly at the point when enthusiasm for the imperial project was spreading beyond the elites into the popular strata, partly because of popular fictions and exhibitions.[61] Native Americans were among the first subjects of cinema; Thomas Edison used Native American subjects in his first kinetoscope films at the Chicago Columbian World's Exposition in 1893.[62] Edison also had a penny machine in New York's Times Square that played images of Laguna Pueblo dances. Native Americans were the subjects of the experimental movies *Buck Dancer* and *Serving Rations to the Indians* (1898), as well as one of the first significant narrative films, D.W. Griffith's *The Battle of Elderbush Gulch* (1913). The North American

[61] Singer, Beverly R., and Robert Allen Warrior. 2001. *Wipping the war paint off the lens: native American film and video*. Minneapolis: University of Minnesota Press. 15.

[62] See, Rollins, Peter C. 2009. *Hollywood's Indian: the portrayal of the Native American in film*. Lexington, Ky: Univ. Press of Kentucky (;) Pavlik, Steve, Miriam Elise Marubbio, and Tom Holm. 2017. *Native apparitions critical perspectives on Hollywood's Indians*. The Kinetoscope is an early motion picture exhibition device. The Kinetoscope was designed for films to be viewed by one individual at a time through a peephole viewer window at the top of the device (;) The Kinetoscope is an early motion picture exhibition device. The Kinetoscope was designed for films to be viewed by one individual at a time through a peephole viewer window at the top of the device.

film industry, commonly referred to as "Hollywood," has produced more than 2,000 movies and perhaps 10,000 television segments on Indians and Indian themes in the last century.[63]

This dissertation looks at specific cameras to consider how they were used in different ways by non-Native people as a tool of colonization. The chapters are arranged to build a foundation for identifying Native remix, to show how contemporary Native artists are engaging with, critiquing, and correcting settler colonial histories of representation established and recorded by camera technologies. In their remixing, the artists intellectually call upon film and photographic archives in ways that recognize original intentions, and then masterfully assert an Indigenous perspective. For example, in Chapter Two, I look at 16 mm social-guidance films from the 1950s. I do not write extensively about the camera itself, but I establish the intentions of those films within a history of mid-century assimilation tactics that were in support of the U.S. Federal American Indian Urban Relocation policy.

I ask readers to consider Native representation and art in ways that move beyond asking *how* representation works: I instead ask *why* settlers need it to work, and how the camera was used in the ongoing effort of colonization to oppress Native people and remove Native bodies off of their land. Anthropologist Linda McNelly makes a case for the importance of looking more critically at how Native peoples are depicted by non-Natives

[63] Diamond, Neil, dir. *Reel Injun*. 2009; Burbank, CA: Lionsgate Home Video, 2009. DVD (;) In the late 1800s and early 1900s, the American society embraced cinema as Native American histories of genocide was playing out. Edison was developing the motion picture camera between 1889 and 1895. During that time, a massacre at Wounded Knee occurred on the morning of December 29, 1890. More than 150 men, women, and children of the Lakota died, while many more sustained injuries. Sitting Bull died in 1890 in a confrontation at the Standing Rock Reservation when Lakota police officers attempted to arrest him as part of a federal crackdown on the Ghost Dance. In 1892, under the Dawes Act, the white settlers in Montana got access to nearly two million acres of Crow tribal land. In the following year, more than 100,000 white colonists charged into Oklahoma's Cherokee territory to claim six million acres of Cherokee land. The issue highlighted above was attributable to genocide, and American society at the time they wanted to perpetuate the idea of the vanishing Native Americans.

because “sites of cultural representation and performance are ideological and political arenas.”[64] These sites are not neutral; they form and reflect ideas about Native peoples.[65] What is at stake in these persistent colonial representations, even those that are “sympathetic,” is the forging of identities.

The Artists

My dissertation discusses the work of four contemporary, multidisciplinary Native artists who alter, revise, and remix archival photographs and films of Indigenous people: Sarah Biscarra Dilley, Sarah Sense, Nicholas Galanin, and Ehren "Bear Witness" Thomas.[66] Two of these artists, Dilley and Sense, create two-dimensional artworks using family photographs, Hollywood imagery, anthropological texts, personal memories, and landscapes. Galanin’s and Bear Witness’s artworks include intersections of form, image, and sound; in this study, I examine their use of digital music production and video presented to an audience within fine art contexts. These four artists’ works differ in style and scope, but in their conceptual mixes and aim of producing intervention art, they each embody a connection to Indigenous cultures past, present, and future.

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[64] McNenly, Linda Scarangella. 2012. *Native performers in wild west shows: from Buffalo Bill to Euro Disney*. Norman, OK: University of Oklahoma Press. 95.

[65] McNenly, Linda Scarangella. 2012. *Native performers in wild west shows: from Buffalo Bill to Euro Disney*. Norman, OK: University of Oklahoma Press. 95.

[66] In the scholarly study of remix—that is, of people creating new content by repurposing existing content including music and sound, texts, still images, television, films and videos—not all practitioners that contribute to remix culture are intentionally setting out to be “remixers.” Yet, their work is analyzed within the framework; this is common and is true in this dissertation. Readers should be aware that although I analyze the works of these artists within a remix framework, they are not “deliberate” remixers per se. For example, Dilley and Sense do not identify as remixers nor as “feminist.” Although they do not claim their art to be within a feminist remix framework, I apply one in my dissertation’s analysis of their art. Although Galanin’s and Bear Witness’s works have been referred to as “remix,” the artists themselves do not specifically claim remix as their platform or genre. Again, I apply remix culture and theory to their work, my interpretations being based on critical analysis, years of observation, gallery visits, textual research, published interviews, and online media platforms. For more see, Navas, Eduardo, Owen Gallagher, and xtine Burrough. 2018. *Keywords in remix studies*. 2.

Each of the artists to whom I devote a chapter explores a dialogue of transformation and identity between Native and non-Native communities. Sarah Sense's art practice involves physically weaving photographs from various sources—popular culture, her family, historical archives—using photographic processes, cut paper, and traditional Chitimacha basket-weaving techniques.[67] Sarah Biscarra Dilley's art combines paper-based collage and colorful video projections building upon beautifully constructed landscapes made of geometric patterns and other photographic images.[68] Nicholas Galanin uses various Indigenous and non-Indigenous technologies and materials to resist romanticization and categorization of Native people, and to instead "explore adaptation, resilience, survival…cultural resurgence, connection to and disconnection from the land."[69] As a multimedia artist, filmmaker, and member of the DJ crew A Tribe Called Red (ATCR), Bear Witness re-edits Hollywood films and other representational stereotypes of Indigenous people to produce ATCR remixes of images and sounds.[70] Prioritizing Native perspectives of the past, present, and future, all four artists use historical artifacts (books, photographs, film, sounds, etc.) in a reclamation and recontextualization of Indigenous imagery standing against colonial narratives.

[67] Sarah Sense, Artist Website, accessed February 23, 2020, http://sarahsense.com

[68] Sarah Biscarra Dilley, Artist Website, accessed February 23, 2020, http://sarahbiscarradilley.com

[69] Nicholas Galanin, "Artist Statement," accessed February 23, 2020, located from the artists website: https://galan.in

[70] A Tribe Called Red, Artist Website, accessed February 23, 2020, http://atribecalledred.com (;) Because I focus of the videos of ATCR, I emphasize Bear Witness as an artist because apart and alongside ATCR he is also a video artist. I was first introduced to the video piece as a short film represented by the artist, Bear Witness.

Summary of Chapters

Chapter Two focuses on the work of artist Sarah Biscarra Dilley to introduce Native feminist remix as a concept and practice. Biscarra Dilley remixes mid-century, 16mm, social-etiquette films to synthesize specific Native experiences with complex critiques of settler colonialism that combat false or misleading narratives. I discuss how Dilley's remix of a 1952 social-guidance film that was produced by the Bureau of Indian Affairs (BIA) entitled *Telephone Etiquette* deftly reworks, reinterprets, and digitally reassembles the imperialist narrative. This chapter also illuminates how American concepts of "good citizenship" have also shaped concepts of Indianness by contrast.

Chapter Three looks at the art of multidisciplinary artist Sarah Sense and considers the ways she engages with early photography by using Native feminist remix, employing concepts of the unseen, and through listening. In this chapter, my focus is primarily on historical portrait photographs that Sense uses to locate alternative historical views. To do this, I look at a 16-piece series of two-dimensional, mixed-media weavings created by Sarah Sense entitled *Cowgirls and Indian Princesses.* I discuss specifics of photography as a system of racialization and show how historic codes of race and photography are deeply aligned as methods of colonization.

Focusing on artist Nicolas Galanin's video *Tsu Heidei Shugaxtutaan.* Chapter Four reads remix from a philosophical perspective to demonstrate the complex relationship between non-Native misperceptions based on stereotypes and Native-made cultural representations presented in a multimedia context. Addressing two influential genres of the movie industry—the Hollywood Western and ethnographic film—I demonstrate how the romantic notion of "what is Indian" informs the expectations and desires of viewers.

Throughout the chapter, I argue that representations of Native people developed and maintained by directors of Hollywood Westerns and ethnographic films are the foundation of the archival memory—the colonial imagination—that Galanin is remixing.

Chapter Five is an analysis of the 2010 police shooting of Native woodcarver John T. Williams. I analyze intersections of power and violence using both the digital surveillance video of the event and a re-mixing of this footage into an experimental, multimedia project titled “Woodcarver” by Ehren "Bear Witness" Thomas and the Canadian First Nations DJ collective A Tribe Called Red.

Taken together, these four chapters show how video art and sound production invite a rethinking of the way’s scholarship can understand the efforts of artistic self-determination in a decolonized state to organize for sovereignty. Such an appeal, I argue, is a critical act of decolonization where Indigenous filmmakers and other producers of popular culture evoke forms of “visual sovereignty”[71] through “sonic imagination”[72] intended to claim self-representation and name art and aesthetic as political.[73]

Lastly, in the sixth and final chapter, I recommend further research into and consideration of Native and Indigenous art studies, as well as into remix and film studies. Additionally, I analyze the ways that sonic technologies can further mediate art and aesthetic representations of Indianness. In summary, the four main chapters of the dissertation engage

[71] See, Raheja, Michelle H. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film.* 2011 (;) Dowell, Kristin L. *Sovereign screens: aboriginal media on the Canadian West Coast.* 2013.

[72] Kun, Josh. 2005. *Audiotopia: music, race, and America*. Berkeley (Calif.): University of California Press. 2.

[73] Adding to Josh Kun, I find his use of term “post-nationalist” to helpful in this discussion– A term he uses in his text referring “to recent work by a group of scholars concerned with finding ways of doing American Studies that do not replicate the mistakes of previous generations of scholar’s Popular music is, by its nature, a post-nationalist formation” 2.

in historical and textual scholarship centered within visual cultural analysis to unearth and understand the cultural and historical significance of image making.

Chapter Two –

Native Feminist Remix: *NDN Telephone Etiquette* and Basic Ass Settler Colonialism

This chapter focuses on the work of Chumash artist Sarah Biscarra Dilley as an example of how contemporary Native women artists are rearticulating filmed representations of gender through video art. I examine Biscarra Dilley's 2014 video remix of a 1952 social-guidance film that was produced by the Bureau of Indian Affairs (BIA) entitled *Telephone Etiquette*. I also examine how the camera was used in mid-century America as a socialization tool using two cinematic examples: the 1950s social-guidance film and mainstream Hollywood entertainment.[1] Throughout the chapter I use an analytical lens and method of art practice that I am calling "Native feminist remix." Through their interdisciplinary work, contemporary Native women artists working with archival material and digital media arts challenge both the dominant society's and Native people's perceptions of Indigeneity. I conclude with a consideration of how Native feminist remix uses strategies like humor, social media, and hashtags to create and disseminate an important counter-discourse.

Centered in the lived experiences of Indigenous women, Native feminism addresses violence towards Native women, a direct result of American colonization and imperialism. Remixing takes source materials of various kinds and changes them to make something new.[2] Together, Native feminism and remixing can be used to combat Native cultural erasure and the negative effects of mainstream educational systems and American historical

[1] Notably, the social guidance film genre is are also referred to as educational, non-theatrical, attitude-building, mental hygiene and classroom films depending on the content and the producers, etc. The height of their usage was between 1945-1970. For this chapter, I focus on mid-century 1950s.

[2] For more on remix culture and remix art together, see Burrough, xtine, Owen Gallagher, and Eduardo Navas. 2018. *Keywords in remix studies*. New York: Routledge (;) Navas, Eduardo. 2012. *Remix theory: the aesthetics of sampling*. Wien: Springer.

narratives on Native peoples. As a concept and practice, "Native feminist remix" deftly reworks, recuts, reinterprets, and then digitally reassembles a new archive so that "a counter-history can be imagined and narrated."[3] By asserting power and control over the original medium, remixing establishes Native feminism as a critical act of decolonization, a post-colonial condemnation and denunciation based on resistance and self-determination.[4]

Remix is a strategy that feminists use to challenge patriarchy and other systems of oppression.[5] A feminist remix challenges the confines of gendered expectations in which women are marginalized and controlled by patriarchal norms. In the essay "Feminism," Karen Keifer-Boyd and Christine Liao describe "feminist remix" as a creative form that confronts patriarchal ideology head-on.[6] Based on this idea, Native feminist remix is a way to negotiate patriarchal colonization and to assert Indigenous sovereignty through storytelling. By using digital media, Native feminist remix weaves together sound and movement, as well as space and image, to create layers of integrated experiences from diverse formats. As Native digital artists craft new visual and sonic landscapes, they

[3] Smith, Shawn Michelle. 2004. *Photography on the color line: W.E.B. Du Bois, race, and visual culture*. Durham: Duke University Press. 111.

[4] This in line with Jodi A. Byrd's call for Indigenous scholars to draw on the intellectual traditions of their own histories and communities to respond to and redirect European philosophies. See, Byrd, Jodi A. 2011. *The transit of empire indigenous critiques of colonialism*. Teilw. zugl.: Iowa City, Univ. of Iowa, Diss. 229.

[5] I use "feminist" here to signify feminist artists in general and not specifically Native feminism. For more on remix strategies from a comparative feminist perspective, see Rabaka, Reiland (2011) "The personal is political! (Da hip hop feminist remix): From the Black women's liberation and feminist Art movements to the hip hop feminist movement", in Rabaka, Reiland (ed.), Hip hop's inheritance: From the Harlem renaissance to the hiphop feminist movement, New York: Lexington Books, pp. 129–187 (;) Callahan, Vicki. 2010. Reclaiming the archive: feminism and film history. Detroit: Wayne State University Press (;) Keifer-Boyd, K., & Smith-Shank, D. 2012 Oct 1. Feminist Mapping Editorial 2012. Visual Culture & Gender. [Online] 7, 1-5 (;) Keifer-Boyd, Karen, and Christine Liao,"Feminism" in Keywords in remix studies, ed. Navas, Eduardo, Owen Gallagher, and Xtine burrough. Routledge, New York, NY 2018.

[6] Keifer-Boyd, Karen, and Christine Liao,"Feminism" in Keywords in remix studies, ed. Navas, Eduardo, Owen Gallagher, and Xtine burrough. Routledge, New York, NY 2018. 146-155.

synthesize specific Native experiences with complex critiques of settler colonialism to combat false or misleading narratives. Therefore, as a reflective paradigm and critical practice, Native feminist remix intentionally infuses archival material with digital expressions of feminist resistance and presents a powerful interdisciplinary method for recognizing political and scholarly projects alongside and within creative digital storytelling. Native feminist remix is an important intervention against a history of American misrepresentations of Native women. It is a lens through which to analyze art that reimagines archival materials and confronts how colonialism has silenced Native women.[7] In chapter two and chapter three I use Native feminist remix, to analyze video art, historical photography, and other visual narratives. Through Indigenous women's digital media, Native feminist remix communicates multiple layers of meaning using sight and sound. Offering a different approach to studying tribal histories, Native feminist remix works toward understanding how colonization has shaped and continues to shape Native consciousness and invariably links it to popular culture and the mainstream American narrative.

A visual analysis like this recognizes historical context and makes claims through interpretations of visual codes and meaning. In entertainment films from the World War II and post-war periods, frontier representations of "Indianness," created entirely through theatrical artifice, racialized Native Americans as exotic "others" and placed them in the distant past. Without a doubt, Hollywood westerns carried a legacy of intense racial and gendered coding. Additionally, ethnographic filmmaking claimed authenticity based on non-

[7] Ross, Luana. "From the "F" Word to Indigenous/Feminisms." *Wicazo Sa Review* 24, no. 2 (2009): 39-52. Accessed February 23, 2020. 10.

Native morals and societal perspectives. Today, Native video artists who remix have taken up these historical misrepresentations of "Indians" in meaningful ways.[8]

Sarah Biscarra Dilley (Chumash, Chicana, Yaqui, Purepecha)

Central to the development of Native feminist remix as a concept is the work of visual artist Sarah Biscarra Dilley. Her use of Native feminism and remix in her video *NDN Telephone Etiquette* affirms Indigenous "visual sovereignty" and challenges the historical issues of power inequality and colonialism that were expressed in the mid-century social-guidance film genre.[9] Biscarra Dilley is a multi-disciplinary visual artist who uses western anthropological archival film and print materials in a collage-like way to create and recreate new metaphors. In her words, she uses "found footage, cut paper, archival material, handwork, language and thread to trace landscapes of resilience and shifting relations of belonging, displacement and home,"[10] creating new patterns from old images in what she calls an "ever shifting kaleidoscope of shapes."[11] In an interview for *News from Native California* magazine, Biscarra Dilley describes the making of her art as an "awkward and sometimes painful process" in which she, as a Native researcher and artist, is witness to a

[8] As I addressed in the introduction chapter to this dissertation, I will refer to the field of Native American Studies as a framework that distinguishes Indigenous people of North American and Canada as having a distinct legal history, and to acknowledge the Native scholarship that addresses colonial logics. I want to emphasize that it is important to realize the interdisciplinary nature of Native American Studies, with the recognition of scholarship that intersects with Native issues from other fields like Indigenous studies, film studies, and history.

[9] Raheja, Michelle H. 2011. Reservation Reelism: redfacing, visual sovereignty, and representations of Native Americans in film. Lincoln: University of Nebraska Press (;) Social Guidance films are also known as educational films, social hygiene films, mental *hygiene* films (coined to describe the education of soldiers), and more recently termed "useful cinema" by Charles Acland and Haidee Wasson in the book collection titled, "Useful Cinema" – as film that "informs, instructs, demonstrates, Persuades" outside artistic and commercial entertainment. Acland, Charles R, and Haidee Wasson. *Useful Cinema*. Durham (N.C.): Duke University Press, 2011.

[10] Sarah Biscarra-Dilley (SB-D) quote from artist statement published online at http://sarahbiscarradilley.com/about/

[11] SB-D quote, interview by Vincent Medina, Beauty, Justice & Coyote Trickery, News from Native California Magazine, Vol.30, No1, Fall 2016. 26

western system aiming to meet the needs of educational, anthropological and institutional desires by storing and recording Indigenous knowledge into a medium that "wasn't built to honor its complexity, but to restrain it."[12] Because archival materials are often empty of their complex histories, Indigenous peoples are typically cataloged as timeless and voiceless subjects that existed in the past, referenced as objects with primitive and savage natures, and marked by accession number. An accession number is a unique identifier, given to each new acquisition as it is entered in the collection of a library or museum.[13] Such objectification has a negative outcome that denies Indigenous societies their proper respect and consideration.

Biscarra Dilley's remixed video *NDN Telephone Etiquette* uses slow-motion techniques, aural representations, and written commentary to create a discourse that contradicts the history of colonialism and the larger meanings encoded within the 1950s social-guidance film at its core. By focusing on the inequalities of social power and redefining the ways Native peoples are seen and are meant to see themselves, the artist manages Native subjectivities and reclaims them by opposing the prescribed American concept of "good citizenship" and its shaping of both the Native and non-Native concept of "Indianness." In narrating the relationship between historical image-making and western imperialism, Biscarra Dilley criticizes the unbalanced power structure depicted in the original film and, at the same time, transforms the deprecatory representation of the Native American people shown.

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[12] SB-D quote, interview by Vincent Medina, Beauty, Justice & Coyote Trickery, News from Native California Magazine, Vol.30, No1, Fall 2016. 18

[13] For an analysis of current conditions of museum practices that are accountable to Native people, and that are implementing new policy and procedures to challenge the large-scale collection management of early anthropology see, Lonetree, Amy. 2012. *Decolonizing museums: representing native America in national and tribal museums*. Chapel Hill: University of North Carolina Press.

NDN Telephone Etiquette: Video Remix of a 1952 Social-Guidance Film

Sarah Biscarra Dilley's video *NDN Telephone Etiquette* uses an archival, black-and-white, 16mm film entitled *Telephone Etiquette* as its foundation for the remixing process.[14] The original film, produced in 1952 by the Bureau of Indian Affairs (BIA) Audio-Visual Unit of the U.S. Department of Interior, was intended to teach Native American students the proper social etiquette required when answering the telephone. *Telephone Etiquette*, in fact, modelled behaviors of Native assimilation and Americanization in support of the American Indian Urban Relocation program, a disastrous federal policy of termination and relocation

[14] By the middle of the 1920s visual education was wide spread. The invention of cheaper, safer and portable 16mm motion picture format in 1923 by Eastman Kodak advanced the possibilities of educational classroom film. The 16mm format dominated the non-theatrical market until the 1980s video revolution arrived and affected all areas of the American entertainment industry. For more on the history of the 16mm film camera and the start of audio-visual aids in classrooms and offices see, Slide, Anthony. 1992. *Before video: a history of the non-theatrical film*. New York: Greenwood Press.

that sought to end federal services to recognized Indian tribes and encouraged Native peoples to leave their rural reservations for the big cities.[15]

To implement the American Indian Urban Relocation program from 1952–1973, the federal government provided aid to Native peoples who relocated from rural to urban areas in the form of housing, job placement, and training. More than 100,000 Native peoples in the United States participated in the Relocation program, ostensibly on a voluntary basis.[16] In her book *Native Hubs: Culture, Community, and Belonging in Silicon Valley and Beyond*, Reyna Ramirez describes the ideologies of relocation and the experience of urban Indians after their moves: "Underlying this determination was the theory of assimilation, which assumed that

[15] While under the jurisdiction of the US Department of War, in 1847 the Office of Indian Affairs was officially renamed the Bureau of Indian Affairs (BIA). The Secretary of the War Department designated the Office of Indian Affairs to supervise the removal of Indians. For more on this history see, Dunbar-Ortiz, Roxanne. 2015. *An indigenous peoples' history of the United States*. 102 (;) and on the BIA more specifically, see Fixico, Donald Lee. 2012. *Bureau of Indian Affairs*. Santa Barbara, Calif: Greenwood. 53-54, 60-61, 69. In its beginnings, the Office of Indian Affairs worked alongside the army to escort Indian removal parties to forcefully eradicate Native people off of their homelands and relocate them to reservations. At the end of the 19th century, an estimated 200 Indian reservations were formed by treaties in the United States. For more on the early histories of reservation systems see, Wissler, Clark. Red Man Reservations. New York: Collier Books, 1971 (;) Ironically, years after the Native people were moved on to reservations, the government decided to remove them, once again, off of the reservation and in to urban cities. Thus, it was believed to be the BIA's benevolent responsibility to assimilate the Native people into white-middle class civilization, and reform the tribes through things like relocation and education (Deloria, Vine. 2003. 13). Part of the arranged management of Native people at the time was to civilize the tribes and make them middle class Americans. For a classic text of Native Americans ability to retain their tribal society and morality, while existing in the modern world and a critique on the histories above see, Deloria, Vine. 2003. *Custer Died for Your Sins: An Indian Manifesto*. University of Oklahoma Press (;) The Relocation program was directed under Dillon S. Myer, the BIA commissioner. Myer's previous appointment was the director of the War Relocation Authority that forcibly relocated Japanese American citizens to internment camps throughout the west. For more on the personal experiences of Native women in relocation see, Lobo, Susan. 2002. *Urban voices: The Bay Area American Indian community*. Tucson, Ariz: University of Arizona Press.

[16] For more on relocation and theorizing of land and space see, Ramirez, Renya K. 2007. *Native hubs: culture, community, and belonging in Silicon Valley and beyond*. Durham: Duke University Press (;) Goeman, Mishuana. 2013. *Mark my words: native women mapping our nations*. Minneapolis, Minn: University of Minnesota Press. 24-26

absorbing 'white habits' somehow extinguishes one's sense of Indian Identity."[17] Historian C. Nicolas G. Rosenthal calls Native American relocation a federal strategy that institutionalized programs to "discipline American Indian behavior."[18] He argues that the relocation policy was heavily influenced by larger migration logics prevalent in the 1950s and the 1960s. Assimilation as policy, he argues corresponds with Americanization themes that sought to create a unified American culture.

During this time, the government's efforts to form a national identity began to intensify in post-war America. As film scholar Lee Grieveson explains, visual instruction following the war period was part of "a broader governmental project to shape conduct of diverse populations."[19] Social-guidance films made during this "Americanization" movement and the relocation era were powerful mechanisms intended to stimulate patriotism and good citizenship among Native Americans and foreign-born immigrants alike through modeling behavior. The BIA film *Telephone Etiquette* is an important example of what Grieveson describes as an attempt to utilize cinema as a socialization practice and as part of a larger pedagogical project.[20]

During this time, the BIA's Audio-Visual Unit was charged with creating new, educational 16mm films whose purpose was to explicitly indoctrinate Native peoples in how to think and act. Like other "attitude-building films" of the time, these films were supplied to

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[17] Ramirez, Renya K. 2007. *Native hubs: culture, community, and belonging in Silicon Valley and beyond*. Durham: Duke University Press. 42

[18] Rosenthal, Nicolas G. 2012. *Reimagining Indian country: native American migration & identity in twentieth-century Los Angeles*. Chapel Hill: University of North Carolina Press, 7.

[19] Lee Grieveson, essay Visualizing Industrial Citizenship, from Orgeron, Devin, Marsha Orgeron, and Dan Streible. 2012. *Learning with the lights off: educational film in the United States*. New York: Oxford University Press. 121

[20] Lee Grieveson, essay Visualizing Industrial Citizenship, from Orgeron, Devin, Marsha Orgeron, and Dan Streible. 2012. *Learning with the lights off: educational film in the United States*. New York: Oxford University Press. 109

schools by the U.S. government's Department of the Interior and Bureau of Indian Affairs to teach American patriotism and good citizenship as qualities necessary to national security.[21] In *Learning with the Lights Off*, authors Devin Orgeron, Marsha Orgeron, and Dan Streible describe educational motion pictures, including the social-guidance genre, as part of the 1950s nontheatrical film tradition that was "understood as having the potential to teach ideas, facts, and skills, as well as moral and social behaviors, in a wide array of context, inside and outside of the classroom."[22] There is very little known about *Telephone Etiquette* or the BIA Audio-Visual Unit.[23] As the 16mm reel does not include any credits, the actors' names remain unknown and there is no information about how, when, or where the film was distributed. Nonetheless, a digitized copy of the film reel is online through the Prelinger Internet Archive.[24]

As seen in *Telephone Etiquette*, both young Native men and women were subject to "a civilization plan" during their relocation that involved training schools where they could learn skills from white families. As part of the larger pedagogical project of "Americanisms," both men and women were encouraged to appropriate gender roles modeled after patriarchal

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[21] *Cripps, Thomas (1993). Making Movies Black: The Hollywood Message Movie from World War II to the Civil Rights Era. USA: Oxford University Press. 161.*

[22] Orgeron, Devin, Marsha Gordon, and Dan Streible. 2012. Learning with the lights off: educational film in the United States. 10.

[23] The little known information and scarcity of *Telephone Etiquette* and the BIA Audio-Visual Unit is common in this genre. In the book, Mental Hygiene Classroom Films 1945 – 1970, author Ken Smith says that at least half of these films no longer exist. One if the reasons is 16 mm film is bulky and expensive to store, and like *Telephone Etiquette* that was found as discarded material, many were thrown away when VHS video came in to existence; For more on the history see, Smith, Ken. 1999. *Mental hygiene: classroom films 1945-1970.* New York: Blast Books. 30

[24] There are five U.S. Department of Interior films in this collection. They were uploaded to the internet by Joel Sanderson of Demolition Kitchen Media. Sanderson obtained them from Haskell Indian Nations University, a Federally operated tribal college in Lawrence, Kansas, when the library at the college was discarding them. The five films are: *Indian Gardens in Oklahoma* (1941), *The Indian Sanitarium Will Help You* (1941), *How to Make a Telephone Call* (1951), *Receiving a Telephone Call* (1952), and *Telephone Etiquette* (1952). https://archive.org/details/0820_Telephone_Etiquette_01_45_47_00

Western ideals and heteronormative concepts of "good citizenship."[25] Historian Jennifer Denetdale (Navajo) explains that because in many Indigenous societies, "gender roles were often egalitarian, meaning that both males and females were crucial to the survival and perpetuation of culture and society," there was a perceived need to re-educate Native women about what their "proper" role in mainstream American society was.[26] The relocation period created a societal shift among Native peoples toward patriarchy within tribes. This included the introduction of males as the "heads of the households," the formation of nuclear family structures, and an emphasis on the necessity of women moving away from the "public sphere" or leadership and toward domestic chores and caretaking. Assimilation also included demands for "proper" sexuality and other predispositions of biologically determined gender identities. Gender and sexuality were immensely popular topics within mid-century social-guidance films, showing up in subgenre headings such as "cautionary tales," "dating," "marriage," "menstruation," "girls only," and "sex education."[27] American women (Native and non-Native) were instructed to focus on "poise, charm, and self-discipline" in their roles as housewives and mothers, the expectation being that they would work on developing their

[25] Queer Indigenous Scholars critique heteronormativity as logics of colonial power that are created by Western concepts of the gender binary. Scholars call for the discussions of gender and sexuality in critiques of settler colonialism because patriarchy and heteronormativity continue as tools of colonialism. For more on heteronormativity and theorizing within queer Indigenous discussions see, Chris Finley, Andrea Smith, Quo-Li Driskill, Mark Rifkin, Scott Lauria Morgensen, Leanne Betasamosake Simpson, and others.

[26] Denetdale, Jennifer. "Chairmen, Presidents, and Princesses: The Navajo Nation, Gender, and the Politics of Tradition." *Wicazo Sa Review* 21, no. 1 (2006): 9-28. 10

[27] For complete lists of titles to these films in the various genres see, Smith, Ken. 1999. *Mental hygiene: classroom films 1945-1970*. New York: Blast Books. (;) Other places to find archival collections of social guidance films are found at: The American Archives of Factual Film located at Iowa State University of Science and Technology, the George Eastman House Film Archive in Rochester NY, the Kansas Collection at the University of Kansas in Lawrence, KS, the Museum of Modern Art Film Library in New York City, and the UCLA Film Library at the University of California Los Angeles in CA.

skills and talents for living in a post-World War II male-run society.[2829] These skills and responsibilities included cooking, caring for children, being a "good wife," staying attractive looking for male companions, and even staying "joyous" while menstruating.[30] Scholar Ken Smith notes that the messages of domesticity and subordination in his survey of social-guidance films are one in which "girls were not supposed to bother with leadership, since they had their own practical skills to learn—limited to the area of 'home engineering' and the vocations of secretary, receptionist and stenographer."[31] Matching the assimilationist agenda that the federal government pushed on Native American people during this time, the idea that women might have other priorities or talents in areas of politics and leadership "never intruded" any of the films educational guidance.[32]

The Western values of "proper" gender roles are very different from how Native societies were once politically and culturally structured. Assimilation through forced migration, mandatory boarding school education, and urban relocation are infringements on self-determination and autonomy. These processes and institutions harmed not only individuals, but entire nations.[33] Urban relocation changed tribal communities by establishing power dynamics that were more in line with Western ideals. The shift to mainstream American values during this time encouraged Native women and men to conform to their

[28] Smith, Ken. 1999. *Mental hygiene: classroom films 1945-1970*. New York: Blast Books. 56

[29] Smith, Ken. 1999. *Mental hygiene: classroom films 1945-1970*. New York: Blast Books. 53 (;) Importantly, the post-World War II society was trying to reorganize American society back to a male-ran culture after the end of the war period. This is because during WWII men were away, and thus women stepped in and gained more power in Americas work force. Women also made up more than half of the student populations in colleges during the war.

[30] Film titles

[31] Smith, Ken. 1999. *Mental hygiene: classroom films 1945-1970*. New York: Blast Books. 55

[32] Smith, Ken. 1999. *Mental hygiene: classroom films 1945-1970*. New York: Blast Books. 53

[33] Deer, Sarah. 2015. *The Beginning and End of Rape: Confronting Sexual Violence in Native America*. University of Minnesota Press.

gender's prescribed, stereotypical mannerisms and interests. This is a concept known as "the gender binary." The assimilationist discourse of gender binary intersects with race and film history as it is visually instilled through settler colonial logics. It affects the traditional roles of Native women detrimentally.[34] For example, Denetdale says that "like white American women, Navajo women were expected to relegate themselves to the domestic realm, which is associated with little political or economic power."[35] By using cinema to teach Native women the required behaviors and mannerisms of good citizenship in mainstream culture, the BIA simultaneously documented and made visible the intersections of power that have shaped gender relations as an instrumental process of colonization.

The young Native American actors in *Telephone Etiquette* perform live-action scenarios with non-Native adults. Additionally, a narrator advocates "using good manners and courtesy" through the employment of "three magic words." On the screen in large black letters are the words "Please," "Thank You," and "I'm Sorry" (see Figure 1).[36]

The five-minute film depicts verbal exchanges by telephone between young Native men and women in subordinate roles and non-Native men and women in superior positions. These dialogues representative of a "civilized" 1950s middle-class-American telephone style, are presented as necessary skills.

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[34] For more see, Denetdale, Jennifer. "Chairmen, Presidents, and Princesses: The Navajo Nation, Gender, and the Politics of Tradition." *Wicazo Sa Review* 21, no. 1 (2006): 9-28 (;) Jennifer Denetdale, S. D. (2016). *The Status of Navajo Women and Gender Violence.* Window Rock: The Navajo Nation Human Rights Commission (;) Maile Arvin, E. T. (2013). Decolonizing Feminism: Challenging Connections between Settler Colonialism and Heteropatriarchy. *Feminist Formations,* 8-34 (;) Morgensen, Scott Lauria. "The Biopolitics of Settler Colonialism: Right Here, Right Now." *Settler Colonial Studies* 1, no. 1 (2011): 52-76 (;) Deer, Sarah. 2015. *The Beginning and End of Rape: Confronting Sexual Violence in Native America*. University of Minnesota Press (;) Simpson, Leanne. 2011. *Dancing on Our Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence and a New Emergence*. Winnipeg: Arbeiter Ring Press.

