Journal #4705

Peltier Update
Duluth Mayor Nominates Indigenous Advocate First Woman as New City Attorney
Duluth pushes to remove 'chief' from job titles, calling it offensive to Indigenous people
EPA fines Enbridge $6.7M over safety issues
from ***A World History of Photography***
Hearings, Reports and Prints of Senate Committee on
Stewart Indian School Yearbooks
Trump Waives Regulation of Brain Damage-Causing Water Contaminant Against Court Orders
Protecting Tribal Lands and Sacred Places: Current Threats Across Indian Country
Indigenous Artists Use Technology to Tell Stories About Their Ancestral Lands

"In the darkness of a boarding school night, my mother said she could hear the other kids weeping for their parents. The children were forbidden to speak Lakota by the missionaries. So they spoke the language in their prayers. A thousand prayers from a thousand lonely hearts."

Autumn Sun

Kathy Peltier June 16 at 1:33 PM

GREAT, Awesome news Congresswoman Deb Haaland just called me. She informed me of taking steps to getting support for my dads release.

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https://www.startribune.com/duluth-mayor-nominates-indigenous-advocate-first-woman-as-new-city-attorney/571369602/

Duluth pushes to remove 'chief' from job titles, calling it offensive to Indigenous people **By Katie Galioto** Star Tribune **June 19, 2020 — 10:47pm**

DULUTH – City leaders are making a push to remove the word "chief" from job titles, calling the term offensive to Indigenous people.

At a news conference this week, Mayor Emily Larson urged City Council members to vote to approve the change "so that we have more inclusive leadership and less language that is rooted in hurt and offensive, intentional marginalization."

The measure, slated to go before the council Monday night, would change Chief Administrative Officer Noah Schuchman's title to city administrator and Chief Financial Officer Wayne Parson's title to finance director.

"I think that there are other titles that we have the opportunity to use to steer away from language that may put people down based off their race or culture," said Alicia Kozlowski, Duluth's community relations officer and member of the Grand Portage and Fond du Lac Bands of Lake Superior Chippewa.

Kozlowski said "chief" is used as "a racial epithet, and it turns into a microaggression." She added that the city is trying to be proactive by addressing the issue before residents ask.

Larson said the city is also considering changing the titles of Duluth's police and fire chiefs. The term is used by professional law enforcement associations and to refer to those in comparable public safety roles elsewhere, which makes finding a suitable replacement more challenging.

Since Wednesday, Larson has received pushback from some residents pointing out the Latin etymology of the word and questioning the city's decision to take on this issue as it faces a potential $38 million budget shortfall.

Katie Galioto • 612-673-4478

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EPA fines Enbridge $6.7M over safety issues

Fruit vendor, 1900 Orange County -- an example of early documentary photography

T**oday's selection -- from *A World History of Photography* by Naomi Rosenblum.** The emergence of social documentation in early photography:

"Documentary ... refers to a particular style or approach. Although it began to emerge in the late 19th century, the documentary mode was not clearly defined as such until the 1930s, when American photography historian Beaumont Newhall noted that while the social documentary photographer is neither a mere recorder nor an 'artist for arts sake, his reports are often brilliant technically and highly artistic' -- that is, documentary images involve imagination and art in that they imbue fact with feeling. With their focus mainly on people and social conditions, images in the documentary style combine lucid pictorial organization with an often passionate commitment to humanistic values -- to ideals of dignity, the right to decent conditions of living and work, to truthfulness. Lewis Hine, one of the early partisans of social documentation, explained its goals when he declared that light was required to illuminate the dark areas of social existence, but where to shine the light and how to frame the subject in the camera are the creative decisions that have become the measure of the effectiveness of this style to both inform and move the viewer.

"A crucial aspect of social documentation involves the context in which the work is seen. Almost from the start, photographs meant as part of the campaigns to improve social conditions were presented as groups of images rather than individually. Although they were included at times in displays at international expositions held in Europe and the United States in the late-19th and early-20th centuries, such works were not ordinarily shown in the salons and exhibitions devoted either to artistic images or snapshots. They were not sold individually in the manner of genre, landscape, and architectural scenes.

