

INTRODUCTION

Transmissions: The Future Possibilities of Indigenous Digital and New Media Art

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We all now live in a world where new media and digital technology are deeply embedded in our daily transactions—they are our ‘tools for survival’—and for Indigenous artists working with new media there is an imperative to adapt to these tools and to adopt new modes of communication. Though the means have changed, the message remains consistently unrelenting and unending. These calls continue to assert our unique and distinct world views. These are the patterns we retrace that are encrypted in the broad strokes of our art. They are our transmissions past, present, and future to all within earshot and line of sight.

—Cheryl L’Hirondelle¹

Aboriginal media is connected in context and cultural practice as a result of shared socio-cultural experiences. Together these works bring forth significant accounts that are embodied in our ancient homelands. Our creative expression sustains a connection to ancient ways, places our identities and concerns in the immediate, while linking us to the future. To a broader audience, this expression conveys an Aboriginal worldview, revealing the Aboriginal experience in all of its complexities. Such expression is an articulation of our cultures and presents an Aboriginal perspective for all those who will listen.

—Dana Claxton²

Our tools of survival are rooted in our ability to work in collective methods and Indigenous methodologies. We are a team of scholars and curators who collaborate together on projects to develop research tools that employ art to create new epistemologies. Our intention is to radically transform public spaces and to create new paradigms for community engagement in the arts. We are also committed to activating experimental exhibition practices that are grounded in interdisciplinary and intermedial frameworks. We do so by theorizing the past and present in diachronic ways to contribute to understandings of Indigenous continuities, resiliencies, and resurgences. We are interested in the notion of a dialogic aesthetics, which is grounded in an understanding of art as a mode for witnessing, thinking about, and interpreting the dilemmas facing Indigenous communities as we/they grapple with the consequences of residential schools, low education completion rates, and mass migration to urban spaces, to name just a few issues. Collectively, we work in areas of Indigenous contemporary art practice in concert with cultural geographies,

Indigenous theory, performance, film, visual art, postcolonial and cultural studies, curatorial practices, and art history.

In 2013, due to our distinct but connected and shared research interests, we embarked on *The Kanata Indigenous Performance, New and Digital Media Art Project*, which includes an online database (transactivememorykeepers.org). This ongoing initiative aims to showcase Indigenous performance and media artists and to advance access to research for artists, curators, teachers, and academics interested in the dynamism of contemporary Indigenous art. Due to the fact that Indigenous contemporary art is stepping into a new era of resurgence, we felt that there was no better moment to critically advance analysis and documentation of these diverse art practices. Through our research we have witnessed Indigenous performance artists who intertwine their work with digital and new media technologies (Canadian artists Rebecca Belmore, Cheryl L'Hirondelle, Mark Igloliorte, Kent Monkman, Tanya Lukin Linklater, Jordan Bennett, and Tanya Tagaq). As a scholarly/curatorial team we continue to be excited to break new ground and to foster conversations about, and interactions with, Indigenous new digital media and performance art in Canada and in global contexts. Our current research project, *The Transactive Memory Keepers: Indigenous Public Engagement in Digital and New Media Labs and Exhibitions*, will develop a new methodology for the curation and coordination of public art exhibitions, drawing on open-source digital media and design labs in urban Indigenous communities. Using three public sites as our case studies, we will develop and present an ongoing three-part public contemporary exhibition, symposium, catalogue publication, and lab residency in Winnipeg, Manitoba (Winnipeg Art Gallery and Lab residency at Videopool); Halifax, Nova Scotia (Anna Leonowens Art Gallery and Lab residency at Media Arts and Electronics Lab at NSCAD); and Montreal, Quebec (Concordia University's Hexagram labs). Through our activities across the country, we will foster Indigenous scholarship, research-creation, and contemporary Indigenous art and curation. There will be commissions for Indigenous artists and the opportunity for inter-generational exchanges of knowledge and experience. We hope to bring these knowledges and methodologies to sites that share similar histories of settler colonialism such as Aotearoa (New Zealand), the United States of America, and Australia in the future.

