Re | Centering Indigenous arts in art education: Decolonizing identity politics, censorship, and home

Kevin Slivka, Ph.D.
State University of New York (SUNY), New Paltz

ABSTRACT

This manuscript critically examines the deployment and pervasiveness of Whiteness defined by structural power/knowledge relationships related to Indigenous ways of knowing and the arts. Spaces of inquiry include: settler colonial structures that perpetuate Indigenous cultural censorship exemplified during a three-day, professional development "Institute" that focused upon Native American art, education, and scholarship across a western-American tri-state region; additionally, the print exchange, "Home: Contemporary Indigenous Artists Responding," is leveraged to re | center Indigenous arts in arts education, further informing critical multicultural art education and decolonizing research methodologies.

Keywords: Decolonizing research methodologies, Indigenous knowledge, Indigenous art, Whiteness, cultural censorship, Critical Theory

Author Note: This manuscript is derivative of the Manuel Barkan Lecture (2017). Talking in circles: Conversations from the margins of art education [Whose margin?]. The National Art Education Association Convention. New York, NY.

> *"Sometimes being white and writing sympathetically about artists of color, you feel you're damned if you do, and damned if you don't, and the only way to continue is to be willing to have your foot in your mouth half of the time."*
>
> Lippard, 2008, p. 128

> *"(I)ndian, misgiven here in italics insinuates the obvious simulation and ruse of colonial dominance. Manifestly, the indian is an occidental misnomer, an overseas enactment that has no referent to real native cultures or communities."*
>
> Vizenor, 1999, p. vii

As a cisgendered white, male, artist, educator and researcher, I continue to experience my position working with those whose racial-socio-cultural-educational experience is different than mine, as I have written from and continue to define an alliance position in context with Indigenous artists, scholars, and educators (Kraehe, Acuff, Slivka, & Pfieler-Wunder, 2015; Slivka, 2015a, 2015b, 2016). I advance critical understandings of the construction and deployment of Whiteness in art education contexts intended to decolonize White discourses of identity politics, cultural censorship as White privilege and power (Acuff, 2018; Knight, 2006; Kraehe, Hood, & Travis, 2015) in relation to Indigenous peoples, arts, and their cultures to generate alliance positions with Indigenous-self-determining outcomes (Grande, 2004; Smith, 2012). Joni Boyd Acuff (2015) states:

> It is critical that a fear of inadequacy does not cripple or overwhelm teachers' desires to be multicultural educators. In order to fail and to learn from those failures, there must first be an attempt, a risk taken, and an overwhelming desire to be an effective educator. Embracing failure is imperative in order to build and identify new goals. This type of refocusing may result in more fruitful attempts at multiculturalism. (p. 35)

Acuff's (2015) recommendations for becoming critical multicultural educators suggests that failure, disequilibrium and reflexive response as learning, can generate intercultural alliances (Slivka, 2015a). In doing so, intercultural learning with Indigenous peoples requires permissions that are self-determined by those who agree to collaborate and partiality is presupposed by the non-Native educator's | researcher's ignorance and compliance in dominant-hegemonic systems that generate inequities through the deployment of (White) language, education, economics, religion, politics, racism,

etc. (Orelus, 2013).

Furthermore, learning includes redefining one's role within power/knowledge systems, while re-envisioning potentials for socio-cultural-educational-economic reform (Alcoff, 2006; Duncan-Andrade & Morrell, 2008; Giroux, 2011; Kincheloe, McLaren, & Steinberg, 2011). Acts of re | centering Indigenous knowledge across varied and divergent arts contexts define decolonizing frameworks as "long-term process(es) involving the bureaucratic, cultural, linguistic and psychological divesting of colonial power" (Smith, 2012, p. 98; see also Cajete, 2000; Grande, 2004).[1]

Such long-term processes are defined by time and investment of numerous stakeholders, which are often undermined by the structures that have been established by colonial inequity. Colonial structures are founded upon "the primary motive for elimination [which] is not race (or religion, ethnicity, grade of civilization, etc.) but access to territory. Territoriality is settler colonialism's specific, irreducible element" (Wolfe, 2006, p. 388). While invasion is leveraged as the sole continuous structural event that defines settler colonialism, many heterogeneous structures were and continue to be deployed to achieve Indigenous divestment of land such as assimilationist education (Adams, 1995; Fear-Segal; 2007; Lentis, 2017; Slivka, 2011), enslaved labor (Frankema, 2010; Wolfe, 2006), and treaties (Konkle, 2004). Settler colonialism is a contemporary lived experience of Indigenous peoples, which requires decolonizing frameworks across numerous fields of power/knowledge relationships that have been firmly pressed into colonial structures that remain intact (Barker, 2012; Rowe & Tuck, 2017; Smith, 2012).

For example, linguistic and bureaucratic power continues to be leveraged as a naming practice that extends sedimented ideologies from settler colonialism, as I experienced during a 2015 academic conference in south Australia, where several White Australian audience members questioned my interchangeable use of the terms: American Indian, Indigenous, Native American, and the specific tribal affiliations. While it is true that the former terms were deployed since colonization, I have found them used interchangeably in recent academic writing throughout North America (Ballengee Morris, 2010; Ballengee Morris & Staikidis, 2017; Bequette, 2007; Eldridge, 2017; Grande, 2004; Gross, 2018; Pauly, 2016; Smith, 2012). The White Australians considered the terms problematic and assumed, Aboriginal, to be their politically correct identity marker. Alternatively, Schertow (2008) reports Grand Council Chief John Beaucage's stance,

1 The vertical symbol "|" is deployed throughout this manuscript to signify my limitations and cultural position as an outsider to Indigenous communities and the "re" serves as a proxy for "responding to." The "|" also serves as an intentional delay, shifting emphasis to the actions that define: centering Indigenous arts in art education.