[35] Denetdale, Jennifer. "Chairmen, Presidents, and Princesses: The Navajo Nation, Gender, and the Politics of Tradition." *Wicazo Sa Review* 21, no. 1 (2006): 9-28. 13

[36] "*Telephone Etiquette"* (1952). Source: Prelinger Archives

Let's learn some ways to be kind and considerate on the telephone. It is really very simple, if you know three words [sic]: Please, Thank You, and I'm Sorry…
You always say "Please" when you ask for someone…
You always say "Thank You" when someone does something for you… The person who says "Thank You" is kind and considerate…
You say "I'm Sorry" when you get the wrong number…
Sometimes when you answer the phone you get a hard one…In this case, you'll need all three magic words…
Remember the three magic words…These words are important when you are using the telephone. They will help you to be kind and considerate to other people. [37]

Figure 1. "Telephone Etiquette" (1952). Source: Prelinger Archives [38]

Mid-Century Representations of Indian Women: The Social-Guidance Film Genre

The middle of the twentieth century—after the end of World War II and at the beginning of the Cold War—was a time when Americans were searching for a civic identity

[37] Telephone Etiquette, https://archive.org/details/0820_Telephone_Etiquette_01_45_47_00
[38] *Figure 1. "Telephone Etiquette"* (1952). Source: Prelinger Archives

based on ideologies opposed to Communism, and the government wanted to build an army of "good" citizens who would be productive members of the suburban middle-class.[39]

Cinema was the ideal medium for teaching "Americanisms" and providing instruction regarding good citizenship, and social-guidance films were essential to the modernization and moral reconstruction of America. The extensive and effective use of military training films during the first and second World Wars justified the creation of short, instructional movies as educational tools for civilian audiences after World War II. Grieveson argues that visual instruction in "civics" after World War I was part of a governmental project to shape the behavior and consciousness of an increasingly diverse United States. He writes that the use of moving pictures in the late 1920s and early 1930s was part of larger socialization practices in the construction of what he calls a "liberal capitalist civility."[40]

Most of the instructional films were produced by social reform groups and government organizations (municipal, state, federal) that included newly established Visual Education Departments within branches of the federal government, such as the U.S. Department of the Interior and major corporations including the Ford Company.[41] Together,

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[39] During this time, between 1940-1945, the U.S. government starts to produce "attitude-building films." The U.S. government started making surplus sound 16mm projectors available to schools. Encyclopedia Britannica Films, Inc., is founded. For a detailed historical overview with information on the genres, the producers, and the film titles of "Mental Hygiene" film see, Smith, Ken. 1999. *Mental hygiene: classroom films 1945-1970*. New York: Blast Books. Pgs. 26-27

[40] Grieveson, Lee. 2018. *Cinema and the wealth of nations: media, capital, and the liberal world system*. 113, 130

[41] U.S. Department of the Interior, Bureau of Education, Visual Education Departments in Educational Institutions (Washington, DC: GPO, 1924) (;) *Learning with the lights off: educational film in the United States*. New York: Oxford University Press (;) Termed as "Fordist" cinema by Antonio Gramsci, he used Fordist films as an example of Americanism and the production of hegemony (;) The Ford films were shown in 3,000 theaters a week, and also distributed via ford dealers. Ford films were seen by sixty million people worldwide by 1924. For more see Dahlquist, Marina, and Joel Frykholm. 2020. *The Institutionalization of Educational Cinema North America and Europe in the 1910s And 1920s*. Bloomington: Indiana University Press (;) and *Learning with the lights off: educational film in the United States*. New York: Oxford University Press. 305

says Grieveson, these undertakings marked an attempt "to utilize cinema as a pedagogical strategy for molding conduct."[42] The films were promoted and distributed for the stimulation of patriotism and good citizenship.[43] The thousands of 16mm films that were produced in the 1950s convey lessons about American political histories, geography, national monuments, and social-guidance around concepts of good citizenship, policy, sexuality, and gender; in other words, the expansive project of Americanization.[44] To this end, 16mm social-guidance films were essentially created by the Federal government to perpetuate a heteronormative discourse through cinematically constructed Euro-American families demonstrating socially acceptable conduct and gender norms. In this way, the Bureau of Indian Affairs' social-guidance films of this era had pedagogical uses that were "part of the cultural fabric of a nation."[45]

Telephone Etiquette is an important example of how film was used as a socialization tool to influence and control Indians' behavior. The necessity to "educate" or manage citizenship and demonstrate white national identity was considered essential for building allegiance toward post-World War II institutional practices and American traditions. Film, employed institutionally to "teach" socialization in the American way, became known as "pedagogical cinematography."[46]

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[42] Grieveson, Lee. 2018. *Cinema and the wealth of nations: media, capital, and the liberal world system*. 111

[43] Grieveson, Lee. 2018. *Cinema and the wealth of nations: media, capital, and the liberal world system*. 113

[44] Grieveson, 118

[45] Ibid, 14. (Lights Off)

[46] Educational Film Magazine: The International Authority of the Non-Theatrical Motion Picture Field, Volume 5, Issue 2-Volume 7, Issue 3. 1920 (;) Also mentioned in "Association of Teachers of Film and Video, and Thomson Gale (Firm). 1974. *Metro Magazine*. Metro Magazine."

Beyond the teaching of good phone manners, *Telephone Etiquette* also depicts white, gendered, middle-class domesticity as an ideal, as well as the class-based assimilation strategies of the time. The film shows its Native audience several examples of cinematically constructed, Euro-American class roles by portraying Native women as kind, courteous, subordinate household help. The well-organized home, the modern hairstyle, the use of lipstick, and the wearing of the apron also denote ways in which consumer capitalism and assimilation are supported by modernity to explicitly signify that America's dependence on machinery and state intervention can transform the lives of Native peoples. In effect, *Telephone Etiquette* explains to a Native audience how to move from one set of values to another, how working-class people could aspire to fit into middle-class people's lives as domestic servants.[47]

[47] It seems to me that although the Native peoples are shown adopting the mannerisms and speech patterns used in White, middle-class lifestyles of the time, they don't show (and aren't shown) any promise or aspiration of advancement. They seem to be working-class people made to fit into middle-class people's lives as domestic servants and delivery boys. In other films produced by the BIA they show Indian school dormitory boys navigating telephone calls and industrial work like farming and machinery. The films are made for a young Native audience, to show them that their function and value as laborers / producers of capitalist expansion.

Figure 2. "Telephone Etiquette" (1952). Source: Prelinger Archives [48]

Mid-Century Representations of Indian Women: Hollywood and Mainstream Entertainment

Although the *Telephone Etiquette*'s interpretations of specific gender roles directly correspond with the racial, class, and assimilation strategies of the time, the BIA film (made for a Native audience) is in stark contrast to other mid-century representations of Indian women (made for a White audience). For example, in Hollywood mainstream entertainment portrayed the "celluloid Native maiden" as a savage, hypersexual, sacrificial archetype seen in her "natural" spaces of forests, rivers, teepees, and on horseback.[49] In the book *Killing the*

[48] *Figure 2. "Telephone Etiquette"* (1952). Source: Prelinger Archives
[49] Sexual deviance worked as a sign of savagery

Indian Maiden, Elise Marubbio has identified this representation of "Indianness" as having been created and perpetuated by the characterization of Native women in frontier cinema.[50] With the Hollywood film establishing their role as a racialized and sexualized "other" in the American psyche, these women were depicted as conquerable bodies that represented both the seductions and the dangers of the frontier. To this end, frontier cinema framed the Native female body as having been colonized while suffering at the hands of manifest destiny and American expansionism.[51]

Hollywood's representational strategies sustained the Eurocentric meanings of "Indianness" through denigrating colonial interpretations. Although intended for a different purpose, *Telephone Etiquette* is an example of how media continued to play a crucial role in prolonging the colonialist legacy by employing the use of "imperial cinema."[52] In their critique of mainstream media, Ella Shohat and Robert Stam explain "imperial cinema" as the eurocentric aesthetic used in Hollywood. To this end, imperial cinema creates images that sustain eurocentric meanings of "Indianness" through colonial interpretations. These colonial interpretations can be recognized as absurd assumptions, threatening savages, animalization, and other stereotypes. Colonial interpretations are also less direct and embedded in visual discourse of gender. Ironically, however, representations of gender played a central role in

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[50] Marubbio, M. Elise. 2006. *Killing the Indian maiden: images of Native American women in film*. Lexington, Ky: University Press of Kentucky.

[51] Marubbio, M. Elise. 2006. *Killing the Indian maiden: images of Native American women in film)*. For more discussion on body and space see Goeman, Mishuana R. 2014. "Disrupting a Settler-Colonial Grammar of Place the Visual Memoir of Hulleah Tsinhnahjinnie". 235-265. Goeman argues that visual representations of Indigenous bodies disrupt what she terms a "*settler grammar*" (237) – a semiotics that constitutes settler space as previously and currently unoccupied. Despite the emphasis on space here, Goeman's interest is making the body present, with regard for land and non-human subjects. Published as a chapter in Simpson, Audra and Andrea Smith. *Theorizing Native Studies.* Durham, NC: Duke University Press, 2014.

[52] Shohat, Ella, and Robert Stam. Unthinking Eurocentrism: Multiculturalism and the Media. London: Routledge, 1994.

formulating expectations, and the racialized and sexualized representations of Native women in mid-century films were dependent on who was doing the looking. The symbolic and material female representation created internalized standards that determined opportunity, worth, and expectations to both Native and non-Native audiences.

Rearticulating the Stereotype: A Consideration of Native Feminist Remix Strategies

Informed by this historical foundation, I want to examine the interdisciplinary video art of Sarah Biscarra Dilley. In contrast to more common forms of remixing, Biscarra Dilley does not use cutting, splicing, distortion, or the addition of filters in *NDN Telephone Etiquette*. Instead, her video is a very concise re-edit that condenses the five-minute 1950s version into an amusing two-minute tutorial about using the "three magic words."

In the remixed video, we see a young Native American woman as she answers the telephone. She wears an apron and her black hair is set in a fashionable hairstyle of the period. Her finely tailored clothes and organized surroundings present her as the all-American domesticated woman, a house worker or housewife, the feminine ideal of the 1950's (see Figure 3).[53] In accordance with the narrative genre of cinematic realism in the archival film, the on-screen space, that is the space made visible by the camera, remains as a straight-on camera angle with a composition of medium close ups.[54] The audible positioning

[53] *Figure 3. "Telephone Etiquette"* (1952). Source: Prelinger Archives

[54] Realism is a style of film-making that attempts to replicate reality as closely as possible and seeks to make the form look natural to create a believability of its characters. There are several styles of realism that include magical realism, dirty realism, gritty realism, heroic realism, and naturalism (to make the film look natural). Edgar-Hunt, Robert, John Marland, and Steven Rawle. 2010. *The language of film*. Lausanne: AVA. Pgs. 103-105, 180 (;) Straight-on shot is when the camera is pointed straight at its subject. Edgar-Hunt, Robert, John Marland, and Steven Rawle. 2010. *The language of film*. Lausanne: AVA. Pgs. 121-122, 181 (;) A Medium close-up is a shot that shows individuals framed from the waist upwards; this is one of the most common shots in television. Edgar-Hunt, Robert, John Marland, and Steven Rawle. 2010. *The language of film*. Lausanne: AVA. Pgs. 180

of narration comes from an exterior voice-over (extradiegetic), cross-edited with two or more of the characters speaking to each other (intradiegetic).[55]

Figure 3. "Telephone Etiquette" (1952). Source: Prelinger Archives [56]

Using the original film's soundtrack in the remix version allows the narration to maintain the iconic tone of the "mid-Atlantic" voice that dominated mid-century narration and character-acting in television, movies, and public speaking throughout the first half of

[55] Edgar-Hunt, Robert, John Marland, and Steven Rawle. 2010. *The language of film*. Lausanne: AVA. 54-55 (;) For a comprehensive analysis of the key elements in narration and the various ideology that is generated from the positioning of speech and structures of specific narrative discourse in cinema see, Genette, Gérard. 1983. *Narrative discourse: an essay in method*. Ithaca, N.Y: Cornell University Press.

[56] *Figure 3. "Telephone Etiquette"* (1952). Source: Prelinger Archives

the twentieth century.[57] Holding the telephone receiver to her ear, the woman writes down a message from a Mrs. Jones in pencil on a white notepad (see Figure 4).[58] The first remix occurs here, at 00:54 seconds, when Biscarra Dilley cuts and pastes new text over the old footage. The message from Mrs. Jones now reads "Some basic ass settler called." With a simple cut and blend, and in only five seconds, Biscarra Dilley triggers new interpretations of Native women by providing a satirical-yet-honest challenge to the disparaging circumstances of the original film. Surely, in 1952, Biscarra Dilley indicates, Native women had issues of greater concern than learning to use "three magic words."

Figure 4. "Telephone Etiquette" (1952). Source: Prelinger Archives [59]

[57] Coinciding with the Americanization period at the end of the World War II, the vocalization was taught as a model of "correct" and high prestige English by schools and in acting. For more see, Labov, William, Sharon Ash, and Charles Boberg. 2006. *The atlas of North American English: phonetics, phonology, and sound change: a multimedia reference tool*. Berlin: Mouton de Gruyter. 47

[58] *Figure 4. "Telephone Etiquette"* (1952). Source: Prelinger Archives

[59] This is the film still that the artist Sarah Biscarra Dilley remixes by writing over this original footage of the white note pad: "Some basic ass settler called." At this time, I do not have a still image of the remixed version from the artist.

At this moment, let us explore both the denotation and connotation of the new phone message that Biscarra Dilley has substituted for the original one. With respect to the various definitions and their cultural roots, we can begin to realize that a Basic Ass Settler is indeed a useful statement to "politely" address the ambiguous telephone calls from the house of colonization.[60] [61] In general, Basic Ass Settlers have been around since the first pioneers touched the land of colonized peoples in the sixteenth century. The unwelcome Basic Ass Settler is the micromanager of Indigenous lifeways who observes and controls the livelihood of her/his subordinates to violently take and control power. The ability to achieve such power is dependent on what scholar Melanie Yazzie (Navajo) has described as a "commitment to suppress, conceal, deny, reproduce, and trivialize the historical and material act of its colonization of Indigenous peoples."[62] With this power, the settler has controlled history

[60] By investigating the roots of the meaning of "Basic Ass Settler" in context with its pop culture digital roots, we see that stemming from "basic," an ambiguous figure evolves in the popular imagination. Alexis Wilkinson in "On the Origin of Bad Bitches" explains that "basic bitchiosity extends beyond lines of gender," whereas the male-identifying basic is also described as painfully typical and normal with a complete lack of self-awareness: Wilkinson, Alexis. "On the Origin of Bad Bitches." Speech. September 10, 2014. Accessed September 20, 2018. https://www.elle.com/fashion/news/a19501/opening-ceremony-basic-bitches/

[61] In her article "The Basic Bitch: Who Is She?" author and cultural critic Maggie Lang explains that the "circular definition of basic-ness is what makes a Basic Bitch." Importantly, ***basic*** and the hashtag #basic exists in contrast to the "Bad Bitch," who is always self-assured and who is seen predominately as an inspiring revolutionary: Lange, Maggie. "The 'Basic Bitch': Who Is She?" *The Cut*, April 10, 2014. Accessed October 2, 2019. https://www.thecut.com/2014/04/basic-bitch-who-is-she.html.

[62] Yazzie, Melanie "Decolonization and National Liberation: From Turtle Island to Ireland" (speech), December 11, 2017, accessed October 2, 2018, www.therednation.org

through a misrepresentative narrative of America. Today, however, digital technology is recording over ***#basic*** narratives with a remix of new information.[63]

A Native Feminist Remix Strategy: Five Seconds of Humor

Within the interdisciplinary video art of Sarah Biscarra Dilley, there resides a more radical critique of Nation that challenges both the dominant society's and the Native people's perceptions of gender and citizenship. Through the lens of Native feminist remix, Biscarra Dilley initiates an act of self-determination that reveals the workings of colonialism and contributes to decolonization and the establishment of Native American sovereignty.

As a way to create counter-narratives, *NDN Telephone Etiquette* makes an important example of how powerful the remix process can be even when used in its simplest form.[64] With only five seconds of humor, Biscarra Dilley's remix video disrupts the 500-year-old narrative of Americanization and the oppressive Western social norms. Rooted in essentialist views of gender difference and social hierarchies, the original black-and-white BIA footage is transformed into a creative and defiant cultural production that wittingly talks back to a

[63] Some examples of the word "basic" can be found in today's everyday language, especially on digital platforms. On Twitter, the hashtag #basic is used in X tweets, while #ifunny has 16,000. On Instagram, #basic has 4.4 million posts. Social media and the use of # (hashtag) has become a platform for Native American resistance movements. While it is not relevant here because Biscarra Diley does not use "basic" as a hashtag, the use of #basic and other hashtag's used by Native people on social media to signify and mark memes (remixed images from mainstream culture) is of interest for further research. The use of #IndigenousHashtagActivism is what scholar Cutch Risling-Baldy calls a "new Native intellectualism" that engages in public discourse through social media in order to claim space in a modern context. She writes, "These New Native Intellectuals are passionate about their online activism and presence because they realize how this informs public discourse about self-determination and the future of Native nations. This is where Indigenous hashtag activists are intervening on hashtag activism movements to help mold them to support the important issues that are a part of an Indigenous nation's experience in contemporary society." Mainstream cultures use of hashtag activism is a term coined by media outlets which refers to the use of hashtags. (Baldy, Risling Cutcha. "The New Native Intellectualism: #ElizabethCook-Lynn, Social Media Movements, and the Millennial Native American Studies Scholar." *Wicazo Sa Review*31, no. 1 (2016): 90-110)

[64] Keifer-Boyd and Liao, "Feminism" in Key words in Remix Studies, eds. Eduardo Navas, Owen Gallagher, and xtine burrough (New York:Routledge, 2018, pp. 151).

system of forced ideologies focused on good citizenship and American civility. Through Biscarra Dilley's remix video, centuries of the U.S. government's war on the bodies of Native women—through murder, forced sterilization, and family disenfranchisement—are confronted. The Native woman answering the phone is symbolically slapping the Euro-American culture that instructs her to say "Please, Thank You, and I'm Sorry."

Growing out of a hegemonic culture that governs what can be said and who can say it, this archival social-guidance film was originally intended as a form of education, a colonial discourse of containment that restricted independent expressions of autonomy and self-assurance.[65] In her book, *Digitizing Race*, Lisa Nakamura suggests that new media image production is a form where the "social optics of race"[66] disrupts and challenges the status quo. She offers her term *re-remediation* as an argument for a more contextualized relationship to visual culture that can act as a formula for agency and resistance. Drawing on contemporary articulations of Indigenous solidarity, cultivated in digital arenas such as YouTube and social media, Biscarra Dilley unapologetically rejects the discourse that the social-guidance film presents. Through the remix process, Biscarra Dilley takes discarded film footage, creates a digitized celluloid, and then adds new digital layers. Thus, she "re-remediates" the archival material, and her act of placing it online becomes a triumph of socio-political opposition.

In this way, *NDN Telephone Etiquette* becomes a counter-discourse that applies a conscious, alternative, undeclared, and un-heard testimony to the imperialist images and stereotypes that continue to perpetuate an oppressive colonialism. In this context, the online

[65] The Marxist theory of cultural hegemony is the idea that the ruling class can manipulate the value system and mores of a society, so that their view becomes the world view.

[66] Nakamura, Lisa. 2008. *Digitizing race visual cultures of the Internet*. Minneapolis: University of Minnesota Press. 30, 117

venue becomes an important space for decolonization where "the racio-visual logic of the graphical internet allows race to be seen more than ever before."[67] Paying attention to the experiences of Native women in American culture, the remix video is centered within a Native feminist framework that has evolved from social and historical circumstances. In such a way, it can confront the racial and gender stereotypes presented in the archival film and reclaim the footage by recoding the narrative of Native women from one that is disparaging and inferior into one that is witty, aware, and revolutionary. What we witness in this video is a decolonizing act of "cutting up source material and arranging digital 'scraps'—forcing them to speak to one another in unintended ways."[68] By reasserting the young woman's communication in the BIA film, Biscarra Dilley provides us with a more transformative message that unapologetically identifies the caller, Mrs. Jones, as a Basic Ass Settler. By inserting this satirical commentary, the artist calls us to recognize the absurdity of American gender roles and female etiquette, place and space, time and location, intention and desires. In other words, through digital technology and the online forum, Biscarra Dilley has the Native American woman who answers the telephone assert a Native feminist response that confronts patriarchal ideologies. Thus, Biscarra Dilley's artistic presentation establishes a new dialogue of agency and resistance unconstrained by the usual limitations.

Conclusion

The interdisciplinary work of Native remix takes fragments of filmed history and then applies digital technology to reassemble it into new audiovisual constructions of historical memory. Expanding upon the avant-garde cinema traditions of using found footage and

[67] Lisa Nakamura (2008), 206

[68] Nunes, Mark. "Parody and Pastiche" in Key words in Remix Studies, eds. Eduardo Navas, Owen Gallagher, and xtine burrough (New York:Routledge, 2018, pp. 217-29).

compilation films, technology has transformed the availability of engaging with the archive.[69] In a similar way, the digital space of viewing online instead of in a theater, or in-person, changes the audience experience. Nevertheless, contemporary artists are accessing an ever-expanding digitized archive of images and sounds, and then using digital techniques to remix and revisit the past from the present; a vantage point that may correspond to an image of the future. As Catherine Russell notes, "film and media artists are transforming cinema archives into an archival language, helping us to rethink film history as a source of rich insight into historical experience."[70] By exploring audiovisual fragments of memory, artists are rethinking and remaking history.[71]

Art of this kind is a critical instrument for reframing oppressive, non-Native cultural narratives. In *NDN Telephone Etiquette,* Biscarra Dilley disrupts the insidious American class assumption that either Indigenous women do not already know how to communicate politely or they are training to be underpaid, low-status, house workers. Therefore, it may be that a deeper understanding of the complicated histories of assimilation and an appreciation of the nuances in urban slang are required to clarify the significance of the Native feminist

[69] The first known experimental film to work with material from film archives is cited as a 1990 film by Yervant Gianikian and Angela Ricci Lucchi, titled "From the Pole to the Equator." In 1991 Joel Katz coined the term "archiveology" to refer to the methods and practices of filmmakers who were engaging with the archive in ways that are more in line with experimental, or avant-garde forms (;) The concept and aesthetics of avant-garde cinema is a style also known as counter-cinema because it is a technique that is in opposition to more refined and traditional forms (;) Further, In the book, *Archiveology* Catherine Russell explores how the practice of archiveology works to reuse, recycle and appropriate archival images and sounds. Further, she looks at how filmmakers use archiveology to provide ways to engage with the past and imagine the future (Russell, Catherine. 2018. *ARCHIVEOLOGY: walter benjamin and archival film practices.* [S.l.]: DUKE UNIVERSITY PRESS)

[70] Russell, Catherine. 2018. *ARCHIVEOLOGY: walter benjamin and archival film practices.* [S.l.]: DUKE UNIVERSITY PRESS. 12

[71] Russell, Catherine. 2018. *ARCHIVEOLOGY: walter benjamin and archival film practices.* [S.l.]: DUKE UNIVERSITY PRESS. Russell, Catherine. 2018. 11-22

remix strategy. Author Bambi Haggins suggests that the effectiveness of comedic discourse for people of color is a form of "laughing mad…a liberatory act," a discourse hidden from the mainstream dedicated to the interests and needs of the community.[72] She writes that such discursive "For Us by Us" comedy "resonates as much with laughing to keep from crying as it does with laughing mad."[73] Consequently, in considering the humorous slang message that is written by the young Native woman, one must consider whether the white-middle-class social etiquette depicted through the narration, the costuming, and the overall ambience of the home translates satirically to a Native audience. Or, is it instead the five-second absence of white-middle-class social etiquette presented by Biscarra Dilley that purposefully decodes a comedic story about anger, frustration, and a counter-history?

Overall, knowledge of the social-guidance film genre, the histories of Native peoples in America, and an understanding of satire combine to invite a rethinking of the ways that we can understand efforts of Indigenous artists' self-determination. Such an appeal is a critical act of decolonization where indigenous remix artists and other producers of popular culture evoke forms of visual sovereignty through intellectual imagination. Ultimately, *NDN Telephone Etiquette* needs to be understood as an important intervention against a history of American misrepresentations of Native women, one that pays homage to the tenacity and grace of Native women. As a reflective paradigm and a critical proactive action, *NDN Telephone Etiquette* contextualizes the BIA's failure to assimilate Native peoples into a distinctively white-middle-class civility by articulating a counter-narrative of social etiquette. It expresses the unwillingness to surrender to the politics of assimilation and shows an

[72] Haggins, Bambi. 2007. *Laughing mad: the black comic persona in post-soul America*. New Brunswick, N.J.: Rutgers University Press. 1; 24

[73] Bambi Haggins (2007), 242

Indigenous aesthetic that references the Native histories Americans have been encouraged to ignore. Importantly, *NDN Telephone Etiquette* is not only an individual artistic project for Biscarra Dilley, but also a representative example of a rich history of Native feminism that rejects colonial logics of gender and highlights the wit, humor, and resiliency of Native women.[74]

When "Indians" appear in mainstream media—whether in movies, television, found footage from the archives or online—there should not be a moment of suspense or apprehension for Native peoples. There should not be a moment when the Native viewer leaves only one eye open, cringing in anticipation of what the Native characters will do or say or what their names will be. When these moments of apprehension bring with them the emotional burdens of anger and frustration as a result of the remembered engagement with American history, cinema, and federal agencies like the BIA, there should also come the thought that "laughing mad" helps.

Today, digitization and remixing technology allow Indigenous artists of popular culture like Sara Biscarra Dilley the opportunity to take films from the past and rewrite their messages in ways that meet the needs of Indigenous communities in the future.

[74] The history of Native art that can be included or critiqued within a Native feminist remix framework is expansive. Indeed, it is important to emphasize that while works can be viewed as both remix and "feminist" that does not mean that the artists themselves identify with either. In my own view, to name a few, I see other Native feminist remix art being made by: Sarah Sense (Choctaw and Chitimacha), Wendy Red Star (Apsáalooke /Crow), Merritt Johnson (Blackfoot, Kanienkehaka, Irish and Swedish), Maria Hupfield (Ojibwe), Shan Goshorn (Eastern Band Cherokee), Dana Claxton (Hunkpapa Lakota), Hulleah Tsinhnahjinnie (Seminole-Muscogee-Navajo).

Chapter Three –

The Unseen in Native Feminist Remix: Weaving Portraits of the Colonial Other

This chapter focuses on the history of portrait photography of Native American people and a 16-piece series of two-dimensional, mixed-media weavings created by Sarah Sense (Choctaw/Chitimacha) entitled *Cowgirls and Indian Princesses*, a creative remixing of contrasts between Native and non-Native relationships to historical photography and stereotypes of Native women. In making this body of work, Sense revises historical documents and photographs with traditional weaving techniques and patterns. Further, her *Cowgirls and Indian Princesses* series uses strategies that oppose mainstream viewpoints or dominant forms of looking—which involve remixing stereotypes as they are portrayed in mainstream media—as well as within discursive visual practices connected to federal Indian policies.[1]

In this chapter, I use Native feminist remix as a framework in two ways: to recognize the legacy of our tribal nations, sovereignty, and self-determination; and to understand and acknowledge histories of photography and its imperial and patriarchal intent. This is important because a reflective paradigm and critical practice is needed to saturate archival material with Indigenous expressions of resistance as a process of transformation. In other words, we need to engage with visual archives in ways that look beyond the collections of what is seen, to make visible the imperial photographic activities of government agencies that were structured through settler colonialism, and the continued self-determination of Native women that are largely unseen by the broader public. This can happen by perceiving images

[1] Rebecca Schreiber references "dominant forms of looking" and "dominant visual modes" to describe how undocumented Latina/o migrants are presented in mainstream media. Schreiber, Rebecca Mina. 2018. *The undocumented everyday: migrant lives and the politics of visibility.* Minneapolis: University of Minnesota Press.

in other ways that do not simply privilege sight. In order to do this, I consider the ways we can engage with early photography differently in three sub-categories: Native feminist remix, concepts of the unseen, and listening.

Contemporary mixed media art like *Cowgirls and Indian Princesses* shows how Native feminist remix as a concept and theoretical framework blends logics of perception with an archive of hypervisible imperial images to convey both absence and presence through a dialogue that exists both inside and outside the frame. Using a methodology that considers circumstances of hypervisibility and the unseen, the presented art of Sarah Sense shows how Native feminist remix can change visual logics of race that sustain colonial discourse through artistic movements that interrogate the power structures.

By framing this chapter in a historical analysis and describing the interrelatedness of race and photography, I will show how the camera has been used as a tool of colonization alongside Native American history in the nineteenth and twentieth centuries. Looking closely at images and "listening" to the ethnographic record, one can trace the ways in which early uses of photography came to shape American discourses of gender, race, and class in the nineteenth century. Such visual practices and modes of representation constructed racial power and shaped discourse and logics. Because racial categories have largely been based upon visual markers of physical difference, it is important to consider Native bodies, posed for a camera, as something more than just a picture.[2]

Since its invention, the photographic camera has been used as a tool of settler colonialism. Due to its purported technological objectivity, photography documents the

[2] Smith, Shawn Michelle. 2004. *Photography on the color line: W.E.B. Du Bois, race, and visual culture*. Durham: Duke University Press. 47, 81

"fact" of racial difference."[3] In the nineteenth century cameras were used to document Native people for ethnographic, scientific, and anthropological purposes. While much of the visual documentation of Native people at the turn of the century symbolized ideas and impulses of settler authority and reinforced racial hierarchies, contemporary Native women who are visual and mixed-media artists have established a canon of critical work that reclaims photos of Native people in ways that remix the popular consciousness. These artists have been successful in remixing settler narratives by drawing from oral historical, archival, primary and scholarly sources to provide critical analysis of the longstanding misrepresentation by non-Native photographers. Artists including Biscarra Dilley and Sense use Native feminist remix to alter selections from archives of historical photography by adding to and changing them to create something new for cultural, intellectual, and artistic purposes—to provide an alternative version of a picture.[4] In the art of Biscarra Dilley and Sense, the remix exists in

[3] Fusco, Coco "Racial Time, Racial Marks, Racial Matters." In Fusco, Coco. 2003. *Only skin deep: changing visions of the American self: [... in conjunction with the exhibition "Only Skin Deep: Changing Visions of the American Self" ... December 12, 2003 through February 29, 2004]*. 16, 35, 111. New York: Abrams.

[4] Not included in this dissertation, but important to recognize, is the work of the late Shan Goshorn (Eastern Band Cherokee). Shan Goshorn was a multi-media artist who used woven paper baskets, silversmithing, painting, and photography to expresses human rights issues that affect Native American people. Goshorn uses Cherokee basket weaving techniques with printed reproduction of painted paper and photographs as her weaving materials. A series that is relatable to the remix strategies I discuss here, and to the works of Sarah Sense is Goshorn's 2017 series titled "Resisting the Mission; Filling the Silence." This is a set of seven Cherokee style single-weave column-baskets that are made from reprints of historic photographs. The photographs in this series are "before and after" images taken of native children upon their arrival to Carlisle Indian School. The artist used remix techniques as she used something "old" and recognizable, to create something new to create a new narrative – one that is accountable to history from a Native perspective. In this work, Goshorn applied community engagement as part of her methods. She shipped the re-prints of the phots to communities and also traveled with the photos, asking people to express their thoughts, memories, family histories, names and stories of tribal members that attended boarding school at Carlisle. They wrote directly on to the photographs. The photographs were then stripped and and used as the weaving materials, still containing the affective remarks and poetry and stories. To see more on this series, and other works by Shan Goshorn see: http://www.shangoshorn.net/resisting-the-mission-filling-the-silence

the contrast between non-Native and Native visual histories and meaning, the former being sensationalized and laden with histories of colonial intent, the latter being Indigenous forms of "counter knowledge" and "counter representation."[5] These artists channel their voices through multi-media artwork to communicate new alternatives to mainstream tropes of Indigenous visibility as a conceptual and theoretical form of empowerment. In order for the remix to be successful, both parts of what is being mixed need to be acknowledged and recognized—that is, recognizing the original as something familiar and pre-recorded.

Native feminist remix can be thought of as multidimensional storytelling: contemporary female artists using a theoretical and creative process to craft new visual, sonic and felt landscapes. Native feminist remix is never a casual re-appropriation, a simple reproduction of the original, nor a re-appropriation of the original.[6] In terms of music, the latter would be analogous to a cover song, (that is a new performance of a previously recorded song by someone other than the original artist or composer).[7] The form of remix I am concerned with is a methodological intervention of the archival media (film and photography) that was originally produced as a tool of colonial power over the lives of Indigenous women. The photo is reimagined by the artist for more critical alternative readings. Native feminist remix is a theoretical concept and creative aesthetic that advocates for sovereignty, articulated in art through attention to land, language, and identity. It is laden with personal affect and voices of Native women past and present. Such a practice is an embodied sensory act, culturally and historically bound to social power. By using digital

[5] Schreiber, Rebecca "Visible Frictions: The border film project and the spectacle of surveillance." In *The undocumented everyday: migrant lives and the politics of visibility*. Minneapolis: University of Minnesota Press, 2018.

[6] Re-appropriation is taking back what has been appropriated. Known in Native Studies as "cultural appropriation" In general, "appropriation" is the politics of ownership and authorship.

[7] Plasketes, George. 2009. *Cover songs in popular music*. Burlington, VT: Ashgate.

technology, the remix powerfully transforms mainstream representations of women from their original forms into powerful political sites for public communication; they become vehicles of unseen histories indiscernibly contained in visual records.

Native Feminist Remix: Positioning Concepts of the Unseen and Listening

To extend and develop my definition of Native feminist remix, I center this chapter within theoretical concepts that do not privilege sight. The logics of perception in visual archives convey absence and presence through a dialogue both inside and outside the frame. Such a consideration is what Shawn Michele Smith calls the "unseen." For Smith, recognizing the unseen in a photograph is acknowledging the subject with consideration given to its place, time, and historical circumstances; in other words, within the context of what remains unseen because it is outside the frame of the camera. According to Smith, photography exposes race and power in a visual world that produces representations and social orders of what she calls the "unseen."[8] The unseen calls for a historical significance (that is visibly unseen within the frame) to be "seen" (metaphorically) at its center.

Centering historical referent, a keen interpretation of the "unseen" is necessary to provide an observer with the *feeling* of a photograph. The *feeling* of an image is a multisensory connection to the photograph.[9] A multisensory connection registers a frequency (that is unseen), like a corporeal experience of sonic fields of listening—physical transmission of rhythmic energy, that is felt rather than heard.[10] In other words, photographs affect us through other registers beyond sight. Thereby, "listening closely to photography" is

[8] Smith, Shawn Michelle. 2013. *At the edge of sight: photography and the unseen*. Durham: Duke University Press. 197

[9] Brown, Elspeth H., and Thy Phu. 2014. *Feeling photography*. Durham: Duke University Press.

[10] Campt, Tina. 2017. *Listening to images*. Durham Duke University Press. 2017. 6

not just focusing on what we are looking at, but how the image affects us emotionally (sense, sentiment, response, reaction), and then how those feelings are consumed as vibrations through the body.

