

Mapping Indigenous Worlds

Mellon Global South Humanities Lab Proposal, January 2019

S. Max Edelson, Department of History, College of Arts and Sciences
James Igoe, Department of Anthropology, College of Arts and Sciences

I) Introduction and Overview

The proposed lab seeks to understand space and place from indigenous perspectives, including the University of Virginia's contemporary relationships to native communities in the commonwealth and beyond. Our approach is grounded in interdisciplinary humanities scholarship, in conversation with the sciences and professional schools. Our research and curriculum development vision connects to key themes of the UVa Global South Initiative, most notably race and ethnicity, cartographies and spaces, language worlds, media ecologies and cultures, art and performance, cultures of human rights, and digital inequities.

Our focus on indigenous perspectives complements and expands these themes in important ways. Indigenous activism in the 1960s was influenced by anti-colonial movements and related transnational solidarity networks. Indigenous activism turned on a politics of mutual recognition, based on common experiences of dispossession and marginalization and grounded in the irreducible distinctiveness of specific indigenous worlds. Its subsequent institutionalization through NGOs in the 1970s catalyzed processes that led to the formation of the permanent UN Forum on Indigenous Affairs in 2000. These processes and formations disrupted ideas of sovereignty as the exclusive purview of modern nation states, which is likewise a key theme of Native and Indigenous Studies that complements and enhances important insights from critical race theory.¹ Scholars in this increasingly global field have moved definitions of indigeneity beyond autochthony, allowing the concept to travel beyond settler colonial contexts.² Recent reworkings of indigeneity describe it in terms of intergenerational relationships of mutual responsibility between established communities of human and other-than-human beings, which are place-based and decolonial.³ Indigenous studies scholars emphasize that these communities are unacknowledged co-producers of academic knowledge, troubling established practices of conceptual and visual abstraction, along with individualized concepts of agency and authorship.⁴

Along with their potential contributions to the Global South Initiative, the epistemologies and perspectives outlined above will also be important for situating and refining our vision for Indigenous Studies that is locally grounded and global in scope. Accordingly, the proposed lab will provide a much needed forum to discuss and promote Indigenous Studies @ UVa and this working group's drive to establish indigenous studies at the university. Indigenous Studies @

¹ Simpson, Audra (2014) *Mohawk Interruptus*. Durham, NC: Duke University Press.

² Li, Tania (2000), Articulating Indigenous Identity in Indonesia, *Comparative Studies in Society and History* 42(1): 149-179. Niezen, Ronald (2003) *The Origins of Indigenism*, Berkeley: University of California Press. Hodgson, Dorothy (2011) *Being Maasai, Becoming Indigenous*, Bloomington: University of Indiana Press.

³ Alfred, Taiaiake and Jeff Corntassel (2005) Being Indigenous: Resurgences Against Contemporary Colonialism, *Government and Opposition* 40(4): 597-614 and Whyte, Powys (2016) Indigeneity, In: J. Adamson and W. Gleason (eds.) *Keywords for Environmental Studies*, New York: New York University Press: p.p. 143-145.

⁴ Bawaka Country et al (2015) Working with and Learning from Country: Decentering Human Author-ity, *Cultural Geographies* 22(2): 269-283, Todd, Zoe (2016) An Indigenous Feminist Take on the Ontological Turn, *Journal of Historical Sociology* 29(1): 4-23. Watts, Vanessa (2017) Indigenous Place-Thought and Agency Amongst Humans and Non-Humans, *Decolonization, Indigeneity, Education and Society* 2(1): 20-34.

UVa responds to a flurry of initiatives and events with indigenous themes and perspectives. This includes ongoing collaborative curations with indigenous artists at Kluge Ruhe and the Fralin Museum. It is also reflected last year's Native American Studies Symposium: Place/Policy & Culture/Capitalism (April 5th-6th 2018), which moved critical discussions of race, monuments and memorialization beyond a black-white binary. That was followed by the Indigenous Ecologies Symposium (April 12th-14th 2018), which featured interdisciplinary conversations on sovereignty, justice, indigenous environmental knowledge, and collaborative research. This spring's upcoming Beyond the Dreaming Symposium (February 21-23 2019) will engage with the ways Australian Aboriginal Artists are represented and included in contemporary museums and the future of contemporary Aboriginal Art. Next fall (September of 2019), UVa will host an NSF-funded conference entitled Bridging Science, Art, and Community in the New Arctic.

Each of these event showcases the central role of Humanities scholarship to Indigenous Studies at UVa. While each is important in and of itself, their cross-cutting themes underscore the need to bring vital scholarship on indigenous peoples and places into a focused and comparative framework, something that our proposed lab is explicitly designed to address. We will do this by initiating collaborative inquiry and that links stakeholders in Global Indigenous Studies across grounds, and by cultivating respectful collaborative relationships with Indigenous communities. Accordingly, we are designing this lab to build on UVa's distinctive strengths in indigenous arts, indigenous languages, comparative epistemologies and ontologies, and environmental humanities and sciences. We are defining Mapping, as the organizing concept of this lab, in terms of processes that are both cognitive and cultural, inclusive of, but not limited to, cartography and the actual making of maps. This definition is capacious enough to engage scholarship across all the areas of strength mentioned above, while also providing a common focus for interdisciplinary research collaborations and curriculum development.

We are mindful of the central role of mapping in ongoing histories of colonialism, imperialism, dispossession, and racialization. And we are especially interested indigenous projects of counter-mapping,⁵ which seek to demystify hegemonic mapping projects and their claims to objective and neutral representations of space. Since the 1960s, indigenous counter-mapping projects around the world have challenged the use of maps and mapping to establish "modern" spaces (i.e. nation state territories and private property), at the expense of indigenous sovereignty and belonging to place.⁶ However, indigenous counter-mapping faces a fundamental dilemma, of major significance to the proposed lab: the transformation of multifaceted and embodied lifeworlds into singular and abstract representations of space. Abstractions like those that have underpinned colonial state-making, remain a necessary aspect of land rights advocacy in relation to national and international policy processes. Indigenous activists and critical scholars (overlapping categories to be sure) are concerned with the violence these kinds of abstractions do to lifeworlds, disrupting and erasing local institutions, languages, values, and senses of place.⁷

⁵ Peluso, Nancy (1995) Whose woods are these? Counter-Mapping forest territories in Kalimantan Indonesia, *Antipode* 27(4): 383-406.