> It's actually offensive to hear that term (Aboriginal) used in reference to First Nations citizens. Our Chiefs (Anishinabek) are giving us direction to inform government agencies, NGOs, educators and media organizations that they should discontinue using inappropriate terminology when they are referring to the Anishinabek. We respect the cultures and traditions of our Metis and Inuit brothers and sisters, but their issues are different from ours. (para. 2)

Similar to Beaucage's aforementioned stance, the term "Aboriginal" was presented (to me) as an "Othering" discourse and contains mid-17th century English origins (*Merriam-Webster's collegiate dictionary*, n.d.). Foucault (1972) defines discourses as "practices that systematically form the objects of which they speak" (p. 49). *Indigenous* peoples have experienced socio-cultural-racial-economical discourses deployed by settler colonialism institutions that circulate naming practices via context-specific terrains so as to naturalize hierarchical inequities and narrow understandings intended to ossify, reify, and position *Indigenous* peoples as belonging to a perceived collective deficit model and in need of reform/control (Alcoff, 2006). This is just one tactic deployed to maintain settler colonialism. Furthermore, Linda Tuhiwai Smith (2012) writes "The term, 'indigenous' is problematic in that it appears to collectivize many distinct populations whose experiences under imperialism have been vastly different" (p. 6).

Ultimately, naming beyond the specific names of the Peoples as they know it, can reinforce colonizing discourses, as Grand Council Chief John Beaucage explained, context impinges upon specificity. While I adhere to Eldridge's (2017) writing practice that uses "the terms '*Indigenous,' 'Native,' 'Native American,*' and '*Indian*' interchangeably [including specific autonyms]…by Native people in referencing themselves" (p. 36; see also Grande, 2004, p. 8), deploying multiple identifications throughout this writing can continue reification. Therefore, I engage with decolonizing methodologies by occupying the dominant naming structures noted above, with the following terminology Indigenous, Native, Native American, and Indian aligned with the epigraph, "misgiven here in italics insinuates the obvious simulation and ruse of colonial dominance" (Vizenor, 1999, p. vii, emphasis added) for destabilizing colonizing structures. Next, colonial cultural censorship is discussed as it impacted Duane (Dewey) Goodwin while he burned sage in a stone-carving workshop for the University of Northern Colorado during the summer of 2016.

I conclude with overarching beliefs and ontologies from twelve Indigenous artists in a printmaker's exchange entitled, "Home:

Contemporary Indigenous Artists Responding" organized by Melanie Yazzie (2016), Professor of Art and Head of Printmaking, University of Colorado at Boulder. As the invited essayist, artist, and ally I address settler colonialism, through the establishments of socio-cultural-racial-economic structures related to identity politics; "towards the development of global *indigenous* strategic alliances" (Smith, 2012, p. 108, emphasis added).

Healing and recovery: Cultural censorship and resistances to institutional hegemony

The University of Northern Colorado hosted *Indigenous* artists, scholars, and educators to address "Interchange: Arts in contemporary and traditional culture." A National Endowment for the Arts grant was sought and secured in support of a three-day, intensive, professional development institute for teachers, artists, students, and community members that centered upon *Indigenous* artists, scholars, and educators including: Melanie Yazzie (Diné), Gregg Deal (Pyramid Lake Paiute), Rose Simpson (Diné), Christine Ballengee Morris (Cherokee), Eryka Charley (Navajo) among many others. Four artists traveled from northern Minnesota; Duane (Dewey) and Teresa (Bambi) Goodwin (White Earth Anishinaabe), Pat Kruse and his son Gage Kruse (Red Cliff Anishinaabe). All Anishinaabeg artists hosted hands-on workshops over the three-day institute as keynote artists. A number of invited speakers including Eryka Charley, Director of *Native American* Student Services at the University of Northern Colorado and Dewey Goodwin agreed to participate in IRB approved research, and audio data was recorded during one of the sessions, since I was interested in studying the intersections of the arts and leadership during the three day event.

On the first day and prior to Goodwin's stone carving workshop, I offered him northern Minnesota sage, picked while we harvested wild blueberries together the previous summer. I was compelled to offer sage given my past experiences attending workshops led by Goodwin (Slivka, 2015a). He accepted my offer and placed the sage into a ceramic smudge bowl crafted by his wife, Bambi, who gifted it to me during the summer of 2012. Prior to the institute, a phone-conference was held with the planning committee and it was brought to our attention that if anything was burned such as sage, which may occur since Indigenous artists were attending, it would require orchestration of the following actions:

- The Police Department (PD) will be called to let them know we are smudging.
- The sage must be lit outside on the sidewalk low and towards the middle away from vegetation. Then the sage and smoke should be trapped inside

a glass or cooking type jar and tightly closed.

- Once in the room, the door must be shut then the smoke released (after double checking the detector is covered). Outside the door, a towel will be placed making sure no smoke leaks under the door.
- Open windows in the room to release the smoke outside.
- Do not open the door until smoke has gone outside.
- All sage and materials should be tightly closed in a glass jar and must be removed from the room and campus after the event.
- Thirty minutes later, the PD are called to say we are finished.