By perceiving archival images in ways that go beyond looking, archival photography can reveal multisensory and embodied connections outside of the ethnographic needs of the white imagination. In the book *Listening to Images*, Tina M. Campt describes listening to images as "a practice of looking beyond what we see and attuning our senses to the other affective frequencies through which photographs register."[11] Thus, listening to the images in such a way can reveal haptic connections through feelings and emotional responses.[12] Moreover, Athabascan scholar Dian Million provides insight toward understanding the importance of felt experiences as intellectual community knowledge that offers an alternative historical interpretation. Million calls this "felt theory," an analysis of affect and emotion.[13] Expanding upon Campt and Million, such an analysis brings us closer to the intentions of the remix artist and Native feminist thought: acknowledging the colonial conditions of Indigenous women both past and present as it is *felt* by those who experience(d) it.[14] In fact, Million's felt theory has its roots in the transformative impact of Native women's personal narratives exploring the racialized, gendered, and sexual nature of their colonization through what she refers to as a "sixth sense about the moral affective heart of capitalism and

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[11] Campt, Tina. 2017. *Listening to images*. 9

[12] Here, "haptic" is referring to multiple forms of contact and touch that characterize felt encounters with photographs. Such feelings may be inscribed by sentimental feelings of people, notions, dates, and place. For more on "haptic temporalities" and "haptic frequencies" see Chapter One, "*Quiet Soundings: The Grammar of Black Futurity*" 13 – 47. In Campt, Tina. 2017. *Listening to images*

[13] Million, Dian. *Therapeutic Nations Healing in an Age of Indigenous Human Rights*. Tucson: University of Arizona Press. (2014) 31, 56-57

[14] Million, Dian. (2009). Felt Theory: An Indigenous Feminist Approach to Affect and History. Wicazo Sa Review. Vol 24. No. 2. 58

colonialism."[15] In a similar way, Native feminist artists alter archives of historical photography to challenge mainstream portrayals of Indian women by remixing colonial histories from their original narrative; not in ways that re-inscribe stereotypes or dismiss the ancestors that sat for portraits, but in ways that emotionally honor their exquisite presence over the patriarchally prescribed absence; to regain the space for Indigenous voices. All of this becomes important to the work of Indigenous feminist art and scholarship "to counter and intervene in a constantly morphing colonial system."[16]

Sarah Sense's "Cowgirls and Indian Princesses"

Multimedia artist Sarah Sense has been central to developing a framework for Native feminist remix that engages with archives differently. She uses traditions of Chitimacha basket-weaving to construct mixed-media works from photographs that are woven into ancestral patterns and designs. Sense uses digital software applications and various printing technologies to create two-dimensional mash-ups of culturally specific basketry. Cutting archival photographs into thin strips, just as her Chitimacha ancestors sliced river cane to be used in basketry, she weaves printed photographs together into intricate geometric designs. In her 2018 series *Cowgirls and Indian Princesses* she includes digital photos of her ancestral land and family, along with historical photographs and stereotypical imagery of cowboy and Indian archetypes.

In a deeply personal collage of conflicting-yet-coexisting ideas and visuals, Sense reminds her audience of popular culture's attempts at cultural genocide and the coexisting

[15] Million, Dian. (2009). Felt Theory: An Indigenous Feminist Approach to Affect and History. Wicazo Sa Review. Vol 24. No. 2. 54

[16] Million, Dian. (2009). Felt Theory: An Indigenous Feminist Approach to Affect and History. Wicazo Sa Review. Vol 24. No. 2. 55

resilience of tribal autonomy.[17] Works in this series are created by blending two or more images and overlaying one pattern seamlessly over the other. In an interview with *The Manitoban*, Sense describes her process as one that addresses historical narratives and challenges the stereotypical portrayal of the Cowboy and Indian in American pop culture. Sense asks, "Where does it end? When do we learn? And can we ever get beyond these stereotypes […] and get rid of the racism?"[18] Sense's woven historical photographs reimagine colonial propaganda that has contributed to the misinterpretation of Native American culture. This is Native Feminist remix.

The colonial propaganda that Sense is remixing has been pushed into our collective consciousness through centuries of mass-media representations, effecting how mainstream society sees Native people and how Native people see themselves. In the contemporary moment, mainstream films, interpretive panels, educational curriculum, and so on, use historical photographs as an indication of Native people existing only in the past, inherently connected to nature.

Colonial Propaganda: "Lone Ranger and Tonto with Buffalo Bill and Sitting Bull"

In the *Cowgirls and Indian Princesses* series, Sarah Sense's woven archival prints encapsulate a history of camera-generated colonial propaganda. In *Lone Ranger and Tonto with Buffalo Bill and Sitting Bull* (see Figure 5), the artist uses bamboo paper, found imagery, and tape, weaving together colorful images of popular culture in a clockwise basketry pattern. Iconic images of the fictional characters The Lone Ranger and Tonto are

[17] Churchill, Ward. 1998. *Fantasies of the master race: literature, cinema, and the colonization of American Indians*. 104-105, 123.

[18] Amin, Montazeri Pour Agha. "Cowgirls and Indians is showcased at Urban Shaman." *The Manitoban*, Feb 6, 2019. Accessed May 2019. http://www.themanitoban.com/2019/02/cowgirls-and-indians-is-showcased-at-urban-shaman/36717/

recognizable, as are Buffalo Bill and Sitting Bull. The artist also interlaces photos of herself, and a traditional basket pattern emerges when viewed across multiple woven rows. Her repeated source-pictures of cowboys, Indians, and Buffalo Bill originate from large exhibitions and historical pageants that featured Native American people.[19]

Buffalo Bill's Wild West Show debuted in Nebraska in 1883.[20] It featured live-action reenactments of famous battles with Native Americans performing their defeat in the Battle of Little Big Horn, for example. Also reenacted were attacks on settler's cabins, as further justification for the Euro-American conquest of the West. It combined the early nineteenth and twentieth-century forms of entertainment, such as circuses, with spectacular versions of history. From 1889 to 1913, side shows produced and reproduced these popular narratives, with fabricated images and performances of exotic, noble savages to entertain audiences with misrepresentations of American history.

[19] Willis McNelly E, "Science Fiction and the American Dream." *CEA Critic* 35, no. 2 (1973): 10-13.

[20] This is the same year that the latterly mentioned Buffalo Bill's Wild West Show debuted in Nebraska (1883), which I think shows a correlation with the mainstream attitude and thinking of the time regarding Native people.

Figure 5. Lone Ranger and Tonto with Buffalo Bill and Sitting Bull. (2018) woven archival inkjet prints on bamboo paper and found imagery, tape 32" x 48. Source: Courtesy of the artist.

The Western genre and associated images that Sense chooses to put in her artworks are worth acknowledging in an analysis of the unseen, as Wild West shows led to an international obsession with images of Indians on television and movies, further embedding the already deeply established colonial representations of Native people.[21] In *Native Performers in Wild West Shows: From Buffalo Bill to Euro Disney*, Linda Scarangella McNenly explains that the framework of these shows was to display colonial and imperial power through stories of savage Indians and discourses of "heroic individualism and

[21] McNenly, Linda Scarangella. 2012. *Native performers in wild west shows: from Buffalo Bill to Euro Disney*. Norman, OK: University of Oklahoma Press. 21

progress."[22] The performances became "a sensational phenomenon," displaying cowboys and Indians in a framework of imperial power that popularized narratives of colonial legacies and race.[23] In this context, "Cowboys and Indians" became what Nicholas Mirzoeff describes as a "performance of the racialized index," which happens when the performance of an image becomes a guide to "seeing difference."[24] The performance of "otherness" is part of a wider project to exhibit difference through what Mirzoeff calls a "culture of amusement."[25] The difference was racially prescribed in the Wild West shows to "produce and uphold a desire to see racially."[26] Americans of the late nineteenth century cherished these performances, unaware of the ability of these exhibitions and sideshows to create and sustain an understanding of people "in terms of racialized hierarchy."[27] With the advent of motion

[22] McNenly, Linda Scarangella. 2012. *Native performers in wild west shows: from Buffalo Bill to Euro Disney*. Norman, OK: University of Oklahoma Press. 21

[23] McNenly, Linda Scarangella. 2012. *Native performers in wild west shows: from Buffalo Bill to Euro Disney*. Norman, OK: University of Oklahoma Press. 23

[24] Mirzoeff, Nicholas. 2010. *An introduction to visual culture*. New York: Routledge. 85

Nicholas Mirzoeff, An *introduction to visual culture*, (London: Psychology Press, 1999), 85.

[25] Mirzoeff, Nicholas. (2003). The Shadow and the Substance: Photography and Indexicality in American Photography (Catalog Essay). In C. Fusco, & B. Wallis (Eds.), *Only Skin Deep: Changing Visions of the American Self, International Center for Photography* New York: Abrams. 118

[26] Mirzoeff, Nicholas. 1999. *An introduction to visual culture*. London: Routledge. 76

[27] Nicolas Mirzoeff. "The Shadow and the Substance: Photography and Indexicality in Americna Photography," in Coco Fusco and Brian Wallis (eds.), Only Skin Deep: Changing Visions of the Americna Self, International Center for Photography, (New York: Abrams, 2003). 118 (;) For a discussion on performance and a detailed history of human exhibition see: Fusco, Coco. "The Other History of Intercultural Performance." TDR (1988-) Vol. 38, no. 1 (1994): 143-67; "While this tradition reached the height of its popularity in the 19th century, it was actually begun by Christopher Columbus, who returned from his first voyage in 1493 with several Arawaks, one of whom was left on display at the Spanish Court for two years. Designed to provide opportunities for aesthetic contemplation, scientific analysis, and entertainment for Europeans and North Americans, these exhibits were a critical component of a burgeoning mass culture whose development coincided with the growth of urban centers and populations, European colonialism, and American expansionism" (148).

picture cameras, Hollywood Western movies like the *Lone Ranger and Tonto* replaced the live Wild West performances of Buffalo Bill and continued their legacy.[28]

The Western aesthetic used in Hollywood to portray Native Americans sustained Eurocentric meanings of "Indianness" through stereotypes such as threatening savages. In over 4,000 films, Hollywood's fantasy of Indianness can be seen in stereotypes including the noble savage, the heathen warrior attacking white "civilization," the Indian "princess," and the promiscuous squaw; all of these have shaped the ideological attachments to Native people.[29] Contemporary Native feminism has produced a counter-narrative to these images in which the practices and methodology of image making and image consumption have been demystified and problematized.[30]

Sense's *Lone Ranger and Tonto with Buffalo Bill and Sitting Bull* is a Native feminist critique of how the Western genre combined narrative and spectacle to tell a story of colonialism from the colonizer's perspective.[31] Similarly, discourse on representation from art history, anthropology, and cinema have also been interrogated, by scholars and artists alike, in specific critiques of gender and political contexts. Such critiques reveal fields of knowledge and contested histories that are embedded in dominant culture. The counter-narrative that Sense creates recognizes the pre-recorded material, blends photographic

[28] The Lone Ranger franchise first began as a radio series in 1933. It was later adapted to an 18-volume literary novel series (1936-2012). It was a film serial called The Lone Ranger (1938), and The Lone Ranger Rides Again (1939). Then, The Lone Ranger became a popular television series (1949-1957). There have been over six Hollywood films released ranging in release dates between 1956-2013.

[29] Diamond, Neil, dir. *Reel Injun*. 2009; Burbank, CA: Lionsgate Home Video, 2009. DVD.

[30] Rushing argues for contemporary Native art, and not feminism or the art of women explicitly. I am expanding upon this idea to argue for Contemporary Native feminism and Native art made by women (;) Rushing, W. Jackson. 1999. *Native American art in the twentieth century: makers, meanings, histories*. London: Routledge.

[31]Shohat, Ella, and Robert Stam. 2014. *Unthinking Eurocentrism: multiculturalism and the media*. 3 (;) Important to note here, is that the work Sense as a Feminist critique is my argument and my perspective, and not that of the artists.

images of colonial history with Indigenous history, and then overlays the archives with a new message; the result is a seamless Native feminist remix of the Western paradigm.

Taking inspiration from Dian Million and Tina Campt, the affective "frequency" transmitted in the remix is an embodied process that registers at multiple levels of sensory contact. Sound can be perceived and felt through frequencies of vibration and contact, not just heard. This explains the artist's felt connection to archival material and also the viewer's response. The frequencies of historical images such as Sense's *Lone Ranger and Tonto with Buffalo Bill and Sitting Bull* register through what Campt describes as "felt sound."[32] In a similar way, Native feminist remix works as a felt intellectual concept and aesthetic that can articulate historical photos in ways that attend to their underlying structure of unseen relations. Further, Native feminist remix is the creative juxtaposition of history and circumstance that are seen and unseen in the ways we engage with photography and archives. Remixing the white imagination with felt sounds of Indigeneity (centering voice through self-portraits, family photos, pictures of the land, basket designs, weaving, language, etc.) is not simply a response to mainstream representations; it is a political redress. Therefore, Native feminist remix is a strategy of upholding Indigenous life and self-determination through aesthetically confronting opposing histories of gender and visibility.

Colonial Propaganda: Cowboy and Indian Icons Making Young Impressions

Another piece by Sarah Sense, *Cowboy and Indian Icons Making Young Impressions* (see Figure 6), explicitly confronts discourses of gender and the impact that ethnographic portraiture and Hollywood films make on Native women. The piece has a predominantly black-and-white palette and is geometrically patterned. At first sight, it is a mash-up of male

[32]Campt, Tina. 2017. *Listening to images*. Durham: Duke University Press. 7

and female images collaged side by side. At the center of the weaving is a snapshot, taken in a more contemporary time, of a young girl holding a gun. The largest image is a nineteenth-century studio portrait of a Native American woman in an elk tooth dress. In the background to the left is a film still of Kevin Costner playing the role of Lt. John Dunbar, a Civil War soldier who develops a relationship with a band of Lakota Indians, in the 1990 film *Dances with Wolves*.[33]

Figure 6. Cowboy and Indian Icons Making Young Impressions. (2018) woven archival inkjet prints on bamboo and rice paper, wax and tape, 32” x 48”. Source: Courtesy of the artist.

[33] Costner, Kevin, Jim Wilson, Michael Blake, Mary McDonnell, Graham Greene, Rodney A. Grant, Floyd Red Crow Westerman, et al. 2003. *Dances with wolves*. [Santa Monica, CA]: MGM Home Entertainment.

His appearance signifies how the Western movie genre feeds colonial narratives. Inspired by the Western revisionist films, mainstream society finds sentimental attachments to movies like *Dances with Wolves*, as the script appropriates elements of the Indian from subjective preconceptions and pop-culture experiences. In the text, *Native Americans on Film: Conversations, Teaching and Theory*, Marubbio and Buffalohead highlight "the continual consumption of these refined images of Indians validates a colonialist historic memory and denies critical acknowledgment of the lived reality of Native nations."[34] The process of subjective interpretation serves the purpose of validating the outsider's (mainstream) viewpoint. A revisionist narrative like *Dances with Wolves* makes connections between various locations of oppression, colonialism, and imperialism through a more sympathetic narrative. As a subgenre of the Western movie, revisionist films question the ideas and styles of the traditional Westerns and often favor "realism" over the popular romantic and savage portrayals of Native people. They also sympathetically include more roles for Indian women, although Marubbio and Sense find oppression and themes of imperialism embedded within this genre. In the revisionist framework, Marubbio claims that women usually assume the sacrificial role of the "celluloid maiden," a young Native woman that has situated herself with a white male hero, thus re-framing a 1950s paradigm of "the Celluloid Indian Princess" who aligns herself with a European American colonizer and dies for that choice.[35] In Marubbio's analysis of the celluloid maiden, conquest and celebrations of white rhetoric and pro-white agendas position Native women to the margins of violence, leading to what she says is an "intense questioning on the part of many Americans of their national past and their

[34] Marubbio, M. Elise, and Eric L. Buffalohead. 2013. *Native Americans on film: conversations, teaching, and theory*. 5

[35] Marubbio, M. Elise. 2009. *Killing the Indian maiden: images of Native American women in film*. Lexington, Ky: University Press of Kentucky. 5

imperial and neo-colonial present."[36] Throughout the collection of *Cowgirls and Indian Princesses,* Sense uses numerous pop culture images of celluloid maidens. By inserting her own self-portraits alongside them and, in some works, in place of them, she is questioning uses and misuses of cowboys, Indians, women, and stereotyping.[37] Using Indigenous weaving techniques, Sense uses the Western archive to re-interpret the frontier imagery of women (see Figure 7).[38]

Figure 7. Grandparent's Stories. (2018) woven archival inkjet prints on rice paper and bamboo paper, pen and ink, wax, tape, 32" x 48". Source: Courtesy of the artist.

[36] Marubbio, M. Elise. 2009. *Killing the Indian maiden: images of Native American women in film*. Lexington, Ky: University Press of Kentucky. 199

[37] Sense, Sarah. "Artist Statement – Cowgirls and Indians," 2019. https://www.aptncommunity.ca/event/cowgirls-and-indians-artist-sarah-sense/. Accessed July 2019.

[38] *Figure 7.* Grandparent's Stories. (2018) woven archival inkjet prints on rice paper and bamboo paper, pen and ink, wax, tape, 32" x 48". Source: *Courtesy of the artist.*

In the Western paradigm, Native women exist within a male hierarchy. Scott Morgenson describes the colonial project as positioning their alleged sexual deviance as a sign of savagery.[39] As a result, the Hollywood Native woman's "nobility as a princess and her savagery as a Squaw is defined regarding her relationship with male figures."[40] In other words, the act of sexual deviance determines whether a woman is a princess or a squaw. Under such situation, Indigenous social practices and sexualities are judged against a Eurocentric formation that determines what "good" is and what is "bad"—or rather, what is a princess and what is squaw. As opposed to that framework, Sense centers her own Native female body (not vanishing, not suffering) as a form of counter-representation in most of her pieces in this series.

Still present in contemporary Hollywood, the western narrative paradigm exists as a cinematic form of colonial exhibition. Scholar and filmmaker Beverly Singer (Tewa Pueblo, Navajo) writes that it is "as a general rule, Hollywood 'Indian' movies are set in late nineteenth-century America."[41] As a well-known example, a revisionism framework is seen in "Indian sympathy films" such as *Dances with Wolves* and Disney's *Pocahontas* (1995). Even in more current movies like the *Twilight* series (2008–2012) and *Avatar* (2009), the western paradigm is still prevalent as an aesthetic, perpetuating the ideologies of "Indianness" through animalization, wigs, savagery, and violence. In hugely popular films, such as these, Hollywood movies "contribute to the commodification and dehumanization of

[39] Morgensen, Scott Lauria. 2011. *Spaces between us: queer settler colonialism and indigenous decolonization*. Minneapolis: University of Minnesota Press. 149

[40] Marubbio; Referencing Rayna Green's findings in generations of popular culture that is music and literature: Green, Reyna (1975) "Pocahontas Perplex," 703, 711.

[41] Singer, Beverly R., and Robert Allen Warrior. 2001. *Wipping the war paint off the lens: native American film and video*. Minneapolis: University of Minnesota Press. 111

Native people."[42] Carrie Louise Sheffield identifies the dominant western narrative as promoting "artificial representations of Native American identity and history." She contends that perpetuating colonial narratives redefines "Native Americans as simplistic and failing stereotypes that further erode Native American self-confidence and identity."[43] What is at stake in these persistent colonial representations, even those that are "sympathetic," is the forging of identities.

Sarah Sense's piece *Cowboy and Indian Icons Making Young Impressions* focuses on the process of identity formation by Native youth and Native women more broadly. If the gender-stereotyped Indian princess and associated media images are projected onto young Native girls by mainstream society—as a collective identity and normative framework for identity building involving a negotiation between "us, them, and others,"—how does it affect the development of girls during adolescence as they actively consider future personal and professional identities?[44] A consideration of these variables is important for expanding conceptual frameworks of Native feminist remix art in order to better determine how and why it makes critical interventions in the broader sociocultural context. The histories of photographic archives that Sarah Sense remixes is important as the camera served a colonial purpose: to create imperial images as gender-specific propaganda sustaining the narratives of white America. In turn, the propaganda continues to make impressions.

The recognizable pop-culture images that Sense uses for her weavings are necessary elements in order for the contrasting juxtaposition of the remix to work: they signify how

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[42] Singer, Beverly R., and Robert Allen Warrior. 2001. *Wipping the war paint off the lens: native American film and video*. Minneapolis: University of Minnesota Press. 6

[43] Sheffield, Carrie Louise. "Native American Hip-Hop and Historical Trauma," *Studies in American Indian Literatures 23.3* (Fall 2011): 95

[44] Winter, E. (2011). *Us, them and others: Pluralism and national identity in diverse societies*. Toronto, ON: University of Toronto Press.

society can receive multiple, simultaneous, and conflicting messages about Indigenous women. Further, Sense places the image of Costner in his fictional role above the real-world snapshot and the historical portrait, perhaps commenting on the ever-present patriarchy and white male authority that is consistently placed over the real, lived experiences of Native women.

Because we are engaging in visual analysis of what is unseen in the portraits that Sense weaves in her pieces, I want discuss specifics of photography as a system of racialization. Historic codes of race and photography are deeply aligned as methods of colonization, rather than incorporated lightly as visual products of popular culture. Understanding the archival documents that Sense and other artists are remixing brings us closer to unraveling colonial logics and understanding Indigenous epistemologies that resist them in contemporary art practice.

History of Race and Photography

Like a scientific method, at its inception, photography claimed realism, since that which was seen in a photograph could be seen in the real world; the recorded image worked as an indexical medium marking the sign of a real thing. By this logic, scholars and artists interested in the intersection of race and photographic archives are concerned with the making and unmaking of identities, the complicated relationships between an image and the social realities it conveys.[45] In her essay "Racial Time, Racial Marks, Racial Matters," Coco Fusco makes the far-reaching argument that "rather than recording the existence of race,

[45] For an inquiry of Native artists that work with mainstream images to critique the social realities that they convey see: Steven Paul Judd, Nicholas Gallanin, Jameson Chas Banks, James Luna, Charlene Teeters, Wendy Red Star, Frank Buffalo Hyde, Will Wilson, George Longfish,

photography produced race as a visualizable fact."[46] Fusco explains, "During the first 150 years of U.S. history, race was considered a theoretically coherent system of human classification: from the mid-nineteenth to mid-twentieth century, racial hierarchies were widely accepted as having a basis in race science."[47]

In 1839, the daguerreotype photo gained recognition as a new means of visual representation.[48] With each advancement in technology, the camera became more available as a resource. It was used as a tool to validate racial inferiority through scientific photography. The first generation of photographers became part scientists as they mastered their new equipment to measure human bodies and transfer visual data that measured people of color as "specimens" for observation. The camera, therefore, was used as a scientific tool to experiment with the objectified Native body for study, as well as to demonstrate race as physical difference, as something that could be seen.[49]

Beginning in 1851, the wet collodion negative enabled photographers to print unlimited copies of their photos, a vast improvement over the daguerreotype and the calotype. Wet collodion prints became a popular mass medium in North America and Europe. However, it was the "carte de visite," created in 1854, that disseminated images of vanishing American Indians globally. Printed in the millions, the new invention was so popular that it ushered in an era known as "cardomania."

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[46]Fusco, Coco. 2003. Racial Time, Racial Marks, Racial Metaphors in *Only skin deep: changing visions of the American self : [... in conjunction with the exhibition "Only Skin Deep: Changing Visions of the American Self" ... December 12, 2003 through February 29, 2004]*. New York: Abrams. 16

[47] Fusco, Coco. 2003. *Only skin deep: changing visions of the American self : [... in conjunction with the exhibition "Only Skin Deep: Changing Visions of the American Self" ... December 12, 2003 through February 29, 2004]*. New York: Abrams. 15-16

[48] Raum, Elizabeth. 2007. *The history of the camera*. Chicago, IL: Heinemann Library

[49] For a discussion on the camera as a tool to experiment with race as physical difference see (Rony, 1996) (Smith, 2004) (Nakamura, 2007) (Campt, 2012, 2017)

The “cartes de visite” and the language that circulated with them, like the common labeling of “racial type,” is based in scientific racism comparable to the colonial discrimination that occurred almost at the same time. “Cartes de visite” studio portraits of the colonial “other” are housed in museums and private collections all over the world.[50] The mass circulation of these photographs became absorbed into Darwinian scientific thinking of the mid-nineteenth century. The “before and after” photographs from the Carlisle Indian School and other anthropological records circulate Darwinian ideas that became ingrained in the popular imagination.[51]

“Hard science” photos of racial types were those that claimed that their evidence could be “read” mathematically. Bodies were carefully posed in series of views—profile, frontal, naked, and next to measuring devices and scales—in order to confirm physical characteristics that signified difference.[52] This method contradicted practices used to create popular portrait photographs of the time, such as Edward S. Curtis’s images, which were valued for their aesthetic beauty that also, hypothetically, captured the essences of

[50] Printed in the millions, this was a form of mass communication; holding are found all over the world including Bibliotheque Nationale de France, George Eastman House, U.S. Library of Congress, Pitt Rivers Museum at the University of Oxford, Darwin Library at Cambridge University, to name a few.

[51] Scientific photography in the nineteenth century examined race under the set of Darwinian beliefs known as eugenics which is the scientific beliefs of improving a human population. The project used cameras to picture individuals in a system that applied various imaging techniques such as "composite portraiture," in which *full-face* photographs of different subjects were combined to produce a single blended image to record and illustrate science-related information like physical appearance and psychological traits. Fronted by Francis Galton, this type of photography emphasizes the purpose of portraits.

[52] Lampry’s Method of Measuring the Human in Hannavy, John. 2008. Encyclopedia of nineteenth-century photography. New York: Routledge. 817

Indigenous culture and personality.[53] In this way, the popular "carte de visite" racial-type cards register the spaces between the scientific photograph and the popular portrait.

Racial-type cards were mass-produced as "cartes de visite" and sold as postcards and souvenirs. After halftone processing was invented in the early 1880s, they could also be seen in popular magazines and newspapers.[54] The Victorian-era portraiture of Indian subjects used a closed or softly blurred backdrop that separated the relationship between the individual and the details of a cultural landscape; the result was the appearance of ethnographic "objectivity." Covering up the background kept the viewer from inserting subjective bias; instead, the viewer focused only on the subject as a "fact" and not as art. In contrast, Edward S. Curtis's photographs required aesthetic decisions that eliminated modern details, staging Native people as existing only in the past and not moving forward with modernity.

At the turn of the twentieth century, portrait and landscape photographers and cultural scientists were using the camera to preserve "real Indians." Institutions and individuals such as J.P Morgan, the Smithsonian Institution, the American Museum of Natural History, and the federal government advanced efforts to collect images of Indigenous people in a combination of salvage ethnography, scientific photography, and portraiture. Their aim was to construct a photographic record as data for research into the early inhabitants of America. The main idea was to document people's cultures and events—a result of the nostalgic

[53] Curtis, Edward S. Curtis North American Indian photograph collection. The United States, 1899. To 1929. Photograph (;) The most popular example is Curtis's twenty-volume book of photography, published over a span of 24 years, The North American Indian (1907-1930)

[54] Poole, Deborah. 1997. Vision, race, and modernity: a visual economy of the Andean image world. Princeton, N.J.: Princeton University Press. 10

intentions of the white population to identify the Indian as either a noble individual in a rapidly developing world or a savage who needed to be civilized.[55]

To consider why photographers wanted to preserve "real Indian" people on camera before they disappeared, it is necessary to consider a corresponding and unseen political climate that existed outside the mise-en-scène.[56] For example, two nineteenth-century policies placed Native Americans in a traumatic and turbulent state in which they were easily manipulated; the reservation system ensured that Indians were removed from land that white settlers wanted to appropriate, and in 1887, the Dawes Act destroyed these reservations through the subdivision of local lands.[57] The latter authorized the President of the United States to take American Indian tribal land and divide it into allotments for individual Indians. Tribal lands were divided into plots, and in many cases only those who accepted such moves were granted American citizenship.[58] The Dawes Act destroyed tribal leadership and forced Native Americans to assimilate, to adopt the ideals of White Americans. During this time, part of the project to assimilate Native American people included the forced removal of children to boarding schools like the United States Indian Industrial School in Carlisle, Pennsylvania, known as Carlisle Indian Industrial School (1879–1918).The heightened

[55] Nancy McClure, "Native American photography after the end of the Frontier", Points West Online, 2016, accessed February 9, 2018, http://centerofthewest.org/2016/06/19/points-west-native-american-photography-after-frontier/

[56] This consideration of historical context is aligned with what Jennifer Denetdale (2019) refers to as a responsibility of "ethnically viewing" photography. I reference this again more specifically in the closing of this chapter (;) The arrangement of everything that appears in the framing – actors, lighting, décor, props, costume – is called mise-en-scène, a French term that means "placing on stage."

[57] Khan Academy, "The Reservation System", Khan Academy, last modified 2018, accessed February 10, 2018, https://www.khanacademy.org/humanities/ap-us-history/period-6/apush-american-west/a/the-reservation-system.

[58] Ibid.

political climate, aligned with the advancement in camera technologies, drove the frenzy to photograph the first peoples of America and their cultures before they disappeared.

Portraits of Assimilation from the Carlisle Indian School

Returning to Sense's, *Cowboy and Indian Icons Making Young Impressions,* in contrast to the image of Costner is the black-and-white historical portrait of a Native American woman in an elk tooth dress. The historical portrait that Sense uses in *Cowboy and Indian Icons Making Young Impressions* was taken during a time when photographers systematically collected and recorded what they believed were "vanishing" Native bodies and lifeways throughout the nineteenth and twentieth centuries. Photographs were a form of collecting visual data. The documentation of the Native as "other" started with the ability to quickly and efficiently print unlimited numbers of pictures. The reason behind their popularity has to do, in part, with the demands of popular culture. That is, a product that is quickly delivered and consumed by as many people as possible. In particular, at the beginning of the twentieth century the picture postcard, or photograph cards, of various racial types were popular souvenirs for a new middle-class consumer culture as a mean of communication. Among them included Lynching photocards (produced for more than fifty years in the United States), and other racially-charged propaganda like assimilationist "before and after" photo cards from Indian boarding schools like the one used in Sense's *Cowboy and Indian Icons Making Young Impressions.* [59]

[59] For a critique of lynching photography see, Apel, Dora, and Shawn Michelle Smith. 2007. *Lynching photographs*. Berkeley: University of California Press (;) Wood, Amy Louise. 2011. *Lynching and spectacle: witnessing racial violence in America; 1890-1940*. Chapel Hill: Univ. of North Carolina Press.

The Native American woman seen wearing an elk tooth dress in Sense's artwork is Rose White Thunder.[60] The photograph of Rose was taken in 1883 at the Carlisle Indian School. In the 1800s, the U.S. government began funding and operating boarding schools with the explicit goal of assimilating Native children into white culture. Students were required to cut their hair, abandon their Native clothes, end their connections to ceremonies, and were prohibited from speaking their own languages. Captain Richard H. Pratt, founder of the Carlisle Indian Industrial School, infamously articulated the boarding school's philosophy as "Kill the Indian in him and Save the Man."[61] The assimilation strategies of the Carlisle Indian Industrial School are documented in a vast photographic archive, centered primarily on "before and after" photographs that were meant to show a transition of each pupil from a "primitive" condition to a "civilized" state.[62] Apache scholar and art curator Nancy Mithlo calls these "contrast pictures," and they could serve two purposes.[63] For example, in Rose White Thunder's "before" picture (used in Sense's piece) she is wearing an elk tooth dress that can be seen as both representing her "past" heritage and adding to her exoticism as a Native woman. In contrast, her "after" picture (unseen in Sense's piece) shows White Thunder in a western dress, a sign that she could be controlled and assimilated into the Euro-American world. This form of photographic documentation at the Carlisle Indian

[60] The image that I am referring to here is woven in to the piece by Sarah Sense and can be seen (on the right side) of *Figure 6.* Cowboy and Indian Icons Making Young Impressions. (2018) woven archival inkjet prints on bamboo and rice paper, wax and tape, 32" x 48". Source: *Courtesy of the artist.*

[61] "Photographs and Drawings,1875-1904" from Carlisle Indian School, WA MSS S-1174 Series IV, Boxes 34, 42, 43, Richard Henry Pratt Paper 1840-1924, Beinecke Rare Book and Manuscript Library, Yale University, CT, USA.

[62] "Photographs and Drawings,1875-1904" from Carlisle Indian School, WA MSS S-1174 Series IV, Boxes 34, 42, 43, Richard Henry Pratt Paper 1840-1924, Beinecke Rare Book and Manuscript Library, Yale University, CT, USA.

[63] Mithlo, Nancy. 2020. [unpublished manuscript] "Knowing Native Arts," University of Nebraska Press, forthcoming September 2020. Chapter Six, "The Encyclopedic Gaze" 6

Industrial School was part of a larger institutional and militarized effort to collect images of Indigenous people as evidence of their successful assimilation.[64] As Mithlo observes, "the systematic photography of Native peoples has served as an established practice of surveillance and control since the invention of the camera."[65] This assimilationist method of documentation, she explains, is based on an evolutionary framework whereby Western "progress" is not only desired but inevitable. The photo of Rose White Thunder and other students were used as an institutional memento that was printed for distribution. Arguably part ethnography and part racial-type card, the portrait of Rose White Thunder that Sense uses in her piece first appears in John N. Choate's *Souvenir of the Carlisle Indian School*, a booklet published in 1902. [66] A short description of the aims and goals of the school is presented alongside students' "contrast pictures" (see Figure 8)[67]

[64] For more on the use of historical portraits as an institutional and militarized effort see Romanek, Denetdale, and Kosharek. 2019; and Denetdale, Jennifer 2007

[65] Mithlo, Nancy. 2020. [unpublished manuscript] "Knowing Native Arts," University of Nebraska Press, forthcoming September 2020. Chapter Six, "The Encyclopedic Gaze"

[66] John N. Choate (1848-1902) was a commercial photographer in Carlisle, Pennsylvania. Choate photographed almost every student upon arrival and during their school career, as well as school activities, staff, and visiting chiefs and families. Choate remained the primary photographer for the Carlisle Indian School until his death in 1902.

