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- 1) Indigenous people have been sharing stories with children and producing children's and young adult novels for over a century. The oral pieces of literature that captivated Indigenous youth gathered around the fire to early written work by Charles Alexander Eastman (Dakota), Susette La Flesche (Omaha), and Luther Standing Bear (Lakota). Indigenous authors have attracted young and adult readers with novels about youthful protagonists, coming-of-age narratives, and important lessons about being and becoming in a sometimes harsh environment. Publications include Mandy Suhr-Self-Determined Sytsma's *Stories* (2019) and Debbie Reese (Nambé Owingeh) and Jean Mendoza's co-edited *"American Indians in Children's Literature"*—a blog devoted since 2006 to the critical analysis of Indigenous people in children's and YA literature and the promotion of Indigenous-authored YA texts. Despite this essential endeavor, research has typically lagged behind the proliferation and rising awareness of Indigenous YA fiction. Eric Gary Anderson, Angela Calcaterra, and Christopher Pexa intended to make a timely intervention by compiling articles that explore Indigenous YA books in their own right as well as in relationship with settler YA fiction tropes more widely. , in the Timeline Project. I intend to publish indigenous writers' narratives about children and young adult novels, and the writers behind the stories. I believe it is critical to spotlight the authors and the significance of the literature.
- 2) The Piracy Paradox challenged this notion by offering compelling evidence of the fashion industry's resilient originality in the face of widespread design copying, implying that some forms of creativity may not require exclusive rights. This article investigates the pirate paradox's relevance in the context of non-Western civilizations. It categorizes indigenous fashion into two categories: those that can be commercialized and those that cannot. With some important caveats, the piracy issue may apply to economically successful indigenous fashion. In the Timeline Project, I intend to investigate the Piracy Paradox and its applicability in non-Western civilizations and the categories within it. Fashion in indigenous communities is crucial to learn about and observe.
- 3) "The Night Watchman," Louise Erdrich's striking 2021 Pulitzer Prize-winning book, was set in the early 1950s and deals with the fear of dislocation and the removal of government assistance for the Turtle Mountain Band of Chippewa. The termination law

of 1953 promised to free Native Americans from their marginal status and make them “full” citizens, granting them rights. Instead, this “liberation” resulted in the annulment of treaties, the abolition of tribal rights, and the loss of 1.4 million acres of tribal territory. Since Erdrich is the author, the narrative is a caring human one, packed with regular people who stand up against the United States government's imminent laws. Erdrich, whose debut novel was “Love Medicine” in 1984, was part of a Native American literary revival that lasted from the 1960s through the 1990s and reintroduced storytelling traditions that had existed for centuries before Europeans arrived at North American territory. Tommy Orange's “There There” depicts the tale of urban Native Americans and culminates with a powwow in the Oakland Coliseum. Terese Mailhot (“Heart Berries”) and poets Billy-Ray Belcourt (“This Wound Is a World”) and Tommy Pico (“Junk”) are other significant members of this new wave. I wish to include a list of the writers and their stories in the Timeline Project, as well as the motivations behind the stories.

- 4) Whether it's Keri Ataumbi's use of visual storytelling in her jewelry or the history behind Jamie Gentry's handmade moccasin business, sustainability and tradition are frequently at the center of Indigenous design. Korina Emmerich's father comes from a long line of Coast Salish Territory fishermen, and her works at EMME Studio typically reflect that heritage. She is well-known for creating stunning jackets and shirts in vibrant sunset and marine colors, as well as motifs that honor the sacred link between people and animals. Growing up on the Wind River Reservation in Wyoming, Keri Ataumbi acquired a fascination for modern Native American design from an early age. The Kiowa fine jeweler refers to her work as “wearable art” because it combines conceptual storytelling and frequently incorporates opposing materials. When it comes to her luxury creations, renowned beadworker Jamie Okuma is conscientious and eco-conscious, typically including beautiful patterns of flowers and animals. To minimize excess, Okuma, who is Luiseo, Shoshone-Bannock, Wailaki, and Okinawan, maintains manufacturing quantities relatively low. Jamie Gentry is a Kwakwaka'wakw Nation member who grew up in an environment rich in traditional culture and art, notably sewing, beading, and weaving. She channeled her strong love of all things handmade into a legitimate bespoke moccasin-making business. Researching indigenous designers is an idealistic goal that I want to incorporate into the project, as how to share their designs.
- 5) Indigenous digital games show how serious games allow Indigenous creators to put Indigenous epistemologies at the heart of game creation while mobilizing Indigenous storytelling approaches through the participatory aspect of play. In particular, by