Recent years have seen an explosion of emerging Indigenous artists, scholars, and designers in Canada, the United States, Australia, and New Zealand working in digital, new media, and performance art. Yet to date, academic research in this exciting new area has been sparse, with scholars and curators often publishing important works in short-run catalogues or other publications that may be slow to circulate internationally. We see great value in developing this Indigenous-to-Indigenous dialogue around the world. For these reasons and many more, we approached *PUBLIC* to co-edit an issue that would begin to address some of the ongoing gaps in the literature about Indigenous new media art and also highlight the connections between art produced in Canada and global locales. Ultimately, we view this issue as a means to showcase the invaluable momentum created by existing global networks of Indigenous artists, curators, and scholars, and to share the knowledges and practices advanced through such networks. In this way, our issue foregrounds the productivity of *gathering*, put forward in the seminal work *Decolonizing Methodologies* by Māori scholar Linda Tuhiwai Smith, as a key act of decolonization that advances Indigenous *networking*.

Through gathering and networking, Indigenous voices and perspectives come together, are centrally positioned, and ultimately combat the colonial marginalization of Indigenous epistemologies and ontologies. As Tuhiwai Smith states in her chapter “Twenty Indigenous Projects,” “Networking by Indigenous peoples is a form of resistance...”³ Conceptually positioned as a mapping of sovereign Indigenous territories through discussions of global Indigenous new media and digital art, this project invites the reader, as Dana Claxton expresses in the epigraph, to *listen* to the stories and knowledges shared by the contributing artists and authors.

Our goal for this issue of *PUBLIC* is to engage in productive debates and critical inquiry around definitions of new and digital media art and practice-based work within frameworks of Indigenous art and theory. Currently, Indigenous artists are breaking new ground in the area of digital and new media. This issue explores contemporary art in order to showcase Indigenous artists’ strategies and practices, and to investigate the ways in which their work demonstrates innovative and dynamic interventions into the fields of art history and visual, cultural, and media studies. Our issue is framed by the following premise: Indigenous artists have always already been innovators, and have therefore been at the forefront of practice and technologically orientated methods and methodologies. To this end, this issue maps out Indigenous contributions to these areas of knowledge and is a significant addition/contribution to the academic discourses on Indigenous art histories, visual culture, and cultural sovereignty. In bringing the following essays, interviews/dialogues, and artworks together, we are also exploring the ways in which specific Indigenous artists engage with ideas of public and urban spaces through the use of technology. We are cognizant that this issue only scratches the surface in terms of honouring/disseminating the explosion of Indigenous artists working within media and with new media technologies across the globe. Artists featured in this issue include: Skawennati, Cheryl L’Hirondelle, Geronimo Inutiq, Scott Benesiinaabandan, Jackson 2bears, Jordan Bennett, Angela Tiatia, Jasmine Te Hira, Wahe Kavara, Lisa Reihana, Will Wilson, Amanda Strong, Curtis Taylor, and others. Artists’ contributions are included as critical scholarship, creative works, and/or in conversations and interviews. This collection on global Indigenous media art brings together perspectives from Indigenous scholars, curators, and artists from Indigenous territories in Canada, the United States of America, Australia, and Aotearoa.

Within this publication, we argue that Indigenous peoples’ interests in—and manipulation of—media is not new, but rather has been a significant tool of conveyance in a longstanding relationship between people, the cosmos, and the land. As Cheryl L’Hirondelle argues,

Our connection to the land is what makes us Indigenous, and yet as we move forward into virtual domains we too are sneaking up and setting up camp—making this virtual and technologically mediated domain our own. However, we stake a claim here too as being an intrinsic part of this place—the very roots, or more appropriately *routes*. So let’s use our collective Indigenous unconscious to remember our contributions and the physical beginnings that were pivotal in how this virtual reality was constructed.⁴

By the 1980s Indigenous artists were manipulating technologies in digital and new media art, and they are currently producing web-based work, computer programing, videogames, virtual