This information was sent to the Goodwins through email and nothing further was discussed prior to the event. On the day of his workshop, Dewey Goodwin lit the sage and he offered a prayer, inviting only those who wished to approach and smudge to do so. He explained:

> I came in here with an open heart and I thought it was okay to burn the sage and explain to the students that this is how I do things at home...When they (students) come into the classroom I thank the Creator who gave me this classroom. He gave me this life to do the best I can to help people. (Slivka, 2016, audio file)

After some time had passed, the burning sage wafted through the hallways and I felt obligated to inform the conference organizers that sage was lit. I was driven by my desire to negotiate my institutional affiliation and obligation to the university that employed me, while providing a platform for cultural practices to be expressed. While in the moment, I didn't expect the fervent chain of reactions that ultimately enforced the institutional directions of censorship: the burning sage was captured in a glass vase so that it desisted from producing smoke in a Euro-American space, while a wet towel was placed at the closed classroom door; windows were opened and fans were turned on in order to clear the air space. Goodwin reflected:

> I thought it was okay. It started out okay. Then all of a sudden, I didn't know what to think. Stop; and let it go; and forget about it. But you know I've experienced some things like that in the past. But, for us here, that work with education, work with children- our children- are the ones that are going to carry on, so we need to do the best we can and give them a solid beginning and education that's equal. In our culture, everything is holistic. Everything has equal parts,

> and it's important. If prayer is important for you to do every day, then that's accepted. (Slivka, 2016, audio file)

These transcribed excerpts took place on the third and final day, during a workshop where I was slated to give a presentation on the topic of critical multiculturalism in art education. I had met with Charley after the cultural censorship of Goodwin's smudging and we agreed that the conference attendees should be addressed concerning the nature and impact of these events. I introduced the session and disclosed the shift in topics.

Eryka Charley introduced herself in Diné and then spoke in English about her family in order for the audience members to know where she calls home and to understand her own complex personhood, which Gordon (1997) states is "conferring the respect on others that comes from presuming that life and people's lives are simultaneously straightforward and full of enormously subtle meaning" (as cited in Tuck, 2009, p. 420). Charley also noted her role as a liaison for visiting Indigenous peoples to the institutional campus:

> (W)hen *Native* people enter into our spaces they should feel welcome and that they feel appreciated. Especially since the invitation comes from us…that is the same to me, on a traditional level of inviting them into my *house,* inviting them into my *home*. UNC is a part of my *home*…(b)eing interrupted in kind of a prayer...is also the realization that I am here present today 'cause because of life, land, and liberty was sacrificed here…but most importantly it was a prayer that was shared and said…centuries ago for me to be here. (Slivka, 2016, audio file, emphasis added)

Charley highlighted the importance to honor and respect *Indigenous* visitors to an institution founded upon Western ontologies by implicating the institution's occupation of land, as lands that had once been part of the *Indigenous* peoples way of living, by noting them as "*home*." She further explained the centrality of reciprocity and spirituality that has manifested her own complex personhood, and related intergenerational respect by performing culturally specific processual practices when welcoming *Native* people. Pauketat and Meskell (2010) explain:

> The biographies, genealogies, and histories of people, places…are not simply the residuals of cultural processes; they are cultural processes (Pauketat 2001). That is, they are accumulations that inform the now as much as they record the then. (p. 196)

Intergenerational respect manifests in many different actions such as requesting guidance from an elder as Goodwin explained:

> I was told by some of our oldest elders, 'Give thanks for the things that you do. Smudge what you are working with and ask for direction, and strength, and guidance.' So I try to do that, 'cause this old lady told me...You know, when you are working with your rock, that rock has a spirit. It's alive and there's something in there trying to come out of it. It's trying to work its way out. I was selected, you might say, gifted to be abled [sic] to do that, you know, to bring that spirit out of that rock…So, the saging helps me to understand more about what I'm doing. (Slivka, 2016, audio file)

Goodwin illuminates an animic ontology that defines his spiritual practice that many Anishinaabeg similarly uphold and practice (Gross, 2016; Johnston, 1996; Peacock & Wisuri, 2002). While my intentions were altruistic, my assumptions and complicity within institutional structures of power/knowledge impinged on the goals I sought to achieve related to intercultural communication and reciprocity through the arts. Battiste posits, "Ethical research must begin by replacing Eurocentric prejudice with new premises that value diversity over universality" (2008, p. 503). Even though the institutional sage-burning protocol was shared through email, I missed opportunity to review the protocol relationally-with Goodwin prior to offering sage, which therefore manifested institutional racism in the form of cultural censorship that revealed a universalism when responding to cultural-specific practices. Furthermore, Shoshana Felman states, "Ignorance is nothing other than a desire to ignore: its nature is less cognitive than performative…it is not a simple lack of information but the incapacity - or the refusal - to acknowledge one's own implication in the information" (cited in Giroux, 2011, p. 82). My desire to welcome Goodwin and support his cultural practices manifested censorship due to hegemonic structures defined by performative ignorance that ultimately othered Goodwin and his cultural practices. Goodwin responded to being censored and charged the art educators in attendance of the Institute, which extends to all pedagogues:

> I just want to thank all you folks here for coming to this and get a little bit of our beliefs and traditions that you can take into your classrooms and share with your children. Our children are hungry to learn about *Native American* culture and your job is to give them the best truthful knowledge learning about *Native* culture. (Slivka, 2016, audio file)

