Movement Research announces Issue 52/53 of its print publication, the *Movement Research Performance Journal*. Continuing to experiment with approaches to engage contemporary performance through the medium of print—poem, prose, essay, narrative, image, and interview fill these pages. With and through the site of this publication, various editors, writers, contributors, and artists consider the place of dance and performance in the contemporary moment.

For this issue, *Sovereign Movements: Native Dance and Performance*, two guest editors, choreographer Rosy Simas and writer Ahimsa Timoteo Bodhrán, invited contributors from
Native and Indigenous communities to reflect upon their practices, the historical conditions out of which they operate as well as movement, performance, and choreography as a socio-political project. Perspectives range from a variety of subjectivities, dispelling any notion of an absence of Native and Indigenous voices in the movement and performance art community. The contributions in this issue contend that not only do these voices exist and flourish, but they have been speaking and innovating since before most discourses historically featured in the Performance Journal. Just as it is important for physical institutions to acknowledge that they sit upon occupied land of Native and Indigenous people, so too must institutions of history, practice, and epistemology acknowledge their occupation of knowledge and memory.

The cover and back cover of this issue invoke the history and intentionality of the Two Row Wampum Treaty from 1613 made between the Haudenosaunee and Dutch settlers. Two Row Wampum (back cover) is a living treaty—a way for people to live together in peace and respect and to ensure that people meet to discuss issues that emerge. Merritt Johnson’s Border Wampum (front cover) is a physical and symbolic tool for action against colonial borders. The pattern of jagged white lines in a dark purple ground references the jagged cutting apart of land and Indigenous life by colonial borders opposed to different ways of life flowing smoothly side by side.

Several of our contributors have provided works of poetry reflecting upon their experiences and practices. Heid E. Erdich contributes an original poem—Skins, Forms, Flows, Tones—as well as five responses to the Rosy Simas’s work Weave. Poet Max Wolf Valerio shares two excerpts from performances and one written work exploring queer indigeneity and identity and the assumptions placed upon the trans and Native body. Poet Jewelle Gomez offers two poems that focus on the queer Indigenous experience as it runs parallel to a genocide history of displacement and land abuse.

Other contributors have chosen to use the interview form with collaborators or colleagues to present an intersubjective or dialogic reflection. Simas and Bodhrán begin the issue with a discussion of what it means to feature Native and Indigenous bodies and labor now and how this work is both a political and personal expression. Gerald Clarke and Michelle H. Raheja converse about their memories and interactions with the recently passed Payómkawichum, Ipi, and Mexican-American artist James Luna. Artist Maria Hupfield speaks with John Hupfield (Waaseyaabin) and Deanne Hupfield as well as Sm Łoodm ‘Nüüsm (Dr. Mique’l Dangeli) and Goothl Ts’imilx (Mike Dangeli) about their respective Native dance practices and the traditions they keep alive or recreate in the wake of erasure from North America’s settler colonial governments. Tanya Lukin Linklater explains the conception and content of her 2017 work How we mark land and how land marks us. Lukin Linklater also speaks to Megan MacLaurin about how land use/land treaty, the concept of the “national” park, and feminism undergird her work and politics. Rosy Simas interviews Christopher K. Morgan about his leadership at Dance Place in Washington D.C. and his practice as a Native Hawaiian dancer. Zoë Klein and Sam Aros Mitchell reflect on creating work in the space of the bifurcation of identity that results from the legacy of adoption in Indigenous communities and the plurality of racial identities. Dancers Anthony Aiu and Kaina Quenga use the form of the Polynesian talk story to explore their individual practices, the cultural translation that results from pursuing their Hula/Polynesian dance outside of Hawai’i, and the activist projects they are both a part of.
Several contributors have decided to use the essay form to express personal narrative or strategies of resistance and survival. Iakowi:he’ne’ (Melissa) Oakes discusses her practice and family history as it has been conditioned by generations of colonial and state violence. Karyn Recollet and Emily Johnson co-author an essay about their hybrid concept of “kinsillatory glyphing” and Indigenous movement practices that allow for new possibilities of relationality. María Regina Firmino-Castillo, Daniel Fernando Guarcax González, and Tohil Fidel Brito Bernal have written a collective essay in their three voices—Kaqchikel and Ixil Mayan as well as de-indigenized mestizx—about the strategy of “transmotion” in Mesoamerica and how Indigenous epistemologies and their embodied logics offer alternative frameworks to approach state violence and border control. Dakota Camacho explores the notion of the “sovereignty of spirit” in their own creative practice and reparative journey to become part of Matao resurgence.