⁶ Chapin, Mac, Zachary Lamb, and Bill Threlkeld (2005) Mapping indigenous lands, *Annual Review of Anthropology* 34: 619-638.

⁷ This is of course a central theme of Henri Lefebvre's (1991) canonical work, *The Production of Space*, Boston, MA: Blackwell Publishers.

Also see Fox, Jefferson, Suryanta Krisnawati, and Hershcock, Peter (2005) Mapping power: Ironic effects of spatial information technology, in J.Fox, K. Suryanta, and P. Hershcock (eds.), *Mapping communities: Ethics, values, practice*, Honolulu: East-West Center.

A key challenge to projects for mapping and making indigenous worlds, therefore, is finding ways to extend mapping beyond mainstream cartography and toward more holistically grounded representations of the spatiality of indigenous aesthetics, language, values, memories, histories, and modes of environmental care.⁸ One way our lab will address this challenge is through our digital and technological innovation: an online platform called VisualEyes, described in detail in Section III below. VisualEyes reimagines maps in ways that decenter them as apparently objective, and therefore authoritative representations of space, by presenting them from multiple perspective and in relation to photographic images (both still and moving), art and music, animations (which can represent movement and change), and narratives (both in text and audio recordings). We will use this technology to produce a *Mapping Indigenous Worlds Atlas*, also described in detail in Section III. We will also explore its potential for curriculum development and pedagogy, facilitating interdisciplinary research collaborations, and in connection to community engagements, including, but not limited to, counter-mapping projects.

The community of scholars that this proposal seeks to convene is uniquely suited to undertake this important work. Membership is drawn from across the College of Arts & Sciences, the School of Architecture, as well as the museums and the libraries. Lab members have disciplinary training in the humanities (art and art history, music, languages, and literature), the social sciences (anthropology, geography, history, linguistics, and environmental science), and planning (landscape architecture). The lab co-conveners have both worked as Mellon Indigenous Arts Fellows, and both have significant experience and ongoing research concerning the role of mapping and image-making in representing indigenous worlds. Several lab members work on multimodal methodologies and are experimenting with the affordances of new media to document and represent embodied spatial-temporal aspects of human speech acts and performative culture. Expertise in these areas is complemented by the deep curatorial experience of other lab members, in art and music, that is connecting museums and community spaces.

The aforementioned work merits special mention here, because it speaks directly to a central concern of Mapping Indigenous Worlds: the affordances and limitations of representational media. Practitioners of multimodal media methodologies are positioned to offer important insights for platforms like VisualEyes, as well as complementary modes of sensorial representation. Curators can bring additional insights concerning embodied experiences of art and heritage that include, but also exceed, representation of human spatial-temporal experiences. This is an important distinction, which points to other-than-representational aspects of human experience, including spatial cognition, quotidian relationships to people and place, and greater-than-human ecologies. Accordingly, members of the proposed lab will tend to the interactions of laboratory spaces, in which we work with representational media, and the diverse contexts in which many of us have ongoing research projects. In such contexts, to paraphrase geographer Nigel Thrift, representations are not readily abstracted from the multifaceted dynamics of worlds that are continuously co-produced by humans and non-humans alike.⁹ Through engagements beyond lab settings, we will work with community collaborators to explore the potential of representational media to enhance specific projects underway in indigenous communities, in addition to showing those projects to outsiders at a distance.

⁸ For example see Roth, Robin (2009) The challenges of mapping complex indigenous spatiality: From abstract space to dwelling place, *Cultural Geographies* 16(2): 207-227.

⁹ Thrift, Nigel (1999) Steps to an Ecology of Place, In: D. Massey et al (eds.) *Human Geography of Place*, Cambridge, UK: Polity Press, p.p. 294-322. Also see Ingold, Timothy (2000) Culture, Nature, Environment: Steps to an Ecology of Life, In, Ingold, Timothy, *The Perception of the Environment*, New York: Routledge, p.p. 13-26.

II) Research: Clusters, Questions, Engagements

Our research plan operationalizes the questions and priorities outlined at the end of the previous section. Accordingly, we envision four overlapping work clusters: 1. Representing Place, 2. Curation, 3. Care, and 4. Collaborative Community Engagements. Additionally, all lab members will have opportunities to learn and use VisualEyes and contribute to the *Mapping Indigenous Worlds Atlas*. All of the work clusters will generate material and insights that will contribute to this digital innovation, while also organizing related collaborations and events that are less centrally concerned with media per se. Work across the first three sections is grounded in collaborative community engagements, as explained in detail below.

Cluster One -- Representing Space and Place: Maps, Images, and Narratives

Scholars in this work cluster will share and discuss readings on the common genealogies of hegemonic cartographies and images as privileged ways of seeing the world, and their counter-hegemonic alternatives, as well as literature on comparative ontologies and epistemologies. They will explore the affordances and limitations of media technologies through presentations and workshops on multimodal methodologies. We will also work on specific mapping projects, in connection with VisualEyes and the *Mapping Indigenous Worlds Atlas*.

Possible projects include, but will necessarily be limited to, the following collaborative initiatives. The first is an exploration of Yolngu bark paintings as cartographic objects that are both maps and more than maps. There is a significant collection of these paintings at Kluge Ruhe, curated by lab member Henry Skerritt. The indigenous arts project, outlined in Planned Activities below, will be a direct engagement with those collections, with possibilities for future collaborations at the Buku Larrnggay Art Centre in Yirrkala, Australia. Closely related is the work of Mona Kasra and Luke Dahl to develop collaborative frameworks for documenting embodied cultural practices through new media technologies, which they hope to undertake with artists and producers at the Mulka Project, a community-based studio and media-archive that is connected to the Buku Larrnggay Art Centre. A third possible project would be undertaken in connection to Jim Igoe's work in Tanzania's Maasai Steppe. This area has been a site of Maasai community activism for the past thirty years, promoting Maasai values and relationships to place, while opposing land grabbing by commercial farms and nature parks. Maasai community activists are currently engaged in counter-mapping projects of their lifeworlds. They are also advocating for official recognition of collective land-tenure systems and community resource management, based on Maasai environmental knowledge. A final possible project would be undertaken in collaboration with hydrologist Ryan Emanuel, a member of the Lumbee Tribe of North Carolina, who holds a PhD in environmental science from UVa. His most recent article, *Water in a Lumbee World* (2018), engages the violence of colonial cartography and calls for more river-centric approaches to mapping. He also highlights the current importance of anti-pipeline activism, which connects Lumbee to other indigenous and non-indigenous communities in the Virginias. A second important collaborator in this area is Beth Roach, a public historian and councilwoman of the Nottoway Tribe of Virginia. We will remain open additional possibilities that may very well arise in the course of convening our lab community.