Instead, socially purposive images reached viewers as lantern slides or as illustrations in pamphlets and periodicals, usually accompanied by explanatory lectures and texts. Indeed the development of social documentary photography is so closely tied to advances in printing technology and the growth of the popular press that the flowering of the movement would be unthinkable without the capability of the halftone process printing plate to transmute silver image into inked print. In this regard, social documentation has much in common with photo-reportage or photojournalism, but while this kind of camera documentation often involved social themes, the images usually were not aimed at social change."

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Hearings, Reports and Prints of the Senate Committee on ...

books.google.com › books

Colson, Elizabeth. The Makah Indians, A Study of an Indian Tribe in Modern American Society. ... *Cowan*, *Leon* D. A. Follow-Up Study of the Graduates of the Special Education Program for Navajo Indians at *Stewart Indian School*. M.A., Fisk ...

United States. Congress. Senate.

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1973 Stewart Indian School Yearbook

stewartindianschool.com › uploads › 2018/06 › 1973-S...

1962 Stewart Indian School Yearbook

stewartindianschool.com › uploads › 2018/06 › 1962-S...

> The U.S. EPA has officially decided against setting federal drinking water standards on perchlorate, a toxic rocket fuel additive. The EPA argues that perchlorate does not meet the criteria for regulation under the Safe Drinking Water Act, and that levels are not high enough to pose a serious health threat. Environmental groups questioned this decision, noting that perchlorate does have known health effects. *Bloomberg Law*

Trump Administration Waives Regulation of Brain Damage-Causing Water Contaminant Against Court Orders

Arun Balaji and Kunaal Venugopal, The Incentive

Excerpt: "On Thursday morning, the Trump Administration's Environmental Protection Agency (EPA) finalized a decision to waive a regulation for a contaminant in clean water that harms babies' brains and can reduce their IQ severely at a young age. The chemical, perchlorate, had been recognized as harmful for years and had been ordered by the court to introduce a new regulation by this month."

Walleye bite on Mille Lacs is hot but not too hot

8 bands of Chippewa (Ojibwe) Co-manage the lake with DNR
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-5:56
WATCH PARTY

Arvol Lookinghorse World Peace and Prayer Day 1 / 1 video

IllumiNative
June 16 at 10:00 AM ·
Our research shows invisibility and erasure is one of the biggest barriers Native peoples face in advocating for tribal sovereignty, equity, and social justice.

We're grateful for Native educators and advocates who fight for the teaching of the TRUE history of this country. Looking for #Native lesson plans for your student this summer? Download free culturally-based activities from our Native Education For All Initiative here: https://illuminatives.org/native-education-for-all-2/
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1967 Stewart Indian School Yearbook

stewartindianschool.com › uploads › 2018/06 › 1967-S...

Bibliographies of Northern and Central California Indians ...

files.eric.ed.gov › fulltext
PDF
"Frank John Rivers, Distinguished Graduate of *Stewart Indian School*, Alma Mater of the ... Goerke, Elizabeth B., and Richard A. *Cowan*. ... *Leo* K. Brown, 1967.
by RS Brandt - 1994 - Related articles

IllumiNative

To dismantle systemic racism and build a better world, monuments to racism cannot stand. It's time for us to move forward, together. #ItsTime #NativeLand #ReplaceColumbus
Art by Ben Brown

Join the National Congress of American Indians (NCAI) and tribal leaders for our upcoming Forum: ***Protecting Tribal Lands and Sacred Places: Current Threats Across Indian Country***

Tuesday, June 23, 2020
1:00 - 2:30 p.m. EDT
REGISTER

This Forum will share the stories of five tribal nations working to protect their tribal homelands in the face of baseless and arbitrary attacks by the federal government, and they will discuss how the federal government must recommit to its trust and treaty obligations to all tribal nations in this critical area.