While education in Euro-American schools is a complicated space in need of constant negotiation, "educators must also respect the fact that Indigenous knowledge can only be fully known from within the community contexts and only through prolonged discussions" (Battiste, 2008, p. 501). Further, "this process must also acknowledge and respect the limitations placed on Indigenous knowledge by the community or people of what knowledge can be shared and in what contexts can or should they be shared" (Battiste, 2008, p. 501, emphasis added). Battiste's point of partiality and protectionism resonates with Vizenor's neologism, "survivance," which encapsulates both surviving and resisting. It is also a pragmatic alignment that manifests *Indigenous* perspectives and "includes actions performed within contested cultural spaces where Natives are at political and cultural disadvantage" (Watanabe, 2014, p. 157, emphasis added); such positioning describes both Eryka Charley's and Dewey Goodwin's stances with respect to cultural censorship within a university setting where power/knowledge relationships were played out. Ultimately, their intervention intended to counter the institutional intervention and "(s)urvivance in this sense describes a combination of Indigenous strategies applied for the purpose of countering colonization" (Watanabe, 2014, p. 157, emphasis added).

In order to further decolonize frameworks within contested cultural spaces, I conclude with twelve *Indigenous* artists' (2016) print exchange entitled, "Home: Contemporary *Indigenous* Artists Responding." Melanie Yazzie, Professor of Art and Head of Printmaking, affiliated with the University of Colorado, Boulder, organized the exchange and invited me to partake as the essayist proceeding the 2016 Institute as well as contribute a print edition. While "home" can be experienced contemporaneously, the artists' stances are larger in scope and magnitude addressing historical continuity to homelands, family structures, and intimate place-based knowledges. I leverage this conclusion as an *Indigenous* curriculum for coming-to-partially-know *Indigenous* perspectives concerning home contexts and the constitutive and relational elements.

Self-determination & Indigenous ontologies: Decolonizing methodologies of home[2]

> *Hunters on the plains can survive a deadly storm by making a shelter of buffalo hide skinned straight off, but it is dangerous to go inside the animal. Everybody knows that. Yet…Nanapush crawled into the carcass…And while*

2 A version of this essay accompanied the 2016 opening of "Home: Contemporary *Indigenous* Artists Responding" at the BMoCA Present Box and sponsors included, Lovedy Barbatelli, Ann Bateson & Frank Everts, Joan & Steven Markowitz, Gabrielle & Brad Schuller, Michael & Carlyn Smith.

> *unconscious, he became a buffalo. This buffalo adopted Nanapush and told him all she knew…Your people were brought together by us buffalo once. You know how to hunt and use us. Your clans gave you laws. You had many rules by which you operated. Rules that respected us and forced you to work together. Now we are gone, but as you have once sheltered in my body, so now you understand. The round house will be my body, the poles my ribs, the fire, my heart. It will be the body of your mother and it must be respected the same way. As the mother is intent on her baby's life, so your people should think of their children.*[3]
>
> – Erdrich, *The Round House*

Twelve Indigenous artists unpacked the complex relationships that have informed their worldview of home in the print exchange entitled, "Home: Contemporary *Indigenous* Artists Responding."[4] Each artist pursued idiosyncratic and nuanced relational knowledge of their widely varied home communities and envisioned printmaking processes. Ancestral ties to birth places generated intimate and visceral connections to home (Ivy Häli'imaile Andrade, Figure 1) and are couched in community relations rather than by the common street address as Jaune Quick-to-See Smith states, "You hear a *Native* person speak of 'home' but it doesn't mean where they presently reside…rather it refers to that place of birth or that community of relations where their ancestors came from" (Figure 2, emphasis added). This notion of origin is deeply rooted in the significance of place defined by the communities of practice and the relationships among them.

Yet, the ramifications of Manifest Destiny and the settler colonial privileges associated with travel continue to undermine Indigenous sovereignty through both visible and invisible fabricated borders and territories that confront viewers to recognize how: naming, defining, and delineating practices are sedimented ideologies of colonization as Norman Akers leverages:

---

3 Nanapush is an Anishinaabeg ancestor of Joe, a 13-year-old boy, whose family deals with the catastrophic events of his mother being beaten and raped near the sacred Round House of their tribe. Nanapush's story is of an old female buffalo that helps him create the Round House and protect his mother, which inspires Joe to shift his role in the family from the one in need of care to the protector. The passage with Nanapush shifts his relationship with his parents and compels him into maturity.

4 "Home" was exhibited at the Sojourner Truth Library, SUNY New Paltz, NY from 12/11/16 - 1/22/17; Sinclair Works on Paper Gallery at Sinclair Community College in Dayton, OH from 02/01/17 - 02/24/17; and The Pennsylvania State University Libraries, University Park from 1/2018 - 8/11/18. Further information regarding complete artist statements and biographies can be accessed: https://indigenousarted.home.blog/

Figure 1. Ivy Häli'imaile Andrade. *HOME: Heart Of My Existence*. 2016. relief with hand coloring. 19"x15"

Figure 2. Jaune Quick-to-See-Smith. *Home is where the Heart is.* 2016. waterless lithography. 19"x15"

The signage serves as a reminder of a history rooted in a nineteenth century attitude of Manifest Destiny and the series of government treaties that have reshaped and diminished
our original homelands. These signs are a testament to the complex history surrounding removal and a place we now call home. (Figure 3)

Figure 3. Norman Akers. *Welcome Home.* 2016. screenprint. 19”x15”

Power/knowledge relationships of dominant groups that sought to maintain the status quo rely upon socio-political amnesia and the contemporary political polemics bear a re-polished version of the past tied to mining and oil drilling that dramatically impact local ecologies in negative ways. Some examples, only naming a few, include contaminated well water in proximity to fracking sites in Wyoming, toxic mining waste spewed into the Animas River in Colorado, and the Superfund site on Leech Lake Reservation, Minnesota.