This work cluster is the most directly connected to our digital innovation. It explores affordances of mapping and digital platforms, while also considering their potential pitfalls and limitations.

Through collaborative mapping projects, it will address the limitations of representational media, as well as exploring their interactions with other-than-representational aspects of indigenous worlds. Collaborative research projects will allow us to specifically address questions: How do these platforms connect to specific indigenous worlds? How might they matter, and to whom?

Cluster Two -- Curation: Arts and Music

This cluster complements the previous one and showcases UVa's distinctive strengths in the area of curation. Curation obviously engages with representational media. It also goes further to consider the physical environments in which people experience embodied aspects of cultural aesthetics and performative practices. Collaborative curation with Aboriginal artists at Kluge Ruhe, for instance, offers unique interpretive experiences for visitors. Henry Skerritt has recently worked with Yolngu artists on exhibitions designed to facilitate embodied multi-perspectival experiences, in keeping with Yolngu lifeworlds and cosmologies. Mona Kasra and Luke Dahl's current work seeks to curate media platforms to create multimodal environments in which people can experience and engage performance-based cultural traditions. Noel Loblely has experimented with mobile sound systems as a means for facilitating collaborative music curation with urban communities in South Africa. Through a partnership with the International Library of African Music at Rhodes University, he is also working on the repatriation of colonial era sound archives to their communities of origin. Finally, and most recently, he is collaborating a community space called Black Power Station in Mahkanda (Grahamstown), members of which use music, art, performance, language, and literature to remember and recreate black indigenous worlds.

This cluster will provide opportunities for these and other scholars to come together to explore new directions in curation. They will consider the potential interactions and synergies of curation with representational media, as well as its other-than-representational potential. Members of this work cluster will have opportunities to undertake workshops and presentations with other lab members, and to invite other innovative curators to grounds, including community collaborators.

Cluster Three -- Care: Environment, Language, and Heritage

This cluster is for work less directly related to representation and more immediately engaged projects in indigenous communities for conserving and managing environments, language, and heritage. Much of this work is concentrated at Sisseton Wahpeton Sioux Reservation in Northeastern South Dakota and has been greatly facilitated by long-term relationship building by David Edmunds. This includes Lise Dobrin and Mark Sicoli's collaboration with language instructors at the tribal college, and related research by Josh Wayt; Howard Epstein's research on potential conversions of cattle rangeland to bison habitat on reservation land; and Phoebe Crisman's collaborative design project for a sustainable art center. Other environmental projects include Epstein's work with arctic communities and Jim Igoe's work in the Maasai Step. Other language projects include Eve Danziger's work on Mopan Maya and Lise Dobrin's work on Arapesh. Members of this group will consider the challenges and ethics of this kind of collaborative and community-based research, including the involvement of graduate and undergraduate students. We will also invite Jeff Hantman (emeritus Anthropology) to present about his long-term collaborations on Monacan heritage and his recently published *Monacan Millenium: A Collaborative Archeology and History of Virginia Indian People* (2018).

Cluster Four -- Community Engagements at the University of Virginia and Beyond

In keeping with definitions of indigeneity based on relationships of reciprocal responsibility, it is important for UVa to acknowledge its responsibilities and to redress its historically problematic relationships with native peoples, particularly the Monacan people on whose land the University resides. Last year the University launched its bicentennial celebration with the introduction of Monacan elders and a Monacan prayer. Indeed, public events at the University are now regularly opened with acknowledgements of Monacan peoples as the original custodians of this land. At the same time, as outlined in the introduction of this proposal, UVa is now ideally positioned, and possesses the capacity, to establish a distinctively excellent Indigenous Studies program, one that is locally grounded, global in scope, and based on relationships of reciprocal responsibility.

These developments are moreover timely, coinciding with 2018's the Federal Government's historically unprecedented federal recognition of six Virginia tribes. The commonwealth now has seven federally recognized tribes, a hard-won achievement that comes after decades of struggle. It is a historically-significant moment for the Commonwealth of Virginia. As the flagship University of the commonwealth, we therefore have significant responsibility to build collaborations with newly recognized tribes, to support tribal nation-building activities, and to undertake sustainable outreach projects with Virginia tribes. These commitments would ground our collaborations in other parts of the United States, Latin America, Africa, and Oceania.

This cluster is designed to support this kind of work over the lifespan of the proposed lab. It is open to all lab members, with a core group of people involved in ongoing collaborations with indigenous communities. At UVa these relationships have important historical connections to the creation of the Virginia Indians Program at Virginia Humanities.¹⁰ Two important resource people will be Karenne Wood, a Monacan scholar who now directs that program, and Jeff Hantman, for his groundbreaking collaborations with the Monacan Tribe. We will also work with Beth Roach and other community leaders from Virginia tribes, and Ryan Emanuel, a UVA alumnus working in neighboring North Carolina. Another important resource person will be David Edmonds, who facilitates and coordinates relationships between tribal communities at Sisseton, ND, and researchers at UVa. His experience with the ethics and protocols of those kinds of relationships, as well as the kinds of conflicts and misunderstandings that they often entail, will be invaluable to building and sustaining community engagements in many contexts. This group will also benefit from Kluge Ruhe's collaborative networks with Australian Aboriginal communities, as well as long standing faculty collaborations in Mexico, Guatemala, Guyana, South Africa and Tanzania.