[67] A souvenir booklet from the Carlisle Indian School by John N. Choate, (1902). Source: Dickenson Archives and Special Collections, Waidner-Spahr Library at Dickenson College, Carlisle, PA, USA. CIS-I-0039

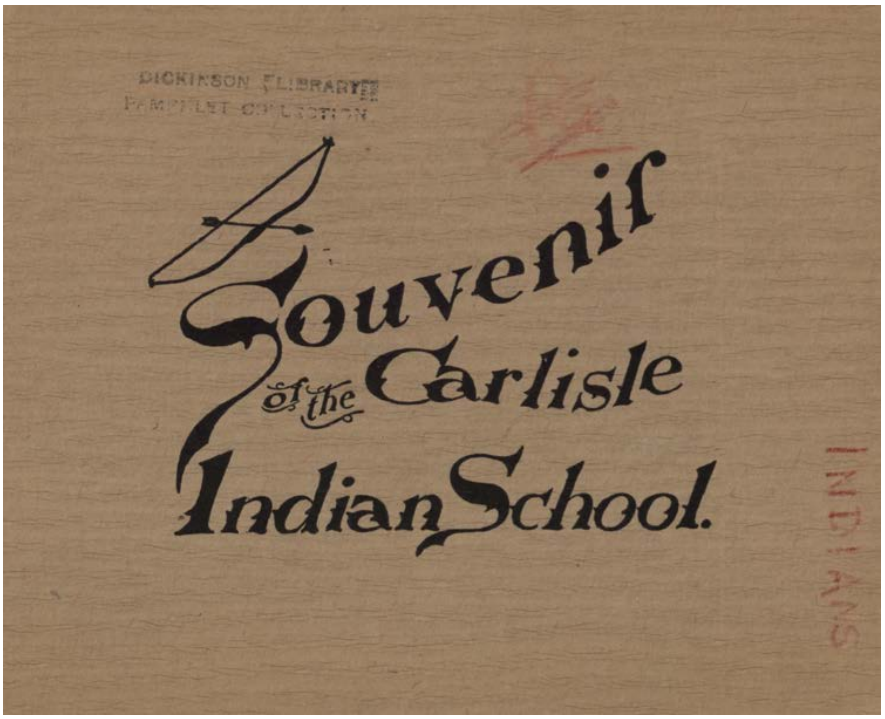

Figure 8. A souvenir booklet from the Carlisle Indian School by John N. Choate, (1902)[68]

In the aforementioned "before" photographs of Rose White Thunder she is dressed in traditional regalia (see Figure 9).[69] Her braided hair sits on both shoulders, and long dentalium earrings nearly cover her braids; framing the rows of white elk teeth that hang from her dress. Such style contrasted with her "after" portraits that used the classic white middle-class Victorian studio structure which was an attractive composition (see Figure 10).[70] In this picture, she wears a blouse with a high neckline, "a citizen's clothes."[71] Her

[68] Ibid.

[69] *Figure 9.* Studio portrait of Rose White Thunder. Photographic Print, B&W (Date is listed as "time period" 880-1889). This image appears in John N. Choate's Souvenir of the Carlisle Indian School) Carlisle, P.A: J.N. Choate, 1902. The caption reads: Rose White Thunder. Daughter of a Sioux Chief, White Thunder, in Elk Tooth Dress – At Carlisle '83 – '87. *Source:* Cumberland Country Historical Society; Location: CCHS_PA-CH2-006a

[70] *Figure 10.* Studio portrait of Rose White Thunder. Photographic Print, B&W. John N. Choate, Carlisle, PA (Date is listed as "time period" 1880-1889). The handwritten note on the reverse side reads: Rose White Thunder. Sioux. *Source:* Cumberland Country Historical Society; Location:

long hair is pulled back in the fashion of a respectable Victorian era woman with a clean middle part and slight curls on the sides. The before and after images are in sharp contrast; an elk tooth dress contrasted with a simple, high collar, signifying ideas of the "civilized" and the "savage." The most obvious visual contrast is that all her Indigenous garments, accessories, and styles seen in the "before" photo" are gone from the "after" photo. In the "after" photo, her styling has been "westernized" as if to symbolize that she has accepted and will blend into Euro-American culture. This idea of photo cards, and before and after portraits, was used as a form of communication and it also lent credibility to scientific ideas of race that promoted categorical, visual, and biological representations of difference.

The scientific gaze created Native subjects as "other" through visual evidence of racial difference and inferiority. Shawn Michele Smith explains that the power of the scientific gaze is aligned with "…presumed intellectual mastery and control but also with the explicitly violent facts of objectification and the literal ownership of the body photographed."[72] For example, institutions producing collections of photographs, like the Carlisle Indian School, was intent on defining racial identities and reinforcing racial hierarchies at the turn of the twentieth century.[73]

CCHS_PA-CH2-006a; The repository for this image is listed as Dickinson College Archives and Special Collections in the location: CIS-P-0019

[71] "Citizens clothes" is referenced throughout the Carlisle Indian School reports on "reformed students." Found in, "Report on returned students, n.d." from Carlisle Indian School, Special Files 1840-1924, WA MSS S-1174 Series VI, Box 30, Folder 817, Richard Henry Pratt 1840-1924, Beinecke Rare Book and Manuscript Library, Yale University, CT, USA.

[72] Smith, Shawn Michelle. 2004. *Photography on the color line: W.E.B. Du Bois, race, and visual culture*. Durham: Duke University Press. 47

[73] Smith, Shawn Michelle. 2004. *Photography on the color line: W.E.B. Du Bois, race, and visual culture*. Durham: Duke University Press.

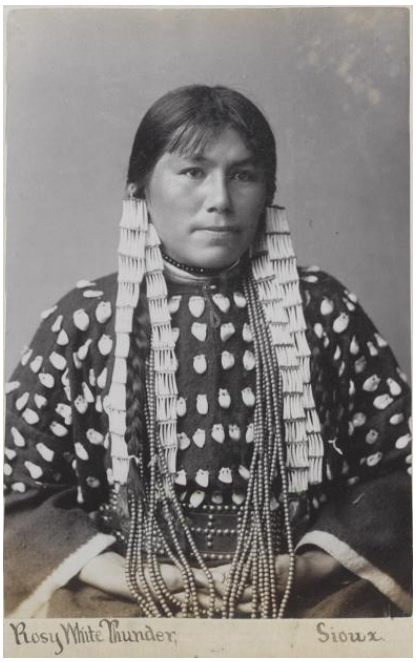

Figure 9. Studio portrait of Rose White Thunder. Photographic Print, B&W [74]

Figure 10. Studio portrait of Rose White Thunder. Photographic Print, B&W.[75]

[74] *Figure 9.* Studio portrait of Rose White Thunder. Photographic Print, B&W (Date is listed as "time period" 880-1889). This image appears in John N. Choate's Souvenir of the Carlisle Indian School) Carlisle, P.A: J.N. Choate, 1902. The caption reads: Rose White Thunder. Daughter of a Sioux Chief, White Thunder, in Elk Tooth Dress – At Carlisle '83 – '87. *Source:* Cumberland Country Historical Society; Location: CCHS_PA-CH2-006a

The portraits of colonized people from Carlisle and other institutions are hyper-visible, that is overly visible and constantly under the gaze of others.[76] Hypervisibility works to argue that the overrepresentation of "Indianness" in popular culture simultaneously announces the invisibility of Native subjects in realms of polity, economies, and discourse, so that Native people and issues remain absent, or invisible, even when seen.[77] To put simply, "Indianness" makes itself hypervisible in the mainstream to those who are non-Native.[78] Alongside the structuring of American identity and history, the overly visible "Indian" becomes seen as deviant and "other," different from the mainstream white society. As such, race becomes much more codified.[79]

The photographic documentation of Rose White Thunder and other Indian children at the Carlisle Indian School underscored racial hierarchy, a fact that is evident in the Choate collection of portraits taken at Carlisle.[80] In Captain Richard H. Pratt's personal papers, many of the portraits of Carlisle students taken by Choate were used as personal postcards to Pratt's friends and family. The hand-written notes on the back signified sentimental

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[75] *Figure 10.* Studio portrait of Rose White Thunder. Photographic Print, B&W. John N. Choate, Carlisle, PA (Date is listed as "time period" 1880-1889). The handwritten note on the reverse side reads: Rose White Thunder. Sioux. *Source:* Cumberland Country Historical Society; Location: CCHS_PA-CH2-006a; The repository for this image is listed as Dickinson College Archives and Special Collections in the location: CIS-P-0019

[76] For discussions on hypervisibility see: Gordon, Avery. 2008. *Ghostly matters: haunting and the sociological imagination*. Minneapolis: University of Minnesota Press. 16.

[77] For more on hypervisibility see Michelle Raheja (2011) and Nicole R. Fleetwood (2011) who is exploring how the visual currency of blackness is persistently seen as a problem in popular culture. She defines hypervisibility as "an interventionist term" to describe processes that produce the "overrepresentation" of certain images of blacks.

[78] Reddy, Maureen T. "Invisibility/Hypervisibility: The Paradox of Normative Whiteness." *Transformations: The Journal of Inclusive Scholarship and Pedagogy* 9, no. 2 (1998): 55-64.

[79] A consideration for further research is in the general economy of vision and the exchange value of an image.

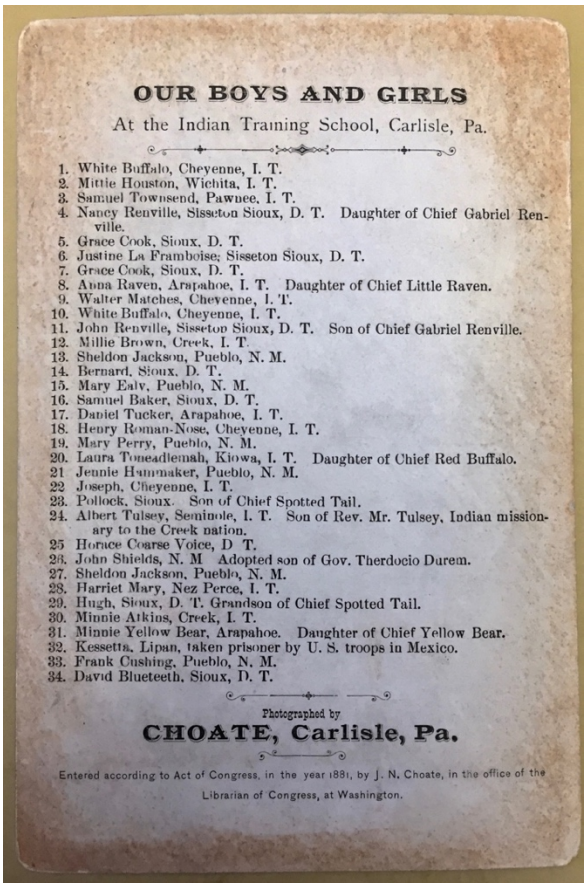
[80] "Photographs and Drawings,1875-1904" from Carlisle Indian School, WA MSS S-1174 Series IV, Boxes 34, 42, 43, Richard Henry Pratt Paper 1840-1924, Beinecke Rare Book and Manuscript Library, Yale University, CT, USA.

ownership of Indian bodies. For example, one photo-postcard is a collage of 34 students; a list of names on the back corresponding to numbers placed next to the children's faces reads "Our Boys and Girls at the Indian Trading School" (see Figure 11)[81] Another is a photo of a forward-facing Pueblo women. Handwriting on the back in ink reads "Richards [sic] Indian muse." (see Figure 12)[82] Another example is a picture of a Native man on his horse, the handwritten note on the back gives the man's name and a short description of the war bonnet and Indian dress that he is wearing. On the bottom it says "For Mr. Poulson, In memory of our rides together. From Nana Pratt." (see front image in Figure 13, back image in Figure 14)[83] Not only do the postcards exchange notions of patriarchy and ownership of the people photographed, with words indicating possession, they mark the ways in which Indian bodies signify sentimental memories in the white imagination.

[81] *Figure 11*. Photographer Choate (Date not listed). Photo collage from Carlisle Indian School. Pictured here is the back side of picture. It is also published in the Souvenier Booklet. On the back (as pictured) there is 34 names, which are numbered and correspond with 34 pictures on the front side. Photographed by *Source:* Photographs and Drawings,1875-1904" from Carlisle Indian School, WA MSS S-1174 Series IV, Boxes 34, 42, 43, Richard Henry Pratt Paper 1840-1924, Beinecke Rare Book and Manuscript Library, Yale University, CT, USA. Photo by author.

[82] *Figure 12*. Photographer Choate (Date not listed). Photo-postcard from Carlisle Indian School of "Richards Indian Muse." The back side of the photo has a hand-written note from Mrs. Pratt in blue ink that reads: Richards Indian Muse [next line] Mary Perry [next line] Laguna Pueblo N.M. – [Next line] Choate [next line] No. 21 W. Main Street Carlisle, P.A. *Source:* Photographs and Drawings,1875-1904" from Carlisle Indian School, WA MSS S-1174 Series IV, Boxes 34, 42, 43, Richard Henry Pratt Paper 1840-1924, Beinecke Rare Book and Manuscript Library, Yale University, CT, USA. Photo by author.

[83] *Figure 13* [and] *Figure 14*. Photographer Choate (Date not listed). Photo-postcard from Carlisle Indian School of a man on a horse (front and back side). The back side of the photo has a hand-written note from Mrs. Pratt that reads: Kent Black Bear in Indian dress, with war bonnet of eagle feathers. [next line at the bottom] For Mr. Poulson – In memory of our rides together [next line] from Nana Pratt. *Source:* "Photographs and Drawings,1875-1904" from Carlisle Indian School, WA MSS S-1174 Series IV, Boxes 34, 42, 43, Richard Henry Pratt Paper 1840-1924, Beinecke Rare Book and Manuscript Library, Yale University, CT, USA. Photo by author.



OUR BOYS AND GIRLS

At the Indian Training School, Carlisle, Pa.

1. White Buffalo, Cheyenne, I. T.
2. Mittie Houston, Wichita, I. T.
3. Samuel Townsend, Pawnee, I. T.
4. Nancy Renville, Sisseton Sioux, D. T. Daughter of Chief Gabriel Renville.
5. Grace Cook, Sioux, D. T.
6. Justine La Framboise, Sisseton Sioux, D. T.
7. Grace Cook, Sioux, D. T.
8. Anna Raven, Arapahoe, I. T. Daughter of Chief Little Raven.
9. Walter Matches, Cheyenne, I. T.
10. White Buffalo, Cheyenne, I. T.
11. John Renville, Sisseton Sioux, D. T. Son of Chief Gabriel Renville.
12. Millie Brown, Creek, I. T.
13. Sheldon Jackson, Pueblo, N. M.
14. Bernard, Sioux, D. T.
15. Mary Ealy, Pueblo, N. M.
16. Samuel Baker, Sioux, D. T.
17. Daniel Tucker, Arapahoe, I. T.
18. Henry Roman-Nose, Cheyenne, I. T.
19. Mary Perry, Pueblo, N. M.
20. Laura Toneadlemah, Kiowa, I. T. Daughter of Chief Red Buffalo.
21. Jennie Hammaker, Pueblo, N. M.
22. Joseph, Cheyenne, I. T.
23. Pollock, Sioux. Son of Chief Spotted Tail.
24. Albert Tulsey, Seminole, I. T. Son of Rev. Mr. Tulsey, Indian missionary to the Creek nation.
25. Horace Coarse Voice, D T.
26. John Shields, N. M Adopted son of Gov. Therdocio Durem.
27. Sheldon Jackson, Pueblo, N. M.
28. Harriet Mary, Nez Perce, I. T.
29. Hugh, Sioux, D. T. Grandson of Chief Spotted Tail.
30. Minnie Atkins, Creek, I. T.
31. Minnie Yellow Bear, Arapahoe. Daughter of Chief Yellow Bear.
32. Kessetta, Lipan, taken prisoner by U. S. troops in Mexico.
33. Frank Cushing, Pueblo, N. M.
34. David Blueteeth, Sioux, D. T.

Photographed by

CHOATE, Carlisle, Pa.

Entered according to Act of Congress, in the year 1881, by J. N. Choate, in the office of the Librarian of Congress, at Washington.

Figure 11. Our Boys and Girls (Date not listed). From Carlisle Indian School. Photo by author.

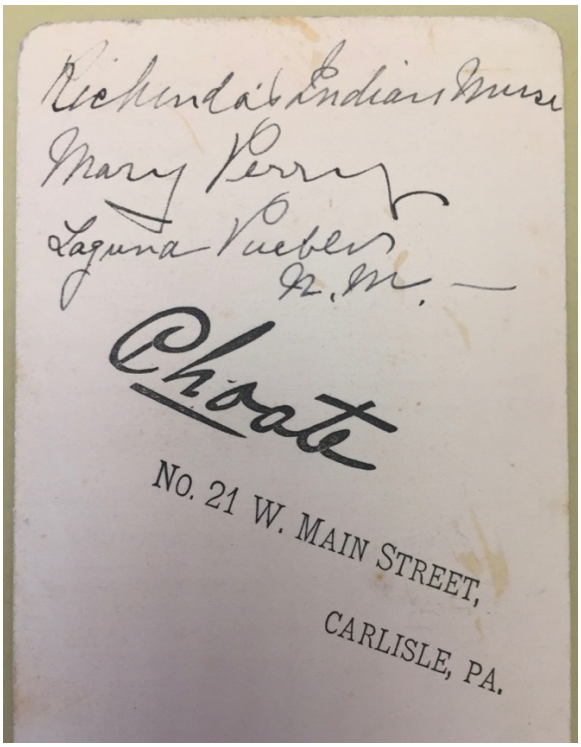


Figure 12. Richards Indian Muse. Photographer Choate (Date not listed). Photo by author.

Figure 13. Front Side. Man on a Horse (Date not listed). Photo-postcard from Carlisle Indian School. Photo by author.

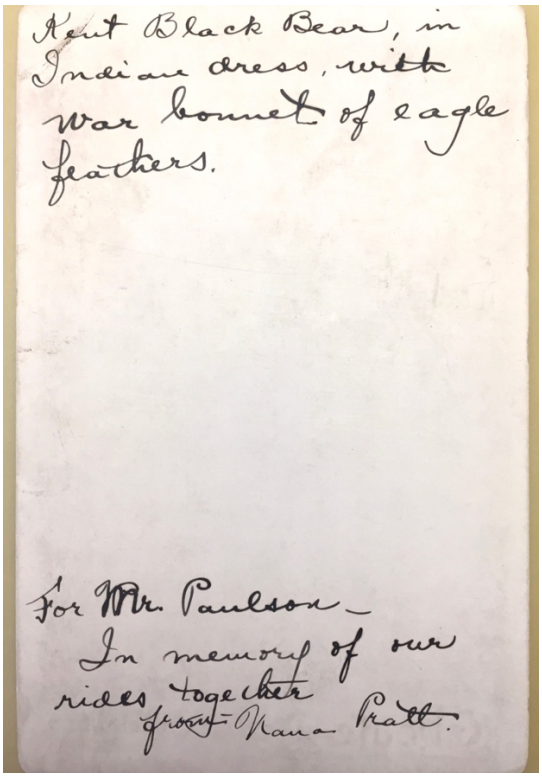


Figure 14. Back Side. Man on a Horse "In memory of our rides together." (Date not listed). Photo-postcard from Carlisle Indian School. Photo by author.

Scholar Jodi Byrd (Chickasaw) explains that ideas surrounding images of American Indians as "savage" and "primitive" in Western cultures rely upon "emptying them of any tribal manifestation of identity, history, and culture, then filling them instead with those signifiers that assert mastery and control."[84] The desires of colonial institutions are then marked and mapped, justifying the structuring of social hierarchies: ownership, civilized, whiteness, success of assimilation, etc. Seeing racialization and difference in postcards or souvenir booklets normalized and maintained assimilationist strategies through colonial visual logics

[84] Byrd, Jodi A. 2011. *The transit of empire indigenous critiques of colonialism*. Teilw. zugl.: Iowa City, Univ. of Iowa, Diss. 63

as "…the camera actively popularized imperial imagery."[85] Photographs of this type became a common fixture in Victorian portrait studios. The first page of the 1902 souvenir booklet from the Carlisle Indian School, published for their twenty-third year, reads: "The blanket Indian is falling to the rear, and the tidy, well-dressed, self-supporting Indian is taking his place. . .In this little souvenir we offer you a contrast between the past and present."[86] The souvenir booklet of photos is intended as a token of remembrance that ultimately reflects the construction of otherness.[87]

In contrast to the "visual apprehension and capture" modes of representation undertaken at the Carlisle Indian School, Sarah Sense uses the pictures of Rose White Thunder in a remix, cutting the assimilationist strategies and weaving a new variation of basket patterns and extra embellishments.[88] Her patterns align the archive with feelings and symbols of holistic Indigenous knowledge systems. Like remixing a musical composition, by shifting the white imagination with felt vibrations of Indigeneity, Sense gives us a feeling that something is different, even though the picture is mostly the same. Creative and clever remixing keeps the rhythmic and intervallic identity of the original object intact to express a different mood.

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[85] Shohat, Ella, and Robert Stam. 2014. *Unthinking Eurocentrism: multiculturalism and the media*. London: Routledge.105

[86] Photo lot 81-12, John N. Choate photographs of Carlisle Indian School, National Anthropological Archives, Smithsonian Institution. 1 (;) "Blanket Indian, noun, dated, often disparaging: an American Indian who retains or returns to tribal costume and custom" *The Merriam-Webster.com Dictionary*, s.v. "blanket Indian (*n.*)," accessed November 22, 2019, https://www.merriam-webster.com/dictionary/blanket%20Indian.

[87] For strategies and interrelations of colonial discourse see Byrd, Jodi A. 2011. The transit of empire: indigenous critiques of colonialism.

[88] Rebecca Shreiber, "The Undocumented Everyday: Migrant Rights and Visual Strategies in the work of Alex Rivera," in Journal of American Studies, 50 (2016), 2, 305-327. 306

Curtis and the Picturesque Savage: A Romantic Visual Paradigm

My final example of photographic histories of portraiture and the integration of colonizing efforts is that of photographer Edward S. Curtis, whose work claimed to document the "vanishing race." Sarah Sense uses several recognizable Curtis images throughout her "Cowgirls and Indian Princesses" series, including photographs of such iconic figures as Buffalo Bill and Sitting Bull, to name a few (see Figure 15).[89] Curtis was the author of The North American Indian, a multivolume document of American Indian cultures from the turn of the last century. Curtis's publication of photographic images continues to exert a major influence on the image of Indians in popular culture. He produced a body of work that has been the largest contributor of "salvage ethnography." The Curtis archive continues to perpetuate a presumed vanishing race in American popular culture. Salvage ethnography originally was a combination of entertainment and ethnography. Fatimah Rony writes that "salvage ethnography took as its central tenet that certain people would soon be extinct."[90] As such, salvage ethnography includes a style of photography and filmmaking that sets out to capture an authentic civilization or people's former way of living.

[89] *Figure 15.* Lone Ranger and Tonto with Buffalo Bill and Sitting Bull 2018 woven archival inkjet prints on bamboo paper and found imagery, tape 32" x 48". *Source*: Courtesy of the Artist

[90] Rony, Fatimah Tobing. 1996. *The third eye: race, cinema, and ethnographic spectacle.* Durham, NC: Duke University Press. 91

Figure 15. The Princesses with the Lone Ranger and Sitting Bull. (2018) woven archival inkjet prints on bamboo paper and found imagery, tape, 32” x 48”. Source: Courtesy of the artist.

Cultural theorist Mary Louise Pratt explains that popularized imperial images codify and normalize a discourse that classifies difference and situates the Native “other” “within a timeless ethnographic present tense.”[91] Therefore, she says, representations made in the nineteenth-century work as colonial propaganda that pulls Native people “out of time” to be “preserved, contained, studied, admired, detested, pitied and mourned.”[92]

The myth of the vanishing Indian was a romantic movement to incarcerate the Native body within a romantically “exotified” image; over 500 tribes, bands, and villages of

[91] Pratt, Mary Louise. 2017. *Imperial eyes: travel writing and transculturation*. London: Routledge, Taylor & Francis Group. 64

[92] Pratt, Mary Louise, “Scratches in the Face of the Country; or, What Mr. Barrow Saw in the Land of the Bushmen, in “Race,” Writing, and Difference, ed. Gates, 146.

Indigenous people were thus reduced to the homogenized "Indian" stereotypes. Romanticism (also known as the romantic era) began as an intellectual/artistic movement - It was a musical expression of the politics at the time. The roots of romanticism started out in Germany in the 1770s and traveled quickly to the Western hemisphere. By the 1820s it had transformed most genres of artistic expression as it echoed the people's fears, hopes, and aspirations. It became the voice of revolution at the start of the nineteenth century, and the voice of establishment at its ending. Romanticism, in musical form, remains the most popular style for award-winning film soundtracks and is commonly used in mainstream movies about Native Americans.[93] Romanticism draws a connection to the visual process of fostering of a romantic image of Native people in film and photography.[94]

After the Civil War and the Industrial Revolution, Americans were moving further away from land and nature, and this disconnection from the land formed a longing to be entertained by it. As a defense mechanism to the realization of such a great loss, white society became fearful and distrusting of traditional "exotic" cultures. An exotic Native person, perceived to be living only in the past and surrounded by nature, was something far away from the experience of people in the newly industrialized America; for this reason, audiences yearned for the exotic Native presence on the film screen, in photographs, and on postcards. The fear of a vanishing race was what encouraged Curtis to document the Native people with urgency. Photography projects like those of Curtis were a race against the

[93] The score for the film Dances with Wolves won the Grammy Award and Oscar (1990) (;) Disney's Pocahontas soundtrack won the Academy Award for Best Original Score and Best Original Song (1995) (;) Music from the motion picture Avatar was nominated for an Academy Award and a Golden Globe (2010).

[94] Ferber, Michael. 2010. *Romanticism: a very short introduction*. Oxford: Oxford University Press. 94-98

perceived destruction of native life from a pictorial point of view. The Curtis archive still perpetuates a presumed vanishing race in American popular culture.[95]

Cultural Reconstruction

Curtis claimed authenticity in his portraits of Native people but scenes that he often staged did not exactly represent their tribe's way of life. He carried props and wigs in order to "transform the twentieth-century Native people into his romantic ideal of a glorious Native past."[96] Such a method of performing an imagined visual authenticity for the camera is termed "cultural reconstruction." Cultural reconstruction began when American national unity was bound in racial division.[97]

Since salvage ethnography claimed authenticity, the "authentic" had to be reconstructed to appear real. As such, a contested aesthetic of salvage ethnography is the use of cultural reconstruction. In it is the desire to re-create and embrace what Native life was like before European contact by staging the visual representations of authenticity and the enhancement of "the other" in the American imaginary. Coco Fusco calls this "the fantasy of the photographic encounter" in which the viewer is "overcome" by the beauty of the other.[98] Achieving this fantasy means removing all signs of modern culture.

In its rejection of the contemporary world, the romantic era aesthetic was depicting life in a romanticized historical mode. Steven Leuthold describes the basis for extending romanticism throughout the twentieth century as America's longing for an idyllic, mythic

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[95] Edward S. Curtis, *North American Indian* [RC28] Billie Jane Baguley Library & Archives Heard Museum Phoenix, Arizona (Visit April 2018).

[96] Ibid, 306.

[97] Reynolds J. Scott-Childress, "Cultural Reconstruction: Nation, Race, and the Invention of the American Magazine, 1830-1915Ph.D. diss., (Maryland: University of Maryland, 2003), 2.

[98] Fusco, Coco. 2007. "Fantastic Reconstruction: Postcolonial Artists and the Colonial Archive." Ph.D., Middlesex, 46.

history in the face of an increasingly industrialized nation; it continues in the twenty-first century. Whereas mainstream media continues to document Native Americans as "mythical, spiritual attachment to nature and the past," the picturesque is visualized by depicting as much traditional culture as possible while "denying their contemporary presence." [99]

The romantic era generated pictures that were taken of Native Americans using cultural reconstruction. Cultural reconstruction creates a commercialized history of America that is told through an array of sepia-toned individuals as brave women, proud chiefs, and medicine men, to sympathetically portray Native people as a beautiful relic of America's brave and noble past. In salvage ethnography, the intentions were to build a photographic record of the Indigenous people, what Curtis termed "the vanishing race."[100] Blending research and entertainment, the Curtis's vast archive of photographs is the largest contributor of salvage ethnography and exemplifies popular desires for cultural reconstruction and romanticism.

Cultural reconstruction continues to be an extremely potent and popular image making technique. It denies the coexistence of Indigenous peoples yet promotes the myth of "the timeless authenticity" of the Native American.[101] In a mythological archetype of the horse-riding Plains Indian warrior with a feather headdress, essential to the ideology of U.S.

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[99] Leuthold, Steven. 1998. *Indigenous aesthetics: native art, media, and identity*. Austin: University of Texas Press (;) Rony, Fatimah Tobing. 1996. *The third eye: race, cinema, and ethnographic spectacle*. Durham, NC: Duke University Press. 93

[100] Taken between 1896 and 1930, Curtis compiled a 40,000 photographic image collection of over 80 tribes resulting in a 20-volume set, *The North American Indian*, which Curtis himself described as "the vanishing race."

[101] Rony, Fatimah Tobing. 1996. *The third eye: race, cinema, and ethnographic spectacle*. Durham, NC: Duke University Press. 91

westward expansion, the Native American was represented as dying yet noble."[102] The romantic visual paradigm continues to be the ever-present, double representation of the less violent noble savage and primitive other.

A Remix Framework: Recognizing History and Felt Narratives of the Unseen

As scholar Jennifer Denetdale (Dine) has observed, historical portraits reinforce stereotypes; they also reveal more about structures of inequalities and the intentions of the photographers than they do about the individual sitters.[103] For Denetdale, late nineteenth-century portrayals of Native Americans were made within a colonial framework that shows how Native people were expected to conform to Eurocentric notions about proper gender roles. Looking closely at photography of Navajo people specifically, Denetdale argues that one of the consequences of U.S. colonialism has been the dissemination of the noble savage myth, which is built on a foundation of patriarchy. For example, the photographer uses the camera as a tool to frame Native men as stereotypical images of what warriors should look like. The vanishing noble savage is a metaphor of the Americanization process: "a shifting assumption of Native men that move along a continuum from savage to noble savage to defeated savage who cannot live in civilized society."[104] This tragic figure is personified and mythologized by scholars, music, Wild West shows, and photography. He is a noble and brave Indian warrior, sentimentally connected to the land but defeated by white settlement.[105]

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[102] Rony, Fatimah Tobing. 1996. *The third eye: race, cinema, and ethnographic spectacle*. Durham, NC: Duke University Press. 91

[103] Denetdale, Jennifer Nez. "The Imperial Gaze: Portraits of Juanita and Manuelito, 1868–1902." In *Reclaiming Diné History: The Legacies of Navajo Chief Manuelito and Juanita*, 87-107. University of Arizona Press, 2007.

[104] Denetdale, Jennifer. 2007. *Reclaiming Diné history: the legacies of Navajo Chief Manuelito and Juanita*. Tucson: University of Arizona Press. 85

[105] Green, Rayna. The Tribe Called Wannabee: Playing Indian in America and Europe *Folklore*, Vol. 99, No. 1. (1988), pp. 30-55. 35

In this myth, the noble bravery of Indian warriors dismisses the valuable character of women and their high status in traditional leadership roles.

Seeing archival photographs of Native people within this historical framework, one recognizes what is unseen, left outside of the frame of each picture. In this de-colonial reading of portrait photography, the unseen is not just the names and unique claims to the identity of the individuals photographed; it is the felt narratives of Native American history, the structural formations of race, and the theft of lands. Understanding the representational logics of colonialism in what Jodi Bird calls a "cacophony" of contradictory hegemonic struggles offers alternative ways of addressing and remixing the dynamics that continue to affect Native people "as they move and are made to move through the U.S. empire."[106]

I return now to the aesthetic practices of Native feminist remix in the art of Sarah Sense. As I have shown, the problematic nature of photography is found in a de-colonial reading of Sense's artworks. She is poignantly identifying the impact of stereotypes. In her artist statement, Sarah Sense identifies "cowboy and Indian" iconography as deeply rooted in American popular culture: "These generalizations are detrimental to the collective community and to the individual. *Cowgirls and Indian Princesses* explores these questions of identity, and the influence of imagery on global consciousness."[107] By recognizing the function of "cowboy and Indian" iconography and then remixing it with overlays of Indigenous expression, Sense is asserting critical vibrations of self-determination and visual sovereignty. Her work stands in opposition to the stereotyped romantic perception of Native American life.

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[106] Byrd, Jodi A. 2011. *The transit of empire: indigenous critiques of colonialism*. 53

[107] Sense, Sarah. "Artist Statement – Cowgirls and Indians," 2019. https://www.aptncommunity.ca/event/cowgirls-and-indians-artist-sarah-sense/. Accessed July 2019.

Sense's contemporary interventions demonstrate Native feminist remix as a way to engage with archival photographs from a place of critical Indigenous consciousness and awareness of how and why early photos were taken. Such an awareness acknowledges the broad, historical oppressive conditions that have influenced current realities of Indigenous people's lives. Such awareness leads to embracing one's role in contributing to and transforming Indigenous communities and families.[108] Sense's artistic decision to use basket weaving techniques with historical portraits and Western movie posters speaks to the relationship between Native American history and "American" history. It also speaks to the constraints of photography and Native Americans at the turn of the century.

Conclusion

Sense has explored this re-imagining by investigating felt tensions through juxtaposition. In the example of her series, *Cowgirls and Indian Princesses*, juxtaposition as a seen and unseen element blends traditional basket weaving with pop-culture Western and archival images into something that is culturally familiar and yet recognizably different.