reality (VR), net art, and media design, to name a few. Despite the large body of Indigenous new media art produced in Canada, scholarship in this area is extremely underdeveloped. Within the context of technology and access to labs in Canada, it is almost non-existent, except for the work of Jason Lewis's lab that supported Aboriginal Territories in Cyberspace (AbTeC) (2005–present) at Concordia University, and the Banff Centre for the Arts, which supported the creation of Indigenous works of digital and net art in the early era (1995–2005). Both of these sites have generated significant works, projects, and publications, which have contributed to the streamed media, video collections, and theorization of Indigenous new media. Over the decades, there have been start-and-stop efforts to create resource labs during the video era and at the height of the Aboriginal Arts Program at The Banff Centre. Examples of existing Indigenous approaches to media labs or community-based new media projects in Canada currently include AbTeC, Pinnguaq, Spacemakers, imagineNATIVE Film + Media Arts Festival, Initiative for Indigenous Futures, and Wapikoni Mobile. Much of the writing and dialogue here is spearheaded by Indigenous artists, critics, and curators, such as Ahasiw Maskegon-Iskwew, Skawennati, Jason Lewis, Cheryl L'Hirondelle, Ryan Rice, Steven Loft, Dana Claxton, Archer Pechawis, and more recently, Jackson 2bears, Candice Hopkins, Heather Igloliorte, Julie Nagam, and Daina Warren. These labs and individuals are responsible for the existing body of knowledge, and this genealogy needs to be acknowledged and documented. As such, this edition of *PUBLIC* is the first scholarly and refereed collection on Indigenous digital and new media arts outside of important publications such as the anthologies *Coded Territories* (2014) and *Transference, Tradition, Technology* (2005), which focus on Indigenous new media art and methodologies, as well as *Euphoria & Dystopia: The Banff New Media Institute Dialogues* (2012), which chronicles the development and trends of new media art and the role of the Banff Centre as a hub for creation from the mid-1990s to the early-2000s.⁵

Artistic projects that originated within the geographical space of Canada, such as the Cyber PowWow (1996), which created an online gallery and space for contemporary Aboriginal art and dialogue, shifted Indigenous people into a new digital territory. Early in the 2000s, artists Jason Lewis and Skawennati began their work on Aboriginal Territories in Cyberspace (AbTeC), a network of academics, artists, and technologists whose goal has been “to define and share conceptual and practical tools that will allow us to create new, Aboriginally-determined territories within the web-pages, online games, and virtual environments.... Multi-faceted efforts include storytelling, games nights, modding and Machinima, as well as performance art.”⁶ Skawennati's seminal work *TimeTraveller*TM was born out of this network, as was *Skins* (storytelling in cyberspace), a series of videogame workshops for Indigenous youth and community members offered by an Indigenous team of game designers, artists, and educators. These games are conceived through collective processes and community traditional knowledge and stories. They provide a space for an intergenerational group of people to engage with technology. For example, the game, *Otsi!: Rise of the Kanien'kehá:ka Legends*, was developed by students in Owisokon Lahache's art class at the Kahnawake Survival School during the 2008–2009 school year. Students drew on several stories from the Kahnawake community to create the narrative for *Otsi!* about an Iroquois hunter on a mission to stop a monster, the Flying Head, from destroying his village. The students designed an entire multilevel game that takes players from the Flying Head's origin story through

to its confrontation with the hunter.”⁷ An example of a mentored project is *Kahnawake Voices*, an interactive community project where individuals share their personal stories, thoughts, and experiences on the evictions, and on the larger issues of membership and identity.⁸ People may post their stories as notes on the bulletin board, listen to audio recordings, follow the progress of the project in the blog, and view editorial cartoons by artist Jesse Bochner. Another example is *Otawanda yanaan/We are here*, a prototype site—the opening chapter of a larger web project—that aims to celebrate Métis culture and lifeways through stories, the Michif language, and community maps. It was created by Michelle Smith to contribute to the preservation, revitalization, and accessibility of Michif, the language of the Métis of North America.⁹ These workshops have produced Indigenous content for video games and at the same time provided training and university opportunities for Indigenous youth. This body of work has been instrumental for Indigenous new media development and creation. In this issue, both Jason Lewis and Elizabeth LaPensée expand on this history. LaPensée forges forward by creating new games and artworks that deal with traditional knowledge and creation. Similarly, in the North, Pinnguaq, a Pangnirtung, Nunavut-based new media organization created in 2012 to provide gaming experiences and technological knowledge in Inuktitut, is today creating games, applications, virtual reality, and immersive and interactive music and film production. These kinds of collectives and associations provide opportunities and support for the growth and development of Indigenous youth so they can imagine what their future might hold. These are but a few examples of self-determined representation and digital storytelling practices mobilized by Indigenous artists and the use of current technologies by Indigenous communities.