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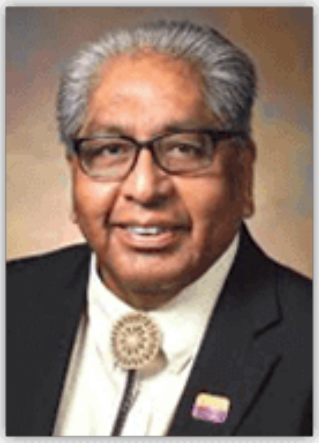

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Indigenous Artists Use Technology to Tell Stories About Their Ancestral Lands

Left to right, producer Bryan Parras, Yudith Azareth, and Clement Guerra, director of The Condor and The Eagle, an independent documentary about four Indigenous leaders, speak during the human/progress festival at Eaton DC on September 29, 2018, in Washington, D.C.
Photo by Tasos Katopodis/Getty Images

Left to right, producer Bryan Parras, Yudith Azareth, and Clement Guerra, director of The Condor and The Eagle, an independent documentary about four Indigenous leaders, speak during the human/progress festival at Eaton DC on September 29, 2018, in Washington, D.C.
Photo by Tasos Katopodis/Getty Images
These five art projects explore the impacts of climate change using VR and other mediums.

By Demi Guo Jun 15, 2020

Lawrence Paul Yuxweluptun does not use email or text. In the Coastal Salish communities from which he hails, he has been known as a painter and a dancer since the 1980s. Yet, he has been exploring the "virtual reality renaissance"—the technology that allows you to figuratively step into a computer-generated 3D world—since it made its soft debut in the '90s.

In 2019, Yuxweluptun fell in with Paisley Smith, a filmmaker and virtual reality director who, like Yuxweluptun, comes from the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh First Nations, in what is today known as British Columbia.

Unceded Territories, a painting by artist Lawrence Paul Yuxweluptun. Image from Museum of Anthropology in University of British Columbia in British Columbia, Canada.

Together, they created *Unceded Territories*, an immersive and provocative virtual reality experience that drops the viewer into a world designed in Yuxweluptun's style. Surrounded by his '80s-style visuals, you are then encouraged to design the world as you want by throwing oil paint onto the screen with abandon. Only once you've reached the end of the virtual adventure do you realize the running oil has left a trail of destruction in its wake, and that there is no turning back from this changed environment.

By combining Smith's virtual reality filmmaking with the '80s-style visuals of Yuxweluptun's paintings, *Unceded Territories* explores the intersection of environmentalism and Indigenous

rights. It is just one example of the many ways Indigenous artists across the Americas are engaging technology and other works to draw attention to their culture and the environmental challenges confronting their communities, which are on the front line of climate change.

“How do I teach people to love the land?” asks Yuxweluptun, whose paintings tell stories about Indigenous human rights and climate change. “You can’t use my story and blame me for that. You can’t blame me for global warming.”

In the past, establishments outside of Indigenous communities rarely took note. Now, with social media, awareness is no longer limited to those directly affected, he says.

Virtual reality, Yuxweluptun says, is another medium for someone like him to express his ideas in more ways than just on a one-dimensional canvas. “Not everybody can do it, because you have to be able to think in a certain way,” he says. “It’s a different way, other than painting or making a sculpture.”

Here are the stories of four other groups of Indigenous artists using technology and art to tell their communities’ stories.

The Condor and The Eagle

Bryan Parras has been working in radio in the Houston market since the early 2000s and, as time passed, saw how social media made storytelling more accessible to everyone—including those in marginalized communities.

In 2014, Parras met a European couple, Sophie and Clément Guerra, who had come to the United States to support the climate movement and who quickly became entangled in the Indigenous movement as well. Eventually, they began work on *The Condor and The Eagle*, an independent documentary about four Indigenous leaders on a transcontinental adventure. Journeying from the Canadian plains, through the U.S and deep into the heart of the Amazonian jungle, they battled Big Energy while working to unite the peoples of North and South America and deepen the meaning of “Climate Justice.”

A screenshot from The Condor and The Eagle.

Parras, himself of mixed Indigenous descent, is no stranger to filmmakers and reporters who come into Indigenous communities to observe, but without getting their actual input. “It’s another form of extraction, right? Cultural extraction,” he says.

It’s why Parras, was the documentary’s campaign producer, acted as a bridge between the filmmakers and his community, so that Indigenous communities portrayed in the film would be included in the editing process as well. “What may not be written in the history books are now archived in this story,” he said.

Since its premiere at the Woodstock Film Festival in October 2019, *The Condor and the Eagle* has been selected by more than 50 film festivals and won 12 awards. The most notable one is Best Environmental Documentary at the 2019 Red Nation International Film Festival in Beverly Hills, California.