Sense uses archival photographs in ways that remix a two-dimensional weaving of history and storytelling. Her "trans-customary" method specifically evokes connections to contemporary processes of making art with ancestral weavings.[109] Such a method produces

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[108] Lee, Tiffany S. "*Critical language awareness among Native youth in New Mexico*" (145) In Book edited by Wyman, L. T., McCarty, T. L., & Nicholas, S. E. (2013). *Indigenous youth and multilingualism: Language identity, ideology, and practice in dynamic cultural worlds*. Taylor and Francis. 145

[109] "Trans-customary" is contemporary cultural productions situated emotionally and aesthetically in between what is customary (cultural or traditional practices) and non-customary (techniques that are more contemporary in practice and aesthetic). I engage with trans-customary in a bit more detail in chapter three of this dissertation. Trans-customary is first understood by Māori visual artist Robert Jahnke.; see (Jahnke, Robert Hans George, "Toioho ki Apiti the Awakening of Creativity: A Pedagogy for Trans-national Art," *International Journal of the Arts in Society*, Volume 4, Issue 2, pp.97-112).

an opportunity to explore the qualities of depth, conventions, and historical resonances inherent in her source materials. Here, the remix is not just a copy or re-appropriation; it is a cultural practice that is blending a second rendering of something pre-existing. The material (historical pictures) that is being mixed must be recognized, otherwise it could be misunderstood as something new, and it would become an imitation or copying. The antiquity of weaving patterns as well as the creative sentiment must also be recognized as traditional basketry techniques and forms otherwise it will lose its signification. Without a history, the remix cannot be remix.[110]

Upon first encounter, “listening” to the mash-up that Sense weaves for us reveals a multisensory and embodied nature that includes something personal, something nostalgic, and something reflective. Scholar Joanne Barker (Lenape) explains "the mash-up of familiar images” as one that “defamiliarizes their signification.”[111] Remember that the remix depends on signification, that is recognizing something as pre-recorded or as something familiar. In her discussion of Jemez Pueblo/Korean artist Debra Yepa-Pappan's *Live Long and Prosper (Spock Was a Half-Breed),* Barker asserts that the mash-up of familiar images in art “resituates Indigenous women and their communities in multiple possibilities of the past, present, and future and in ways that refuse their foreclosure as historical relics or irrelevant costumes in the services of imperial formations and colonized identities.”[112] In similar ways, Sense's *Cowgirls and Indian Princesses* series changes the narrative of the archives and of Indigenous women by asserting memory, cultural knowledge, and traditional practices of

[110] Navas, Eduardo. 2012. *Remix Theory: The Aesthetics of Sampling*. 118

[111] Barker, Joanne. 2017. *Critically Sovereign Indigenous Gender, Sexuality, and Feminist Studies*. Duke University Press. 5

[112] Barker, Joanne. 2017. *Critically Sovereign Indigenous Gender, Sexuality, and Feminist Studies*. Duke University Press. 30

weaving over the white colonial gaze of cowboys and Indians. As Jennifer Denetdale reminds us, "ethically viewing and responding to historical photographs comes with a responsibility to carefully and accurately consider history's complexity."[113] A recognition of the sometimes-brutal context in the portraits is imperative to prevent the minimization and obfuscation of imprisonment at its consequences or misrepresentations that obscure historical truths.[114]

[113] Abelbeck, Hannah. Jennifer Denetdale, and Devorah Romanek. *Double Take.* El Palacio, Summer, 2019. 73

[114] Abelbeck, Hannah. Jennifer Denetdale, and Devorah Romanek. *Double Take.* El Palacio, Summer, 2019. 73

Chapter Four –

Juxtapose: The Philosophical Dimensions of Remix in the Video Art of Nicholas Galanin

> *"I have the immense joy and honor to participate in the continuum of Tlingit culture, creating from a position of independence and interdependence. Settler society attempts to categorize and compartmentalize work by artists of Indigenous descent . . . I challenge those who view or listen to my work to consider that Indigenous people are not contained by colonial mechanisms designed to erase our existence through continually narrowing categories of Indian-ness."*
>
> *—Nicholas Galanin*[1]

Remix makes dynamic interventions in the study and production of Native film and photography. My intension in this chapter is to show the tricky, unsettled, and fluid audiovisual remix practices of contemporary Native video artists while also furthering a recognition of how different camera technologies have been used by non-Native people throughout history in ways that continue to affect Native representation and non-Native interpretation to detrimental ends. This chapter explores sound and digital composition in contemporary video remix art. My reading of Nicolas Galanin's video *Tsu Heidei Shugaxtutaan* (2006) studies remix from a philosophical perspective as a continuous transformation to demonstrate the complex relationship between non-Native misperceptions based on stereotypes or romanticism and Native-made cultural representations presented in a multimedia context. Philosophical Native remix is a break from the colonial imagination in order to change how people think. Galanin's video *Tsu Heidei Shugaxtutaan* is a digital performance that reconstructs histories of visual and sonic representations set forth, in part,

[1] Walker Art Museum "Out of Line: Nicholas Galanin Rejects the Traditional/Contemporary Binary," https://walkerart.org/magazine/nicholas-galanin-indigenous-art-contemporary-traditional. Accessed March 26, 2018.

by popular culture—specifically Western movies and ethnographic films.[2] With a compositional strategy that uses loops and repetition, he puts critical commentary, stories and ideas in sequence by decoding and pulling things apart.

Tsu Heidei Shugaxtutaan is a visual sound-bite that samples the viewer's expectations of Indigeneity in order to offer an opportunity for self-reflection. Apache scholar and art curator Nancy Mithlo has stated, "Our own 'place of being' resides in the spaces that are not linear and reactive, but [which] holistically reclaim the complexities of Indigenous knowledges across time and space, enabling the resiliencies of our cultures."[3] This reading of Indigeneity is important to keep in mind as we acknowledge that cultural representation in our hyper-technological age comes from remixing and redefining creative forms of expression across media and "cultural memory."[4] Cultural memory is the interconnections within our embodied imagination, located and contained in expressions, symbols, feelings, visuals, and sounds.

The two-part video *Tsu Heidei Shugaxtutaan* begins with a break-dancer in an empty industrial space performing modern dance moves to the singing and drumming of a Tlingit song (*Tsu Heidei Shugaxtutaan* Video No. 1) (see Figure 16).[5] The second video (*Tsu Heidei Shugaxtutaan* Video No. 2) is a juxtaposition of contrasting elements: a dancer in full

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[2] Following Edison's advent of the movie camera, there were more than 100 silent western films made with Native American subjects. At the turn of the century, there was an urgency felt in American society to capture the Indians before they vanish, and what better way to capture them than on film. Roughly one-fourth of all Hollywood features in 1927-1967 were westerns. Hollywood Western's became what many authors have cited as a national obsession (Marubbio, M. Elise, and Eric L. Buffalohead, 2013)

[3] Mithlo, Nancy [unpublished manuscript] "Knowing Native Arts," University of Nebraska Press, forthcoming September 2020. Chapter Two, "Talk Back/Back Talk: Native Art's Visual Arts Remix." 24

[4] Taylor, Diana. 2003. *The archive and the repertoire: performing cultural memory in the Americas*. 82

[5] Tsu Heidei Shugaxtutaan 1 <https://www.youtube.com/watch?v=Ue30aKV1LF8>

ceremonial Tlingit regalia against the backdrop of Tlingit carving motifs performing a raven dance to the beat of electro-bass techno, music produced by Galanin himself (see Figure 17).[6]

Figure 16. "Tsu Heidei Shugaxtutaan Video No. 1" (2006). Source: *Courtesy of the artist.*

Figure 17. "Tsu Heidei Shugaxtutaan Video No. 2" (2006). Source: *Courtesy of the artist.*

[6] Tsu Heidei Shugaxtutaan 2 < https://www.youtube.com/watch?v=Vg2c1jtm59o>

The videos present themselves as a simple switch of audio tracks. Like most engagements with representations of Native bodies, the man in full Native regalia is perceived as a sound before he is seen or understood as any other possibility. For example, if the sound in video No. 2 were turned off, and the viewer left with only a man dancing in a Tlingit outfit, the soundscape that the viewer would likely imagine would be one that is "traditional sounding" accordant to his slowly dancing Native body. The visuals in video No. 2 represent a soundtrack that is imagined as chants and drumming, and for video No. 1 digital beats are presumed as the soundtrack to harmonize with the modern dancer. To put it simply, society applies stereotypes and romanticized sounds and visuals to Native bodies. We expect that the modern break-dancer will be paired with digital music that align with hip-hop sounds in vibration and beats, and the Native dancer with Native sounds. At first viewing, *Tsu Heidei Shugaxtutaan* is visually "read" in the same way that many other contemporary Native art works are read: as a binary of old and new. Like a classical ballerina or a pow-wow dancer drinking a Coke, *That's not what Indians are supposed to be,* says mainstream culture. Because the viewer is expecting "traditional Native sounds" to match the traditionally appointed dancer (body moves, backdrop, outfit), the inversion of the music creates the break in this remix. Specifically, the "break" comes from a music reference, and a technique common in hip-hop, the beat that comes from two copies of the same record being played on twin turntables, with one record playing the same section over and over while the other record plays through from start to finish. In short, the context of the break is foregrounded in the tension between conflicting-yet-matching sounds.[7]

[7] Brewster, Bill, and Frank Broughton. *Last Night a DJ Saved My Life: The History of the Disc Jocky*. New York: Grove Press, 2014. 175

In *Tsu Heidei Shugaxtutaan* the break is the identifiable cut, or the fragment.[8] The remix appears to be a post-production switch of audio tracks that confronts the simple binary formation of old and new with traditional and contemporary: authentic/inauthentic; digital beats and modern dance/Tlingit song and raven dance; empty industrial space/traditional-style Tlingit Clan House; sweatshirt and jeans/Tlingit regalia. On the surface, the break does speak to those contrasts. However, it is a tension that Galanin rejects. The old and new/traditional and contemporary binary is more about romantic notions in the settler imagination and settler institutions or agendas than about his own reality as a Native artist.[9] Thus, the artist's intentions are deeper. His intentions of remixing are more philosophical than the post-production process of physically cutting and blending. Philosophical remix deconstructs these pairings and changes our thinking (what some might call ideology). As an art practice and theoretical framework, therefore, it challenges complicated, long-standing colonial ideologies and introduces new possibilities through examining the philosophical aspects of the strange-but-unavoidable contortions of settler colonialism. In such a way, it is different from the other forms of remixing that cuts and blends to make something new.[10] Here, there is no cut-and-paste, no repurposing of material. Instead, there is a repurposing of the settler-colonial mind intended for critical self-reflections of the audience. The break, then, is in the audience's perceptual relationship to their "archival memory" that is informed

[8] Break beat music and the hip-hop culture emerged at the same time as late 1970's disco party music. Starting at that time, DJ's like Kool Dj Herc and Francis Grasso used mixtures and drum beats and African recordings to create the break mixtures. For more on "the break" and break beats and the foregrounding use of breaks in hip hop music culture see Neal, Mark Anthony, and Murray Forman. 2004. *That's the joint!: the hip-hop studies reader*. New York: Routledge. 236

[9] Walker Art Museum "Out of Line: Nicholas Galanin Rejects the Traditional/Contemporary Binary," https://walkerart.org/magazine/nicholas-galanin-indigenous-art-contemporary-traditional. Accessed March 26, 2018

[10] This has been discussed in chapters two and three of this dissertation.

by a romantic notion of what is "Indian."[11] In *Tsu Heidei Shugaxtutaan,* the romantic notion of Indian is emotionally and conceptually projected onto the bodies that Galanin presents, so that each dancer does not appear to match their associated sounds in the ways that have been devised by Hollywood's Western cinema and ethnography and other forms of popular culture. Again, the questioning of identity here is *not* that of the artist—it is the audience that is left questioning what contemporary Native bodies might be.[12]

In this chapter, I explain how the romantic notion of "what is Indian" informs the expectations and desires of viewers. To do this, I address two influential genres of the movie industry: the Western movie and ethnographic film, both of which have historically used the movie camera to present a platform of stereotypes and dehumanization. Throughout the chapter, I argue that representations of Native people developed and maintained by directors of Hollywood Westerns and ethnographic films are the foundation of the archival memory—the colonial imagination—that Galanin is remixing. As a system of power, cinema can influence audiences with a discourse that creates a "fundamental misreading of American history."[13] These modes of knowledge become institutionalized through public discourse, media representations, and in various other ways. Addressing the Western movie and ethnographic film genre is important to establishing scholarship that supports digital literacy

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[11] Navas, Eduardo, Owen Gallagher, and Xtine Burrough. 2018. *Keywords in remix studies*. 5

[12] Although I do not connect with these scholars directly within my analysis, in this chapter I am thinking about Stuart Halls "Politics of Representation," race as signifier (1996) and his logics toward applied film theories of critical vision (1973, 1980, 1996); Saussure's model of signs, Roland Barthes work with semiotics and Jean Baudrillard's philosophy of ***simulacra and simulation*** as I grapple with questions of discourse, images and meaning in representations of "the Indian." The methods that Hall uses for reading visual signs can be adapted to any visual mass-communication. Hall explains the encoding and decoding process as "the point where already coded signs intersect with the deep semantic codes of culture and take on additional, more active ideological dimensions" (Hall (1996) 83).

[13] Ella, Shohat and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*, (London: Routledge, 1994), 180

and being able to read the landscape of contemporary video art. Along the way, I consider three frames of philosophical Native remix: 1) confronting settler mentality and archival memory, 2) recognizing and disrupting the confines of authenticity, and 3) juxtaposition as an Indigenous creative strategy for making art. I will examine another video remix by Nicholas Galanin entitled *Who We Are* as an inroad to understanding the institutionalized project of collecting and archiving cultural items. I conclude with a consideration of what Michelle Comstock and Mary Hocks have identified as "critical sonic literacy," a strategy I use throughout the chapter to identify and communicate "cultural soundscapes."[14] I integrate hearing and sensing, experiencing, and conceptualization as basic forms to advance theoretical, aesthetic, and artistic developments in the fields of Native Studies and Native art criticism. Thinking through sound is a methodology used to evoke forms of cultural sovereignty intended to claim self-representation and name art and aesthetics as political. I will first discuss Galanin as an artist and provide a more in-depth analysis of *Tsu Heidei Shugaxtutaan* in order to home in on the ways that video art, specifically the philosophical dimensions of Native remix, serves to consolidate and/or subvert existing power relations and signifiers of authenticity—that is, how Galanin uses art to remix what society thinks.[15]

[14] Comstock, Michelle R., & Hocks, Mary. (2006). Voice in the cultural soundscape: Sonic literacy in composition studies. *Computers and Composition Online* [Special Issue: Sound in/as Compositional Space]. Retrieved from http://www.bgsu.edu/cconline/sound/

[15] The most famous version of the signifier can be found in: Ferdinand de Saussure's theories of the signifier and the signified. For a complete bibliography on Saussure see Culler, Jonathan. 1991. Ferdinand de Saussure. Ithaca, N.Y.: Cornell Univ. Press. For more on the ways in which we read and understand the signifier in an Indigenous studies framework see, Rosalind C. Morris ed., Can the *Subaltern Speak?: Reflections on the History of an Idea* (New York, Columbia University Press, 2010); Vizenor, Gerald Robert. 1999. *Manifest manners narratives on postindian survivance*. Lincoln, Neb: Univ. of Nebraska Press; Byrd, Jodi A. 2011. *The transit of empire: indigenous critiques of colonialism.*

Nicholas Galanin (Tlingit-Unangax̂)

Originally from Sitka, Alaska, artist Nicholas Galanin has struck a balance between his Tlingit-Unangax̂ heritage and the course of his creative practice.[16] Galanin maintains a dual focus on conceptual art and objects that are "traditional" or "customary," pursuing them both in parallel paths.[17] In a multidisciplinary approach to art-making, his work includes jewelry, music, sculpture, installation, video, and new media. His conceptual body of work represents a journey away from the "rote chains of tradition, towards the openness of cross-disciplinary performance."[18] For Galanin, "tradition is continuum and change."[19] While his art work is remixing and reimagining the expectations of Indian-ness, it is also part of the vital continuum and change that is traditional Native art practice. Through his use of playful irony in juxtaposition and remix, he is empowering a culture's voice and perspective.

It is important to note that Indigenous performance, culture, and languages vary from community to community. Although Galanin's work reflects his own cultural specificity, it translates and communicates a discourse that is relatable to other Indigenous communities. In this way, his art aligns with what performance studies scholar Diana Taylor refers to as a "vital act of transfer,"[20] communicating shared histories, memory, and a sense of identity that engage a shared Indigenous experience, or what Chadwick Allen has called "trans-

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[16] Everett, Deborah, and Elayne Zorn. 2008. *Encyclopedia of Native American artists*. Westport, Conn: Greenwood Press. 50

[17] Everett, Deborah, and Elayne Zorn. 2008. *Encyclopedia of Native American artists*. Westport, Conn: Greenwood Press. 50

[18] Decoy Magazine. April 23, 2012. Miguel Burr. Accessed August 15, 2019 https://www.decoymagazine.ca/single-post/2016/10/22/New-Conversations-Nicholas-Galanin-the-Naughty-Years

[19] The Holland Project, Art, Music, Culture. November 3, 2017. Interview posted by Admin. Accessed September 9, 2019 https://www.hollandreno.org/2017/11/galanin/

[20] Taylor, Diana, 1950-. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003. 46

Indigenous."[21] The video pieces discussed in this chapter are responding to ideas of Indigenous self-representation, complexities of agency, and authenticity. While they are coming from a culturally specific place, they are relatable through distinct forms of trans-Indigenous interpretation across geographic borders.

Tsu Heidei Shugaxtutaan

As described at the beginning of this chapter, *Tsu Heidei Shugaxtutaan* No. 1 begins with a dancer in an empty industrial space performing contemporary break-dance-inspired moves to the chant and drum of a Tlingit song (see Figure 18).[22]

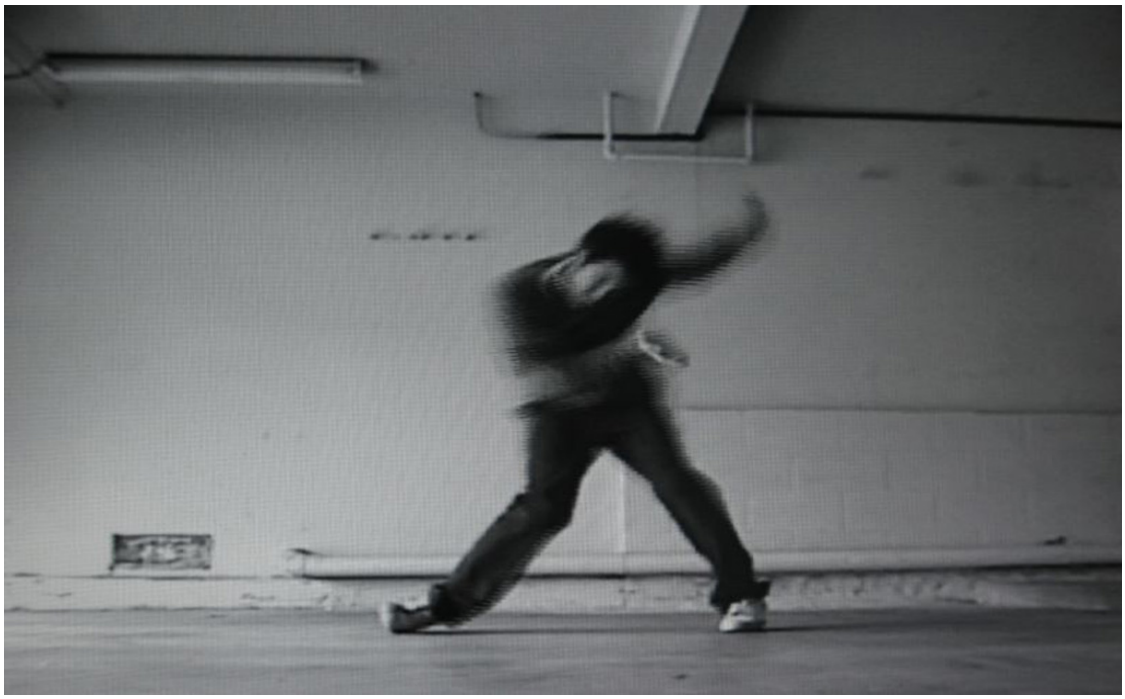

Figure 18. "Tsu Heidei Shugaxtutaan Video No. 1" (2006). Source: *Courtesy of the artist.*

Through sound, it reflects on the intersection of ritualized movement and social practices with captivating simplicity. As a viewer, one might assume that the dancer performing is a

[21] Allen, Chadwick. 2012. *Trans-indigenous: methodologies for Global Native Literary Studies*. Minneapolis, Minnesota: University of Minnesota Press.

[22] Tsu Heidei Shugaxtutaan 1 <https://www.youtube.com/watch?v=Ue30aKV1LF8>

Native male dressed in jeans and a long-sleeved shirt with sneakers. Although not sonically, visually he contradicts what dominant ideologies would consider an "authentic" Native. Labeled as a piece that is danced to a customary Tlingit song, Galanin's *Tsu Heidei Shugaxtutaan* No.1 is performed by a non-Native dancer: David "Elsewhere" Bernal.[23] Does the ethnicity of the dancer change how we think about this video? Does it change the representation of cultural authenticity? Replacing Native performers with non-Native bodies is nothing new; it is one conceptual element that Galanin plays with in his work.

Beginning with some of the first motion pictures at the turn of the 20th century, (*Sioux Ghost Dance* (1894), *Parade of Buffalo Bill's Wild West* (1898), *Procession of Mounted Indians and Cowboys* (1898), *Buck Dance* (1898), *Eagle Dance* (1898),[24] and gaining strength in the Hollywood westerns of the forties and fifties and sixties (*Stage Coach* (1939), *Northwest Passage* (1940), *Broken Arrow* (1950), *Cheyenne Autumn* (1964),[25] replacing Native actors with non-Native performers is an ongoing problem in Hollywood. Film scholar Joanna Hearne describes non-Native movie actors playing the roles of Native people as a "present absence."[26] She describes this scenario as a category that is "made and unmade in cinema through costuming as a theatrical performance and a sign of racial difference,"

[23] See his performance in 2001 at Kollaboration "David Elsewhere – Kollaboration 2011," YouTube, accessed March 14, 2014, http://www.youtube.com/watch?v=WAyTK6jF5o8

[24] In the year 1894, Thomas Edison presented the first Kinetoscope also known as the penny arcade peep shows. These titles are Thomas Edison's first film vignettes, and thus the first known "Indian movies." For more on a history of Native American representation on film see: Kilpatrick, Jacquelyn. 1999. *Celluloid Indians: Native Americans and film*. Lincoln: University of Nebraska Press

[25] These films are examples because there are too many to list here.

[26] Hearne, Joanna. 2012. *Native recognition: indigenous cinema and the western*. Albany: SUNY Press. 31

marking the desire to classify Indian as an exotic and threatening "other."[27] Using a non-Native performer in *Tsu Heidei Shugaxtutaan* No.1 creates an audiovisual framework for interrogating these dominant discourses. The non-Native dancer in Galanin's video is unique in that unlike Hollywood movies, there is no costuming of a headdress and war-paint, for example, to classify him as "Indian." As the audience watches a break-dance-inspired performance being carried out to Tlingit music, they are only being given sound as a desired trope of Indianess. The break is in the visual. This is remix in a philosophical dimension. To a settler-colonial mind—informed by a legacy of archival memories—it doesn't matter if the performer is a non-Native; it matters that his body is not "costumed" to perform. In many of Galanin's works he uses non-Native bodies to speak to these issues of marginalization and oppression in a complex critique of meaning by challenging society's perceptions of the Indigenous.[28]

The second portion of this video, *Tsu heidei shugaxtutaan* No.2, is a perfect inversion of No. 1: a traditional Tlingit dancer, Dan Littlefield, is masked and wearing full ceremonial regalia (see *Figure 19*).[29] He performs a raven dance to the beat of electro-bass techno against the backdrop of a Tlingit carving motif. The viewer is led to question "what is modern?" and "what is traditional?" all the while observing how the "non-Native" music and

[27] Hearne, Joanna. 2012. *Native recognition: indigenous cinema and the western*. Albany: SUNY Press. 31

[28] *The Curtis Legacy* (2009) by Nicholas Galanin is a series of *pornographic* photos that confront a colonial history of the over sexualized image of the "perfect Indian" and objectification of the Native female body. In comments on this series, Nicholas Galanin says that the model in the images is non-native and the masks she wears are non-native made. But the point is that it is representative what is objectified by society.

[29] Tsu Heidei Shugaxtutaan 2 < https://www.youtube.com/watch?v=Vg2c1jtm59o>

Native dance movements align rhythmically in what might be labeled a cross-cultural mash-up.[30]

Figure 19. "Tsu Heidei Shugaxtutaan Video No. 2" (2006). Source: *Courtesy of the artist.*

Under the impact of colonialism, the identities placed upon Native people by mainstream society, function through oppositional determinants such as "modern" and "traditional," primitive/civilized, us/them, and before/after.[31] Distinction between "traditional" and "contemporary" Indigenous peoples is what Arnold Krupat calls "projective essentialism." It assumes that "once Indigenous people have incorporated any aspect of

[30] Minnesota Public Radio, State of the Arts. "Video break: TSU HEIDEI SHUGAXTUTAAN" Oct 26, 2010. Accessed Sepetmber 9, 2019. https://blogs.mprnews.org/state-of-the-arts/2010/10/video-break-tsu-heidei-shugaxtutaan/

[31] Mithlo, Nancy [unpublished manuscript] "Knowing Native Arts," University of Nebraska Press, forthcoming September 2020. Chapter Two, "Talk Back/Back Talk: Native Art's Visual Arts Remix." 10

Western thought or culture they are no longer authentic."[32] These frames of reference restrict Native cultures to a timeless state of "authentic otherness."[33] Indeed, these comparisons are often rendered visually and sonically in the movie industry's presentations of Native people as if they exist now and forever the same way they did before the settlement of the West by Europeans and their descendants.[34] The juxtaposition of the "before" and "after," and concepts of "the other," are topics that I discuss in Chapter Two, "The Unseen in Native Feminist Remix: Weaving Portraits of the Colonial Other."

The Archive and the Repertoire

I want to apply the archive and the repertoire to further develop my framework of the philosophical dimension of Native remix that Galanin has incorporated in this piece. If the audience engages with his videos closely, comparing the presentation of song and dance in Galanin's piece with the popular concepts used to identify Native people as "modern" and "traditional," it becomes evident that there is a beautifully rendered repurposing being presented. Is a masked raven-dancer, moving to digital beats, a contradiction? Is it contrary? Or is it the actual performance? Such a repurposing causes the viewer to question their own expectations of what Diana Taylor calls the "archival memory" of Western image-making.[35]

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[32] Arnold Krupat, "Atanarjuat, the Fast Runner and its audiences," Critical Inquiry 33 (2007): 606-31 (627)

[33] Mithlo, Nancy [unpublished manuscript] "Knowing Native Arts," University of Nebraska Press, forthcoming September 2020. Chapter Two, "Talk Back/Back Talk: Native Art's Visual Arts Remix." 10

[34] Mithlo, Nancy [unpublished manuscript] "Knowing Native Arts," University of Nebraska Press, forthcoming September 2020. Chapter Two, "Talk Back/Back Talk: Native Art's Visual Arts Remix." 10

[35] Taylor, Diana. 2003. *The archive and the repertoire: performing cultural memory in the Americas*. 19, 22, 36, 191, 193.

The "archival memory" and the repertoire show how audiovisual art like Nicholas Galanin's can create a space of decolonization for Indigenous peoples and non-Indigenous peoples as well. The archival memory, Taylor writes, "exists as documents, maps, literary texts, letters, archaeological remains, bones, videos, films, CDs, all those items supposedly resistant to change."[36] Archival memory is interpreted, mis-interpreted, reinterpreted, and studied in continuance, throughout time. As Taylor explains, it separates the source of knowledge from the knower.[37] The repertoire, on the other hand, enacts embodied memory: performances, gestures, orality, movement, dance, and singing.[38] The archive and the repertoire are two different types of transfer because they are two different mediums. Using the video *Tsu Heidei Shugaxtutaan* as an example, the video itself is the archive, and the live performance (within the video) is a culturally specific repertoire of embodied knowledge and wisdom.[39] This remix draws on the archive with representations of the repertoire to address concerns of Indigenous peoples. Recognizing both the archive and the repertoire is key to locating the philosophical dissensions in Native remix as an intellectual, artistic strategy. In other words, because colonial ideologies (the archive) are to be understood as truths, by confronting settler mentality through audiovisual contradictions, remix has the capacity to change how people think.

[36] Taylor, Diana. 2003. *The archive and the repertoire: performing cultural memory in the Americas*. 19

[37] Taylor, Diana. 2003. *The archive and the repertoire: performing cultural memory in the Americas*. 19

[38] Taylor, Diana. 2003. *The archive and the repertoire: performing cultural memory in the Americas*. 20

[39] Taylor, Diana. 2003. *The archive and the repertoire: performing cultural memory in the Americas*. 69

The Settler Consciousness of Authenticity

Galanin's *Tsu Heidei Shugaxtutaan* inverts the confines of what settler-consciousness defines as "authenticity" by incorporating representations of the repertoire (his Tlingit-Unangax̂ culture represented visually and sonically in song, dance, and background) as a contemporary participant in structures of digital music. In such a way, Galanin's work offers modes of accessing the settler-consciousness (the archive) without losing his cultural specificity, translating knowledge of ritualized movement and social practices (the repertoire).[40] To further examine notions of authenticity, I follow Joanne Barker's use of the term, where she explains, "Native cultures and identities are always in negotiation, transformation, change, and exchange and so never possess a moment of 'authenticity.'[41] Authenticity is a colonial construct. Paige Raibmon, author of *Authentic Indians: Episodes of Encounter from Late-Nineteenth-Century Northwest Coast*, states that "Indigenous engagement with colonial notions of authenticity, such as their performances at World's Fairs and in Wild West shows, involved self-representations that used and reinforced the colonial categories that framed them as 'other.'"[42] She explains dance performances (for white audiences and individuals) at the turn of the century (referencing institutional attempts to capture vanishing Indianness and the historical implications from "episodes" such as The World's Columbian Exposition Chicago (1893), the Harriman Expedition that carried John Muir and Edward Curtis to Alaska (1899), The Jessup North Pacific Expedition (1886-1930)

[40] The video itself is not the repertoire. The use of video to record the performance is an example of the repertoire digitally transferred to the archive. Diana Taylor contends, "a video of a performance is not a performance." She explains, "the video is part of the archive; what it represents is part of the repertoire" Tayor, Diana (2003) pg. 20.

[41] Barker, Joanne. 2011. *Native acts law, recognition, and cultural authenticity*. Durham: Duke University Press. 197-8; 216.

[42] Raibmon, Paige Sylvia. 2005. *Authentic Indians: episodes of encounter from the late-nineteenth-century Northwest coast*. Durham: Duke University Press. 10

as "a binary framework that defined Indian authenticity in relation to its antithesis: inauthenticity."[43] In a consideration of the audience's perceptual relationship to "archival memory" and thus, colonial notions of authenticity, *Tsu Heidei Shugaxtutaan* can be looked at in contrast to ethnographic films of dances that were regularly performed for tourists throughout the 20th century. These dances were common acts of "authentic Indian" performance that were tied to ethnographic tourism. As Diana Taylor notes, spectacle "is not an image but a series of social relations mediated by images."[44] In such a way, the spectacle of Indians performing as Indians for non-Indians has socially contributed to the archival memory of and desire for "authentic" Native bodies in the settler-colonial imagination.

There is a strong possibility that no other racial group in America has been so thoroughly scrutinized as Native Americans, and, thus, none more exploited with the intention to definitively characterize who is a "real Indian."[45] Cherokee author Eva Marie Garroutte suggests that there are multiple ways in which ideas of authentic Indianness can be articulated and observed.[46] She works to address the complexities of social and political objections to claims on identity in order to further investigate the social construction of value and the history of American concepts of culture. Garroutte traces the development of identity and acceptance as it was influenced not only by politics and profit but also by gender and class, revealing how notions of "authenticity" are fundamentally social ones. With Garroutte and Raibmon in mind, I argue that the complex representation of authentic Indians prevails in

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[43] Raibmon, Paige Sylvia. 2005. *Authentic Indians: episodes of encounter from the late-nineteenth-century Northwest coast*. Durham: Duke University Press. 7

[44] Taylor, Diana. 2003. *The archive and the repertoire: performing cultural memory in the Americas*. 13

[45] I use "Native Americans" here, but it is important to note that my reference here includes Alaskan Native, Indigenous peoples of North American and Canada.

[46] Garroutte, Eva Marie. 2003. *Real Indians: identity and the survival of Native America*. Berkeley: University of California Press

twenty-first century popular culture. Preconceptions of the viewing audience and the associated definitions of a homogenous, sentimental to the past, one-dimensional "Indian," established and maintained by popular cultural, affect the depiction of American Indian and thus mark the dancing bodies in *Tsu Heidei Shugaxtutaan* as contradictory to their associated soundtracks.

Histories of performing culture for international tourists' entertainment deal with important issues of power, representation and colonialism.[47] For example, various Tlingit dances (as seen in video No. 2, and as heard in video No. 1) were performed as tourist kitsch at the turn of the century and continue to be an attraction today throughout the Northwest Coast, including parts of Alaska and Canada. Here, the kitsch of culture as iconic, audiovisual symbols is so transparent that we fail to recognize the reality of how Native bodies, imagery, and histories are being consumed as objects for pleasure and entertainment. The exotic and consumable idea of Native people is so ingrained in the American imagination as a commodity that it is sold and purchased as entertainment. Noting the "economy of culture" as a market for selling iconic images, Galanin says that through art, he is responding to ideas that culture has been "arrested by colonialism and kitsched by tourism [sic]."[48] With this perspective, *Tsu Heidei Shugaxtutaan* conceptually remixes the archival memory of kitsch and reclaims it as living culture, art, and liberation.[49]

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[47] Raibmon, Paige Sylvia. 2005. *Authentic Indians: episodes of encounter from the late-nineteenth-century Northwest coast*. Durham: Duke University Press. 48

[48] Decoy Magazine. April 23, 2012. Miguel Burr. Accessed August 15, 2019 https://www.decoymagazine.ca/single-post/2016/10/22/New-Conversations-Nicholas-Galanin-the-Naughty-Years

[49] I want to add here that an "economy of culture" as a market for selling iconic images can also include FILM/VIDEO festivals and exhibitions.

While "Native" dances performed for tourists can perpetuate stereotypes and romanticism, it is important to understand that dances performed for non-Native audiences are simultaneously representations of traditional ritual, cultural capital and modern labor.[50] Today, for many Native communities performing cultural song and dance is a way to make a living and survive in a free market economy that depends on capitalism to survive.[51] At stake, however, is the forging of identity and social classifications of authenticity.

Concepts of "authenticity," as something that defines real Indians exist as ideological and social constructs. In this way, *Tsu Heidei Shugaxtutaan* is an important cultural production that establishes meaningful acts of self-determination and social justice. Scholar Joanne Barker (Lenape) suggests that, in order to establish strong foundations for the ideological decolonization of Indigenous communities, Native scholars and activists must address and acknowledge the historical and social conditions that have framed the representations of Native traditions, culture, and ethnicity—both within Indigenous communities specifically, and in relation to the hegemonic culture of the U.S. nation-state more broadly.[52] Galanin's video art works as visual scholarship toward a framework of social justice; it addresses the historical and social conditions that have framed representations of

[50] Mendoza, Zoila S. 2000. *Shaping society through dance: mestizo ritual performance in the Peruvian Andes*. Chicago: University of Chicago Press.

[51] See Marxist discourse on class-struggle (Marx, Karl. *Capital*. Volume 1. New York: Penguin, 1990); For more on Marxism as well as theories of settler colonialism and Indigenous critical theory see also Glen Sean Coulthard for thoughts on "reestablishing the colonial relation of dispossession as a co-foundational feature of our understanding of and critical engagement with capitalism" (7) Coulthard, Glen Sean. 2014. *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition*. Minneapolis: University of Minnesota Press; Barker, Joanne. 2015. "The Corporation and the Tribe," *American Quarterly* 39, no. 3 : 243-270;

[52] Barker, Joanne. 2013. *Native acts: law, recognition, and cultural authenticity*. Native Acts. Durham [N.C.]: Duke University Press. 181

Native traditions, culture, and ethnicity using a philosophical remix of audible juxtaposition that re-articulates the dominant discourse and questions simulations of meaning.

Native Remix Strategies: Trans-customary Art as a Focused Juxtaposition

The contrasting signs of authenticity in *Tsu Heidei Shugaxtutaan* derive meaning in large part from their juxtaposed mixing of cultural binaries. Stuart Hall's model of encoding and decoding is useful here for understanding how contrasting "signs" of racial codes and modes of authenticity derive meaning from their juxtaposed mixing of cultural binaries as a complex and contested identity, such as the elements of break dancing and digital music with traditional chanting and ceremonial dance.[53] Each comes out of a distinct cultural and historical context; the opposition and contrast between the elements create an important comparison. With this in mind, I will frame Galanin's work in a contemporary Indigenous artistic strategy of juxtaposition.

