Populating the Future Imaginary
visualizing the future of indigenous communities

Jason Edward Lewis
making visible
Chris Hrnchiar

and of course this has nothing to do with missing or murdered Aboriginal women....it's not a murder case.....it's could be a suicide, accidental, she got drunk and fell in the river and drowned who knows.....typically many Aboriginals have very short lifespans, talent or not.

Chris Hrnchiar

Because much of the aboriginal population in Canada is just satisfied being alcohol or drug abusers, living in poor conditions etc......they have to have the will to change, it's not society's fault.
“I have no evidence to indicate that we have racist officers.”
Annie Pootoogook
(1969 - 2016)
how does one render oneself visible when those who are looking refuse to see?
“...the virtual Trail of Tears...[is] my homeland. I’m probably more Indigenous than you, and the digital earth is where I’m Indigenous...I never took...shape until they built their ride.”

2011
“...a particularly pervasive kind of imagination, one that encompasses cognitive phenomena, including sense of self, metaphor, social categorization, narrative, and poetic thinking.”
Marcia Crosby

Construction of the Imaginary Indian

I am going to speak about what seems to be a recent phenomenon in the arts and social sciences—the embracing of “difference.” As a component of postmodernism, difference may take the form of the many voices that struggle against the hegemony of the European “master narrative.” In the face of popular culture and an ever-shrinking globe, it is also a saleable commodity. Increasingly, we as First Nations people assert our national and cultural differences against the homogenizing affects of academic discourse, mass culture and government legislation. However, interest in First Nations people by Western civilization is not such a recent phenomenon; it dates back hundreds of years, and has been manifest in many ways: collecting and displaying “Indian” objects and collecting and displaying “Indians” as objects or human specimens, constructing pseudo-Indians in literature and the visual arts. This interest extended to dominating or colonizing First Nations people, our cultural images and our land, as well as salvaging, preserving and reinterpreting material fragments of a supposedly dying native culture for Western “art and culture” collections. Historically, Western interest in aboriginal peoples has really been self-interest, and this Eurocentric approach to natives—in all its forms—takes up a considerable amount of space within academic discourse. The purpose of this paper is to refuse the prescribed space set aside for the Imaginary Indian. Despite the West’s recent self-critique of its historical depiction of “the other,” I am not entirely convinced that this is not just another form of the West’s curious interest in its other; or more specifically, the ultimate colonization of “the Indian” into the spaces of the West’s postmodern center/margin cartography. Exposing the self-serving purposes, and the limitations that such cultural maps impose on all First Nations people, is an act of confrontation and resistance. I also consider it an act of affirmation to speak in the first-person singular, refusing an imposed
COLOR BIASED

When artificial intelligence judges a beauty contest, white people win

By Dave Gershgorn | September 06, 2016
who ya gonna believe me, or your lyin’ eyes?
aboriginal territories in cyberspace

2006 - present
Imagining Indians in the 25th Century

2121 Raven
Imagining Indians in the 25th Century

Skawennati (2001)
Thanksgiving Address
Greetings to the Technological World

Skawennati & Lewis
(2002)
Skawennati • *TimeTraveller™* • (2008 - 2013)
bending media
“Thrones and dominions," the Finn said obscurely. "Yeah, there's things out there. Ghosts, voices. Why not? Oceans had mermaids, all that shit, and we had a sea of silicon, see? Sure, it's just a tailored hallucination we all agreed to have, cyberspace, but anybody who jacks in knows, fucking knows it's a whole universe. And every year it gets a little more crowded.”
AbTeC Island
Second Life
Skins Workshops on Aboriginal Storytelling and Digital Media Design (2008 – 2014)
Illustrating the Future Imaginary
Future Character Workshop
VR 2167
reframings
we are post-apocalyptic
Postcommodity

Each Branch
Determined
(2016)
Kayla Tulugarjuk
(2016)
we are the aliens we’ve been waiting for
Name: Tsul Zhah, "Little Bear"
Age: Unknown
Weapon: Bow (Never misses)
Pendant: Feather
we are the science fiction of our ancestors
ancestors >> tradition makers >> us >> science fiction >> descendants
ancestors >> science fiction >> us >> tradition makers >> descendants
Mispun (winter)
Moose hunt
Moose hide tanner
why should we be subject to other peoples’ failure of imagination?