Similar to the near extinction of the beaver, during the late nineteenth century, resulting from two-hundred years of trapping and trade, bears, birds, lynx, and caribou are threatened as Canada’s boreal forest in Alberta are destroyed in favor of the oilsands development. Corwin Claremont encapsulates these upheavals:

Home is affected by the natural world around us and by individuals and organization that may have influence and power. Raven: attracted to bright shiny things, is much like the bigger than life image of Donald Trump, as many are attracted to the flash and flare. The gummy bear is being questioned by the raven who thinks that the red flashy tie might not be in the bear's best interest. (Figure 4)

Figure 4. Corwin Clairmont. *Raven After Gummy Bear's Donald Trump* - Made in China - Signature Collection Silk Tie. 2016. monoprint, collograph, relief, BFK Rives paper, chine collé, xerox on acid free cotton paper, holographic film, bronzing powder, 15"x19"

These current developments are reminiscent of historical discourses that exploit and restrict communities of difference by settler colonialism definitions and desires.

Navigating these cascading and accumulating impacts on life-sustaining ecologies, we are reminded by Joe Feddersen that home is an ecology of interspecies relationships marked by sentient beings: "Drawing from my surroundings I choose Spotted Lake as an inhabited space articulated by a passing Elk, showcasing the pure beauty of the Okanagan, a place I think of as home." (Figure 5). Furthermore sustainable practices have long been embraced by *Indigenous* peoples passed down as intergenerational stories and kindness-songs during hunting events on the ocean described by Alexander Swiftwater McCarty: "In this design you can see that the caught whale is towing the canoe. During this critical time the hunters in the canoe would sing a song asking the whale to kindly tow them home to their village and not out to the ocean" (Figure 6).

Figure 5. Joe Feddersen. *Elk at Spotted Lake*. 2016. monoprint, spray paint, relief print, stamp, varied. 19”x15”

Figure 6. Alexander Swiftwater McCarty. *A Successful Whale Hunt.* 2016. serigraphy, BFK

Rives paper, varied. 15”x19”

Indigenous intergenerational knowledge also accumulates and informs not only how to interact with Others within one’s environment, but why these interactions matter. Local ecologies are also constituted by temporary structures such as the jacal, that serve as pedagogical sites to meet, play, and work that intertwine connecting, learning, creating, and reflecting.[5] Tony Ortega reflects on his own experiences that constituted the jacal: “I spent many of my childhood summers in Pecos with my maternal grandmother. I got to meet, live, play, and work with extended family members during those summers” (Figure 7).

Figure 7. Tony Ortega. *Mi Casa es su Casa*. 2016. solarplate etching. 15”x19”

Jacals not only provide shelter so that life may continue, they have a life of their own; borne of the Earth, they return to roots and dust. Similarly, the hogan is a place where families gather, ceremonies take place, and memories are informed as means to remember the need for collaboration in order to survive (Glory Tacheenie-Campo, Figure 8).[6] Long-informed memories of dreaming with and in a place can transcend the particularity of these physical places as a means to

5 A jacal “is a hut in Mexico and southwestern United States with a thatched roof and walls made of upright poles or sticks covered and chinked with mud or clay.” http://www.merriam-webster.com/dictionary/jacal

6 “The hogan is a sacred home for the Diné (Navajo) people who practice traditional religion. Every family even if they live most of the time in a newer home -- must have the traditional hogan for ceremonies, and to keep themselves in balance.” http://navajopeople.org/navajo-hogans.htm

return to a dream home defined by envisioned relationships that C. Maxx Stevens describes: "With all of life's difficulties, I found there was a sense of togetherness, a sense of common elements and laughter, which I get to remember from my visits home in my dreams" (Figure 9).

Figure 8. Glory Tacheenie-Campoy. *Hooghan*. 2016. solarplate etching. 19"x15"

Figure 9. C. Maxx Stevens. *Dream Home.* 2016. relief, stencils, Usuyo Gampi paper. 15"x19"

These envisioned relationships can be described as constellations of lived connections, ceremonies, and experiences that indelibly mark the body so deeply that the engrained somatic response to breathe easier occurs when one returns home as Sue Pearson describes:

> Home is a constellation of memories, of loved ones, of my heritage, of practices, of happenings in special places, of smells, sounds and tastes, of salt and earth and ocean, of light, of the past and plantings for the future. Its where I breathe most easily, where I hope to return to live there at some time and its where my bones will one day lie. (Figure 10)

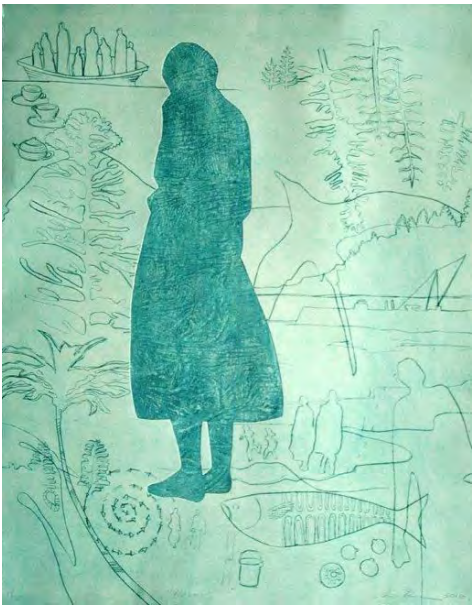

Figure 10. Sue Pearson. *Hoem*. 2016. drypoint / collograph on Somerset paper. 19”x15”