The main activities of this cluster will be to design and convene conversations and workshops in support of collaborative engagements, some of which will be open to the wider UVa community. Workshops will draw from collaborative experiences of faculty and students, in conversation with indigenous collaborators, in connection with collaborative aspects of activities outlined in the other work cluster descriptions. Members of this work group will visit, and invite visits from, existing and potential community collaborators from Virginia and beyond. One possibility is a workshop run by collaborators from Sisseton in conversation with Virginia tribal representatives. We will also consider ways in which digital innovations may enhance community collaborations.

¹⁰ Hantman, Jeff (2018) *Monacan Millenium: A Collaborative Archeology and History of Virginia Indian People*, Charlottesville, VA: University of Virginia Press.

III) Digital, Technological, and Methodological Innovation

The *Mapping Indigenous Worlds Atlas* will give focus to our initiatives as a collective project and a common resource. This collaborative digital atlas, built on the VisualEyes platform, represents and interprets indigenous cartographic objects and spatial knowledge from around the world. It will be a teaching tool for geospatial digital visualization; a forum for bringing together scholarly research; a repository for collecting information about resources on Grounds relating to Indigenous Studies; a record of our activities; and a medium for engagements with indigenous collaborators. It will also provide an accessible, public-facing portal through which we can share this knowledge with broader constituencies at UVA, throughout Virginia, and globally.

Developed at UVA's SHANTI (Sciences, Humanities, and Arts Network of Technological Initiatives) by Research Professor Bill Ferster and Professor S. Max Edelson, VisualEyes (<http://viseyes.org/visualeyes/>) is a fully operational HTML5 authoring tool designed to create and display interactive visualizations of data, text, sound, and images. VisualEyes projects display information in three interconnected panes on the screen--a text pane, geospatial viewer, and timeline--emphasizing time and space as critical dimensions of representation. Interacting with any element in one of these panes triggers changes to the data displayed in the others, making VisualEyes an ideal platform for interpreting spatial knowledge in ways that are multivalent and critical of the western "cartographic ideal."

Researchers create VisualEyes visualizations by joining distributed online resources and displaying them in a web application that runs in any browser, driven by metadata collected in online spreadsheets. They do so without proprietary software, programming knowledge, or subscriptions, making this resource broadly accessible to anyone with an Internet-connected computer. By offering a sophisticated computationally based method for data visualization without the need for back-end development and maintenance, VisualEyes is an platform designed for collaboration across far-flung communities whose members have varied access to institutional digital humanities resources.

The *Mapping Indigenous Worlds Atlas* will grow as our workshops, classes, and partnerships generate new content for it. It will be the focal point that brings our diverse research clusters together for debate and discussion. Although "maps" and "mapping" provide a continuous thematic thread that is well suited to geospatial visualization, VisualEyes is equally capable of representing images, narrative, language, and sound to make our discussion of space and place especially wide-ranging and conceptually open.

IV) Outline of Proposed Lab Activities

In addition to the programs and visitors proposed in this section, lab members will have opportunities to organize collaborative groups within the labs, as outlined in the work clusters descriptions above. They will have opportunities to organize symposia, workshops, and lectures supporting their specific collaborations within the lab, as well as to propose guest visitors.

Planned Lab Programming

Curriculum Development Readings Groups and Workshops

Participants will form reading groups to explore and synthesize literature and research that cuts across our respective interests. Groups will convene periodic workshops across both years of the lab, in which participants will discuss and define integrative themes for interdisciplinary indigenous studies curriculum. One product will be a *Lexicon for Indigenous Studies @ UVa*, as a companion work to the *Mapping Indigenous Worlds Atlas*.

Seminar on Critiques of Cartography

This seminar will be convened in the first year of the lab and will be closely connected to the curriculum development reading groups outlined above. It will consider multi-disciplinary critiques of mainstream cartography, the potential power of counter-mapping, as well as alternative practices for experiencing and representing space and place.

Visualization Workshops

Bill Ferster and Max Edelson will host ongoing tutorials and workshops to teach faculty and students how to build visualizations on this platform. Their contributions, drawn from their current research, will populate the *Mapping Indigenous Worlds Atlas* with its first pages and bring our lab members together to discuss information design theory, problems of analysis and interpretation, and methods for translating nuanced scholarship into effective and accessible digital content. Edelson and Ferster have been teaching such skills meetings of the SHANTI Digital Visualization Group (DVG) (<http://www.viseyes.org/dvg/>), which meets in person as well as remotely through video-conferencing. They will also convene special workshops for graduate students who are interested in potential applications that VisualEyes might have for their own research projects.

Indigenous Arts

The *Atlas* examines indigenous cartographic production and consciousness at a global scale, bringing together scattered and often neglected visual objects and making them accessible to a broad audience. Building on the work of the Mellon Indigenous Arts Program (<http://indigenousarts.as.virginia.edu/>), we will help current and former faculty fellows in this program visualize their research findings in the *Atlas* and continue the institutional partnerships it fosters. In addition to working with objects at the Fralin Museum of Arts, this project will forge a special partnership with UVa's Kluge-Ruhe Collection, which holds the broadest range of important Aboriginal art works outside of Australia. The history and spatial experiences of native Virginians will form a second point of special focus for the *Atlas* in collaboration with Karenne Wood and the Virginia Indian Programs at Virginia Humanities. Graduate research projects will include compiling an annotated digital bibliography of indigenous representation (graphic images, toponyms, etc.) in the Small Special Collections Library's voluminous map collections.

Community Engagements Symposia and Workshops

Events will include a presentation by Jeff Hantman on his collaborative work with the Monacan community, a symposium on research protocols and partnerships, facilitated by David Edmunds in conversation with community collaborators from Sisseton, a workshop on storytelling, advocacy and cultural revival, led by Beth Roach, and a workshop on community-based sound curation, led by Noel Loble and his collaborator Lee Watkins, director of the International

Library of African Music in Grahamstown, South Africa. These events, and others, will be organized and undertaken by members of the community engagements workshop. Some of these events will be open to members of the wider UVa Community.

Water in Mid-Atlantic Indigenous Worlds

This workshop will focus on the interdisciplinary work of Ryan Emanuel, his challenges to mainstream cartography of North Carolina, and his call for more river-centric mapping practices. It will explore connections to historical representations of Lumbee peoples and contemporary connections to Environmental Justice and anti-pipeline movements. It will also consider connections and implications for Virginia Tribes, both in the past and the present day, in conversation with Beth Roach and other collaborators working in these areas.