Tsu Heidei Shugaxtutaan contrasts visual and aural signifiers of dominant discourse and performance that are simultaneously customary (the practice of Indigenous song and dance) and non-customary (digital music and modern-dance movement). Chadwick Allen calls the use of juxtaposition as an aesthetic in Native art practices "focused juxtaposition."[54]

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[53] Stuart Hall. "Encoding, Decoding," The Cultural Studies Reader. Simon During (ed.) (London and New York: Routledge, 1993), 91.; Hall's work is important to the ways that race circulates in cultural politics. Hall frames pop culture in a political understanding that centers on the binary constructs of good/bad, us/them, and authentic/inauthentic. See, (Stuart Hall "What is this 'black' in black popular culture?" in Social Justice, Vol. 20, Nos. 1-2. 107) ; Scholars expand upon Halls framework to theorize the meaning of race, in the realms of visual and popular culture in the United States. Authors such as Michele Elam. The Souls of Mixed Folk (2011); Paul Gilroy. Against Race (2000); Shawn Michelle Smith. Photography on the Color Line (2005) and American Archives (1999); Leigh Raiford. Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle (Chapel Hill: The University of North Carolina Press, 2011); Nicole R. Fleetwood. Troubling Vision (2011); Habiba Ibrahim. Troubling the Family: The Promise of Personhood and the Rise of Multiracialism (Minneapolis and London: University of Minnesota Press, 2012)

[54] Allen, Chadwick. 2012. *Trans-indigenous: methodologies for Global Native Literary Studies*. Minneapolis, Minnesota: University of Minnesota Press.

In an interdisciplinary framework for Indigenous studies, and within a context of ongoing (post-)colonial relations, focused juxtaposition encourages new knowledge production with a more precise analysis of self-representation. It places diverse Indigenous texts close together across genre and media, aesthetic systems and worldviews, technologies and practices, and Indigenous-Settler binaries.[55] Remix art builds upon an analysis of focused juxtaposition, toward an Indigenous framework for art criticism. A focused juxtaposition specifically connects the contemporary with the ancestral, or what Māori visual artist Robert Jahnke has called "trans-customary" practices.[56]

Trans-customary art is contemporary cultural productions situated emotionally and aesthetically in between what is customary and non-customary.[57] For Jahnke, trans-customary is a conceptual model for Indigenous visual and sound art that imagines a continuum running between two poles. One pole is customary: art that visually corresponds with historical models and signifiers; and the other pole is non-customary: art that is *just* contemporary (visual correspondence with historical models is absent). Jahnke argues that contemporary Indigenous art is trans-customary, being situated directly between the two poles. The space between, that is trans-customary, has the appearance of modern and traditional, and it utilizes non-customary aesthetics – materials – sound. [58]

Jahnke's model of trans-customary art and Allen's focused juxtaposition framework help to conceptualize the editing, sound, and visual elements in audiovisual remixing that is

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[55] Allen, Chadwick. 2012. *Trans-indigenous: methodologies for Global Native Literary Studies*. Minneapolis, Minnesota: University of Minnesota Press. 11

[56] Jahnke, Robert Hans George, "Toioho ki Apiti the Awakening of Creativity: A Pedagogy for Trans-national Art," *International Journal of the Arts in Society*, Volume 4, Issue 2, pp.97-112.

[57] Jahnke, Robert Hans George, "Toioho ki Apiti the Awakening of Creativity: A Pedagogy for Trans-national Art," *International Journal of the Arts in Society*, Volume 4, Issue 2, pp.97-112.

[58] Allen, Chadwick. 2012. *Trans-indigenous: methodologies for Global Native Literary Studies*. Minneapolis, Minnesota: University of Minnesota Press. 153

made from uniquely Indigenous, trans-customary art forms. For example, *Tsu Heidei Shugaxtutaan* uses non-customary structures of digital music, break-dancing, and industrial space in focused juxtaposition to customary art forms such as traditional song and dance that historically correspond with visual and aural narratives of culture. Thus, *Tsu Heidei Shugaxtutaan* is a trans-customary narrative within a framework of visual rhetoric and an "Indigenous structural paradigm of cultural meaning that is expressed through complex visual and aural patterning."[59] Taken together, a model of trans-customary art as a focused juxtaposition is important to expanding upon the framework of contemporary Native remix strategies.

In exploring the three frames of philosophical remix I have stated the characteristics of confronting the settler mentality in archival memory, the confines of authenticity, and juxtaposition as a contemporary Indigenous artistic strategy. This intellectual aspect of repurposing the colonized state of mind for critical self-reflections via the remix process thus becomes, in the words of Diana Taylor, "a vital act of transfer."[60] Taylor is referring to the methodological lens of performances, which transmits social knowledge and archival memory.[61] The act of transfer, in this case, enables interpretations of new histories and addresses the false impressions of colonialisms representational strategies. I argue that cinema has been the largest contributor to the arsenal of false impressions.[62] To expand upon

[59] Allen, Chadwick. 2012. *Trans-indigenous: methodologies for Global Native Literary Studies*. Minneapolis, Minnesota: University of Minnesota Press. 153

[60] Taylor, Diana. 2003. The archive and the repertoire: performing cultural memory in the Americas. 46

[61] Taylor, Diana. 2003. The archive and the repertoire: performing cultural memory in the Americas.

[62] This is not to say that other forms of popular culture, including literature, tourism, and live entertainment, have not had an influence on the ways Native people are represented and perceived. It is also not to say that Native people themselves have not had any participation in this process; indeed,

this point, I will examine the effects of the Western movie genre and the consequences of early ethnographic filmmaking.

The Western Movie

The movie camera is a tool that has been used to inform the long-accepted mass culture images of "Indian." The systems of mainstream media continue to perpetuate the erasure of Indigenous people within a non-existent and stagnant historical past-tense.[63] One of the primary tools used to do this is the movie camera. In order to understand the historical and social conditions that have framed the archive of colonial representations, and to better conceptualize what Galanin's video art is re-claiming and rearticulating for Native liberation, the onset of cinema must be explored.

In cinema, "Indians" were created through theatrical performances that racialize them as exotic "others" and place them in the distant past. Early ideas within popular culture, such as the myth of the frontier, progressively perpetuated stereotypes and sensationalist ideologies through forms of entertainment, mainly 20th-century films. Visual analysis of the Western film genre recognizes historical context and makes claims through interpretations of visual codes and meanings, which is central to my evaluation of the film industries' representational strategies.

More often than not, cinema combines narrative and spectacle as a way of telling a story of colonialism from the colonizer's perspective.[64] Scholars critique the mainstream

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some have. For various economic and social reasons, Native movie actors, models, musicians, and artists have—in the past, and continuing to the present—participated in the processes of developing and maintaining stereotypes.

[63] Garroutte, Eva Marie. 2003. *Real Indians: identity and the survival of Native America*. Berkeley: University of California Press.

[64] Ella, Shohat and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*, (London: Routledge, 1994), 3.

media by emphasizing "Eurocentrism," referring to a form of "vestigial thinking which permeates and structures contemporary practices and representations even after the formal end of colonialism."[65] Authors Ella Shoshat and Robert Stam refer to imperialism as the Eurocentric aesthetic used in Hollywood that produced what they call "imperial cinema." In this respect, imperial cinema creates images that sustain Eurocentric meanings of "Indianness" through colonial interpretations and by extension, the archival memory.

Colonial descriptions of Indigenous people in film are recognizable as threatening savages and other stereotypes. The colonial description of Native people in cinema is part of a larger and older imperial discourse related to discovery and conquest.[66] In the nineteenth and twentieth centuries, movie audiences became fixated on what Linda Smith, an Indigenous Maori scholar, describes as images of the Indian and stories of savagery.[67] In over 4,000 films, Hollywood's fantasy of the Indian led to depictions such as the Indian as "noble savage," as well as Indian as heathen warrior attacking "white civilization." There is also the princess, and the promiscuous squaw; all of which have shaped the ideological attachments to Native people.[68] Over 100 years of Hollywood productions have racialized Native people as exotic "others" and placed them in the distant past.

Ethnographic Film

Ethnography is a method of study used by anthropologists to observe, register and analyze society. Ethnography during the first half of the twentieth century used the movie camera to contribute to the archival memory of "Indianness," which in turn inspired popular

[65] Ibid., 3.
[66] Smith, Linda. *Imperialism, history, writing, and theory*, (London: Zed Books, 1999), 18
[67] Smith, Linda Tuhiwai. 2012. Decolonizing methodologies: research and indigenous peoples. 18
[68] Diamond, Neil, dir. Reel Injun. 2009; Burbank, CA: Lionsgate Home Video, 2009. DVD.

imagination through colonial propaganda. Images produced by early ethnography projects continue to impact mainstream societies' expectations of Indigeneity.[69] Sensational images of Native people fetishized by ethnography to symbolically represent a (former) pre-contact past are what cultural anthropologist Renato Resaldo termed "imperialist nostalgia," (1993)[70] referring to a fascination with imperialism and a nostalgic impulse to physically and imaginatively erase Indigenous bodies from modern society. The abundance of imagery of the "Vanishing Indian" in the name of imperialist nostalgia became hyper-visible and contributed to the archival memory of the "Indian" in mainstream culture.

"Salvage ethnography" implies that Indigenous forms of cultural expression (e.g. song, dance, language, art) would disappear without intervention and preservation by museum curation and researchers like ethnographers, archaeologists and anthropologists.[71] Thus, the self-appointed role of early ethnography—in particular, movie making and the act of collecting cultural items for museums and other institutions—was to document Indigenous peoples' culture and events. This was, in part, the result of nostalgic intentions of the white population to reflect the Indian as either an innocent, less-intelligent, childlike, naïve individual in a rapidly developing world or a violent and dangerous savage who needed to be civilized.[72] The archive built around these movies and collections of cultural items denies Native people agency, as it is frequently emptied of complex histories. Instead, the images

[69] Clifford, James 1988: "Identity in Mashpee," in Clifford, The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art (Cambridge, MA: Harvard University Press).

[70] Rosaldo, Renato. 1993. Culture and truth: the remaking of social analysis. London: Routledge.

[71] Taylor, Diana. 2003. The archive and the repertoire: performing cultural memory in the Americas. 23

[72] Nancy McClure, "Native American photography after the end of the Frontier", *Points West Online*, 2016, accessed February 9, 2018, http://centerofthewest.org/2016/06/19/points-west-native-american-photography-after-frontier/

and items of cultural patrimony currently held in museums are cataloged in vast collections as timeless and voiceless subjects existing only in the past.

Who We Are

A 2006 video by Nicholas Galanin entitled *Who We Are*,[73] represents anthropological methods of museum collections from a Native-centered perspective while drawing on the problematic nature of ethnography, anthropology, and the methods with which Indigenous cultural items are registered and analyzed. *Who We Are* is a straightforward, unequivocal remix.[74] It is a fast-moving montage of museum artifact photography. It is created with hundreds of slides of Pacific Northwest Coast Indigenous-made masks in museum collections collapsed into a fifteen-minute video loop. The photos are a form of anthropological documentation. Galanin has reimagined them in a way that confronts cultural perception and preconception of living Indigenous culture as portrayed through institutional museum collections and publications.

The video, *Who We Are*, shows vast numbers of archival photographs in rapid succession. The photographs are items of cultural patrimony from the Northwest Coast in museum collections (mostly masks, but there are also jewelry items, musical instruments, totems, pipes, etc). As a Native artist, Galanin has an insider's perspective on his own community's collection records. By using multimedia technologies and the internet as a space of public engagement, he has made available evidence that archaeologists, educational institutions, natural history museums, and government agencies acquired thousands of

[73] Who We Are, https://www.youtube.com/watch?v=lF49l7S6FyM
[74] Who We Are, https://www.youtube.com/watch?v=lF49l7S6FyM

objects from Indigenous peoples and have displayed them publicly for centuries.[75] The uniqueness of this "insider's perspective" in video art explicitly gives strength to the overarching power of cultural production. *Who We Are* is another example of a video remix that builds a framework of social justice. It visually addresses and acknowledges the historical and social conditions that have framed the anthropological representations of Native traditions, culture, and ethnicity through a philosophical remix.

According to the description of the video on the artist's YouTube channel, the "We" in the title *Who We Are* "claims belonging to the objects and suggests the wealth of history, knowledge, technology and culture these works have the potential to teach."[76] This remix challenges the ways that history and culture are consumed and stored within hegemonic structures. It calls attention to the Western practices of collecting cultural items, cataloguing them with photography, and storing them, i.e. removing them from their intended use and community designated circulation. Returning to the ideas of the archive and repertoire, *Who We Are* is explicitly the archive.

The hundreds of images in *Who We Are* offer a critical inroad towards understanding the anthropological origin of racist conventions within institutional structures.[77] It is a silent video. Galanin's strategic choice of not using a soundtrack is a powerful acknowledgment of institutional captivity: the silenced voice of Native Nations, the partial recognition of cultural

[75] For a brief background of this problem, as a reference, see the article "Reclaiming Identity: The Repatriation of Native Remains and Culture" published by the Friends Committee on National Legislation.http://www.fcnl.org/issues/nativeam/reclaiming_identity_the_repatriation_of_native_remains_and_culture/

[76] Included in the description of the video Who We Are on the artists YouTube channel; https://www.youtube.com/watch?v=lF49l7S6FyM

[77] Primary photographers for the expedition were: Waldemar Bogoras, George Hunt, Waldemar Jochelson, and Smith along with O. C. Hastings. On both sides of the North Pacific, pictures were commissioned from regional photographers. (AMNH Research Library Special Collections)

items, and colonialism. Without sound and flashing too quickly to be seen in any detail, the masks, jewelry items, musical instruments, totems, pipes, are stripped of animacy and cultural connection. Instead, the masks are presented as silenced, voiceless objects that are only to be looked at briefly.[78]

The archival photographs of Pacific Northwest Coast masks and other objects in *Who We Are* blend the scientific, the institutional, and the sensational. I agree with Diana Taylor that what makes an object "archival" is the process by which it is selected, classified, and presented (photographed) for analysis.[79] Thus, the photos in Galanin's *Who We Are* map political intention and make claims on the process of collecting sacred items as a form of suppression and control, insofar as the objects in the archive sustain power and define cultural meaning across time and space. Put differently, the items of cultural patrimony located inside the photos mean something outside the frame. They have a purpose, they have a maker, many of them have a spirit and an intention. What I want to establish here is the highly charged disposition of early anthropology in the context of documentation, how photography is leveraged, and the ways that remix confronts settler mentality.[80]

The institutional collections that contain items of cultural patrimony and the study of Native American human remains without the consent of, or against the will of, Native

[78] This presentation of the items emphasizes the anthropological context of museum collections.

[79] Taylor, Diana. 2003. *The archive and the repertoire: performing cultural memory in the Americas*. 19

[80] Ethnographic narratives of Native culture from a Western perspective have been published for a non-Native audience, and with little inclusion of Indigenous scholarship (Sloan & La Farge, 1931, Douglas & D'Harnoncourt, 1941; Brody, 1971, Bernstein & Rushing, 1995; Berlo & Phillips, 1998; Penney, 2004, Leuthold, 1998). In more recent times however, critical ethnography is a more recent practice in the field. It is a research methodology that decentralizes the authority of the researcher, and it is grounded in the use of theory and method (Madison, 2005). Tribal Critical Theory (Brayboy, 2005), decolonizing Indigenous methodologies form the conceptual framework of critical ethnographic research methods (Smith, 1999; Denzin, Lincoln, & Smith, 2008).

Americans and Indigenous people remain an unresolved legacy.[81] In 1990, the Native American Graves Protection and Repatriation Act (NAGPRA) promulgated a process for the inventory and repatriation of items of cultural patrimony, human remains, and funerary objects held by federally funded institutions.[82] Prior to the passage NAGPRA researchers did not have to repatriate associated cultural items and human remains to living Indigenous descendant nations.[83] In short, the process of inventorying sacred items and human remains and associated funerary objects is ongoing; new discoveries of previously unaccounted for human remains and cultural items held in anthropological research collections, like the ones seen in *Who We Are*, are contested in Native communities.[84]

In light of this context, the masks pictured in the video *Who We Are* should also be understood with an awareness of the circumstances that complicated Indian-white relations in the Pacific Northwest Coast. European diseases killed an estimated 80 percent of the Native population along the Northwest Coast during the 100 years following first contact.[85] In 1853, for instance, smallpox destroyed the communities of Native people on the Olympic

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[81] Carpenter, Kristen A., Katyal, Sonia K. and Angela R. Riley. (2010). "Clarifying Cultural Property." International Journal of Cultural Property 17(3): 581-598 ; Christen, Kimberly. (2011). "Opening Archives: Respectful Repatriation," *American Archivist* 74(1): 185-210.

[82] NAGPRA, Pub. L. 101-601, 25 U.S.C. 3001 et seq., 104 Stat. 3048

[83] Heather J.H. Edgar and Anna L.M. Rautman, Contemporary Museum Policies and the Ethics of Accepting Human Remains, *Curator: The Museum Journal*, 57, 2, (237) (;)Amy E. Chan, Incorporating Quliaqtuavut (our stories): Bering Strait Voices in Recent Exhibitions, *Museum Anthropology*, 36, 1, (18-32), (2013) (;)Paul R. Mullins, Practicing Anthropology and the Politics of Engagement: 2010 Year in Review, *American Anthropologist*, 113, 2, (235-245), (2011).

[84] Policy throughout the 20th century, including the 1906 Antiquities Act (§§ 320301-320303), the 1960 Reservoir Salvage Act (Public Law 86-523), and the 1979 Archaeological Resources Protection Act (Pub.L. 96-95 as amended, 93 Stat. 721, codified at 16 U.S.C. §§ 470aa-470mm), all enabled the scientific study of human remains and sacred funerary objects.

[85] For more on the North west coast and Alaska see, "A History of Treaties and Reservations on the Olympic Peninsula, 1855-1898." A Curriculum Project for Washington Schools Developed by Tim Wright Olympic Peninsula Community Museum in partnership with the University Libraries, Center for the Study of the Pacific Northwest, and University of Washington Department of History. PDF available at the University of Washington libraries curriculum holdings.

Peninsula, killing an estimated 40 percent of the population.[86] The popularity of photographing Indians and collecting items of cultural patrimony for museums during this time is what author Paige Raibmon explains as a period when anthropologists and ethnographers "transformed the most traumatic and turbulent period in the history of western North American Aboriginal people into the benchmark of timeless Aboriginal culture."[87]

Given the violent history of collections like the ones showcased in Galanin's *Who We Are*, and the ongoing struggle of Native Americans to bring those cultural items home, the photos of masks, jewelry items, musical instruments, totems and pipes call for a deeper reading, one that complicates the work of anthropologists and the ethnographic histories of Indian-white relations in the United States. Such histories must be considered—even if we are just looking at a 12-minute video loop—because they have everything to do with the lived experiences of the individuals who made them and to whom they may represent , and the implicit power and feelings of the Native/white (subject/researcher) at the turn of the 20th century as well as today.[88]

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[86] Seeman, Carole. "The Treaty and Non-Treaty Coastal Indians," in *Indians, Superintendents, and Councils: Northwestern Indian Policy, 1850-1855*, ed. Clifford E. Trafzer, 37-67. (Lanham: University Press of America, 1986).

[87] Raibmon, Paige Sylvia. *Authentic Indians: Episodes of Encounter from the Late-Nineteenth-Century*. (Northwest Coast, 2005), 5.

[88] Indigenous scholar of Indigenous education have been making critical interventions in to the protocols under which Native Studies is researched. While there are to many to mention here, one of specific interest is Margaret Kovach's argument for an "emancipatory methodology" when researching Indigenous culture (30). Kovach calls for a methodology that creates a body of research that aids the culture that is being researched rather than seeing it simply as a subject (28). To aid the culture through emancipatory methodologies, a researcher must not further colonization. See, Margaret Kovach, "Emerging from the Margins: Indigenous Methodologies," in Research as Resistance: critical, indigenous, & anti-oppressive approaches, edited by Leslie Brown and Susan Strega, (Toronto: Canadian Scholar's Press/Women's Press, 2005), 19-36. See also, Brown, Lesley and Susan Strega. Research as Resistance: Critical, Indigenous, and Anti-Oppressive Approaches. Toronto: Canadian Scholars' Press Inc., 2005.

Fatimah Tobing Rony's *The Third Eye: Race, Cinema, and Ethnographic Spectacle* considers the ethnographic representations of Native peoples in the early part of the twentieth century through an examination of the history of "racialization" in cinema. She argues that ethnography has been used primarily as a means through which race and gender are visualized as natural categories.[89] Further, Rony analyzes ethnography as positing people of color as "ethnographiable," as opposed to the white, Western "historifiable" audience.[90] In the early twentieth century, ethnographic documentary films inspired popular imagination and colonial propaganda. Picturesque images like those of stoic Native people on horseback wearing buckskin or building igloos wearing furs, overlooking Americas pristine canyons and waterfalls contributed to the myth of the noble savage, frozen in an untouched reality and made popular in cinema by movies like *In the Land of the Head-Hunters* and *Nanook of the North*. Edward S. Curtis's 1914 documentary film *In the Land of the Head-Hunters,* more dramatic than anthropological, is rooted in salvage ethnography (see Figure 20).[91]

[89] Rony, Fatimah Tobing. 2004. *The third eye: race, cinema, and ethnographic spectacle*. Durham: Duke University Press. 9

[90] Rony, Fatimah. The Third Eye: Race, Cinema, and the Ethnographic Spectacle. (Durham, NC: Duke Univ. Press: 1996), 7

[91] *Figure 20*. Edward S. Curtis (behind the camera) and George Hunt (with the megaphone) on the set of In the Land of the Head Hunters, Fort Rupert, British Columbia (1914). Photograph by Edmund Schwinke Source: *Courtesy of the Burke Museum.*

Figure 20. Edward S. Curtis (behind the camera) and George Hunt (with the megaphone) on the set of In the Land of the Head Hunters, Fort Rupert, British Columbia (1914). Photograph by Edmund Schwinke Source: *Courtesy of the Burke Museum.*

The film focuses on Kwakwaka'wakw culture (represented by English writers as "Kwakiutl").[92] The film took a popular storyline of the time: the romantic melodrama with a villain, a hero, and love. It has all of the essential elements of a native "other" that would have been expected from mainstream audiences of the time, such as warfare, ceremony, and dramatic costuming. Film scholar Kathryn Bunn-Marcuse explains that Curtis was portraying Native people "in a pictorialist manner: not as they appeared at the time but as their parents and grandparents had appeared."[93] Soon after, *Nanook of the North* was made as a

[92] In the Land of the Head-Hunters is arguably the first documentary film. Robert Flaherty's film *Nanook of the North* was released eight years later in 1922 and is popularly considered the first documentary.

[93] Bunn-Marcuse, Kathryn essay titled, "Kwakwaka'wakw on the film" published in McNab, David, and Ute Lischke. 2005. *Walking a tightrope: aboriginal people and their representations*. Waterloo, Ont: Wilfrid Laurier University Press. 306

dramatized documentary, or docudrama. Created by the explorer Robert J. Flaherty in 1922, it is now recognized to be within the genre of salvage ethnography (see Figure 21).[94]

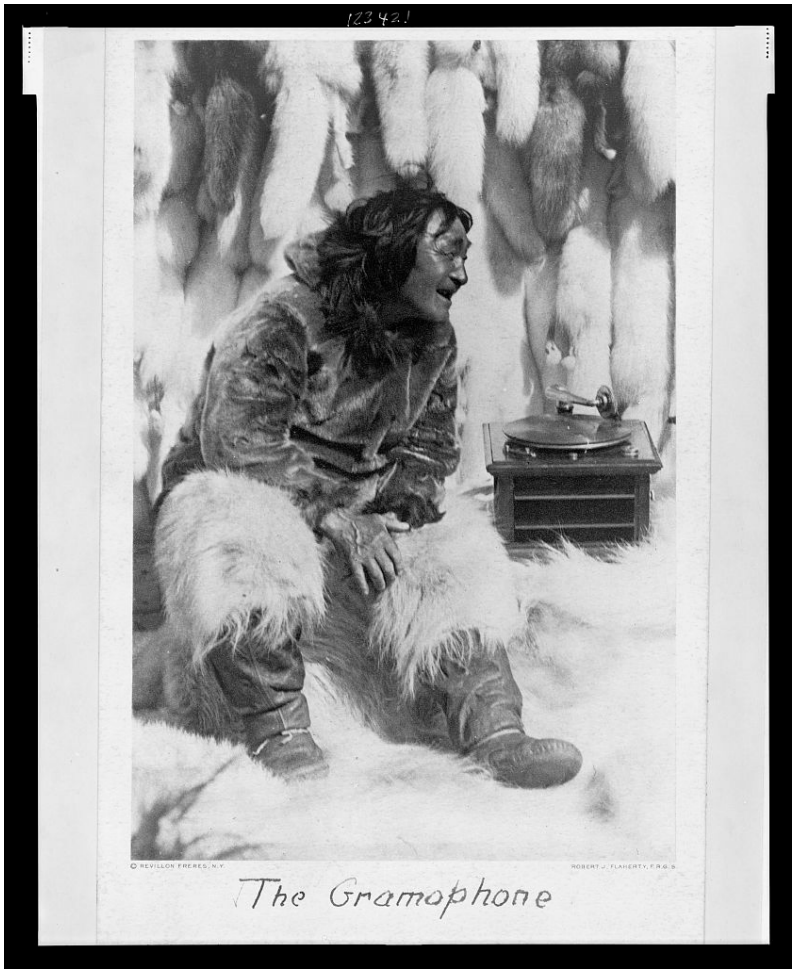

Figure 21. Photographed during Robert J. Flaherty's film "Nanook of the North,"(1922).[95]

Flaherty's story follows the struggles of an Inuit man named Nanook and his family in the Canadian Arctic.[96] In the early twentieth century anthropologists exploring the Arctic for

[94] *Figure 20*. Photographed during Robert J. Flaherty's 1922 film "Nanook of the North," (1922) Rights Advisory: No known restrictions on publication (Other production images appear in: My Eskimo friends / Robert J. Flaherty. New York : Doubleday, Page, 1924). *Source:* Library of Congress Archive of Prints and Photographs Online (accessed March 2020).

[95] *Figure 20*. Photographed during Robert J. Flaherty's 1922 film "Nanook of the North," (1922) Rights Advisory: No known restrictions on publication (Other production images appear in: My Eskimo friends / Robert J. Flaherty. New York : Doubleday, Page, 1924). *Source:* Library of Congress Archive of Prints and Photographs Online (accessed March 2020).

artifacts and other valuable items believed that the Inuit were a primitive people.[97] *Nanook of the North* centers the "Primitive" body observed with a scientific gaze in these first visual records. It was a box office success in the United States and abroad.

The framework of ethnography presents Native people as living in the past, not contemporary. This idea has been so ingrained in American visual culture that it influences a paradigm that continuously frames the archival memory of Native people as a primitive savage. It is a consequence of colonialism that Susan Miller calls the perpetuation of a "cultural archive" that works as a genealogy of how these mythical images are repeated.[98] When mythical images are adopted as meaningful, the cultural archive is perpetuated and it frames global discourse by which meaning and authority are constructed and maintained within the colonizers epistemology.

Remix Strategies

Returning now to Galanin's *Tsu Heidei Shugaxtutaan*, I will consider this remix from a philosophical perspective. As a performance of sound, it is a decolonizing act of resistance because it challenges the framework of ethnography and the preconceptions of archival memory. Scholar Michelle H. Raheja connects a similar approach to the filmic elements in Native American cinema, which she argues act as tools of self-representation and transformation of resistance and violence.[99] In this space, Native American filmmakers are creating agency through cinematic self-representation, unique aesthetics, and content which

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[96] The Inuit are a group of culturally similar indigenous peoples inhabiting Inuit Nunangat, the Arctic regions of Greenland, Canada and Alaska.

[97] Robinson, Gillian. 2004. *Isuma Inuit studies reader: an Inuit anthology*. Montreal: Isuma Pub. 75

[98] Miller, Susan A., and James Riding In. 2011. *Native historians write back: decolonizing American Indian history*. Lubbock, Tex: Texas Tech University Press. 56

[99] Raheja, Michelle H. 2011. *Reservation reelism: redfacing, visual sovereignty, and representations of Native Americans in film.*

transform a history of objectified or stereotypical mainstream media into a genre with the authority and authenticity of what she calls "visual sovereignty."[100]

As a Native artist myself, I can only assume that Nicholas Galanin knows the romanticized expectations and colonial desires of Native art and performance. He imaginatively rejects the latter and decodes them in a way that is contrary to these notions, creating what Indigenous scholar Gerald Vizenor has called an act of "survivance"—a combination of survival and resistance.[101] Survivance, like visual sovereignty, creates a presence; it is the dynamic, inventive, and enduring creativity of Native cultures that exists outside of colonialist trappings marked by tragedy and powerlessness.[102] Vizenor argues that many people in the world are captivated with and obsessed by invented images of the Indian: the simulations of Indigenous character and cultures as victims. Similar to ideas of "visual sovereignty" and "agency," Native survivance is an active sense of power, or presence *over* historical absence and the state of nonexistence.

Through distinct elements of sound patterns, space, and body, Galanin creates a scene that is rhythmically powerful. The subtly contextualized narrative provides responsive energy and information of cultural performance. In essence, *Tsu Heidei Shugaxtutaan* creatively and powerfully re-imagines colonial sonic codes by adding context.

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[100] Raheja, Michelle H. 2011. *Reservation reelism: redfacing, visual sovereignty, and representations of Native Americans in film*. 17-18

[101] Vizenor, Gerald Robert. 1999. *Manifest manners narratives on postindian survivance*. Lincoln, Neb: Univ. of Nebraska Press (;) Vizenor, Gerald Robert. 1994. *Manifest manners: postindian warriors of survivance*. Hanover: University Press of New England

[102] Vizenor, Gerald Robert. 1999. *Manifest manners narratives on postindian survivance*. Lincoln, Neb: Univ. of Nebraska Press (;) Vizenor, Gerald Robert. 1994. *Manifest manners: postindian warriors of survivance*. Hanover: University Press of New England

Sonic Strategies

In *Tsu Heidei Shugaxtutaan*, the soundscape depicts the visual scene of framed Nativeness and aurally questions structures of racial formation. Sound and hearing emerge as modalities of Native subjectivity, amplifying notions of racial formation as they suggest new modes of thinking about Native presence. In the book *Phonographies: Groves in Sonic Afro-Modernity*, Alexander G. Weheliye argues that texts and history can be heard.[103] Weheliye uses sound technologies to explore links between twentieth-century black cultural production and the emergence of modern black culture, what he terms "sonic-Afro-modernity." For Weheliye, sound technologies are essential to black culture and, subsequently, fundamental to modernity. For example, in a new rendering of the intellectual work of W.E.B Du Bois, Weheliye juxtaposes Du Bois's famous text *The Souls of Black Folk* with the artistic practices of DJs.[104] He uses Du Bois writing to show that "the mix" as it appears in DJ'ing and *The Souls of Black Folk*, "offers an aesthetic that realigns the temporalities (grooves) of Western modernity in its insistence on rupture and repetition."[105] He claims "the mixing tactics of Du Bois and DJs provide ways to noisily bring together competing and complementary beats without sublating their tensions."[106] For instance, just as DJs create ruptures by fragmenting musical materials and form new musical wholes through the juxtaposition and/or combination of separate recordings, Du Bois's text can be seen as one of the first "mixes" in twentieth-century black culture. An example is Du Bois's use of

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[103] Weheliye, Alexander G. 2005. *Phonographies grooves in sonic Afro-modernity*. Durham: Duke University Press.

[104] *Du Bois, W. E. B. (William Edward Burghardt), 1868-1963. The Souls of Black Folk; Essays and Sketches. Chicago, A. G. McClurg, 1903. New York: Johnson Reprint Corp., 1968.*

[105] Weheliye, Alexander G. 2005. *Phonographies grooves in sonic Afro-modernity*. Durham: Duke University Press. 13

[106] Weheliye, Alexander G. 2005. *Phonographies grooves in sonic Afro-modernity*. Durham: Duke University Press. 13

contrasting literary forms and modes, and the inclusion of fragments of spirituals in musical notation. Utilizing the sonic in this way redefines paradigms for thinking about Native presence and the ways in which sound and remix can be considered as an intervention to the ways we think about race as a social construct. Just as scholars Shawn Michelle Smith, Coco Fusco, Kara Keeling, Joanna Hearne, Michelle Raheja, and others have called for critical acts of looking, sound scholars like Weheliye, Jonathan Sterne, Paul D. Miller, and Josh Kun call for critical acts of listening, what Weheliye calls "thinking through sound rather than thinking about sound."[107] Applied to Native American studies, this kind of analysis could make huge advances in scholarship by focusing on what sound scholars refer to as the "the aural imaginary," and the potential for change within the contemporary debates around authenticity, art, and representations of culture.[108]

The aural imaginary is sonically structured within the symbolic realm as the listener develops an imagined relationship (archival memories) with sound.[109] By way of example, for a non-Native audience/viewer, *Tsu Heidei Shugaxtutaan* acts like a mirror, reflecting the fetishization of Native people seen in film and photography through an aural process of self-reflection. While a Native audience/viewer will also recognize the play on fetishization, the reflection for some Native viewers may be more in line with self-satisfaction, pleasure, and delight. With the Native audience in mind, it is important to understand that hearing Native

[107] Weheliye, Alexander G. 2005. *Phonographies grooves in sonic Afro-modernity*. Durham: Duke University Press. 203

[108] Keeling, Kara. 2011. *Sound clash: listening to American studies*. Baltimore, Md: Johns Hopkins Univ. Press. 267

[109] The aural imaginary makes critical interventions to the representational framework of Lacan's "mirror stage," by adding a consideration of sound to the image-based formations of identity. For more see: Keeling, Kara. 2011. *Sound clash: listening to American studies*. Baltimore, Md: Johns Hopkins Univ. Press. 267, 277, 280, 281 and Kun, Josh. 2005. *Audiotopia: music, race, and America*. Berkeley (Calif.): University of California Press.

sounds like drumming and singing is more corporeal than simply an aural process of listening. For many Native people, the repertoire is found in embodied modes of perceiving the rhythms and dances that go along with sounds that are connected to one's cultural heritage (including music, drum, and language); it is known or perceived through the senses rather than by just listening to a tune. The perceptual mode of engaging with sound is experienced—actually felt—by the body and imagined by the psyche.[110] *Tsu Heidei Shugaxtutaan* pairs audible and visual thinking to survey dominant discourses around "Indianness" in visual and popular culture. It challenges both dominant society's and native people's perceptions of Indigenity, and then moves to acts of decolonization through remix. Native remix evokes forms of cultural sovereignty in order to claim self-representation and name art and aesthetics as political.

Thinking through sound as a way of historicizing socially engineered stereotypes is a process that Athabascan scholar Jessica Bissett Perea calls "audiovisualizing."[111] Following Weheliye and Perea, it is a focus on the process of meaning-making that highlights sounds of racialization and Native histories—contributing to scholarship in discursive ways while constructing and negotiating claims of sovereignty through intellectual art and remix. From an Indigenous sound-studies platform, sound-based expressions of Indigeneity are acts of "sonic sovereignty," a mode articulated within ongoing, sound-based communication that

[110] It is also important to recognize that *Tsu Heidei Shugaxtutaan* is specifically and uniquely representative of Galanin's Alaskan Native heritage. So that the feelings and relationship between the video and other Native viewers from different cultures will be relatable, but not ever in complete sync with Galanin and his community. However, it's powerful concepts and soundscape translates across trans-Indigenous conversations in ways that engage a shared Indigenous experience. The Native viewer, and non-Native viewer will engage differently across time, space and person.