This publication gathers scholars, curators, and artists from the Indigenous territories in Canada, the United States of America, Australia, and Aotearoa. Together, they bring forward urgent conversations about resistance to colonial stereotypes and colonial modernism (including the colonial gaze, anthropology, etc.), and the historic and ongoing use of technology by Indigenous communities and artists as vehicles of resilience and cultural continuance. Media and technology are not new to Indigenous people; there is a long tradition of their innovative uses and cultural significance. However, since contact global Indigenous peoples have resisted being locked into an image or stereotype created by settler ideologies (Marcia Crosby, Richard Hill, Heather Igloliorte, Julie Nagam, Linda Tuhiwai Smith, Carla Taunton, and many more). It is imperative to acknowledge that visual culture has been and continues to be employed as a colonizing tool that attempts to represent Indigenous peoples and cultures as part of the the past, static and primitive. By adopting communications technologies, Indigenous communities have refuted the colonial tropes of the romanticized and exoticized other, employing tools, such as the radio, phone, television, video, and more recently, Facebook and VR, for their own purposes of self-representation (Candice Hopkins, Steven Leuthold, Cheryl L’Hirondelle, Steven Loft, Julie Nagam). We can see this demonstrated through Skawennati’s avatar in *Second Life*, in the characters created for LaPensée’s videogames, and in Jackson 2bears’s multimedia re-mix installations. As Nagam argues in her essay, Lisa Reihana’s *in pursuit of Venus* creates live-action images of Māori people drawing on historical and cultural accuracy, and by doing so exposes the process of the colonial gaze, that is, the ways in which the colonial imagination has positioned Indigenous bodies as objects for consumption: the romantic, the noble, and the savage. Jasmine Te Hira

remarks that in her practice, and specifically in her work *The Beauty of Invisible Grief* (2015), she consistently resists the boundaries and frameworks generated by Western art history and the modernist phenomena of the writing of Western history. Erin Yunes's article, "Arctic Cultural (Mis)Representation: Advocacy, Activism, and Artistic Expression through Social Media," explains the magnitude of social media platforms such as Facebook that can load even with poor Internet connections and thus keep people connected within the isolated Inuit communities of northern Canada.

Sovereignty over Indigenous land, identities, and bodies is communicated through the featured artist works and in the essays. The perspectives offered here address pressing issues of global Indigenous social, political, and cultural rights, and in several cases tease out the impacts of colonization on Indigenous bodies in relation to queer and gender issues. In Léuli Eshraghi's conversation with artists Angela Tiatia (Sāmoan) and Jasmine Te Hira (Te Rarawa, Ngāpuhi, Cook Islands), the artists discuss their multifaceted de-colonial practices, self-determined Indigenous gender identities, and the ways in which their art shares "the knowledge of the ancestors." Eshraghi opens the conversation with the artists in the *Moananui a Kiwa* (the Pacific) by pointedly and urgently stating: "Bodies are sovereign, challenged, queered, gendered, unfucked, undone, remade, reworked, and opened out, on our own terms, in accordance with living customary protocols and Indigenous resurgences that steer us towards viable futures where we are all possible in the embrace of all living things."

Collectively, the authors and artists included here activate space for Indigenous sovereignty and self-determination, map histories of media and digital art practices, and advance Indigenous methodologies and theories. Julie Nagam's article, "Deciphering the Refusal of the Digital and Binary Codes of Sovereignty/Self-Determination and Civilized/Savage," explores theoretical debates as they relate to Indigenous and global theoretical positions in order to unpack the tensions between Indigenous and colonial histories in the politics of technology and the context of digital and new media art, with a focus on the groundbreaking artwork of Reihana and L'Hirondelle. She also highlights other artists, many of whom were showcased in the recent touring exhibition *Beat Nation: Hip Hop and Aboriginal Culture* (2010), such as Bear Witness, Jordan Bennett, Kevin Lee Burton, and Maria Hupfield. Jaimie Isaac argues in her interview with Scott Benesiinaabandan that Indigenous new media art creates platforms from which artists and activists can create communities, or rather, networks to organize and share Indigenous perspectives, knowledges, and histories. We have also included an important interview between multidisciplinary Métis artist Cheryl L'Hirondelle and past director of the Banff New Media Institute (NMI), Sara Diamond, who cultivated opportunities in digital and new media technology while at NMI—one site of creation and residency opportunities for Indigenous artists. These Banff residencies were extremely important for the creation of a discursive history around Indigenous cultural mobilization. For example, *Drumbeats to Drumbytes* (1994) facilitated a place to create, spark dialogue, and produce digital and media arts; it continued at Banff until the NMI closed in 2005. Some of the earliest critical writing about Indigenous new media was published out of the Banff Centre, for example, in *Transference, Tradition, Technology: Native New Media Exploring Visual and Digital Culture*. Jason Lewis puts Canadian media history into context and begins to grapple with the pillars of the Indigenous future imaginary in "A Brief (Media) History