Visiting Artists and Curators at Kluge Ruhe/Aboriginal Art Workshop

The lab will provide forums for faculty to meet and learn from Aboriginal artists, film makers and curators, as they visit Kluge Ruhe over the next two years. Toward the end of the second year we will convene a workshop in which participants consider the importance of the Kluge Ruhe collection for their pedagogy and course design.

Collaborative Curation

This workshop, or series of workshops, will draw from Noel Loblely's collaborations with Lee Watkins on community-based sound curation and Henry Skerritt's collaborative curations with indigenous artists. It will explore the ways in which practices of curation connect to, complement, and sometimes exceed modes of mapping indigenous worlds.

Visiting Scholars

Additional symposia, workshops and lectures will be organized around the visits of external scholars in the field. To sustain a discussion of geospatial visualization and indigenous place, we will invite a number of noted innovators to model approaches as well as think critically about our themes and approaches. Claudio Saunt is the Richard B. Russell Professor in American History and Co-Director of the Center for Virtual History at the University of Georgia. His GIS work helps chart the process of dispossession, locate American Indian places, and redrawn demographic maps of early American colonization to include Native peoples. Maeve Kane, Assistant Professor of History at the University of Albany, uses advanced network charting techniques to make communities in the early American Northeast visible. Independent scholar and cartographer Margaret Wickens Pearce (Potawatomi) uses historical toponymy (place names) to draft new maps of Native America. Victor G. Temprano, a geospatial entrepreneur and founder of Mapster, is the creator of *Native Land*, a user-based GIS visualization of indigenous homelands in North and South America, Australia, New Zealand. Ryan Emanuel (Lumbee) is a hydrologist forging connections between environmental science, history, mapping, and the pursuit of environmental justice by indigenous communities in North Carolina and Virginia. Beth Roach (Nottaway) is a public historian, storyteller, and an environmental justice advocate. She has worked for Virginia State Parks, The James River Foundation, and Mother's Outfront. Marama Muru-Lanning (Waikato Maori) is director of the James Henare Research Center at the University of Auckland. She is an environmental anthropologist, who works with community partners, and puts Maori epistemologies and research protocols at the center of her work. Lee Watkins is director of the International Library of African Music at Rhodes

University, and is involved in community-based curation and the repatriation of colonial era sound archives.

Curriculum Development

As historian Daniel Richter has insisted, to understand indigenous history and culture, we must reconceptualize global dynamics from the spatial perspectives of indigenous peoples. To take a North American Indian metaphor, we must “face East from Indian country” to reorient traditional approaches to global studies by privileging indigenous spatial knowledge and experience.¹¹ Using the *Mapping Indigenous Worlds Atlas* as a centerpiece for instruction, we will work to develop new courses and enhance existing courses to feature such perspectives.

During summer 2019, Edelson will populate the *Atlas* with initial content: cartographic objects and artworks relating to Native North America (expanding on his work with the [Catawba Deerskin Map](#)) and Aboriginal Australia (with a particular focus on the graphic patterns on [Arnhem Land bark paintings](#), a particular strength of the Kluge-Ruhe Collection). These patterns are the distinctive emanations of the ancestral beings who formed the world, providing testament to their creative actions and authorizing human clans to maintain particular places across the landscape. Although they are place-specific markers, they have never been mapped collectively. His work will synthesize scholarship and engage with visiting and affiliated artists who understand the complex meanings of these graphic patterns to populate a new map of northern Australia so viewers can gain a better sense of how Aboriginal manifests important ancestral events at specific locations.

During our lab’s first year, Edelson will offer two courses focused on the theme of “mapping indigenous worlds.” In Fall 2019, his Historical Digital Visualization course (open to graduate students and advanced undergraduates) will focus on understanding the history of “indigenous cartography,” broadly conceived, and include events and speakers hosted by our lab. Students will work on two projects over the course of the semester: visualizing indigenous spatial knowledge as described in existing scholarship, and identifying and interpreting indigenous maps, contributing their work to the growing corpus of objects and pages that make up the *Atlas*.

In Spring 2020, Edelson will offer Mapping Indigenous Worlds as an undergraduate research course, either as a Pavilion seminar or as one of History’s major seminars. Students will study what faculty lab members and graduate students have produced and contribute new content to the *Atlas*, with a special focus on Native American and Aboriginal Australian spaces, cultures, histories, and maps. Activities will include visits to the collections of the Fralin and Kluge-Ruhe. In addition, Edelson will apply to teach a Spring 2020 South Atlantic Studies seminar focusing on these themes and approaches as they relate to the North American Southeast and Caribbean to open this initiative to advanced graduate students in the college.

During this same year, James Igoe will be continuing work on his course, Indigenous Landscapes. This course uses extended case studies of indigenous landscapes as spaces of cultural reproduction, land rights advocacy, and environmental care. These same spaces have also been shaped by colonial conquest, extractive enterprise, and nature conservation. And their

¹¹Richter, D. K. (2001). *Facing East From Indian Country: A Native History of Early America*. Cambridge, Mass: Harvard University Press.

contemporary status as “scapes” is essential to official recognition of indigenous claims to territory, though frequently out of step with indigenous lifeworlds. We will learn about how different peoples contend with these paradoxical situations, in pursuit of self-determination, sustainable livelihoods, and community flourishing. Previously taught as a graduate seminar, this course will now be taught as an advanced (3000 level) undergraduate course with a graduate level (7000) companion course. This course relies heavily on maps and images and should benefit significantly from VisualEyes. It also turns on detailed case studies of four indigenous landscapes, each of which should be of significant value to the *Indigenous Worlds Atlas*.

By publicizing these courses among our members and among those affiliated with Indigenous Studies @ UVa as, we will use them to engage with faculty and built a constituency of undergraduate and graduate students for the lab. Prior to the second year, we will encourage faculty to apply for course development grants to integrate indigenous studies content into new and existing courses. Edelson and Ferster will convene workshops to guide faculty who want to use the *Atlas* as a teaching tool as they revise their courses to include indigenous studies content.