[111] Perea, Bissett Jessica (2017) "Audiovisualizing Iñupiaq Men and Masculinities On The Ice." In Critically Sovereign: Indigenous Gender, Sexuality, and Feminist Studies, edited by Joanne Barker, 127-68. Durham: Duke University Press.

includes all living things and the political employment of sound to express legal claims and resistance towards forces of assimilation.[112] The roles of vision and sound in *Tsu Heidei Shugaxtutaan* creates conceptual intersections of modernity: contradictions of sonic auralities between the rhythms of allegedly ancient and unchanging, and the digital and ethnomusicological framed by juxtaposition. Here, the role of sound visually deconstructs questions of modern Native subjectivity, amplifying notions of racial formation as it suggests new modes of thinking about Native presence.

The sonic performances in *Tsu Heidei Shugaxtutaan* are in literal and conceptual juxtaposition as they contrast, switch, and replace audible signifiers of Indigineity in a two-screen video. Together, the videos frame and re-frame a duality toward manipulating sonic sources. It is sonically and visually transforming, connecting, and dis-connecting all at once. Each video provides instances of settler consciousness of in-authenticity which, in turn, creates the powerful juxtapositioning's that deconstruct and reconstruct meanings that have been socially constructed through dominant ideologies of authentic "Nativeness." In such a way, *Tsu Heidei Shugaxtutaan* uses sound in an intelligible performance of culture that philosophically remixes archival memories around issues of representation.

Identity politics are challenged in aural instances of rupture and patterns of repetition. Tensions and contradictions are heard through rhythm and are dependent on contrasting visual components. Utilizing the sonic as a performance materializes critical acts of listening;

[112] Reed, Trevor. "Itaataatawi: Hopi Song, Intellectual Property, and Sonic Sovereignty in an Era of Settler-Colonialism." PhD diss., Columbia University, August 2018. https://doi.org/10.7916/D87S95D0

"thinking through sound rather than thinking *about* sound."[113] Ultimately, sound and hearing emerge as modalities of Native subjectivity in *Tsu Heidei Shugaxtutaan*.

My exploration of Nicholas Galanin's audiovisual art aims to expand upon a trajectory of how various forms of remixing can create a space of decolonization for both Indigenous peoples and non-Indigenous peoples. In Galanin's work, remix creates receptive attention to the concerns of Indigenous peoples in ways that prompt non-Native people to question their own ideologies. From a philosophical standpoint, remix works as a critical cultural production. This kind of hybridity and the unconscious connections linking and remixing history, cinema, and music have changed the way people look at Native art. Bringing the viewer into the frame—making people see themselves as implicated in colonial fantasies—is what this type of remixing is all about.[114] For over a century, Native people have been harmed by the trappings of the camera. Yet in the fight for liberation, artists are able to use colonizers' weapons of mass-technologies against them, as tools that remix the colonial gaze.

[113] Weheliye, Alexander G. 2005. *Phonographies grooves in sonic Afro-modernity*. Durham: Duke University Press. 203

[114]Taylor, Diana. 2003. *The archive and the repertoire: performing cultural memory in the Americas*. 74

Chapter Five –

Bearing Witness to Indigenous Experimentalism:

A Tribe Called Red's Re-mix of Evidence

This chapter is about the shooting death of John T. Williams by a Seattle Police officer. I center the audio and video police recordings taken at the crime scene to analyze intersections of power and violence through a critique of colonial logics and practices. I then look at a remix of the same audio and video from its intended purpose as evidence into an experimental multi-media project titled, *Woodcarver* by the Canadian First Nations DJ collective, A Tribe Called Red (ATCR). Throughout the chapter I argue that Native remix art can address the invisibility of violence towards Native life within mainstream news media and public discourse more broadly. I finish the chapter with a brief discussion on the dissemination of multi-media projects on the internet.

The sonic performance of ATCR is important because it creates a space of political resistance grounded with the intention of displacing the master narratives. ATCR's re-mixing of police dashcam footage, audio from news reports and emergency response voice recordings shows us how visual and sonic archives in experimental media can perform powerful narratives as an act of resistance.[1] In line with other Native art works such as Nicolas Galanin's video *Tsu Heidei Shugaxtutaan*,[2] ATCR's *Woodcarver* contrasts visual

[1] John T. Williams: Dashboard Video of SPD Shooting, published on December 17, 2010. https://www.youtube.com/watch?v=vcxqyp2wOzE

A Tribe Called Red - *Woodcarver* (Official Video), published on March 30, 2011. https://www.youtube.com/watch?v=sx4JLPBMUx0

[2] This is the subject and artist centered in chapter three of this dissertation. To see Galanins video mentioned here see, Tsu Heidei Shugaxtutaan 1 https://www.youtube.com/watch?v=Ue30aKV1LF8

and aural signifiers of dominant discourse and enables interpretations of history and consequences of colonialism, through an Indigenous response to these conditions.

A Tribe Called Red blends electronic dance music (EDM), instrumental hip hop, reggae, moombahton, and dubstep with elements of First Nations music, particularly vocal chanting and drumming.[34] The music ATCR produces has been described as "powwow-step," a style of contemporary powwow music for urban First Nations. The group consists of Tim "2oolman" Hill (Mohawk, of the Six Nations of the Grand River) and Ehren "Bear Witness" Thomas (of the Cayuga First Nation), the video artist whose visuals ignite the live shows and the group's social media feeds. An artist, DJ, and film editor, Bear Witness explores stereotypical representations of Indigenous people in North American media and popular culture, re-mixing their images to create new narratives. He uses samples from television and movies in the same way that musicians use samples from other songs in their own tracks. By recreating and re-editing images, Bear Witness aims to share new narratives and experiences of his own cultural background as a Cayuga Indian, as well as the experiences of other Indigenous peoples.

The Fatal Shooting of John T. Williams

On August 30, 2010, Officer Ian Birk of the Seattle Police Department shot John T. Williams, a Native American woodcarver, four times on a sidewalk near one of the city's

[3] "A Tribe Called Red's urban powwow." National Post, August 23, 2011

[4] Moombahton originates from house music styles of dancehall, reggaeton, and reggae fusion. The composition includes rhythm and bass and synthesizer. Dubstep is a subgenre of electronic dance music that uses a lot of drum patterns and vocal clips. Dub-step and "Dub noise" has become very popular in Native music and remix where Indigenous audio video artists are mixing mainstream video clips and Hollywood movies and audio in Dub-step style to make a new narrative and claim space on the internet. For more on dub-step see Reynolds, Simon. 2013. *Energy flash: a journey through rave music and dance culture*. Berkley, Calif: Soft Skull Press. 511-516

intersections.[5] Williams died at the scene. His only crime appears to have been walking across the street carrying a carving knife and a piece of cedar.[6] Alone, deaf in one ear, and handicapped, he wore a hat which read "Native Pride." According to a report by the Center for Juvenile and Criminal Justice, law enforcement officers are more likely to kill Native people than any other group in the nation.[7] A culture of violence against Indigenous people permeates cities such as Seattle and extends throughout the United States, with Native peoples accounting for 1.9 percent of all police killings although they are only 0.8 percent of the U.S. population.[8] Native people are painfully aware of the violence and brutality over land incursion and dispossession that has been directed at them for generations.[9]

[5] Badge Number #7507

[6] *Indian Country Today*, February 21, 2011. "The Shooting Death of John T. Williams." Accessed on line at *Indian Country Today*: https://newsmaven.io/indiancountrytoday/archive/the-shooting-death-of-john-t-williams-XsKxgnO9GkKRECYKnd7Ong/

[7] Center for Juvenile and Criminal Justice <http://www.cjcj.org/news/8113>

[8] Rate of law enforcement killings, per million populations per year, 1999-2011 from the Centers for Disease Control and Prevention, National Center for Health Statistics (;) According to the Washington Post data tracker of Police Shootings, there were 994 people shot dead by police in 2015, and 16 of which are in the state of Washington. As I write this in 2019, with three months left in the year, there have been 660 recorded police shootings, 25 of which are in the state of Washington. In July 2019, a 39-year old Native American man by the name of Stonechild Chiefstick was armed with a screwdriver and shot by police in a park in Poulsbo, Washington (Kitsap Daily News). Chiefstick was a member of the Suquamish tribal community located outside of Seattle Washington. Chiefstick died on July 3 during an encounter with the Poulsbo Police Department amidst crowds gathered to watch fireworks at the city's Waterfront Park. Despite this tragic shooting, the city of Poulsbo went ahead with the celebration as scheduled. To access the data-base and search by year see, https://www.washingtonpost.com/graphics/2019/national/police-shootings-2019/

[9] To settlers, land meant power and property and corresponding violence, resulting in a widespread annihilation of Indigenous peoples that continues today. For more on the historical context of settlement dependent the annexation of land, land ordinances and property from the perspectives of both Native people and white settlers see, Estes, Nick. 2019. *Our history is the future: Standing Rock versus the Dakota Access Pipeline, and the long tradition of Indigenous resistance.* Pgs. 76, 119, 148

The land and waters of the greater Seattle area have been home to Salish tribes for millennia.[10] In 1853, the city of Seattle was established by settlers who drove out the Native people.[11] It was "founded through the displacement of its native peoples by legal and extralegal means."[12] Given this history, ordinances that specifically targeted Native Americans were among the earliest legislation that the Seattle Police Department was authorized to enforce.[13] For example, under the first town charter of 1865, the government adopted ordinances aimed at preventing the sale of alcohol to Native Americans, removing Native people "to points outside of the town limits," and punishing "those who might harbor them." [14]

The international border between the U.S. and Canada divides Indigenous territories. The Indigenous Peoples of the Pacific Northwest have always been a collective based on familial ties, ceremony, trade, and travel between Native American/Alaskan Native and Canadian First Nation communities. Today, there are many Canadian First Nations people

[10] I respectfully acknowledge while writing about the Seattle Police Department, and the city of Seattle, where John T. Williams was a resident, is the ancestral territory of the Duwamish, Muckleshoot, Snohomish, Snoqualmie, Suquamish, and Tulalip peoples. I acknowledge the elders and descendants, past and present, and recognize the longer history of Seattle. I ask that while reading this, we recognize the lands and waters of Seattle and their significance for the Indigenous peoples who lived and continue to live in the region.

[11] National Archives, Washington Donation Land Claims, Samuel Mapel Donation Land Claim Number O-206, O-314, O-351, O-353, O-405, O-423, O-429, O-440, O-466, O-521, National Archives Microfilm M615. (Washington DC: National Archives, National Archives and Records Service, ca. 1970) (;) Thomas W. Prosch, "A Chronological History of Seattle from 1850 to 1897," p 17, 22-23, 24, typescript dated 1900-1901, Seattle Public Library, Seattle.

[12] Research Working Group Task Force on Race, the Criminal Justice System, *Preliminary Report on Race and Washington's Criminal Justice System*, 35 SEATTLE U. L. REV. 623, 632–33 (2012) [hereinafter Task Force] (citing HUBERT HOWE BANCROFT, HISTORY OF WASHINGTON, IDAHO, AND MONTANA 1845-1889 (1890))

[13] As Seattle incorporated as a City in 1869, it formally created the SPD with an elected chief of police and a marshal as one of the City's officers.

[14] *See* CLARENCE B. BAGLEY, SEATTLE; FROM THE EARLIEST SETTLEMENT TO THE PRESENT TIME 545 (Chicago: The S.J. Clarke Publishing Company, 1916).

living in Seattle and King County who are very much a part of the urban Indian community.[15]

John T. Williams was a 50-year-old, seventh generation Nitinaht carver of the Nuu-chah-nulth First Nations, located in current day British Columbia.[16] Like generations before him, Williams was from a long line of traditional woodcarvers that lived along the international borderlands of Canada and the United States.[17] He was inextricably linked to the Native people who spend their days in downtown Seattle: on the streets, at local day shelters, and carving for tourists.[18] With the countless Native people who have been victims of police violence in mind, I write this final chapter in remembrance of John T. Williams as an artist.[19]

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[15] KUOW Puget Sound Public Radio. (2004). Urban Indian Experience. Episode 2 "A Place to Call Home." Seattle, Washington: KUOW Puget Sound Public Radio. http://www.prx.org/series/1131-urban-indian-experience Accessed November 18, 2013.

[16] Their territory is in the Pacific Northwest on the current day west coast of Vancouver Island in Canada. The Nuu-chah-nulth are Salish and speak a Southern Wakashan language, closely related to the Makah and Ditidaht. The 14 Nuu-chah-nulth First Nations are divided into three regions: Southern, Central and Northern. See also; McMillian, Alan D. (1999). Since the Time of the Transformers: The Ancient Heritage of Nuu-Chah-Nulth, Ditidaht, and Makah. Vancouver: UBC Press.

[17] Davilla, Vianna. The Seattle Times "Native Americans, Seattle's original residents, are homeless at highest rate." Originally published February 8, 2018 at 11:00 am Updated February 9, 2018. https://www.seattletimes.com/seattle-news/homeless/native-americans-are-this-regions-original-residents-and-they-are-its-most-likely-to-be-homeless/> (;) for more see, an in-depth profile of John T. Williams written by Neal Thompson that was published in the Seattle Met on April 22, 2011 (online) and published again in the May 2011 issue of the Seattle Met (paper addition) titled "The Carvers Life." Fine the article here: https://www.seattlemet.com/articles/2011/4/22/john-williams-the-carvers-life-may-2011

[18] According to the U.S. Department of Housing and Urban Development (2011 – 2016), in King County (Seattle area), Native Americans and Alaskan Natives have the highest rates of homelessness compared to any racial or ethnic group. They make up less than 1 percent of the county's overall population but comprise nearly 6 percent of those who are homeless.

[19] John Williams and his family are an important part of the city of Seattle's history. He is from the Ditidaht nation, of the Nuu-chah-nulth tribe. John's grandfather, Sam was born in 1884 on Vancouver Island's west coast in current day British Columbia. Sam moved to the city of Seattle around 1900. Sam arrived in Seattle during a time of widespread infatuation with native art, particularly totem poles. Art historian and author, Kate Duncan writes about the history of Seattle's totem carvers, which includes the Williams family, and the Ye Olde Curiosity Shop. Located on

The moments leading up to the fatal shooting of John T. Williams are captured by a surveillance camera installed on the dashboard of Officer Birk's police car. In the video footage, the shooting itself is out of the frame. A seventeen-minute audio recording originates from the police officer's lapel microphone. The recorded audio suggests that John T. Williams, "a Native American male"…"who wouldn't put his knife down," threatened the officer.[20] A Tribe Called Red uses the audio and video recordings from the scene to create a transnational social movement with experimental remixing of video and sound to perform counter-narratives that raise awareness of racialized violence and challenge dominant society's perceptions of Indigeneity through art. My analysis of the two videos and soundtracks—the original police footage and the remix by ATCR—sets up a contrast between the spectacle of violence through evidentiary surveillance footage and the social critique of art through a powerful multi-media platform.

The Recorded Shooting of John T. Williams

From the original dashboard-camera video surveillance footage from Officer Ian Birk's patrol car, we see officer Birk's patrol car stop at a red light at the intersection of Boren Avenue and Howell Street in downtown Seattle, Washington, at 4:11:59 PM. Approximately fifteen seconds later, John T. Williams enters the frame at left (walking in the crosswalk from east to west) in front of Birk's marked patrol vehicle. He walks slowly in the crosswalk, exiting the screen at right before the light turns green. Seconds later, as the traffic light turns green, the police car does not move forward; instead, Officer Ian Birk gets out of the stopped car. We see the uniformed police officer crossing the frame and then exiting out

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Seattle's water front for over 100 years, the Ye Olde Curiosity Shop has a long history with the Williams family and their unique carvings. See, Duncan, Kate C. 2001. *1001 curious things: Ye Olde Curiosity Shop and Native American art*. Seattle, WA: University of Washington Press.

[20] This spoken dialogue is in the dashboard video from the SPD Shooting

of the frame at 4:12:30 PM. In the first sound-bite that can be heard transmitted from his lapel microphone (4:12:30), we can hear the officer calling out "Hey, hey, hey! Put the knife down. Put the knife down," followed by five gunshots at 4:12:35 PM. It takes less than thirty seconds from when Williams first enters the frame, walking slowly across the street with his head down, to be shot four times by 27-year-old Seattle city police officer Ian Birk.[21] According to civilian witnesses in the investigative files, Mr. Williams did not hear the officer's hailing, as he shouted out "hey." [22] When Williams failed to acknowledge the officer within 4.7 seconds, Officer Birk fired his weapon five times from a distance of 10 feet. Four bullets struck Williams, and he died at the scene.[23]

The actual shooting is out of frame of the camera. It cannot be seen but five shots can be heard. What we can see is the active intersection of Boren Avenue and Howell Street. We first see the officer, albeit briefly, as he enters the screen at left and walks steadily across the screen, in front of his own parked police car. From the moment the officer walks across the street, he exits the visual frame of evidence and we are reliant on sound as a witness. The original recording has the in-car microphone in the left channel and the microphone officer Birk was wearing on his uniform in the right channel.

After the shooting, at 4:13:25 PM, we can hear a faint female voice yell out "did you just shoot him?" to which the police officer replies, "Ma'am, he had a knife and he wouldn't drop it." When a flurry of police officers arrive in the frame moments later, they can be seen with their weapons drawn. Officer Birk's voice yells out, "I am okay!" We can see the officers blockading the crime scene with their cars, the lights and sirens on; they walk out of

[21] John T. Williams: Dashboard Video of SPD Shooting, published on December 17, 2010 https://www.youtube.com/watch?v=vcxqyp2wOzE

[22] FRB #10-03: Findings and Recommendations D/C Kimerer to COP Diaz (page 4)

[23] Indian Country Today Newspaper, Feb 21, 2011

the frame and towards the scene of the shooting where the body of John T. Williams is presumably on the sidewalk. At 4:14:43 PM, a new voice, of another police officer, assertively tells the officers newly on the scene "he has already shot him, shoot him again if need be."[24]

At 4:15:39 we can hear a voice calling in to dispatch "Native American male" with gunshot wounds to his upper body. Seconds later officer Birk's voice is heard repeatedly reassuring his fellow officers that he (Birk) is fine. He is then heard explaining to them that "he (Williams) had it open, he had a knife and was carving up that board, with it open, I approached him, instructed him to drop it multiple times, but he wouldn't do it." There is a short silence, the faint noise of other officers in the background, and then we hear a confident voice of what can be assumed to be another Seattle city police officer telling Ian Birk, "Good job."

A Three-Part Dynamic: Interpellation, Biopolitics, and Othering

The available audio recordings from Officer Birk's lapel mic reveal ongoing forms of lethal disciplining and governmentality: a murderous order is pronounced ("Shoot him again, if need be") followed by empathetic support of an Indian killing: "Good job." A three-part dynamic —interpellation, biopolitics, and othering—between the subject (John T. Williams) and law enforcement is evident, combined with complacent norms of violence.

In the written incident summary, Birk explains that when Williams passed his patrol car he was either "oblivious to his (Birk's) presence or showing complete disregard for it." Seconds later, Williams did not respond to Officer Birk hailing him, as he shouted, "Hey!" Birk saw Williams' behavior as unusual, causing the officer to be "immediately concerned"

[24] John T. Williams: Dashboard Video of SPD Shooting, published on December 17, 2010 https://www.youtube.com/watch?v=vcxqyp2wOzE

that Mr. Williams might pose a “lethal threat” to citizens in the area.[25] When the police officer shouts "Hey!", he is demanding the subject (Williams) to turn around and respond to his call. Louis Althusser refers to the process of being hailed by state structures such as law enforcement as “interpellation.” [26] Indeed, the moments leading up to the shooting of John T. Williams are directly related to an Althusserian understanding of interpellation: how a person is hailed into being a subject by hegemonic power structures, symbolized here by the officer. For Althusser, an individual participates in the structural ideologies of law and power at the moment when they acknowledge that the hailing is addressed at them.[27] For example, when a person recognizes the authority of the police and identifies themselves as the nameless “hey” that was being hailed, they become the subject constructed by the police officer’s utterance.

To further illustrate how power and interpellation work, I return to the statement made by Officer Ian Birk that claims that when John T. Williams walked across the street, he was “oblivious” and “showing complete disregard” toward the officer.[28] The officer was sitting in a police vehicle at the red light. Notably, a woman crosses the same street going in the same direction as Williams slightly ahead of him. Williams was crossing the street, within the boundaries of the city crosswalk, while it was legal to do so. The officer gets out of his parked vehicle calling out “Hey!” Then, 4.7 seconds later, when Williams does not acknowledge the officer’s calls, the officer shoots him four times and kills him. Because Mr.

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[25] Kimerer, Clark. “Final Report and Recommendations, Firearms Review Board #10-03,” February 15, 2011, City of Seattle website accessed February 15, 2019 (http://www.seattle.gov/police/OPA/Docs/Birk/Firearms_Review_Board.pdf)

[26] Althusser, Louis. *Lenin and Philosophy and Other Essays*, trans. Ben Brewster (New York: Monthly Review Press, 1971)

[27] Althusser draws from Jacques Lacan's philosophical concept of the mirror stage from "On the Mirror Stage as Formative of the I” (1936). However, unlike Lacan who distinguishes between the "I" and the "subject," Althusser breaks down both concepts into one.

[28] FRB #10-03: Findings and Recommendations D/C Kimerer to COP Diaz

Williams was deaf in one ear, it is possible that he did not hear the officer. Perhaps his not responding was a purposeful act of refusal. Either way, a law enforcement officer understood Williams' lack of response as a threat to society: the body that does not submit to the law, or identify with a given hailing by the law, is a body that contests the prevailing norms.[29]

The colonial state has conditioned power over Native bodies as one controlled by ideological, moral structures that include the law, legal authority, and settler colonialism. Consequently, when structural racisms such as the law and policing perpetuate notions of expectant violence on the bodies of Native people, their innocent presence (even in the middle of a sunny Seattle afternoon) is coded as threatening in visual discourses of race, class, gender, and sexuality. In other words, it does not matter if a Native man is just walking down the street; his "citizen demeanors," or rather, his presence as "Indian" and "male," automatically form a "cognitive schema," a mental model that corresponds with stereotypical images that are deemed suspicious and threatening by individuals whose

[29] Butler, Judith. 2015. *Bodies that matter: on the discursive limits of "sex"*. [London]: Routledge, 2014. 122 (;) Butler's articulation of interpellation and the creations of people as subjects expands an Althusserian understanding. Butler argues that the hailing and identification of a subject assumes or represents a relationship to power (;) Melamed, Jodi. *Represent and Destroy: Rationalizing Violence in the New Racial Capitalism*. Minneapolis, MN: University of Minnesota Press, 2011. 4 (;) I found a lecture by Rachel Levitt to be particularly useful in developing the articulation of the body and hailing: Levitt, Rachel. "Queer Native Studies." Class Lecture, AMST 330, University of New Mexico, Albuquerque, NM, Nov. 29, 2012.

mindset is informed by racist anti-Indian colonial nation-states .[30] [31] Research shows that cognitive schemas or stereotypes form a mental model that play a key role in predicting a person's responses to other individuals.[32] These learned social characteristics of groups or individuals are impressionistic and are based on perceptions. Once formed, people that have familiar characteristics can activate these cognitive schemas, which in turn inform biases that can be triggered during an encounter with a person who is visually and thus mentally coded as "a lethal threat" to citizens. A report submitted to the U.S. Department of Justice entitled "*Police Officers' Decision Making and Discretion: Forming Suspicion and Making a Stop*" states the following:

> Research shows that police officers are more likely than civilians to apply a "cognitive schema" that interprets actions that are unfamiliar or of uncertain intent as suspicious. That is, police officers are likely to become suspicious about things that

[30] Studies and research on the interactions between the police and citizens use citizen demeanor as a variable. For examples of this research in citizen demeanor from Police Services Study Data see, Engel, Robin S. *Race, Ethnicity, and Policing: New and Essential Readings*. Edited by Rice Stephen K. and White Michael D. NYU Press, 2010 (;) Lundman, Richard J. "Routine Police Arrest Practices: A Commonweal Perspective." *Social Problems* 22, no. 1 (1974): 127-41(;) Lundman, Richard J. (2006) (1994) "Demeanor or Crime? The Midwest City Police-Citizen Encounters Study," *Criminology* 32: 31-656 (;) Seron, Carroll, Joseph Pereira, and Jean Kovath. "Judging Police Misconduct: "Street-Level" versus Professional Policing." *Law & Society Review* 38, no. 4 (2004): 665-710 (;) Worden, Robert. E. and Robin Shepard. Demeanor, Crime, and Police Behavior: A Reexamination of the Police Services Study Data. Criminology 34: 83-105 (1996) (;) Klinger, David A. Negotiating Order in Patrol Work: An Ecological Theory of Police Response to Deviance. Criminology 35 (2) 277-306 (1997) (;) Fyfe, James. Methodology, Substance and Demeanor in Police Observational Research: A Response to Lundman and Others. Journal of Research in Crime and Delinquency 33: 337-348 (1996). As noted by many of the authors here, but specifically (Fyre, James 1996) a wide-ranging and full understanding of what occurs during the interactions and the time and place of police-citizen interaction is needed before the impact of a citizen's demeanor on police behavior is determined.

[31] How people learn is the common goal of cognitive theorists. Thus, it is important to recognize that learning involves the acquisition or gaining of knowledge and information or in many cases, observations, and that the power of the learning varies by the degree of experiences, and repeated number of associations. For more classic examples on cognitive psychology in texts and memory see, Good, Thomas and Jere Brophy. Educational psychology: A Realistic Approach. White Plains, NY: Longman (1990) (;) Brehm, Sharon, Saul Kassin and Steven Fein. Social Psychology, 5th ed. Boston: Houghton- Mifflin. (2002)

[32] Brehm, Sharon, Saul Kassin and Steven Fein. Social Psychology, 5th ed. Boston: Houghton- Mifflin. (2002)

> they do not believe fit the situation, time, or place, as well as of things that they do not understand. As officers become suspicious, they may act on these suspicions and approach or confront a citizen.[33]

With this in mind, it is important to point out that the actions of Officer Birk to determine John T. Williams as threatening are not isolated, nor are they specific to Williams; they are part of a systematic failure of police power. Stereotypes become cognitive schema that, in turn, become methods of racial profiling termed as data-driven "predictive policing" that become everyday police violence.[34] Along these lines, an understanding of biopolitics as systems of power and subject formation helps examine the shooting of John T. Williams and the histories of armed force to police Indigenous bodies and control Native land.[35] The goal of power and subject formation in this sense, according to Michael Foucault, is to produce obedient subjects.[36]

The interdisciplinary project of Native American studies illuminates how the death of Indigenous life is a structural part of colonialism. This critical framework guides my analysis of how the principles of biopolitics "become operative within settler colonial logics of life" and the shooting of John T. Williams.[37] I use theories of biopolitics to understand the logics

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[33] Ruby, C.L. and John C. Bringham. A Criminal Schema: The Role of Chronicity, Race and Socioeconomic Status in Law Enforcement Officials' Perceptions of Others. Journal of Applied Social Psychology 26: 95-112 (1996) (;) Alpert, Geoffrey & Stroshine, Meghan & Bennett, Katherine & MacDonald, John. (2004). Document Title: Police Officers' Decision Making and Discretion: Forming Suspicion and Making a Stop.

[34] Correia, David, and Tyler Wall. 2018. *Police: a field guide*. London: Verso. 377-380

[35] For a brief but concise summary of tactics and police violence in the United Stated with Native studies in mind see, Correia, David, and Tyler Wall. 2018. *Police: a field guide*. London: Verso. 38-39, 99-123

[36] Foucault, Michel. 1995. *Discipline and punish: the birth of the prison*. New York: Vintage Books. 228

[37] Dietrich, René. "The Biopolitical Logics of Settler Colonialism and Disruptive Relationality." *Cultural Studies ↔ Critical Methodologies* 17, no. 1 (February 2017): 67–77

of settler colonialism and to interrogate the ways it informs the settler nation-state through processes of exclusion.[38]

In Michel Foucault's canonical text *The History of Sexuality*, he argues that modern power brought forth new methods of control through what he terms "biopolitics."[39] According to Foucault, power in pre-modern Europe approached the killing of subjects as the right of the sovereign (king) to respond to the defiance of his subjects with their execution as a juridical form.[40] Later, modern power became about institutions dictating *how* one lived or died. According to Foucault, biopolitics is an element of capitalism presented in the procedures of power. Power is implemented through various government institutions and policies that create and control an obedient and disciplined society. Thus, the biopolitics of modern power is not the literal deaths of subjects, but the systems of control that are governing *how* individual subjects live and die.

In the shooting death of John T. Williams by a Seattle Police officer, the incident report of the shooting puts less emphasis on the crime committed by the police officer and more emphasis on the aggressive demeanor of the perpetrator and the "lethal threat" he posed to the citizens and society.[41] Because he was considered a potential threat, it was decided that he must die; this decision was made by police officer Birk, and minutes after the shooting,

[38] Settler colonialism has been analyzed not only as a political project of dispossession and removal, but also as a biopolitical project, operating through logics of racialization and violence for the total removal and death of Indigenous peoples; Of particular note are the Critical Indigenous Studies works of Mark Rifkin (2009, 2011, 2014), Scott Morgensen (2011), Jodi Byrd (2011), Joanne Barker (2011, 2017), J. Kēhaulani Kauanui (2008), Mishuana Goeman (2013), and Audra Simpson (2014), as well as, works from other disciplines that focus on the violence it propagates in spaces of legal systems, citizenship and human rights (Reddy 2011; Puar 2007; Ferguson 2004)

[39] Foucault, Michel. *The History of Sexuality, Vol 1: An Introduction* (American ed. New York: Vintage Books, 1990), 141

[40] Foucault, Michel. *The History of Sexuality, Vol 1: An Introduction* (American ed. New York: Vintage Books, 1990), 137

[41] Foucault, Michel. *The History of Sexuality, Vol 1: An Introduction* (American ed. New York: Vintage Books, 1990), 138

supported by his colleagues in their recorded proclamation at the crime scene: “Good job.” The biopolitical logics of settler colonialism are embedded in the individual actions of the Officers, and in the policies and procedures of the Seattle Police Department which was made evident in this example.

Racial hierarchy is already implemented in the biopolitical logics of settler colonialism and state racism. Michel Foucault's account of state racism in his lecture “Society Must Be Defended” considers racialized violence in the criminal justice systems. Foucault argues that modern states make “race” in order to exercise the sovereign power to kill—and the function of murder—by both directly killing racially defined groups and through “indirect murder.”[42] Because racism (the hierarchical distinction amongst races) and relationships of biopolitics (deciding who must live and who must die) are inscribed in the mechanism of the nation-state, the criminal justice system perpetuated and uplifted state racism through the dismissal of criminal charges against Birk.[43] This example of state racism

[42] Foucault, Michel, Mauro Bertani, Alessandro Fontana, and David Macey. 2003. *Society must be defended: lectures at the Collège de France, 1975-76*. London: Allen Lane The Penguin Press.

[43] In 1986, Washington’s legislature passed the law, RCW 9A.16.040, for Justifiable homicide or use of deadly force by public officer, peace officer, person aiding. RCW 9A.16.040 protects police officers from criminal charges for killing a person, if the officer had a good faith belief that actions were justified and acted upon "without malice." This law protects the officer even if "good faith belief" is found to be wrong. In a 2012 Settlement Agreement and Stipulated Order of Resolution, U.S. v. City of Seattle, No. 12-1282 (W.D. Wash. Sep. 19, 2012) the City of Seattle entered a settlement agreement with the DOJ that required reformulation of the Seattle Police Departments’ use of force, “bias-free policing,” and standards of accountability. To do this, a court-appointed monitor, with input from the Community Police Commission (CPC), was assigned to oversee the settlement. In February 2019, Seattle Governor Jay Inslee signed off on updates to the state’s deadly force law, removing the need to prove “malice.” This marks a historic change to state law because it allows police officers to be prosecuted over misusing deadly force.

extends to the racialized descriptions of John T. Williams as "other": non-White, displaced, and Indigenous.[44]

In tandem with this analysis of the audio and video surveillance recordings of the killing of John T. Williams exists a contemporary paradigm of the ways that Native people continue to be positioned as subjects in the margins of dominant society. The act of "othering" is central to the ways in which individuals and groups enact power and gain privilege. While "othering" may seem natural or even neutral in its execution (us and them, primitive and civilized), the underlining rational is typically rooted in the colonial impulse.[45] In this space, reinforcement and regulation of otherization and subalternity is by physical violence.[46]

The processes of otherization and dehumanization of images of Native people in mainstream media corresponds with Ian Birk's violent colonial impulse to kill. Alongside racial and ethnic demographics, the Native American is positioned as deviant and "other," different from the mainstream white society. In a society built on patterns of looking that render Native people as hostile savages, Officer Ian Birk saw John T. Williams as a threat. Birk's incident summary recalls Hollywood Western films and the histories of American imperialism: a white, gun-holding law officer (parallel to the movie role of cowboy, agent, cavalry) shoots an unarmed Native American male without penalty.

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[44] Foucault, Michel, Mauro Bertani, Alessandro Fontana, and David Macey. 2003. *Society must be defended: lectures at the Collège de France, 1975-76*. London: Allen Lane The Penguin Press. 254-255

[45] Mithlo, Nancy, "Indigenous Others and The Gaze," (Syllabus, University of California Los Angeles, Los Angelas, CA, Winter 2019)

[46] Scarry, Elaine. 1987. *The body in pain: the making and unmaking of the world*. New York: Oxford University Press. 49, 260

The narrative activates a western theme of cowboy-and-Indian war and power. Birk's need to eliminate the threatening Indian male is like a storyline from any western genre film; as Birk cinematically explained in the final report, John T. Williams "jaw was set" and his "expression was stern," with his fist tightly clenched around the knife, held up in front of his face.[47] According to Birk, Williams had "a very confrontational posture," as if he was prepared to fight. Birk purported that he ordered Williams to drop his knife, but Williams just looked in Birk's direction with a "serious expression on his face."[48] A century of dehumanizing mainstream stereotypes in popular culture led police officer Ian Birk to determine that John T. Williams, a Native American male, was inherently a violent threat to society. It is the same colonial desire that has historically exonerated violent crimes against Native people.[49]

The findings of the Seattle Police Departments Fire Arms Review Board (FRB) led to a unanimous conclusion that was announced on February 16, 2011: the use of deadly force by Officer Birk resulting in the death of John T. Williams was "not justified."[50] On the same day, the King County Prosecuting Attorney's Office announced its decision to not bring criminal charges against Ian Birk for the shooting of Mr. Williams.[51] That afternoon, Birk

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[47] Kimerer, Clark. "Final Report and Recommendations, Firearms Review Board #10-03," February 15, 2011, City of Seattle website accessed February 15, 2019 (http://www.seattle.gov/police/OPA/Docs/Birk/Firearms_Review_Board.pdf)

[48] FRB #10-03: Findings and Recommendations D/C Kimerer to COP Diaz (page 6)

[49] See, Ross, Luana. 2000. *Inventing the savage: the social construction of native American criminality*. Austin, Tex: Univ. of Texas Press

[50] Kimerer, Clark. "Final Report and Recommendations, Firearms Revire Board #10-03," February 15, 2011, City of Seattle website accessed February 15, 2019 (http://www.seattle.gov/police/OPA/Docs/Birk/Firearms_Review_Board.pdf)

[51] Satterberg is the same prosecutor who refused to file criminal charges and hate crime charges against Seattle Police Officer Shandy Cobane, who was caught on video in 2010 stomping on the head of a Latino man and shouting: "I'll beat the fucking Mexican piss out of you, homey! You feel me?"

resigned from the Seattle Police Department. Federal authorities also decided not to file criminal civil rights charges against Birk.[52]

The latter demonstrates that the policing, control, and killing of Indigenous peoples still occurs with immunity, and it continues to find justification within the parameter of U.S. law. The cultural production of gendered, classed, and racialized subjectivities rendered Williams, to Birk, as violent. How does this exist without major media attention? What role does surveillance have in the monitoring of subjects?

