



# **THE GROUND REMAINS**

*A ludic performance of structural erasure by Adri M.*

*Inspired by the book "Indigenomicon" by Jodi A. Byrd.*

# TABLE OF CONTENTS

<i>DESIGNER'S STATEMENT</i> .....	2
<i>GAME RULES</i> .....	3
Mapping (game setup) .....	3
Moving .....	4
Reclaiming .....	5
Severing (game end) .....	5
<i>THE CACOPHONY GRID</i> .....	6
<i>THEORETICAL DOCUMENTATION</i> .....	8
The glitch and Algorithmic Sovereignty .....	8
The Cacophony Grid .....	8
Kinship Lines .....	8
The Memory .....	9
The 2:1 Conversion .....	9
The Puncture and The Severance .....	9

# DESIGNER'S STATEMENT

*Reclaiming the error.*

THE GROUND REMAINS is a print-and-play game/zine designed as a commentary on Jodi A. Byrd's book "Indigenomicon." Its name is a direct reference to the central tension the author establishes between the colonial *Grid* (the digital/legal structures of dispossession) and the indigenous *Ground* (the sovereign reality that remains even after the grid is imposed).

As a gender-diverse, nonbinary student at the Institute for Gender, Race, Sexuality and Social Justice at UBC, I second Byrd's words and, at the same time, denounce how that digital frontier has performed as a machine of dispossession that imposes rigid, colonial and binary categories for life and land. I also recognize that all of us, but especially non-normative individuals, are often coded into the system as *errors*, *anomalies*, or *edge cases*.

Following that premise, in this game, the player is a *glitch*: a malfunction, a hacker. The goal is not to win, but to disrupt and make the colonial structures unreadable. By assuming this role, they refuse the position of compliance and reclaim a space of sovereignty.

This *glitch* is the only element on the board capable of physical transformation; meanwhile, the colonial grid is predefined, arbitrary and restrictive. The *glitch* can *puncture*, *cut* and *fold*. They do not seek to be correctly categorized within the colonial system; they try to dismantle it and render it obsolete.

The game ends with an act of defiance. A *severance*. When the player reaches the game's goal, they must rip the board in two. It is a beautiful, violent act of refusal to be subjugated. Holding in their hands what's left of the colonial grid, they can find a space of silence and write a new, unhindered future.

# GAME RULES

*The Indigenomicon demands legibility.*

You are not a player. You are not an avatar. You are a glitch. An anomaly in a system that is already running. You must breach it before you can move.

In the vast machinery of the Indigenomicon, you are the presence that refuses the binary 0 / 1 logic of the settler state. You do not move to win within the engine's parameters; you move to exhaust its resources, expose its seams, and ultimately, to tear it apart.

## Mapping (game setup)

Before the machine can be broken, its geography must be acknowledged. On page 6 you will find the *Cacophony Grid*: a land that has been overcome by the rigidity and violence of colonialism. Take it and do the following:

1. **Make the initial Puncture:** Take a pen, and poke a hole in the [START] square in the middle of the board. This is the first error. You have permanently infiltrated the colonial grid.
2. **Mark the Kinship Lines:** The grid is flat, but the ground has depth. Take the board and fold it twice, then unfold it. Make sure the folds intersect. These creases are your Kinship Lines. They represent parallax: what's beyond the rigid colonial grid. They allow you to move freely, overwriting the grid's arbitrary restrictions.
3. **Plant the Seeds of Resistance:** **(1)** Wherever a *Kinship Line* intersects a horizontal grid line, draw a circle. This represents a disk: **data**. A point where the system is most fragile. **(2)** Wherever a *Kinship Line* intersects a vertical grid line, draw a leaf. This represents the **land**, and where it remembers itself. **(3)** Where the two creases intersect, draw two human figures. This represents **kinship**. Draw one human figure in every square where a crease overlaps a word. You are finding life within the cacophony.



4. **Awaken Your Memory:** Acknowledge your legacy. Count every square your *Kinship Lines* pass through. For each, grant yourself 1 leaf (**land**) and 1 disk (**data**). You also gain 3 humans (**kinship**) as your ancestral legacy. You can write this down at the side of the *Cacophony Grid*. This is the noise of those who stood here before you; it is the fuel for your fight.

## Moving

On page 6 you will find the *Cacophony Grid*: a discordant, overlapping array of statutes and legal fictions that obscures the land and is designed to impede the movement of sovereign bodies. Each turn, several things can happen:

1. **Transit:** You begin in the middle of the grid. Your non-dominant hand is resting a finger in the [START] square. Every turn, you can move one square. However, in order to do that you must overcome its weight. Count the number of words in that square: that is its *movement price*.
  - a. If the square is marked with a [D], you must spend *data*. You are sacrificing your identity to move through the system.
  - b. If it's marked with an [L], you must spend *land*. You are exhausting your physical territory to navigate the law.
  - c. If it's hybrid, marked with a [H], you can spend any combination of both.