Wenazìi K'egoke; See Visions
Casey Koyczan is Tlicho Dene from the Northwest Territories of Canada. When he collaborates on virtual reality exhibits, he brings what he calls a "Northern aesthetic"—visuals of the remote landscape of the Northwest Territories of Canada. His latest project is *Wenazìi K'egoke; See Visions*, a three-chapter virtual reality experience that takes you into a dreamlike interpretation of encounters with animal spirits of the North.

See Visions uses stark colors to evoke the feeling of walking through the snow under an aurora borealis. Koyczan considers the animals depicted in this atmosphere-heavy video to be its most important features. "It's all about being involved in the North," he says. "It reinforces the subtle notion that we are on their territory."

See Visions debuted in a prototype version in 2019 at the annual ImagineNATIVE Film and Media Arts Festival in Toronto, a global hub for Indigenous-made media art. Koyczan and his partner on the project, Travis Mercredi, are now developing it for length and interactivity.

It's the kind of work ImagineNATIVE envisioned when it began featuring virtual reality projects in 2017, with the idea of depicting the world for Indigenous communities 150 years into the future. The idea, Koyczan says, is that although their current reality is not ideal, Indigenous communities will survive. "Thriving in this society hasn't been laid out yet," Koyczan said. "It's really cool to depict these things. How things could be."

Although he studied fine arts in college, Koyczan decided he preferred shaping things with his hands. He often builds installations that allow him to project each of his projects from his laptop —creating a physical aspect for further immersion. He also creates the music for his projects, playing several instruments in a style he calls "electro-rock."

About his and Mercredi's work, Koyczan says, "We feel it's providing accessibility and insight into a portion of our landscape and aesthetic as new media artists."

Three Sisters
In 2019, the Dundas West Art Museum in Toronto hosted an art exchange that allowed one Canadian artist to travel to Chile to paint a mural, while Chilean artist, Paula Tikay, went to paint in Canada.

"At the end of [painting] a mural, one leaves and leaves [their] work for the people who transit those places," says Tikay, who is Mapuche, the largest Indigenous group in Chile. "They are like small messages that can identify and rescue stories from places. They are like gifts that appear for the inhabitants of that space."

The Three Sisters mural by Chilean artist Paula Tikay in Toronto, Canada as part of the Dundas West Art Museum art exchange program. Photo from Dundas West Art Museum.
A mural by Canadian artist Emmanuel Jarus in Valparaíso, Chile as part of the Dundas West Art Museum art exchange program. Photo from Dundas West Art Museum.

Dundas West Art Museum is Toronto's first open-air street art museum. The neighborhood of Dundas West has long been connected with Chile since Chileans began moving there as refugees of Augusto Pinochet's dictatorship in the 1970s.

Tikay's contribution to the museum is a Three Sisters mural, depicting three Indigenous women who represent the three main agricultural crops of Indigenous groups in the Americas.

Three Sisters is the name given to climbing beans, maize, and squash that are/were grown together in an agricultural strategy called companion planting. It's a historical reminder that European settlers learned to plant crops on American soil from its Indigenous people.

Tikay calls it an honor to use her art to remind people of that, especially because it was also practiced in her ancestral southern Chile.

My Louisiana Love

The Houma Nation sits on the Mississippi Delta; the wetlands there were struck by both Hurricane Katrina in 2005 and the BP oil spill five years later. These disasters, both natural and manmade, slowly chip away at the way of life of the Houma people, making them less able to hunt, trap, and fish.

In 2015, Monique Verdin co-produced the documentary, *My Louisiana Love*, which traces her journey back to her home in the Houma nation and focuses on her community's struggle with decades of environmental degradation.

Monique Verdin. Photo from Monique Verdin.

It has recently been made available on PBS again.

Verdin herself expressed surprise at its rerelease. "I didn't think it would be relevant at the time," she says, "but it's even more relevant now."

In telling this larger social and economic story, Verdin makes the film semi-autobiographical by displaying her and her family's struggles, which include the death of her father. "With my father gone," she says in the narration, "I had lost another piece of my Louisiana."

She is working to address some of the issues highlighted in the documentary. She is part of Another Gulf is Possible, a grassroots collaborative, led by women of color, that is doing resistance work against corporations searching for oil in the region while reviving Indigenous methods of living off the land sustainably.

	Demi Guo is an NYC journalist with bylines in WNPR and National Geographic. Connect: Twitter

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