center at IAIA that focuses on the advancement of contemporary Native arts and culture, including not only the care of collections and records but also support for training via internships, fellowships, research, and guidance in Indigenous-centered methodologies.  

Mithlo also addresses Native arts scholars’ reliance on interviews for publications and a lack of research engagement with existing literature and archives. She urges scholars to cross-reference interviews with archival material and secondary sources to ensure accuracies while becoming familiar with the field’s prior discourse. This process, in tandem with reaching out to tribal nations and Native arts communities, provides a method for academics and curators to deepen their education, enact integrity, and work respectfully in their decisions to focus on particular artists. Thus, Mithlo calls for Native arts exhibitions to center Native knowledge and community relations to uphold accountability. In this vein, she names Jimmie Durham’s career-long, ethnic fraud as an ongoing violation of tribal sovereignty and self-determination.

Indigenous philosophies of knowledge and community building take center stage in Mithlo’s discussions of the local to global dynamics at the Venice Biennale. Reflecting on the series of Native arts events she co-curated there via the Indigenous Arts Action Alliance collective between 1999 and 2017, Mithlo explains how these collateral sites relied on support from Italian hosts who provided exhibition spaces. She identifies these projects as experimental—a quality offering the most possibilities for advancement of Native arts. Mithlo also recommends a framework for collaborative, Native arts projects, Indigenous Cultural Protocols and the Arts (Australia Council for the Arts, 2006), with principles of respect; Indigenous control; communication, consultation, and consent; and interpretation, integrity, and authenticity.

Let’s keep reaching, and as Mithlo writes, “do the work.”

—Michelle J. Lanteri

notes, “Skawennati’s work attempts to visualize not only what the future might look like, but also how Indigenous (and non-Indigenous) communities might position themselves within it.” Smith finds the areas where scientific discoveries about time and space overlap with Haudenosaunee cultural values.

Wahsontio Cross contributed the essay “The Power of Creation” to the catalogue. An artist, curator, and doctoral candidate in cultural mediations at Carleton University in Ottawa, Cross underscores the idea that using the images and technology from science fiction to tell ancestral stories is not a contradiction but a continuation. She notes that Skawennati’s narrative art follows Haudenosaunee protocols of “circular storytelling, a way of making the ideas in the story relevant to the viewer by repetition and making connections to the present.” For Cross, Skawennati’s doll making is integral to Haudenosaunee cultural expression, not only as children’s toys but also “for medicinal and spiritual purposes.”

"I fear that if Indigenous people cannot envision ourselves in The Future, we will not be there."

The article “Facelights, Screen Capture, Action!” by Maize Longboat highlights the machinima process. Longboat, a master’s degree candidate at Concordia University in Montreal and participant in a Skins Workshop, offers insights into the special challenges of filming entirely online, which combines technical knowledge with dexterity. In machinima, props might suddenly disappear or pixelate, and a character might need an invisible face light to retain details. He discusses the difficulties in creating the Tree of Life for She Falls for Ages. Each blossom had to be added individually so the tree would look lifelike. Longboat is enthusiastic about the benefits this technology offers emerging Indigenous filmmakers.

In “The Adventures of an Avatar and Her Real Girl,” Helen Gregory considers how Skawennati’s work plays with science fiction. With a doctoral degree in art and visual culture from Western University and an artist herself, Gregory states the works in the show express the potentials in drawing from customary storytelling practices “with digital media as a way to pre-record a future history.” She also explores the role of avatars in both the virtual and the physical world.

This bright, informative catalogue offers a vision of the show to those who cannot visit it and a deeper understanding for those who have. One small issue: the catalogue offers no information about the writers. Short biographies would have been helpful to understand their perspectives, plus it would have stressed the depth of knowledge and expertise present in this project. Like its bright, colorful cover, the catalogue reflects the vibrant exhibition.

—Suzanne Newman Fricke, PhD