Melanie Yazzie states that home as a sacred space comprised of intergenerational respect and the unifying essential requirement for water that signifies wholeness:

> Home for me is everywhere on the Navajo Nation…I saw the horns as our sacred mountains on my mind with clouds around them as I always am thinking and praying for rain for home. That was always the request from my grandparents when I grew up. (Figure 11)

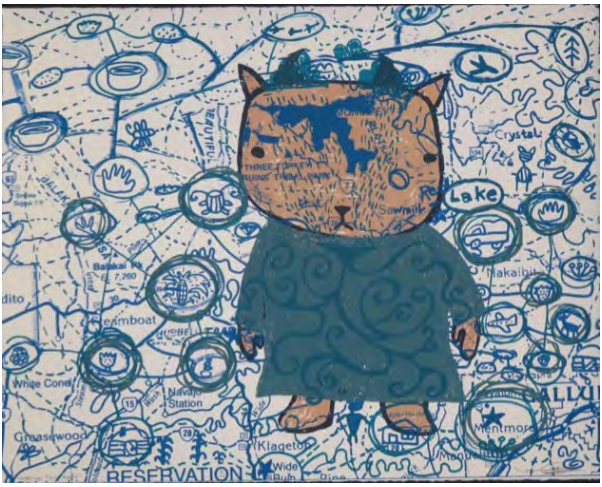

Figure 11. Melanie Yazzie. *Wishing for Water.* 2016. 6 color screenprint. 15”x19”

Figure 12. Neil Ambrose-Smith. *I’m a mobile home.* 2016. acrylic lithograph, embossment, Akua monotype. 19”x15”

Such sacred wholeness fulfills the qualities of a human being as a generous caretaker who is respectful of those who came before and

yet, provides a vision for a sustainable future. In conclusion, the arts can generate home despite one's origin or place of genesis through a healing process that serves regeneration; a rejuvenation to becoming whole, while discourses polarize and fragment our experiences and our identities (Neil Ambrose-Smith, Figure 12). Indigenous artists continue to generate the survival stories that resist aggressive acts that seek to undermine their "home."

Connecting Thoughts

Over 140 member-countries of the United Nations have adopted the 2007 Declaration on the Rights of *Indigenous* Peoples (UDRIP; see also Tuck, 2009, p. 410).[1] Forty-six Declaration Articles detail *Indigenous* peoples' rights, and self-determination to practice, protect, and reclaim beliefs, cultural and religious traditions, language and education systems, and develop economic, social, and political systems, in addition to land and resource management that is on both reservation or ceded lands. Prosper, McMillan, Davis, & Moffitt (2011) affirm that considerable challenges remain:

> First among these in many settings is the need to change existing resource use and socio-economic development policies and practices so that Indigenous peoples are empowered to exercise their rights within a context that enables respect for and expression of traditional knowledge (TK) and culture…the right to self-determine socio-economic development requires access to highly valued land and resources that are already possessed and used by others such as private citizens, public agencies and industrial corporations. (p. 2)

While governments are supposed to support socioeconomic development by enabling remuneration and repatriation, such processes are slow to improve as seen since the protests of the 2016 Dakota Access Pipeline (DAPL) and the decision made by The Army Corps of Engineers under the Obama administration to deny access (Wong, 2016). Years later, access to oil development have continued since the Trump administration reversed the decision (Brady, 2018) and discourses are written, focused upon issues that continue to inform the desires of and resistances to the DAPL (see Energy Transfer, 2019; National Museum of the American *Indian*, 2019, emphasis added).

Art education scholars have been advocating for inclusion with critical attention to hegemonic systems that undermine *Indigenous*

7 The United States, Canada, Australia, and New Zealand all voted against UDRIP only to later adopt it, April 2010 (see Prosper et al., 2011, p. 2).

communities by demonstrating self-determination, development, resiliency, and resistance (Ballengee Morris, 2008, 2010, 2011; Bequette, 2007; Eldridge, 2018; Pauly, 2016; Stuhr, 1994). Indigenous communities and their engagements with cultural stewardship are occurring across global, national, and local contexts (McMillan & Prosper, 2016; Prosper et al., 2011). Arts educators can engage with *Indigenous* arts at the local level serving to foster intercultural alliances and re | center Indigenous Peoples and their cultures in art education practices, contexts, experiences, and critical research, which,

> must be connected to an attempt to confront the injustice of a particular society or public sphere within the society…unembarrassed by the label 'political' and unafraid to consummate a relationship with emancipatory consciousness. (Kincheloe, McLaren, & Steinberg,2011,p.164)

This pathway includes building relationships with cultural stakeholders, Indigenous artists, educators, and community members, to generate dialogue for shifting essentialist misunderstandings and to decenter Western hegemonic discourses and practices within the field of art education. Acuff (2015) writes

> Investing requires the devotion of time, the desire to nurture, and it implies that there is a commitment to build. Illustrations of investing in critical multiculturalism include engaging in conversations about institutional power and the relationship between race and varying inequities, specifically educational inequity…and opportunities for action. (p. 34)

This is a step that needs to be continuously examined since effective action is required for critical praxis; one that reveals and addresses the crippling complacency and inadequacy of White guilt through intercultural alliances and collaborations. Building new structures implies revising current systemic structures that deploy cultural deficit models used to frame *Indigenous* peoples and their cultures furthering acts of decolonization defined by anti-hegemony, anti-racism, and anti-nationalism.