exploring the themes and game mechanics of *Gufihtara eallu* (2018) and *Rievssat* (2018), two of the six games developed during the 2018 Sami Game Jam, this paper identifies how serious games might model Indigenous storytelling traditions. The systems of knowledge and cultural practices revealed through an engagement with Indigenous epistemologies at the very foundation of game development, revealing how serious games can offer Indigenous and non-Indigenous players alike insight into Indigenous ways of knowing and experiencing the world. Discovering indigenous artists' narrative is critical to understanding the base of making games and the ideas/thoughts that surround them.

- 6) Ten Indigenous Designers David Thomas was part of a huge team that included numerous Indigenous designers and many Indigenous stakeholders in developing a groundbreaking concept for a neighborhood-scale development for a Winnipeg urban reserve. Kelly Edzerza-Bapty, the creator of Obsidian Architecture, is reconsidering traditional architectural methods. Her Indigenous-owned and controlled business mostly works with First Nations in Yukon and British Columbia using gradual, community-led initiatives. The increasing frequency of wildfires in British Columbia has prompted Edzerza-Bapty and her team to reassess how designs may function in a world where natural catastrophes and environmental changes are becoming more common. One approach has been to gather wood that has been charred by forest fires for construction purposes—once the burnt areas have been removed, it is effectively kiln-dried timber. Edzerza-Bapty intends to employ fire-killed timber for the interior structure of the Nzen'man' Child and Family Development Centre, which will serve the Nlaka'pamux community in British Columbia's southern interior. Mamie Griffith and Destiny Seymour Interactions between Indigenous traditions and modern technology are spreading from the University of Winnipeg's aabijjiwan New Media Lab, which will open in 2021. Labs featuring animation, VR, and green screen technology, as well as 3D printers and a laser cutter, surround an open room where a beading class or sage-wrapping session may be taking place. To warm up the aabijjiwan New Media Lab, Seymour and Griffith chose an earthy palette of purple, ochre, and sage. Seymour and Griffith have developed an alternative for use on future drum stools in collaboration with Winnipeg-based Anishnaabe beading artist Cassandra Cochrane. The techniques of architectures of the technology included inside them are crucial to understanding about Indigenous creators and many Indigenous stakeholders, which I intend to incorporate in the Timeline Project.

7) Indigenous Textual Cultures is a well-organized collection of twelve essays authored by a worldwide community of indigenous culture and colonialism scholars. Its geographic scope encompasses indigenous cultures from Australasia, North America, and the Pacific, and it is complemented by the inclusion of Africa, which has received less attention than modern indigenous studies in these other areas. The editors, Tony Ballantyne, Lachy Paterson, and Angela Wanhalla, all respected scholars of the Mori and colonialism, bring together work from the symposium "Indigenous Textual Cultures," which took place at the University of Otago in June 2014, and supplement the volume's scope with three additional chapters. The authors dispute conventional ideas that indigenous cultures are primitive, stick to orality, and cannot evolve. They use archival sources in their original indigenous languages, such as epic poems, newspapers, letters, and even oral history interviews, to challenge and refute western assumptions and demonstrate that indigenous peoples did adapt and innovate, combining aspects of their oral traditions with written literary practices as a powerful tool against colonial rule. In Timeline Project, I intend to share the Indigenous Textual Cultures collection of indigenous languages and learn about the skills of oral traditions and written literary activities.

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