We have asked other contributors to create a specific work in response to the themes throughout Performance Journal 52/53, and in other cases, for permission to reprint original work. T. Lulani Arquette interweaves the Native Hawaiian creation story with the history of her people to explain how the notion of family extends beyond kinship and deeply influences her practice. Anastasia Ski um talx McAllister presents two collage works and explains how she attempts to heal the loss from displacement through a digital connection with other Native peoples. Musician Laura Ortman shares two collage works related to her recent album and her performative musical practice. Andrea Carlson illuminates her work and its relation to her grandmothers as well as the museum as landscape and its effects on objects in a series of paintings (reproduced here). Pelenakeke Brown’s visual work, A Traveling Practice, examines the choreography of the keyboard and challenges the ableist assumptions of movement practices. We have republished Postcommodity’s essay, “No Es Un Sueño,” about border politics and the terminological violence surrounding nation-states, the so-called “Nativism” of the United States, and colonial amnesia. Merritt Johnson has reprinted the text from her “Exorcising America” video series in which she offers methods of Indigenous survival in the form of DIY tutorials in the encounter with the demon that is “America.” Johnson and Nicholas Galanin co-author a text for an “Exorcising America” video tutorial, spoken in Kanien’kéha and Tlingit with text in English, about exercising trust as an act of resistance and survival for Indigenous bodies.

Finally, in line with the constant work of decolonization, the Performance Journal functions as space for community reflection and reaction. Heid E. Erdrich, Melissa Olson, Jamie Randall, Marcie Rendon, Sarah Again Howes, and Anthony Ceballos all offer their interpretations of and reactions to Rosy Simas’s work Weave, giving the reader an insight into the act of witnessing.

Throughout this issue, dance and movement is posited as a powerful strategy against settler-colonial mindsets and as an effective tool against erasure of Native and Indigenous cultural traditions. These pages discuss the importance of Native sovereignty and analyze various histories of resistance to settler-colonialism. Artists in the issue propose alternative artistic models to probe the roles of art and artists in society towards a more expansive constellation that fundamentally critiques the Western reward system in culture as well as the often celebrated cult of authorship.
Article summaries follow below:

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 talx McAllister

Using the interconnected world of cyber and digital media, Anastasia Ski um talx 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’il 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’il Dangeli) and Goothl Ts’imilx (Mike Dangeli) about their ancestral Nisga’a, Tsimshian, Tlingit, and Tsetsaut Nations dance tradition and the recreation of Nāx 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 Aiu and Kaina Quenga

Anthony Aiu 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.

ABOUT THE MOVEMENT RESEARCH PERFORMANCE JOURNAL

Started in 1990, the Performance Journal is a printed forum created by and for artists, fostering the evolution of written and graphic languages that contemplate current issues of dance and performance. Published twice annually, the Performance Journal provides a unique forum for critical rigor and a multi-disciplinary readership. Writings are specifically linked to events, artists, trends, and ideas associated with the current and upcoming performance season in New York, as well as nationally and internationally. The Performance Journal has focused on artists’ of-the-moment concerns, with past topics including gender, environments, identity, technology, activism, dance writing and, most recently, an exploration of how contemporary dance negotiates with the larger culture, via a magazine format.
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Mission statement

Movement Research is one of the world’s leading laboratories for the investigation of dance and movement-based forms. Valuing the individual artist, their creative process and their vital role within society, Movement Research is dedicated to the creation and implementation of free and low-cost programs that nurture and instigate discourse and experimentation. Movement Research strives to reflect the cultural, political and economic diversity of its moving community, including artists and audiences alike.

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