The In/Visible Technologies of Government Surveillance

Returning to the dashboard-camera footage, the use of police surveillance video is of great importance in the timeline of a tumultuous relationship between Native bodies and law enforcement. The availability of recordings like this probe the boundaries between visibility and invisibility. Using cameras as a surveillance tactic registers people as recordable subjects. According to authors David Correia and Tyler Wall, "a central task of policing is making the invisible visible, the illegible legible."[53] In their book, *Police: A Field Guide*, Correia and Wall discuss surveillance cameras as police technology that is used to register power as visible by making citizen's bodies "visible" and "knowable" to police.[54] The idea of authority and control here is that if people (citizens and police themselves) are made visible and known under surveillance, people will be better-behaved, law-abiding citizens.

[52] The Department of Justice found a pattern of civil rights violations in the Seattle Police Department, but when they investigated Birk's shooting of Williams, they did not find that Birk had violated Williams' civil rights, nor did they find proof of "malice." However, in February 2019, Seattle Governor Jay Inslee signed off on updates to the state's deadly force law, removing the need to prove "malice." This marks a historic change to state law because it allows the prosecution of police officers over misusing deadly force (Seattle Municipal Archives).

[53] Correia, David, and Tyler Wall. 2018. *Police: a field guide*. London: Verso. 125

[54] Correia, David, and Tyler Wall. 2018. *Police: a field guide*. London: Verso. 147

Thus, police surveillance equipment (lapel microphones, dashboard-cameras, drones, etc.) are part of a larger police apparatus that monitors, records, and registers citizen behaviors.

Surveillance technology calls for critical witnessing practices that rely on audiovisual technologies. Critics of surveillance practices distrust the process of "empirical data gathering" and the increasing reliance on what author Wendy Kozol refers to as "visual truth-telling technologies."[55] Citizens can obtain police camera footage through an official request but this availability varies from state to state.

Surveillance footage is traceable to as early as 1965, when surveillance cameras were exclusively closed-circuit television (CCTV) which necessitated constant viewing. The 1970s saw the introduction of videocassettes, recording footage became possible, and surveillance systems increased in popularity because of it. The next innovation, which occurred in the 1990s, was the digital multiplexer, which made it possible for several cameras to be simultaneous recording and which utilized several now standard features, including time-lapse and motion recording. The use of surveillance equipment increased further after the first World Trade Center attack in February of 1993. The NYPD, FBI, and CIA all installed security cameras in the vicinity of the attack.[56] Today, lapel cameras are manufactured by Axon, the same manufactures of the most common stun gun (taser) used by police. Since 2008, the lapel cameras have been sold to law enforcement as a way to record citizen

[55] Kozol, Wendy. *Distant Wars Visible: The Ambivalence of Witnessing*. University of Minnesota Press, 2014. 97

[56] A History of Surveillance Camera Systems. http://www.surveillance-video.com/ea-surhist.html

misconduct against police, not as a tool to protect people from police violence.[57] To this end, the lapel camera "doesn't stop the violence; it watches it, records it."[58]

The surveillance footage from Ian Birk's patrol car was the official "fact-finding evidence" used in the January 2010 hearings about the killing of John T. Williams conducted before an eight-member jury in Seattle. The surveillance audio and video footage was used by the defense and prosecution as central evidence in the six-day trial. It is also the source footage to A Tribe Called Red's *Woodcarver*.

The surveillance video from Officer Birk's dashboard camera is not really objective; even though there is no director or producer creating meaning for an audience through choosing camera angles, sound, and elements of framing. It should be recognized that the video footage was taken from a patrol-car windshield and the audio was taken from a lapel microphone that was literally attached to the body of Officer Ian Birk. Both are controlled and deployed by the state. As Correia and Wall clearly state, "the lapel camera mostly serves the interests of the police."[59] Can remix art use the footage to show an alternative perspective? Can art make visible the invisible principles of colonialism at work? Can it change the perspective and use recorded police evidence toward the interests of Native people? Looking at A Tribe Called Red's digital remix of the SPD surveillance footage in question, I argue that it can.

[57] Correia, David, and Tyler Wall. 2018. *Police: a field guide*. London: Verso.143-148
[58] Correia, David, and Tyler Wall. 2018. *Police: a field guide*. London: Verso. 146
[59] Correia, David, and Tyler Wall. 2018. *Police: a field guide*. London: Verso. 147 (;) There is no camera on the lapel in the case of Officer Birk, he uses a lapel mic for sound recording, but I use this example from Correia and Wall to draw similarity in the use of policing and lapel technologies.

Woodcarver: A Presence-Absence Remix

Using digital spaces such as YouTube and Facebook, A Tribe Called Red (ATCR) disseminated their video *Woodcarver* as a story of untold violence through multimedia platforms. The soundtrack and the video are available online as free downloads at A Tribe Called Red's website, and the video also streams on YouTube. *Woodcarver* is important because it constructs a narrative that was absent in the mainstream news media. Using layered sounds, repetitive visuals, and filmic elements, it tells the story of the shooting death of John T. Williams. It is a reimagined representation of violence through digital expressionism. The soundtrack layers elements of hip-hop, verbal testimony, segments from TV news stories, and a mixture of tribal beats and other auditory elements from the actual crime scene. In this way, *Woodcarver* is just as much a song as it is a video. As previously described, the video's soundtrack combines traditional Native singing and drumming with EDM music, hip-hop beats, and sound-bites from the news, Officer Birk's microphone, and police dispatch.

The video includes the silhouette image of a male figure running in slow motion. At first, he is running forward, as if he is running from something and not toward something triumphant. Later, the ghost-like male figure, his long hair blowing in the wind, turns to run perpendicular to the screen. He is shot by someone unseen, blood bursts from his body, and he falls in a fatal motion.

Author Michelle H. Raheja makes note of the historical uses of silenced, ghostly Native American figures that exist in mainstream cinema and the ways that Native filmmakers are now deploying these figures in ways that speak against the silences instituted

by popular culture.[60] She writes, “Native American ghosts haunt the North American literary and visual cultural imagination to remind settler nations of the unspeakable, horrific past.”[61] Speaking against this cinematic history, ATCR creates a remix that uses the figure of a ghostly Native American to draw attention to violent events of the past and to explicitly confront the murder of John T. Williams and other Native people. [62]

ATCR’s repeated layering of video and audio in an experimental aesthetic and their stylistic editing confront a history of race and violence. ATCR’s remixed video makes the absence of race and violence in the original surveillance footage present through reworking the evidence into art. By re-framing the footage with filmic elements of sound and repetition and the ghostly male figure, it brings forth the spectacle of violence in a surreal representation.

ATCR’s experimental aesthetic adds surreal sound and imagery to the dash-cam footage, delivering deeply unconscious forces that Aime Cesaire refers to as “disalienation," in which surrealism works to reclaim one's heritage by liberating the consciousness through a decolonization of the imagination and not just the mind.[63] For Cesaire, surrealism can be a movement of decolonization that imagines revolutionary projects. With the appeal to

[60] Raheja, Michelle H. 2011. *Reservation Reelism: Redfacing, visual sovereignty, and representations of Native Americans in film*. Lincoln: University of Nebraska Press. 97 – 98, 162

[61] Raheja. 2011. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. University of Nebraska Press. Page #

[62] Raheja. 2011. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. University of Nebraska Press. 238

[63] Césaire, Aimé, and Robin D. G. Kelley. 2000. *Discourse on colonialism*. New York: Monthly Review Press. 84-85

decolonize the imagination that Cesaire brings forth, we can view the film *Woodcarver* as a surrealist approach to looking at subaltern experiences expressed through the subconscious.[64]

The original video surveillance footage exhibits linear visual and sonic evidence through state-controlled cameras that capture an important visual interaction of state violence. *Woodcarver*, the re-appropriation of that footage, adds context through sonic elements and filmic repetition. This privileges the piece as powerful political art that makes a statement about social justice. By transforming evidence into art, A Tribe Called Red proclaims authority over this footage and retells the story of John T. Williams from the artists Native perspective.

With witnessing as a major component of filmmaking, we must look at the paradox of bearing witness and inquire the positionality of the audience as a spectator. If image-making is always subjective, what meaning has ATCR constructed through visual elements of sight and sound? In the book *Imprisoned in a Luminous Glare: Photography and the African-American Freedom Struggle*, visual culture scholar Leigh Raiford looks at the use of photographic images as a tool for social movements.[65] Through a methodology that places images within important relationships to context, Raiford inserts critical analyses of images between the layers of historical facts and contemporary memories. In doing this she finds greater understanding and meaning within images by creating relationships between histories and political movements and the creative medium. Thus, creating a visual conversation that resonates with the politics of representation and significant cultural productions. Using Raiford's research as a guide, the original police surveillance footage and the ATCR remix

[64] Césaire, Aimé, and Robin D. G. Kelley. 2000. *Discourse on colonialism*. New York: Monthly Review Press. 15-16

[65] Raiford, Leigh. Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle. Chapel Hill: The University of North Carolina Press, 2013.

together, create important connections to historical and contemporary acts of violence. When compared, the videos and associated soundtracks teach each other, where one provides meaning to the other. Both are honing insistently to the bitter legacy of colonialism in the United States. In *Woodcarver*, the layers of audio from police dispatch and news reports over the visuals of a monotonous intersection captured by Birk's dashboard camera remix an interpretation of what happened.

A Tribe Called Red's racially charged art provokes strong feelings. In a 5-minute and 44-second remix of police surveillance footage, they engage with what many non-Native people would rather forget: the unspeakable violence meted out to the Indigenous populations and the legacy of racism that still shapes America's political agenda. Narratively, both videos land solidly in the remorseless, racialized American present, suffused with the death of John T. Williams by a white police officer. Through an examination of *Woodcarver*, we can begin to think about the ways in which viewers and listeners make meaning, and the ways in which artists as cultural producers also create meaning.

An Unheard Testimony: Dissemination of Art as Evidence

Can art act as evidence? Does the film and soundtrack by A Tribe Called Red complicate the concept of testimony? I argue that the remix challenges the authenticity of the "objective" surveillance footage through the artists' use of subjective representations and contextual elements that work to recreate a spectacle of violence through layers of sound and representation.

In her book *Spectacular Rhetorics*, Wendy Hesford explains that separating art that makes social critiques and documentary evidence as two different things is a "problematic

binary that accepts the premise that art cannot be evidence."[66] Expanding on the ideas that Hesford sets forth, I argue that *Woodcarver* and its accompanying soundtrack are a prosecutorial artifact and an artwork. They allow opportunities to critically explore contested cites of racialized violence and increasing government surveillance of public spaces. Through dissemination on social media and free digital downloads, they encourage public dialogue and awareness about the criminalization of Native people. I consider the re-framing of narratives and audiovisual elements through experimental representations to be powerful acts of resistance and important social movements.

In the book *Digitizing Race*, Lisa Nakamura uses the term "re-remediation" in her argument for a more contextualized relationship toward visual culture as a site where the "social optics of race" can act as forms of agency and resistance on the internet.[67] Similarly, Cutcha Risling Baldy (Hupa, Yurok, Karuk) expands upon Elizabeth Cook-Lynn's assertions and ideas about Native intellectualism and calls for a "new Native intellectualism" that engages in public discourse through social media in order to (re)claim and (re)vitalize a space for self-determination in a modern context.[68] With the process of Nakamura's re-remediation and Baldy's new Native intellectualism, ATCR has remixed raw footage and the recorded audio and created the film *Woodcarver*; ATCR then re-remediates and makes them available online as an act of political resistance. Through this example of "new Native intellectualism," we can see that contextualizing images through art and remixing audiovisual context by re-

[66] Hesford, Wendy S. 2011. *Spectacular rhetorics: human rights visions, recognitions, feminisms*. Durham, NC: Duke University Press. 9

[67] Nakamura, Lisa. 2008. *Digitizing race visual cultures of the Internet*. Minneapolis: University of Minnesota Press. 30

[68] Baldy, Risling Cutcha. "The New Native Intellectualism: #ElizabethCook-Lynn, Social Media Movements, and the Millennial Native American Studies Scholar." *Wicazo Sa Review*31, no. 1 (2016): 90-110

purposing surveillance footage work as a powerful process of re-remediation. The choice to make *Woodcarver* available online and to include the soundtrack as a free download on their first album, self-titled *A Tribe Called Red,* was a conscious act to deploy an alternative, un-heard testimony to a crime that perpetuates an ongoing spectacle of violence against the Native male body by United States government officials.[69] The online exhibition of the artistic testimony places the dialogue in a space of agency and resistance, not constrained by limitations which Nakamura explains as a site where "the racio-visual logic of the graphical internet allows race to be seen more than ever before."[70]

In the case of *Woodcarver*, and it's social media presence, the internet as a space gives a voice to Native communities' struggles against an ongoing history of violence and government brutality.[71] It also serves as a powerful witness of visual and sonic testimony to an incident that received very little attention outside of Native American newspapers and Indigenous people's online social media networks. Through the remix of video footage and digital sound production, ATCR is making art from evidence in a political protest of disregarded acts of state-controlled violence.

A Remix of Spectatorship and the Sonic Gaze

Woodcarver confronts colonial violence in a remix of police surveillance footage and recorded audio. Officer Birk's audio and visual recording equipment embody the gaze of authority. Officer Birk's recorded video presents the moments leading up to a shooting, the

[69] Here is a link provided by ATCR to the download of the song, *Woodcarver*: http://www.mediafire.com/?4y1ey0ecywv.... "share it with everyone you know."

[70] Nakamura, Lisa. 2008. *Digitizing race: visual cultures of the Internet.* Minneapolis: University of Minnesota Press. 206

[71] Cutcha Risling Baldy. "The New Native Intellectualism: #ElizabethCook-Lynn, Social Media Movements, and the Millennial Native American Studies Scholar." *Wicazo Sa Review*31, no. 1 (2016): 90-110

last 45 seconds of John T. Williams's life. Then, his microphone captures the hailing by police, the shots fired, and witnesses screaming out in confusion, "Did you just shoot him?!" As we listen to the police, we see a downtown intersection where cars pass and life goes on. As a resistance narrative, *Woodcarver* re-frames the story, situating the dash camera footage and recorded audio within a larger context of colonial violence and representations of culture in a provocative power move.[72] Adding contextualized meaning with Native images and sound, repetition, and pacing, ATCR moves the spectator beyond the spatiality of the frame and imagines other possibilities.

The Aesthetic Dialogue Between Sound, Art, and Evidence

Because *Woodcarver* uses the framing of the original footage and then adds layers of digital sounds and visual elements over it, the piece becomes a relationship between art and evidence. The soundtrack to *Woodcarver* positions sight and sound in a critical aesthetic dialogue within space and time. In the aesthetic dialogue of *Woodcarver*, ATCR uses tonal montage and synchronous sounds to build the emotional tone of a story given very little media attention. According to Robert Edgar-Hunt's book *The Language of Film*, synchronous sound can be on-screen or off and heard in time with the image, such as with dialogue or gunshots.[73] A tonal montage is an effect that creates associations between the dominant emotional content of each shot.[74] For example, in *Woodcarver*, the tonal montage is set in the first minute. The video and the score open with the dash-cam footage of Officer

[72] While a lot of attention has been given to the gaze theory about knowledge and the functions of vision (most famously by Jacques Lacan), less has been written about the functions of the gaze as listening and sound (;) Burke, James F. 2000. *Vision, the gaze, and the function of the senses in "Celestina"*. Pennsylvania: Pennsylvania State University Press.

[73] Edgar-Hunt, Robert, John Marland, and Steven Rawle. 2015. *The language of film*. London: Bloomsbury. 212

[74] Edgar-Hunt, Robert, John Marland, and Steven Rawle. 2015. *The language of film*. London: Bloomsbury. 197

Ian Birk walking across the frame from west to the east (left to right frame). The time code from his dash-cam is in the bottom right corner and it reads: "August 30, 2019 4:12:50 PM." At the same time, a woman is crossing the street from north to south (top to bottom screen). The sounds become layered, beginning with slowed-down samples of Officer Birk's order to Williams, "Hey, put the knife down." A well-paced sonic montage of news reports, gunshots, and police audio is heard over a base track of slow-string guitar that moves into reverberant drum patterns and bass lines. As the beat steps up, the shadowy, opaque figure of a male with long hair emerges, superimposed and running slowly into the frame. He is shot in the back and falls forward into the intersection of Boren Avenue and Howell Street. His arms reach up over the intersection, blending over the dash-cam footage. The mixed tonal montage and the synchronous sound create an audiovisual statement of life and death. By remixing the different elements of sight and sound, *Woodcarver* is a powerfully felt acknowledgment of John T. Williams's life and a declaration of witness to his death. Each of the filmic and sound effects mentioned adds an important element to the intertextuality of the piece; the result is an act of artistic resistance that repurposes meaning and creates an important moral witness to racialized violence.[75]

How then can we view these elements in an experimental environment where the shots are not in a direct narrative sequence, but are instead non-cohesive and abstract in presentation? *Woodcarver* is a good example of the use of these filmic choices; they are both

[75] I use scholars from various fields such as literary theory (Barthes 1974), rhetorical studies (Bazerman 2004), and visual culture (Fusco 2003 and Umberto Eco 1985) to understand intertextuality as a methodology. In this chapter, I am using intertextuality from a visual culture studies framework that more specifically examines the multifunctionality of sonic and visual codes in mediated environments like television, and a framework of reflection on art and popular culture (;) Dunne, Michael. 2001. *Intertextual encounters in American fiction, film, and popular culture*. Bowling Green, OH: Bowling Green State University Popular Press. 27, 21, 122

visible within a simple viewing of the piece, and they are helpful in the analysis of the filmic choices made by the artist to explain the spectacle within a context of Indigenous culture and violence.

The framing and subjectivity of the images function to elicit specific responses. For example, recognition of Native American identity is evident though we do not see any of the common tropes that signify Indianness such as feather headdresses and horses.[76] In *Woodcarver*, there is a creation of presence within the absence of the stereotypes. We do not see the romanticized Indian. We do not see the suffering body. We never see the body of John T. Williams again after he crosses the street in front of the parked police car. We do not see the noble savage or any representations of imperialist nostalgia. Such a space offers the intertextuality to its spectators, and by doing that, the video and the song create an imperative visual and sonic space where art becomes evidence and evidence becomes art within the framework of Indigenous experimentalism.

Postindian Survivance: Aesthetic Juxtaposition

Gerald Vizenor defines the term "postindian" as "the resistance of the [Native American] tribes to colonial inventions and representations." Being postindian, Vizenor writes "is survivance over dominance" and renouncing the inventions of "manifest manners," meaning "the simulations of dominance; the notions and misnomers that are read as authentic and sustained as representations of Native American Indians."[77] As discussed in previous chapters, manifest manners are embedded in literature, Hollywood films, and other forms of

[76] (Rony, Fatimah Tobing. 2004) (Raheja. 2011)

[77] Vizenor, Gerald Robert. 2010. *Manifest manners: narratives on postindian survivance*. Lincoln, Neb: Univ. of Nebraska Press. 167

popular culture.[78] It is the dominant ideology that create what society accepts as "the real" or authentic, meaning that the Indian subject in pop culture is a construction, forged through configurations of "manifest manners." As such, a postindian claims power through visual and sonic repatriation. The postindian warrior reinvents the simulated images from the western paradigm and turns up the volume of the tribe, in a new envisioning of the self. The postindian creates a "sensation of a new tribal presence in the very ruins of the representations of invented Indians."[79] By these definitions, Bear Witness and the other members of A Tribe Called Red are "postindians." In the audiovisual cultural productions of A Tribe Called Red, there is deconstruction and challenging of identity politics in aural instances of rupture and patterns of repetition.

The artist Bear Witness works primarily with stereotypical images that he locates in popular culture, moving the spectator beyond the spatiality of Hollywood's intended frame and imagining other possibilities by reconfiguring normative signifiers. He makes new meaning through sound art, as an act of presence, while recontextualizing stereotypical images as a decolonizing resistance. Aesthetic practices are important in a discussion of reshaping identity because of the way that images can be rearticulated by a new frame of reference. Steven Luethhold contends that "when awareness of the dominant culture's negative attitudes is heightened, members of subcultures may attempt to assert their own cultural identity."[80] The struggle for control over the old images toward new identifications

[78] Vizenor, Gerald Robert. 1999. *Manifest manners narratives on postindian survivance*. Lincoln, Neb: Univ. of Nebraska Press. 6

[79] Vizenor, Gerald Robert. 2010. *Manifest manners: narratives on postindian survivance*. Lincoln, Neb: Univ. of Nebraska Press. 3

[80] Leuthold, Steven. 1998. *Indigenous aesthetics: native art, media, and identity*. Austin: University of Texas Press. 23

occurs through a process of "visual repatriation."[81] For Luethhold, this process of visual repatriation not only includes "what is portrayed, but also how the subject is portrayed."[82] For example, for ATCR to reconfigure the normative signifiers successfully, it is imperative that they juxtapose the old stereotype imagery with its new contextual elements. The juxtaposition is the aesthetic.

The video work ATCR reconfigures normative signifiers in a careful juxtaposition of sight (the recognizable stereotype image) and sound (the contrasting soundscape of Indigeneity). The processes of representation are seen most persuasively in juxtaposition to one another. Without its accompanying First Nations music, *Woodcarver* would simply exist as a reappearance of stereotype.

Woodcarver is a cultural production that establishes a meaningful act of self-determination and social justice. Following Native studies scholar's Joanne Barker (2011), Mishuana Goeman (2008, 2013), Waziyatawin and Michael Yellow Bird's (2005) call to establish strong foundations for the *ideological* decolonization of Indigenous peoples and lands, Native artists are using remix in experimental ways to create visual and sonic scholarship toward a framework of social justice.[83] Artists address and acknowledge the historical and social conditions that have framed the representations of Native traditions,

[81] Leuthold, Steven. 1998. *Indigenous aesthetics: native art, media, and identity*. Austin: University of Texas Press. 23

[82] Leuthold, Steven. 1998. *Indigenous aesthetics: native art, media, and identity*. Austin: University of Texas Press. 23

[83] Barker, Joanne. 2011. *Native acts law, recognition, and cultural authenticity*. Durham: Duke University Press (;) Goeman, Mishuana."(Re)Mapping Indigenous Presence on the Land in Native Women's Literature." *American Quarterly* 60: 1 (2008): 295- 302 (;) Goeman, Mishuana. 2013. *Mark my words: native women mapping our nations*. Minneapolis, Minn: University of Minnesota Press (;) Waziyatawin, and Michael Yellow Bird. 2005. *For indigenous eyes only: a decolonization handbook*. Santa Fe: School of American Research.

culture, and ethnicity through a performance of remixing that re-articulates the dominant discourse and questions the simulations of meaning.[84]

[84] To list a few that work specifically in the realm of video art and sound production see: "Postcommodity" which is an interdisciplinary activist/arts collective consisting of Native American artists Kade L. Twist, Raven Chacon, and Cristóbal Martínez (;) Maria Hupfield is s an Anishinaabe and a member of the Wasauksing First Nation. Hupfield works in a variety of media, including video and performance (;) Tanya Tagaq is an experimental vocalist and artist. She is an Inuk throat singer from Cambridge Bay, Nunavut. Her work related to the reclaiming of *Nanook of the North,* a 1922 film discussed at length in chapter four of this dissertation is of interest (;) Nicholas Galanin is Tlingit/Aleut and works in multimedia arts including sound design and production.

Chapter Six –

Conclusion

While writing this dissertation, I went to the Whitney Museum of American Art in New York to see the 2019 Biennial exhibition. Shortly after my visit, in July 2019, Nicholas Galanin and seven other artists pulled their work from the 2019 Whitney Biennial as a form of protest against Warren B. Kanders, a vice chairman of the Whitney Museum and owner of Safariland, a manufacturer of tear-gas canisters and other weapons used against protesters around the world, including those who were, at the time, at Standing Rock, North Dakota. In an article for *ARTnews*, Galanin stated:

> The Whitney, like so many other institutions of its kind, has historically continued the long American tradition of erasure by way of a lack of Indigenous artists represented in exhibitions and collections. In the past, when it has been acknowledged at all, Indigenous art has too often been romanticized, fetishized, and homogenized through a Eurocentric lens, all in the service of lies about who we have been, who we are, and who we can be.[1]

This act of pulling work from the Whitney Museum is critical to discussions of Indigenous artists' objectives related to community, culture, inclusion, agency, and self-determination. Galanin's protest was an Indigenous voice directed at the top level of a major arts institution, one that has the power to set an example of priorities—to acknowledge colonial histories and their records of violence, economic disparity, cultural suppression, and erased histories—for cultural institutions nationwide.[23] Kanders resigned from the Whitney Museum just one

[1] Galanin, Nicholas. "Standing Together: Whitney Biennial Artist Nicholas Galanin on His Decision in July to Pull Work from the Show." September 11, 2019. Accessed March 20, 2020. https://www.artnews.com/art-news/news/nicholas-galanin-whitney-biennial-removal-13215/

[2] Galanin, Nicholas. "Standing Together: Whitney Biennial Artist Nicholas Galanin on His Decision in July to Pull Work from the Show." September 11, 2019. Accessed March 20, 2020. https://www.artnews.com/art-news/news/nicholas-galanin-whitney-biennial-removal-13215/

week after the eight artists publicly pulled their work from the Biennial. While other artists have voiced similar dissatisfaction and concerns at film festivals and art shows, these occasions tend to be hosted within and/or by Indigenous communities or cultural programming. This is a "preaching to the choir" situation in which Indigenous artists are convincing people who are already convinced.

I want to be clear that Indigenous-centered museums, galleries, and film festivals are important spaces—as an artist, I depend on them and I support them in a variety of ways. Often, however, when compared to programming at places like the Whitney Museum and other major arts institutions—which are in a position to set examples for institutional change on a large scale—the programming and curation taking place in Indigenous-centered spaces does little to engage the political realities of Indigenous erasure and issues of representation to the mainstream. Native readers may be thinking, "We don't need mainstream acknowledgment because that is not sovereignty." This sentiment is in true in many ways. Yet, the attention of major arts institutions that do not have Indigenous art as their primary or only focus is necessary in order to be a part of the larger conversations that can dismantle institutional agendas, institutionalized racism, and assert Indigenous arts with agency.

I use this example to draw attention to the need for Native art to exist in both mainstream and Indigenous community spaces simultaneously. Furthermore, I argue for art to be understood as rooted in culture yet not limited to cultural programming. Acts like Galanin's fight erasure, disrupt the colonial agenda with Indigenous perspectives, and change mainstream consciousness—all of these are vital for sovereignty to function in the arts.

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[3] Galanin, Nicholas. "Standing Together: Whitney Biennial Artist Nicholas Galanin on His Decision in July to Pull Work from the Show." September 11, 2019. Accessed March 20, 2020. https://www.artnews.com/art-news/news/nicholas-galanin-whitney-biennial-removal-13215/

In October 2019, I was invited by the Native Voices film program at the University of Washington in Seattle to speak at the retirement of their co-director, Dr. Luana Ross. This was a great honor for me because I attended Native Voices—a community-based, graduate-level filmmaking program taught from a decolonized perspective—and earned a master's degree there. Dr. Ross, along with Daniel Hart, the program's other co-director, had a major influence on my research, my filmmaking practice, and the ways that I understand image-making. Prior to enrolling in the Native Voices program, I had found little guidance in the methodologies and ethical considerations necessary for producing and critiquing film and carrying out creative productions with other Native people and their communities. Native Voices reinforced my awareness of cultural sensitivity and respectability as part of my methodology when researching and recording voices and images of people; these methodologies are similar to Indigenous epistemologies (ways of knowing) of how to treat people that I had learned within my own Native community. This sounds like common sense, but was, in fact, counter to what I had been taught as a standard in my film classes at other institutions. For example, in my experience outside of the Native Voices program, assignments in film classes are typically focused on teaching students how to gain entrance and sustain "access" to their "subjects" with the goal of gathering data, completing a project, publishing it, and moving on. In other words, there is very little social and cultural accountability expected or encouraged. Documentary film making, photography, and the critical analysis of films and photos in which Indigenous people are the "subjects" remain problematic in most disciplines outside of Native American and Indigenous Studies. I reflect upon my time at the University of Washington here because I want to remind Native artists and scholars that developing protocols and standards of ethics (reciprocity, relational

responsibilities, respect, etc.) is of the upmost importance in our research. I want to be clear that I have critiqued my own research methods in writing this dissertation—there are things that I should have done or could have done better. My point is that we must be very careful to not continue the legacy of colonialism by "parachuting" into our own communities: researching, photographing, recording, and then leaving. In other words, we must not be treating our own people as subjects in ways that mirror colonial methods.

My concluding points all address implications for future research. First, the topic of ethics with respect to re-mixing, while beyond the scope of this dissertation, merits further investigation. Remix, as a fundamental concept, offers a valuable platform from which to discuss Indigenous ethics, as it is situated between source material and responsibility. In a time where almost everything can be digitized, it makes sense to consider that everything can potentially be remixed and sampled.[4] Further discussions of ethics and re-mixing should include aesthetics (ethics of creativity), intellectual property law and copyright, and an ethical framework of morals for technology usage, including what constitutes "found material." The widespread availability of both technology and digitized archives makes it easy to have a sense of entitlement over "found material." There needs to be careful consideration of what is allowed as "fair use" and what is an insensitive use of people's sounds and images, with Native groups included in these conversations. There should also be a keen awareness among scholars and artists of the difference between a copy and a remix (see Chapter Two). I plan to expand upon this dissertation in the future with regard to ethics and the use of Native art in the digital age. In addition, I hope that each of my artist-focused

[4] See, Lessig, Lawrence. 2012. *Remix: making art and commerce thrive in the hybrid economy*. New York: Penguin Books.

chapters can be a jumping-off point for other scholars, stimulating conversations around ethics and remixing.

Second, my dissertation research leads me to recommend that Native American Studies, American Studies, and other disciplines in support of Indigeneity include more Native visual discourse in their curricula, symposia, and publications. As I hope that I have shown, the inclusion of Indigenous visuality is critical to unearthing and understanding the cultural and historical significance of image-making. Hal Foster famously argued for a shift in understanding historical and cultural contexts through vision as a social process. Visual discourse can effectively intervene in Native scholarship and art—both frequently center metaphor as an epistemological approach to locate abstract Indigenous experiences within colonial structures of violence.

Finally, although the field has been grappling with the complexities of self-determination for decades, I believe that Sound Studies is a largely under-theorized subject. Sound is an analytical point of departure and arrival for the discipline of Sound Studies; it is "an intellectual reaction to changes in culture and technology."[5] Because to think sonically is to think conjecturally about sound and culture, the study of sound affords scholars the ability to produce and transform knowledge and attend to the cultural, political, environmental, and aesthetic stakes of that knowledge production.[6] Scholars can disrupt the normative telling of history by locating agency within the sonic rather than only in narratives that privilege the textual and the visual.[7] How might a study of sound redefine paradigms for thinking about Indigeneity? What role can sound play in analyzing sovereignty? This kind of research and

[5] Sterne, Jonathan. 2012. *The sound studies reader*. New York: Routledge. 3
[6] Sterne, Jonathan. 2012. *The sound studies reader*. New York: Routledge. 3
[7] Sterne, Jonathan. 2012. *The sound studies reader*. New York: Routledge. 7

positioning of Indigeneity could make a huge impact on critical Indigenous studies by focusing on the "the aural imaginary" and the potential for change within current debates around empire, immigration, and national culture.[8] In other words, a study of meaning-making that highlights the sounds of racialization in mainstream media and Native histories will be a powerful contribution to scholarship.

As I move through the art and film communities with which I am involved, I find that sonic and visual technologies mediate art and aesthetic representations of Indianness in two ways: 1) the capacity to shape our own lives, i.e., the relationship between identity and agency, and 2) the incorporation of visual and sonic representation as a decolonizing political aesthetic that creates meaning. As popular culture shapes ideas of Indianness through a lens of settler colonialism, Indigenous artists and other producers of popular culture evoke forms of cultural sovereignty intended to claim self-representation and name art and aesthetics as political.[9] As Native people, we have agency in our visual and sonic aesthetics and other

[8] "The aural imaginary theorizes the symbolic realm in which the listener engages in the imagined relation, often affective, with another that is elicited in sound." The aural imaginary makes critical interventions to the representational framework of Lacan's "mirror stage," by adding a consideration of sound to the image-based formations of identity. For more see: Keeling, Kara. 2011. *Sound clash: listening to American studies*. Baltimore, Md: Johns Hopkins Univ. Press. 267, 277, 280, 281 and Kun, Josh. 2005. *Audiotopia: music, race, and America*. Berkeley (Calif.): University of California Press (;) To list a few artists that work specifically in the realm of video art and sound production see: "Postcommodity" which is an interdisciplinary activist/arts collective consisting of Native American artists Kade L. Twist, Raven Chacon, and Cristóbal Martínez (;) Maria Hupfield is s an Anishinaabe and a member of the Wasauksing First Nation. Hupfield works in a variety of media, including video and performance (;) Tanya Tagaq is an experimental vocalist and artist. She is an Inuk throat singer from Cambridge Bay, Nunavut. Her work related to the reclaiming of *Nanook of the North*, a 1922 film discussed at length in chapter four of this dissertation is of particular interest (;) Nicholas Galanin is Tlingit/Aleut and works in multimedia arts including sound design and production.

[9] A political lens and a colonial lens is not the only ways to create and interpret Native art. However, issues derived from federal policies and Euro-American colonialism are common in practice and analysis, and have had recognizable influences on Native art. See, Mithlo, N. M. (Ed.). (2011). *Manifestations: New Native Art Criticism*. Santa Fe: Museum of Contemporary Native Arts.

representational practices. Our interpretations of history and intellectual knowledges are important. If you look, and listen carefully, Native art has the capacity to decolonize.

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