In addition to the curriculum development activities outlined here, lab members will have opportunities in both years of the proposed lab to submit curriculum development proposals.

V) Lab Membership

Lab Leaders

S. Max Edelson, Professor of History and Associate Chair, researches the history of early modern colonization and the history of cartography. He co-directs two digital projects-- MapScholar and VisualEyes--both platforms for geospatial visualization in the humanities. He also co-directs the UVA Early American Seminar at Monticello, a research community for faculty and graduate students in Charlottesville. His first book, *Plantation Enterprise in Colonial South Carolina* (Harvard 2006), describes how planters and slaves adapted to the volatile environments of the Carolina Lowcountry. His latest book, *The New Map of Empire: How Britain Imagined America before Independence* (Harvard 2017) examines British attempts to reform American empire through surveying and cartography in the generation before the American Revolution.

James Igoe, Professor of Anthropology, is a co-convenor of the Anthropology Department's proposed Indigenous Worlds Concentration (with George Mentore). His research and publications are grounded in his early fieldwork, during the 1990s, on conflicts between indigenous communities and nature parks in Africa and North America. His book, *Conservation and Globalization* (Wadsworth 2004), engages the socio-ecological contradictions of nature conservation based on landscapes without people, while also exploring possibilities for more equitable and inclusive approaches to conservation. He also appears in the film, *A Place without People* (2009), a critical history of Serengeti National Park. His recent book, *The Nature of Spectacle* (Arizona 2017), concerns the role of mass images and tourism in producing particular versions and visions of nature, often at the expense of local communities. For the past two years he has refocused his interests on the ways in which Maasai and other indigenous groups are using media to imagine and pursue desirable sustainable futures, with particular focus on community-based mapping and land use planning processes in northern Tanzania.

Faculty and Staff Lab Members

Allison Bigelow, Assistant Professor of Spanish, holds a PhD in English from UNC-Chapel Hill (2012), was a postdoc in history at the College of William & Mary (2012-2014), and is an assistant professor of colonial Latin America in the Department of Spanish, Italian, and Portuguese and the Program in Latin American Studies (2014-present). Her first book, *Cultural Touchstones: Mining, Refining, and the Languages of Empire in the Early Americas*, is forthcoming from the Omohundro Institute of Early American History and Culture in Spring 2020. Her research on colonial science, Indigenous knowledges, and gender systems has been published in *Anuario de estudios bolivianos*, *Early American Literature*, *Early American Studies*, *Ethnohistory*, *Journal of Extractive Industries and Society*, and *PMLA*. As part of her next book project, she contributes to the Multepal Project at UVa (<http://multepal.spanitalport.virginia.edu>), whose efforts currently focus on preparing a digital critical edition of the Maya K'iche' book of creation, the *Popol Wuj* (<https://multepal.github.io/popolwuj/>).

Federico Cuatlacuatl, Studio Art, is a Mexican Indigenous artist born in Cholula, Puebla, Mexico. He then immigrated to Indiana and received his MFA specializing in Digital Arts at the Bowling Green State University. Federico's work is invested in disseminating topics of Latinx immigration, social art practice, and cultural sustainability. Building from his own experience growing up as an undocumented immigrant and previously holding DACA, Federico's research is primarily concerned with pressing realities in current social, political, and cultural issues that Latinx undocumented immigrants face in the U.S. His time-based productions regularly screen nationally and internationally. As founder and director of the Rasquache Artist Residency in Puebla, Mexico, he actively stays involved in socially engaged works and binational endeavors.

Luke Dahl is Assistant Professor of Composition and Computer Technologies in the Music Department of University of Virginia where he teaches classes on music technology, audio signal processing, and music interaction design. His research is primarily situated in the interdisciplinary field of New Interfaces for Musical Expression (NIME) which investigates and explores the intersection of technology and musical practice through the activities of design, musical performance, and empirical research. He is especially interested systems for digitally-mediated real-time music collaboration, and in the role of human gesture and movement in music. In his newest project, a collaboration with new media artist and scholar Mona Kasra, he will be exploring how motion capture and spatial audio can be used in interactive mixed-reality environments to represent and transmit embodied cultural practices.

Eve Danziger, Anthropology, draws on long-term fieldwork-based research into the language and culture of the Mopan (Mayan) people of Eastern Central America, to investigate the role of language in the construction of indigenous knowledge. Her publications include a particular focus on spatial conceptualization and cognition. At the broadest intellectual level, she asks how the categories of individual thought are shaped by those of socially shared but culturally particular convention and culture.

Lise Dobrin, Associate Professor of Anthropology and Linguistics Program Director. She conducts linguistic, ethnographic, and ethnohistorical research on Arapesh language and culture in Papua New Guinea. She has a special interest in the cultural aspects of language preservation,

including how and why communities shift their allegiance from their local vernacular to a language of wider communication; the technical and ethical dimensions of language documentation, description, and archiving; and the epistemologies and politics of community-based and collaborative initiatives in linguistic research and revitalization. One of her current projects is an effort to digitally curate Arapesh cultural and linguistic materials in a way that respects the source community's traditional oral protocols for knowledge transmission.

David Edmunds, Director of Global Development Studies, PhD, Geography, Clark University. I am considered a practitioner/teacher at the university. I teach courses in global development theory, research methods, and technology and development. I also support a variety of internships, action research projects, and engaged learning courses for students from across the university that connect them to people living and working in Appalachia, US Native American reservations, South Africa, Ethiopia, India, the Philippines and Cambodia. I have particular interests in human relations with the environment, and how feminist and indigenous approaches to knowledge production help me understand and work through these relations.

Howard Epstein is a Professor in the Department of Environmental Sciences at the University of Virginia, specializing in the ecology of arctic tundra, dry grasslands and shrublands, and U.S. temperate forests. His research focus is on vegetation dynamics, nutrient cycling, and plant-soil-atmosphere interactions. Within the context of his research on grasslands and arctic tundra, Dr. Epstein has involved individuals from indigenous communities in South Dakota, Alaska, and Russia (Siberia). Dr. Epstein received his B.A. degree in Computer Science from Cornell University in 1986. He received an M.S. degree in Rangeland Ecosystem Science from Colorado State University in 1995 and a Ph.D. in Ecology, also from Colorado State, in 1997. He conducted postdoctoral studies at the Institute of Arctic and Alpine Research at the University of Colorado. Dr. Epstein came to the faculty of the University of Virginia in 1998. He has published over 140 peer-reviewed journal articles and book chapters.