of the Indigenous Future.” Similarly, Maree Mills’s essay, “Pou Rewa, The Liquid Post, Māori Go Digital?” is re-offered here as a seminal contribution to the writing of Indigenous new media production, providing context for digital and new media art in Aotearoa New Zealand. Jolene Rickard’s essay, “Aesthetics, Violence, and Indigeneity,” analyzes and builds an argument for the importance of Indigenous scholarship within art history and Indigenous art criticism. Natalie Robertson’s poetic essay, “We The Living Are The Seeing Eyes Of Our Sleeping Ancestors,” deals with traditional histories and their relationship to media, and with the tensions of documentation and working with technologies for Māori communities. Megan Tamati-Quennell’s interview with Lisa Reihana, “Reverse Notions, Darkness and Light,” addresses Māori practices around death and Reihana’s artistic intervention into this cultural knowledge. Alternatively, Heather Igloiorite’s interview with Isabella Weetaluktuk and Stephen Agluvak Puskas, two Inuit artists who curated a distinctly Inuit film festival in Montreal—an urban locale with a high Inuit population—reflects on the relationship between film and video arts and Inuit cultural resilience, resistance, and resurgence both within and outside of the North.

Many of these texts, as noted above, explore the ways in which “technology” has always been a tool of Indigenous resilience, cultural continuity, and a conduit for storytelling. Michi Saagiig Nichnaabeg scholar Leanne Simpson addresses the multiple possibilities of storytelling, writing that storytelling can function as “a lens through which we can envision our way out of cognitive imperialism, where we can create models and mirrors where none existed, and where we can experience the spaces of freedom and justice. Storytelling becomes a space where we can escape the gaze around the cage of Empire....”¹⁰ Similarly, Tuhiwai Smith suggests storytelling as a decolonizing project. Ultimately, the texts put forward here ignite critical dialogue about the spaces created by global Indigenous media artists for Indigenous ways of being and knowing. The role of stories and the act of telling stories through technologies is addressed by Laura E. Smith in “On Indigenous Digit-al Media and Augmented Realities in Will Wilson’s *eyeDazzler: Trans-customary Portal to Another Dimension*.” Here, she reflects on the uses of traditional knowledge and older media to transport you on a quest to a new world. Elizabeth LaPensée’s article, “Games as Enduring Presence,” comments on the strength and resilience of Indigenous people’s engagement with videogames and new media art. In Jordan Bennett’s interactive media-installation, *Skull Stories* (2012), participants are encouraged to touch the skulls in order to activate a video image projection from the animal’s point of view. This alternative narrative, projected onto the adjacent wall from the animal skull, flips the gaze inside out by taking still objects that are considered lifeless and breathing life and stories into them. In many ways, the digital works discussed throughout this issue stress how embodied knowledges are shared via media-based works. This theme is nuanced in Mills’s essay when she states, “It is in the form of new media art that Māori artists have embraced ancient core values and are communicating them.” Robertson draws on and contextualizes Mills’s analysis, noting, “Māori artist and writer Maree Mills described the art forms that result from the uptake of digital media by Māori artists as *pou rewa*, ‘liquid posts,’ in a reference to customary carved *poupou*, or posts. Mills discussed the relationship between ‘the tools of digital non-linear video editing as a new form of textile’ and ‘weaving used in traditional architecture.’”

A key component to the sharing of stories comes in the transmission of local Indigenous histories and memories. The story and its conduit (whether it be the orator, the weaving, or the digital media installation) are the living archive of Indigenous nations, which are cared for by individual and collective memory. In her conversation with Martu filmmaker Curtis Taylor and non-Indigenous interdisciplinary artist Lily Hibberd about their intercultural, media-based collaboration, *Phone Booth* (a room-sized, immersive 3-channel video projection with a phone booth sourced from an abandoned Martu outstation), Jennifer Biddle argues that “memory and history are the subject of place, not of time,” and that the phone booth is an “active agent” in modes of remembering, communicating and creating networks. In their conversation, Taylor remarks on the stories and memories generated by the phone booth and how it evokes Indigenous cultural knowledge.