In all cases, the total must be equal to the square's *movement price*. After you move, you must discount your available resources.

2. **Drift:** If you are in a square where a *Kinship Line* (a crease) passes through, the system's tracking mechanism fails. You can freely move along this line at no cost to any other square it also passes through. You are moving through the parallax, slipping the colonial gaze.
3. **Gather:** If the square you are in has resources, remove them from the board and add them to your tally.
4. **Extract:** The colonial system is a one-way street. If you find yourself trapped by a lack of *data*, you can discard 2 *land* to generate 1 *data*. You have been *archived*. Note that *data* can never become *land* again. Once the Ground has been converted into Inventory, the system refuses to see its physicality.

## **Reclaiming**

After you move, you don't simply occupy space: you liberate it.

Whenever you land in a square, you can choose to reclaim it. In order to do so, you must spend *kinship*. If you are in a square that has a *human* icon, you must spend 1 extra *kinship* to liberate it. If it doesn't, you must spend 2 (the square is barren of kin).

To liberate the square, you must physically puncture it. Take your pencil and poke a hole through it. This will obliterate its colonial weight.

That square now becomes part of the Ground. Its word count is now permanently 0, and you can move freely through it. You have performed what Byrd calls *Genre Hacking*, deleting a fragment of the Indigenomicon.

## **Severing (game end)**

The goal of this game is not to win; it is to exit the genre of dispossession entirely. To finish it you must:

1. Create a chain of liberated Ground (holes) from the [START] to any edge square.
2. Once any edge is breached, you must take this whole zine and rip it in two, along the path of your punctures.

At that moment, the grid is gone. The words of the law are torn. Turn the leftover pieces around and find a blank space. In the silence that remains, write a single sentence describing a world that exists beyond.

*Look at the fragments in your hands and realize you were never part of the code.*

*You are the silence that follows the end of the world.*

Patent (D)	Frontier Logic (L)	Terra Nullius [L]	Settler Affect [H]	Status Indian [D]	Digital Archive [D]	Protocol [H]
Indian Act [H]	Right of Way [L]	Digital Ruins [D]	Blood Quantum [D]	Shitty Future [H]	New Frontier [L]	Binary [D]
Discovery [L]	Land as Inventory [L]	Property [L]	Eminent Domain [L]	Data Node [D]	Zone of Extraction [L]	License [D]
Forced Transit [L]	Manifest Destiny [L]	Living Asset [H]	[START]	Master Code [D]	Image of Law [H]	Resource Frontier [L]
Frontier Spirit [L]	Quantum Logic [D]	Binary Code [D]	Data Extraction [D]	Patent [D]	Informatics [D]	Final Solution [H]
Discovery [L]	Social Contract [H]	Human Rights [H]	Boundary [L]	Territory [L]	Title [L]	Patent [D]
Protocol [H]	Metadata [D]	Zone B [L]	State Sovereignty [H]	Stock Inventory [D]	Indian Status [D]	Terminal Solution [H]





# THEORETICAL DOCUMENTATION

This section elaborates on the game's mechanical choices using specific concepts from Byrd's book.

## **The glitch and Algorithmic Sovereignty**

Byrd identifies a *glitch* as a site of potentiality where the marginalized subject refuses to be a playable character within settler-colonial tropes (p. 2). In the game, the player acts as such, exercising sovereignty by exposing the fragility of the colonial grid. Sovereignty here is defined as the power to puncture the simulation.

## **The Cacophony Grid**

The grid represents the Image of the Law, a term Byrd uses to describe the structures that create the illusion of a neutral legal order (p. 45). The 7x7 matrix is stream of statutes designed to render Indigenous land as *inventory* for settler transit.

## **Kinship Lines**

Byrd argues that Indigeneity provides a *parallax* depth that the flat digital screen cannot account for. The creases in the paper physically alter its geometry, representing *Kinship* as a force that exists beyond the colonial grid. Moving along these lines for free represents the ability to move through relational networks that the state cannot tax or track (p. 112).

## **The Memory**

This mechanic represents *ancestral persistence*. Byrd proposes that Indigenous presence haunts the settler-colonial archive (p. 182). Generating resources from the Kinship Lines before the game begins acknowledges that agency is not granted by the game, but is an inheritance drawn from the Ground.

## **The 2:1 Conversion**

Byrd critiques how physical territory is digitized to sustain digital capitalism. The 2:1 ratio models the system consuming more physical relationality [L] than it produces in digital utility [D]. The one-way conversion mirrors the archive's refusal to return data to a state of sovereign land (p. 64).

## **The Puncture and The Severance**

The act of physically poking holes is a literal performance of genre hacking. Byrd advocates for the subversion of settler-colonial game spaces to reclaim Indigenous agency. Ripping the board is the ultimate exit, and an explicit refusal to remain within the shitty futures offered by the colonial genre, moving instead toward the unmapped Ground of the back of the page. The silence beyond.