

# *Movement Research Performance Journal*

## **Issue #52/53 Article Summaries:**

### **Ahimsa Timoteo Bodhrán & Rosy Simas**

A dialogue between the two guest editors of this issue to discuss their interpersonal connection, performance and activist work, and the burden of representation placed upon Native bodies in the field. Rosy Simas examines the way in which labor and praise is disproportionately dispensed to gendered, racialized, and sexualized bodies in the performance world and the potential coalition building strategies we can learn from this.

### **Iakowi:he'ne' (Melissa) Oakes**

Iakowi:he'ne' (Melissa) Oakes traces her own personal family history and narrative of decolonization through the intergenerational trauma forced on First Nations people by anti-Indigenous Canadian laws like the potlatch ban, the Sixties Scoop, residential schools, and the Indian Act. She reflects on how movement and dance has become a powerful strategy against the settler-colonial mindset and an effective tool against erasure.

### **T. Lulani Arquette**

T. Lulani Arquette's prose ode to ancestry and the Native Hawaiian creation story explores her deep commitment to understanding the connections and cultural-poetics that interweave her practice and her lineage. Arquette's writing reflects on nature and her Indigenous community as life-giving forces that deeply inspire her artistry.

### **Anastasia Ski um talk McAllister**

Using the interconnected world of cyber and digital media, Anastasia Ski um talk McAllister presents two collage works and a text reflecting on her love for the particular art of Salmon fishing by her people and the choreography of those practices. The works are an exploration of community ritual and what binds us to that communal memory even after one is separated from them.

### **Gerald Clarke & Michelle H. Raheja**

Gerald Clarke and Michelle Raheja interview one another regarding their experiences of James Luna, the Payómkawichum, Ipi, and Mexican performance artist, poet, photographer, musician, activist, and multimedia installation artist. They reflect upon the enduring power of his performance work that challenged the romanticized image of the American Indian, his profound legacy as a mentor to other artists and Indigenous people as well as the activism and agency he fought for during his celebrated career.

### **Anna Tsouhlarakis**

Anna Tsouhlarakis presents three digital video stills of her work *Breath of Wind* that explores issues surrounding abandoned uranium mines on the Navajo Nation and the poisoning of the land at the hands of extractionist corporate interests. Tsouhlarakis presents haunting depictions of Indigenous land that has been left toxic and violated—affecting past, present, and future generations.

### **Laura Ortman**

Bridging the gap between music and fine art, Laura Ortman’s work explores her Apache roots. Ortman’s hybrid practice combines her installation-based physical work with Native instrumentation, life, and performance. Her collage work explores the physicality of her music; her variety of instruments such as violin, pedal steel guitar, and piano; and her Indigenous heritage.

### **Maria Hupfield with John Hupfield (Waaseyaabin) and Deanne Hupfield & Sm Łoodm 'Nüüsm (Dr. Mique'l Dangeli) and Goothl Ts'imilx (Mike Dangeli)**

Maria Hupfield speaks with John Hupfield (Waaseyaabin) and Deanne Hupfield about the tradition of grass dance, powwows, and the role of family and history in their partnership. In the second part of this interview, Hupfield talks with Sm Łoodm 'Nüüsm (Dr. Mique'l Dangeli) and Goothl Ts'imilx (Mike Dangeli) about their ancestral Nisga'a, Tsimshian, Tlingit, and Tsetsaut Nations dance tradition and the recreation of Nax Nox mask dances. Both partnerships muse upon the legacy of dance today by Native people after the brutal cultural erasure by colonial governments in North America.

### **Karyn Recollet and Emily Johnson**

Karyn Recollet and Emily Johnson expand Recollet’s writing through an examination of kinstillatory glyphing practices, Johnson’s concept of dance as everything, and other forms of Indigenous motion to activate spatial/temporal cartographies as kinstillatory acts—choreographies of relationality with land, ancestors, and possibilities—that can give us new forms to propel us into the future. They examine this praxis via Johnson’s monthly fire-side gatherings in the Lower East Side of Manhattan.

### **Tanya Lukin Linklater**

Tanya Lukin Linklater provides photographic and textual documentation of a performance titled, *How we mark land and how land marks us*. For this work, she investigated, alongside other women, the Saint Lawrence River, and relationships as a performative intervention. The work focuses on treaty and its application today.

## **Tanya Lukin Linklater & Megan MacLaurin**

Tanya Lukin Linklater and Megan MacLaurin explore the site-specificities and politics behind Lukin Linklater's work *How we mark land and how land marks us*. The work seeks to investigate treaty as an agreement that structures relationships between Indigenous peoples and settlers. Lukin Linklater explains the significance of location of Thousand Islands National Park, the territory of the Haudenosaunee, as well as the impact of ecology and feminism in her work.

## **Andrea Carlson**

Andrea Carlson (Ojibwe) is a painter whose work encompasses many ideas, from cultural assimilation and metaphoric cannibalism to film and museum collections and how the institution interprets and retools these cultural objects. This series of paintings cites objects from museum collections. Of these objects she states, "I appropriate and fictionalize them into my own imagined landscapes. The museum is a landscape in its own right, accreting and assimilating objects foreign to itself."

## **Heid E. Erdrich**

Heid E. Erdrich contributes a poem entitled *Skins, Forms, Flows, Tones*. This work is a rhythmic investigation of how our physical relationship to the elements uphold and deepen our lives. How water and ancestry are all one, and how we must continue to speak the earth's story as if it is our own. She also includes four separate works in response to Rosy Simas's *Weave*, including the product of poetic exercises and personal narrative of the phenomenological experience of witnessing Simas's work.