We are now entering into the age where the first Indigenous VR pieces have been created. The VR project *2167* is a partnership with TIFF, imagineNATIVE, Pinnguaq, and the Initiative for Indigenous Futures. This Indigenous virtual reality and immersive media series is one in which filmmakers Jeff Barnaby, Danis Goulet, Alethea Arnaquq-Baril, the Canadian artists Kent Monkman and Scott Benesiinaabandan, and the interdisciplinary arts collective Postcommodity, will each create their own vision of the future—150 years from now—in two- to four-minute-long virtual reality experiences. We have a sneak peek at Benesiinaabandan’s *blueberry pie under a martian sky* screen shots (2016), which we are excited to feature in this issue. The desire and determination of Indigenous artists to constantly push the boundaries of digital and new media is evident in these new VR works and in all the art featured in this edition.

Altogether, the diverse articles, images, and dialogues gathered here illustrate the ways in which Indigenous new media art activates/embodies Indigenous epistemologies, cosmologies, and methodologies. In many ways, Indigenous ways of knowing and being are brought to life both by the specific works of the artists featured in this issue and the discussion of these works in the articles, as well as by the authors’ writing and mapping of global histories of Indigenous new media art development. For example, Cheryl L’Hirondelle’s interview with Sara Diamond, Jennifer Biddle’s with Lily Hibberd and Curtis Taylor, and Heather Igloliorte’s with Isabella Weetaluktuk and Stephen Agluvak Puskas use the page and text in similar ways as Geronimo Inutiq, Jordan Bennett, Lisa Reihana, Amanda Strong, and Elizabeth LaPensée use digital media technologies to share stories and transmit community, familial, and personal histories. As artist Cheryl L’Hirondelle argues in *Coded Territories*,

Aboriginal people have been, since time immemorial, making things our own and, certainly since the 1960s, finding our own ‘indigenous aesthetic in digital storytelling.’ This is proven in the vast array of film and video, radio, and new media programmed every year at artist-run galleries, media centres, festivals, and independent radio stations across this land now called Canada and beyond.¹¹

From this issue and past work, we have learned that these conversations and issues are prevalent in colonized countries such as Canada, Aotearoa New Zealand, the United States of America, and Australia. These colonial links have strengthened this issue and have allowed us to demonstrate that Indigenous artists are leading the way in digital and new media art.

NOTES

- 1 Cheryl L'Hirondelle, "Codetalkers: Recounting Signals of Survival," in *Coded Territories: Tracing Indigenous Pathways in New Media Art*, ed. Steven Loft, and Kerry Swanson (Calgary: University of Calgary Press, 2014), 160.
- 2 Dana Claxton, "Re-Wind," in *Transference, Tradition, Technology: Native New Media Exploring Visual & Digital Culture*, ed. Melanie A. Townsend, Dana Claxton, and Steve Loft. (Banff, Alta: Walter Phillips Gallery Editions, 2005), 40.
- 3 Linda Tuhiwai Smith, *Decolonizing Methodologies Research and Indigenous Peoples* (London & New York: Zed Books, 1999), 157.
- 4 L'Hirondelle, 152.
- 5 See the Banff New Media Institute's archive; these texts were produced during and after the closing of the Institute in 2005. *Transference, Tradition, Technology* (2005); *Coded Territories* (2014); Sara Diamond and Sarah Cook, eds., *Euphoria & Dystopia: The Banff New Media Institute Dialogues* (Banff: Banff Centre Press, 2012).
- 6 Aboriginal Territories in Cyberspace, "Empowering First Nations with New Media Technologies," *AbTeC*, <http://www.abtec.org/index.html>.
- 7 Aboriginal Territories in Cyberspace, Projects, "Otsi!! Rise of the Kanien'kehá:ka Legends," *AbTeC*, <http://www.abtec.org/projects.html>.
- 8 *Kahnawake Voices* <http://kahnawakevoices.abtec.org/>
- 9 Michelle Smith, "Ota Nda Yanaan/We Are Here." Aboriginal Territories in Cyberspace, Mentored Projects, *AbTeC*, http://www.abtec.org/mentored_projects.html.
- 10 Leanne Simpson, *Dancing on our Turtle's Back: Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence, and a New Emergence* (Winnipeg: Arbeiter Ring, 2011), 21.
- 11 L'Hirondelle, 150.