Bill Ferster, Research Professor in the Curry School of Education, is director of visualization with the Sciences, Humanities & Arts Technology Initiative (SHANTI) at the University of Virginia. He teaches undergraduate classes that use interactive visualization to explore topics in American history and learning tools design and developed the NEH-funded VisualEyes historical visualization tools. He is the author of *Interactive Visualization: Insight through Inquiry* (MIT, 2013), *Teaching Machines* (Johns Hopkins, 2014), and *Sage on the Screen: Using Media to Learn* (Johns Hopkins, 2016).

Douglas Fordham is Associate Professor of Art History and Director of Graduate Studies for Art and Architectural History. His publications engage with the visual culture of British imperialism in the eighteenth and nineteenth centuries. Of particular interest are the ways in which printmaking presented, organized and disseminated colonial knowledge and imperial ambitions. A forthcoming book, *Aquatint Worlds: Travel, Print, and Empire, 1770-1820* (Yale UP) examines representations from Western India, Southern Africa, and China in this period. New research focuses on printed representations of indigenous peoples in Australia and the South Pacific in the nineteenth century, and recent challenges to those paradigms by indigenous artists.

Adriana Greci Green, PhD, is Curator of Indigenous Arts of the Americas at the Fralin Art Museum, University of Virginia, and is a Research Collaborator in the Department of Anthropology at the National Museum of Natural History, Smithsonian Institution. She has been privileged to work within Lakota and Anishinaabe communities exploring the contexts in which

material culture, art, dress, and cultural performance are produced and circulated, both historically and today.

Mona Kasra, Assistant Professor of Digital Media Design, Department of Drama, is a new media artist and interdisciplinary scholar. Her research focus involves exploring the confluence of media technologies, art, and culture, reflecting on the impact of emerging media on personal, political, and creative expression, and experimenting with the affordances of such media for artistic and performative practices. Committed to transdisciplinary and collaborative modes of scholarship, she's currently researching representational, affective, and creative possibilities of immersive media and designing experimental and performative environments in Virtual Reality.

Noel Lobley, Assistant Professor, Department of Music, is an ethnomusicologist, sound curator and artist who works across the disciplines of music, anthropology, composition and sound studies to curate an ongoing series of experiential sound installations and remix projects designed to link major ethnographic collections from across sub-Saharan Africa with local and indigenous communities. He works closely with the International Library of African Music (ILAM) – the world's largest archive of music from sub-Saharan Africa – in Grahamstown/Makhanda in the Eastern Cape of South Africa to develop equitable and sustainable methods to curate recorded sonic heritage together with local Xhosa communities and their own musical, educational and heritage initiatives.

Christian McMillen, Associate Dean for the Social Sciences and Professor of History. His main areas of research and teaching are American Indian history and the history of epidemic disease. He has written three books on American Indian law and land claims; a global history of tuberculosis and HIV; and a synthesis of the history of pandemics over the last 1,000 years.

Emma Mendel, Lecturer, School of Architecture, is a practicing landscape architect and lecturer at the University of Virginia School of Architecture, researching and writing on topics pertaining to socio-cultural materiality, infrastructure and representation. Mendel's project Access to safe drinking water for First Nations Communities in Ontario was published in the Ontario Association of Landscape Architects Journal which featured her sculptural pieces that captured mutable boundaries between materials. Her design was recognized in the Canadian wide competition, Future Legacies, that offered perspectives on the role of legacy as a driving force in the creation of a nation. She is a Graham Foundation grantee for her project Ephemeral Material Infrastructures: Expanding Intuitive Knowledge of Hydrological Systems. Her publications include the Princeton Architectural Journal, Kerb Landscape Architecture Journal, and the winning project (Coastal Paradox) published in University of Pennsylvania's LA+ journal.

George Mentore is an Associate Professor in the Department of Anthropology. He researches indigenous Amazonian ethnographies and the products of anthropological thought. He publishes particularly on the contrasts between indigenous and Euro-American notions about being in the world. He recently completed a major comparative work on the poetics of "Being" in indigenous Amazonia and modern anthropology. His future research is directed toward human cruelty and compassion. He teaches courses which emphasize the epistemologies of embodiment, power, rationality, religiosity, economics, politics, and fabricated reality.

Brian P. Owensby is professor in the Corcoran Department of History and, for that last five years, Director of the Center for Global Inquiry + Innovation at the University of Virginia. His

scholarship for the last fifteen years has focused on indigenous people in the context of Spanish rule. *Empire of Law and Indian Justice in Colonial Mexico* (Stanford, 2008) examined litigation among indigenous people and between them and Spaniards in 17th-century Mexico. With Richard Ross, he is co-editor of *Justice in a New World: Negotiating Legal Intelligibility in British, Iberian and Indigenous America* (NYU Press, 2018). He is currently completing a book manuscript entitled *Ambivalent Transformations in the Land Without Evil*, which examines the encounter between European ideas of individual gain and Guaraní ideas of reciprocity in South America between the 16th- and early 19th centuries. The book reframes Karl Polanyi's *Great Transformation* to a society of gain as a global process with often ambivalent outcomes.

Ricardo Padrón, Associate Professor of Spanish, studies the literature and culture of the early modern Hispanic world, particularly questions of empire, space, and cartography. Currently, he is completing a monograph about the transpacific imagination in sixteenth-century Spanish imperialism: *The Indies of the Setting Sun: Spain, Pacific, and Asia, 1510-1610* (University of Chicago Press, forthcoming). His research for this book has taken him to China, Japan, and the Philippines, and has been sponsored by U.Va.'s Center for Global Inquiry and Innovation, Arts & Sciences at U.Va., and the National Endowment for the Humanities. He has also published on early modern poetry and historiography, and on the mapping of imaginary worlds in modern times. Prof. Padrón is an active member of the Renaissance Society of America, in which he has served as Disciplinary Representative for the Americas section, and of the Latin American Studies Association.