References

Aboriginal. (2019). In *Oxford Dictionaries*. Oxford, UK: Oxford University Press. Retrieved January 20, 2019, from https://en.oxforddictionaries.com/definition/aboriginal

Acuff, J. (2015). Failure to Operationalize: Investing in Critical Multicultural Art Education. *Journal of Social Theory in Art Education , 35*, 30–43.

Acuff, J. (2018). 'Being' a critical multicultural pedagogue in the art education classroom. *Critical Studies in Education, 59*(1), 35-53. DOI: 10.1080/17508487.2016.1176063

Alcoff, L. (2006). *Visible Identities: Race, Gender, and the Self*. New York, NY: Oxford University Press.

Ballengee Morris, C. (2008). Indigenous aesthetics: Universal circles related and connected to everything called life. *Art Education, 61(*2), 30-33.

Ballengee Morris, C. (2010). They came, they claimed, they named, and we blame: Art education in negotiation and conflict *Studies in Art Education, 51*(3), 275-287.

Ballengee Morris, C. (2011). Powwow: Teaching Indigenous arts through the heartbeat of the people. In B. Young (Ed.) *Art, Ethnicity, and Culture* (2nd ed., pp. 65-71). Reston, VA: The National Art Education Association.

Ballengee-Morris, C. & Staikidis, K. (Eds.). (2017). *Transforming our practices: Indigenous art, pedagogies, and philosophies.* Alexandria, VA: The National Art Education Association.

Barker, A. (2012). (Re-)Ordering the new world: Settler colonialism, space, and identity. (unpublished doctoral dissertation). University of Leicester, UK.

Battiste, M. (2008). Research ethics for protecting Indigenous knowledge and heritage: Institutional and researcher responsibilities. In N. Denzin, Y. Lincoln, & L. Smith (Eds.). *Handbook of Critical and Indigenous Methodologies* (pp. 497-510). Thousand Oaks, CA: Sage Publications, Inc.

Bequette, J. (2007). Traditional arts knowledge, traditional ecological lore: the intersection of art education and environmental education. *Studies in Art Education 48*(4), 360-374.

Brady, J. (2018, November 29). 2 years after Standing Rock protests, tensions remain, but oil business booms. National Public Radio. Accessed from: https://www.npr.org/2018/11/29/671701019/2-years-after-standing-rock-protests-north-dakota-oil-business-is-booming

Cajete, G. (2000). *Native science: Natural laws of interdependence*. Santa Fe, NM: Clear Light Publishers.

Eldridge, L. (2017). Transformation of practice: Learning from Ruthe Blalock Jones, artist and elder. In C. Ballengee-Morris & K. Staikidis (Eds.), *Transforming our practices: Indigenous art, pedagogies, and philosophies* (pp. 30-36). Alexandria, VA: The National Art Education Association.

Eldridge, L. (2018). An Indigenous reframing of art education historical research: Acknowledging Native American spiritual values. *Journal of Cultural Research in Art Education*, 35, 26-42.

Energy Transfer. (2019). Dakota access: Pipeline facts. Houston: TX. Accessed from: https://daplpipelinefacts.com/

Erdrich, L. (2013). *The Round House*. New York: NY. Harper Collins Publishers.

Fear-Segal, J. (2007). *White man's club: Schools, race, and the struggle of Indian acculturation*. Lincoln, NE: University of Nebraska.
Foucault, M. (1972). *The archaeology of knowledge*. London: Tavistock.
Frankema, E. (2010). The colonial roots of land inequality: Geography, factor endowments, or institutions?. *The Economic History Review, 63*, 418-451. doi:10.1111/j.1468-0289.2009.00479.x
Grande, S. (2004). *Red pedagogy: Native American social and political thought.* Lanham, MD: Rowman and Littlefield Publishers.
Gross, L. (2016). *Anishinaabe ways of knowing and being*. New York, NY: Routledge.
Giroux, H. (2011). *On critical pedagogy.* New York, NY: Bloomsbury Academic.
Johnston, B. (1996). *The Manitous: The supernatural world of the Ojibway.* New York, NY: Harper Perennial Publishers.
Kincheloe, J., McLaren, P., & Steinberg, S. (2011). Critical pedagogy, and qualitative research: Moving to the bricolage. In N. Denzin & Y. Lincoln (Eds.). *The Sage Handbook of Qualitative Research 4th Edition* (pp. 163-177). Thousand Oaks, CA: Sage Publishing.
Knight, W. B. (2006). E(Raced) bodies in and out of sight/cite/site. *Journal of Social Theory in Art Education, (26)*. 323-345.
Konkle, M. (2004). *Writing Indian nations: Native intellectuals and the politics of historiography*, 1827-1863. The University of North Carolina Press.

Kraehe, A. M., Acuff, J. B., Slivka, K., Pfieler-Wunder, A. (2015). Conversations extended: Art education in context. *Art Education, 68(6)*, 6-8.