## **Rosy Simas and Christopher K. Morgan**

Rosy Simas interviews Christopher K. Morgan on his work and how Native Hawaiian dance and culture is embedded in his practice as well as his ethos as Artistic Director of Dance Place in Washington D.C. He discusses the many changes he has seen in programming at Dance Place and how inclusivity and visibility have become central to his curatorial program.

## **María Regina Firmino-Castillo, Daniel Fernando Guarcax González, and Tohil Fidel Brito Bernal**

A collective essay that looks at movement in Mesoamerica—a place comprising what is now known as Central America, Mexico as well as parts of California and the southwestern United States. After elucidating how the violence of modernity/coloniality creates regimes of knowledge, aesthetics, and politics that deny corporeal self-determination, the authors offer varied, but interconnected, approaches to “transmotion” as embodied practices that generate relational sovereignties despite the ongoing violence visited upon persons in movement, especially at the artificial borders between the geopolitical bodies comprising Mesoamerica. The authors' three voices—Kaqchikel and Ixil Mayan as well as de-indigenized mestizx—relationally build upon each other to trace the complexities at the heart of decolonization, especially in regards to the diasporic, the dispossessed, and the displaced.

## **Pelenakeke Brown**

Pelenakeke Brown offers a discursive visual work that explores the contemporary keyboard and the dualities held within the landscape between Samoan tatau and crip time. In *A Traveling Practice*, Brown wishes to expand what is considered movement and explore the specific choreography of the keyboard, both physically and conceptually, and ask: How can one move without moving?

## **Postcommodity**

Originally published by the Walker Museum of Art, this essay looks at terminological violence to Indigenous people of the western hemisphere that occurs during the process of nationalism, and the so-called “Nativism” of the United States surrounding border control. Postcommodity expands the notion of border policing from the current nation-state ideological conflict to encompass the linguistic and historical ways that imperialism and genesis amnesia generate the ongoing colonization of Indigenous peoples in the western hemisphere.

## **Max Wolf Valerio**

Max Wolf Valerio reprints two text excerpts from two performances: *Exile: Vision Quest at the Edge of Identity* and *A Language to Visions alongside a poet lost in transition*. These works reckon with Indigenous erasure, how bloody and lost Native history both inspires and conflicts identity as well as how the violence of gender assumptions and norms threaten to eclipse the Indigenous queer artist.

## **Merritt Johnson**

Merritt Johnson’s texts for the voiceovers of her “Exorcising America” series follow the familiar form of amateur instructional videos found on Youtube. However their instructional format attempts to guide viewers through the complex and difficulty of surviving psychological, physical, political, and ecological realities, from the perspective of the artist, through her cis-gendered female body of mixed descent. The texts and the actions they direct are layered, embedded with dedication to land and water and their intersection with female and female-identifying bodies. Johnson’s videos and instructions explore and challenge how we live using the quotidian language of self-help and instruction tutorials, Johnson states: “to be clear, these works do not suggest we exorcize something from America. These works reflect on how to exorcize America from the land, and everything living on it. America is the name of the demon.”

## **Merritt Johnson & Nicholas Galanin**

In this collaborative text, Merritt Johnson and Nicholas Galanin use the form of Johnson’s “Exorcising America” series to acknowledge building connection, exercising trust, intimacy and love (physically and emotionally) as an act of survival and resistance for Indigenous bodies. Spoken in by the artists in Kanien’kéha and Tlingit, with text in English, the trilingual work references the barriers to communicate in a language you have been removed from and the barrier to intimacy that is the legacy of colonial language and culture.

## **Heid E. Erdrich, Melissa Olson, Jamie Randall, Marcie Rendon, Sarah Agaton Howes, and Anthony Ceballos**

These are a series of creative responses collected from community writers in response to Rosy Simas's work *Weave*. Taking the form of poems, creative prose, and intergenerational reflection, the texts serve as a valuable portrait of the impact Simas's work has in her community.

### **Dakota Camacho**

In this personal narrative, Dakota Camacho explores the notion of "Sovereignty of Spirit" in their practice and how their journey in healing with various Indigenous communities has impacted their own writing and performance work. In the process of acknowledgement and becoming a part of Matao resurgence, Camacho lays out their spiritual journey towards becoming a navigator of their own creative process.

### **Jewelle Gomez**

Jewelle Gomez contributes two poems entitled *Alcatraz Reunion* and *The Naming: Ka Ana Tuk Amuk*. Both poems center on queer female Indigenous experience, the history of genocide in our country, and the human body's relationship to the land. How geographical distance, water, and sun are more than just imagery, but lived experiences that must be explored as such.

### **Zoë Klein and Sam Aros Mitchell**

This article chronicles an ongoing conversation which spans the creation of new dance work as well as engaging within the multiple aspects that exist on the periphery of the dance rehearsal process. These aspects include transracial identity, the legacy of adoption on Indigenous bodies, and, finally, the work that can be created from in between these tensions.

### **Anthony Aiua and Kaina Quenga**

Anthony Aiua and Kaina Quenga engage in a discussion about the visibility and misconceptions around Hula/Polynesian Dance through the form of a traditional Polynesian talk story. Each share their personal experiences of finding work and home outside of Hawai'i, creating their own practices, and how gender/sexuality, political activism, and the pervasive ideologies surrounding those are part of their cultural inheritance.