Mark Sicoli, Assistant Professor, Dept. of Anthropology, is a linguistic anthropologist who conducts ethnographic research with Zapotec speakers in Oaxaca, Mexico. His research and teaching center around questions of the social reproduction and transformation of language through the practices of everyday life interaction. His current book project, *Saying and Doing in Zapotec: Multimodality and Resonance in the Language of Joint Action*, develops a new way to understand language reproduction and change, holistically integrated in multimodal ethnography of social actions people accomplish with others as part of a material world of built resonances connecting talk, bodies in motion, and actions with cultural objects.

Henry Skerritt is Curator of Indigenous Arts of Australia at the Kluge-Ruhe Aboriginal Art Collection. He teaches undergraduate and graduate courses in the McIntire Department of Art at UVA. His research considers the ways in which Indigenous art and artists reflect the changed global conditions of contemporaneity with a particular focus on Indigenous artists critique of historicism and the modern museum. Skerritt has worked extensively with Aboriginal communities in northern Australia and is currently undertaking a major collaborative research project with Yolngu artists at Yirrkala in northeastern Arnhem Land. He is editor of three books: *No Boundaries: Contemporary Aboriginal Abstract Painting* (Prestel, 2015); *Marking the Infinite: Contemporary Women Artists from Aboriginal Australia* (Prestel, 2016) and *The Inside World: Contemporary Aboriginal Australian Memorial Poles* (Prestel, 2019).

Lucie Wall Stylianopoulos is the Research Librarian for Art, Archaeology, Indigenous Studies and Classics at the University of Virginia Library. Her interests are in the material culture and movement in archaeological context, particularly in the Mediterranean and of Indigenous Siouan peoples of the Southeast region of the United States. She has worked on-site and performed data curation for archaeological projects in the U.S. and in Greece, including Flowerdew Hundred in Virginia and a current project on Medieval Athens. Lucie is a member of the American Indian

Library Association (AILA), the Association of Tribal Archives, Libraries, and Museums (ATALM), and the American Institute of Archaeologists (AIA).

Alan Taylor, Thomas Jefferson Foundation Chair and Professor of History, holds a Ph.D. from Brandeis University and has published eight books, including two which won the Pulitzer Prize for American history, *William Cooper's Town: Power and Persuasion on the Frontier of the Early Republic* (1995) and *The Internal Enemy: Slavery and War in Virginia* (2013). His most recent book is *American Revolutions: A Continental History, 1750-1804* (2016). His work examines the interplay of cultural and social history with politics in the United States and on its frontiers with native peoples and British Canada. His next book will examine the politics of education in Thomas Jefferson's Virginia.

Karenne Wood directs Virginia Indian Programs at Virginia Humanities. For more than 20 years, she has worked to expand what people know about Virginia Indians in particular and American Indians in general. She has worked at the National Museum of the American Indian, the Association on American Indian Affairs, chaired the Virginia Council on Indians (including the 2007 Bicentennial commemoration of Jamestown, and for 20 years has advised Virginia Tech's Native Studies program. In 2008 she assisted with revising Virginia's Standards of Learning in Social Studies. She coordinated the opening blessing and dance performance for UVa's recent Bicentennial Gala and continues to advocate for the recruitment and inclusion of indigenous students and faculty at the university.

Graduate Student Lab Members

Eniola Afolayan is a PhD student in the Department of Anthropology. Her research interests focus on African Traditional Religions (ATR), specifically Yoruba Indigenous Religion, and its relationship to world religions such as Christianity and Islam. Specifically, she is interested in understanding how practitioners of these religious traditions understand themselves in relation to these seemingly more powerful counterparts as well as how Yoruba practitioners understand the Afro-Atlantic phenomena of Orisha worship that has seemingly taken off and become (and perhaps has always been) its own thing entirely.

Grace East is a PhD student in the Department of Anthropology. Her research brings together linguistic anthropology and human geography to explore language maintenance and inclusive place-making in Accra, Ghana. Her work asks how alternate ideologies of language as associated with place allow for minority Hausa language varieties to thrive in urban immigrant communities in Ghana's capital city.

Jonathan Favini is a PhD Candidate in the Department of Anthropology. His research examines indigenous political movements and the fraught ways these movements reckon with certain ideologies about race and negotiate relationships with sympathetic, non-indigenous environmentalists. His current project centers on and seeks to support Jamaican Maroons recent claims to indigenous status in the wake of attempts to mine for bauxite near their treaty lands.

Erin Jordan is a PhD student in the Department of Anthropology. She studies intergenerational aspiration and worldmaking efforts in northern Tanzanian secondary schools and community banks. Using participatory visual methodologies, she engages with images and discourses

associated with coexisting modes of living, knowing, and imagining that contribute to family navigation of present and future worlds.

Alice King is a PhD student in the Department of History. She researches indigenous and colonial community interactions in the build-up to the Pequot War in 1630s New England. Interested in the politics of land, contracts, and alliances, she is currently focused on diplomacy and land sales in areas of settlement along the Connecticut River.

Katie Lantz, a doctoral candidate in the Department of History, is writing a dissertation on the Anishinaabe and other Great Lakes Indians in their encounters with Euro-Americans in the era of the early republic.

Mary Vélez is a Master of Landscape Architecture candidate in the Architecture School. Her research seeks to question assumed knowledge about our environments and to better understand how sociocultural perceptions shape our obligations and actions related to human and other than human beings. Her research seeks to shift Euro-Western norms through engagements with indigenous modes of being and knowing.

Josh Wayt is a PhD Candidate in the Department of Anthropology. His research investigates how efforts to revitalize indigenous languages are responsive to the pressing social concerns that preoccupy indigenous communities in the midst of settler colonialism. In order to demonstrate how language revitalization articulates with more macro phenomena, Josh scrutinizes culturally-based ideologies about the nature of communication and its role in constituting moral persons. He is currently conducting fieldwork with the Sisseton and Wahpeton bands of Dakota in Northeastern South Dakota.

Christopher Whitehead, doctoral candidate in the Department of History, researches Native American history the colonial North American Northeast. His dissertation examines the Lake Champlain area as a social, cultural, and political borderland between French, British, Wabanaki, and Haudenosaunee areas of settlement and control.