Kraehe, A. M., Hood, E. J., & Travis, S. (2015). "I'm so offended!": Curriculum flashpoints and critical arts education. *International Journal of Education & the Arts, 16*(18), 1-28.

Lentis, M. (2017). *Colonized through Art: American Indian schools and art education, 1889–1915*. Lincoln: University of Nebraska Press.
Lippard, L. (2008). All six legs. In N. Blomberg (Ed.). *[Re]inventing the Wheel: Advancing the dialogue on Contemporary American Indian Art* (pp. 127-144). Denver, CO: Denver Art Museum.
McGlennen, M. (2010). *Fried fish and flour biscuits*. London, UK: Salt Publishing.
McLaren, P. (1995). White terror and oppositional agency: Towards a critical multiculturalism. In C. E. Sleeter & P. L. McLaren (Eds.). *Multicultural Education, Critical Pedagogy, and the Politics of Difference* (pp. 33-70). Albany, NY: State University of New York Press.
McMillan, L. J. & Prosper, K. (2016). Remobilizing Netukulimk: Indigenous cultural and spiritual connections with resource

stewardship and fisheries management in Atlantic Canada. *Reviews in Fish Biology and Fisheries, 26*. Springer International Publisher; Switzerland. 629-647. DOI 10.1007/s11160-016-9433-2

National Museum of the American Indian. (2019). Treaties still matter: The Dakota Access Pipeline. Smithsonian Institute. Accessed from: https://americanindian.si.edu/nk360/plains-treaties/dapl.cshtml

Orelus, P. (2013). *Whitecentrism and linguoracism exposed: Towards the de-centering of Whiteness and decolonization of schools.* New York, NY: Peter Lang.

Pauketat, T. & Meskell, L. (2010). Changing theoretical directions in American Archeology. In W. Ashmore, D. Lippert, & B. J. Mills (Eds.). *Voices in American Archeology* (pp. 193-219). Washington, D.C.: Society for American Archeology.

Pauly, N. (2016). Media resistance and resiliency revealed in contemporary Native art: Implications for art educators. *Journal of Cultural Research in Art Education*, 3, 68-91.

Peacock, T., & Wisuri, M. (2002). *Ojibwe waasa inaabidaa: We look in all directions*. Afton, MN: Afton Historical Society Press.

Prosper, K., McMillan, L. J., Davis, A. A., Moffitt, M. (2011). Returning to Netukulimk: Mi'kmaq cultural and spiritual connections with resource stewardship and self-governance. *The International Indigenous Policy Journal, 2*(4). Retrieved from: https://ir.lib.uwo.ca/iipj/vol2/iss4/7. DOI: 10.18584/iipj.2011.2.4.7

Schertow, J. (2008, June 30). Anishinabek outlaw term 'Aboriginal.' Intercontinental cry. Olympia, WA: Center for World Indigenous Studies. Retrieved from https://intercontinentalcry.org/anishinabek-outlaw-term aboriginal/

Rowe, A. C. & Tuck, E. (2017). Settler colonialism and cultural studies: Ongoing settlement, cultural production, and resistance. *Cultural Studies <> Critical Methodologies, 17*(1), 3-13.

Slivka, K. (2011). Art, craft, and assimilation: Curriculum for Native students during the boarding school era. *Studies in Art Education, 52*(3), 225-242.

Slivka, K. (2012). Disequilibrium in arts and arts education: Sustainability as loss through giving. *Studies in Art Education, 53*(4), 302-316.

Slivka, K. (2015a). My failure with an Ojibwe artist: Reflections on initial intercultural relationships. *The Journal of Social Theory in Art Education, 35*, 44-56.

Slivka, K. (2015b). Methodological considerations for intercultural arts research: Phenomenology, ethnography, collage narrative, and ethics. Marilyn Zurmuehlen *Working Papers in Art Education, 1,* 1-18.

Slivka, K. (2016). Places of transmotion: Indigenous knowledge,

stories, and the arts. *Art Education, 69*(5), 40-48.
Smith, L. T. (2012). *Decolonizing methodologies: Research and Indigenous peoples*. London: Zed Books.
Stuhr, P. (1994). Multicultural art education and social reconstruction. *Studies in Art Education, 35*(3), 171-178.
Tuck, E. (2009). Suspending damage: A letter to communities. *Harvard Educational Review, 79*(3), 409-427.
United Nations. (2007). United Nations declaration on the rights of Indigenous Peoples (UNDRIP). Retrieved from http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf
Vizenor, G. (1994). *Manifest manners: Narratives Postindian surveillance.* Lincoln, NE: University of Nebraska Press.
Watanabe, S. (2014). Critical storying: Power through survivance and rhetorical sovereignty. In J. F. Carmona & K. Luschen (Eds.). *Crafting Critical Stories: Toward pedagogies and methodologies of collaboration, inclusion, and voice* (pp. 153-170). New York, NY: Peter Lang
Wolfe, P. (2006). Settler colonialism and the elimination of the native. *Journal of Genocide Research, 8*(4), 387-409. DOI: 10.1080/14623520601056240
Wong, J. C. (2016, December 5). Dakota Access pipeline: US denies key permit, a win for Standing Rock protesters. The Guardian. Accessed from: https://www.theguardian.com/us-news/2016/dec/04/dakota-access-pipeline-permit-denied-standing-rock
Writer, G. (2008). Unmasking, exposing, and confronting: Critical race theory, tribal critical race theory and multicultural education. I*nternational Journal of Multicultural Education, 10*(2). 1-15.