KIRSTIE GOODFELLOW
Reframing Timelines:
Daniel David Moses and Indigenous
Wonderworks in the 1980s

KIRSTIE GOODFELLOW

Reframing Timelines:

Daniel David Moses and Indigenous Wonderworks in the 1980s

The relationship between Indigenous peoples and the Canadian state is centuries in the making, and it is tense. Indigenous politics would become increasingly relevant in the decades leading up to the twenty-first century as Indigenous peoples, communities, and organizations forced the federal government to address its ever-present colonial past. This was also a boom period for Indigenous visual art, media, and various forms of cultural production, work that often touched on themes of resistance, resurgence, and responses to settler-colonialism.¹

There is a lot of scholarship that explores late twentieth century Indigenous cultural productions, including visual, media, and written works, but less is known about the performing arts.² Names like Tomson Highway (Cree), Rita Joe (Mi'kmaq), and Daniel David Moses (Six Nations Delaware) proliferated the Canadian theatre scene in this period, and their legacies continue to give Indigenous Theatre a strong presence in Canadian Theatre today. Although scholars are now beginning to explore their work and analyze the complexities of their storytelling, less is known about the influence their stories have on subsequent generations of Indigenous artists, activists, and storytellers.

Anishinaabe scholar Grace Dillon coined the term “Indigenous Futurisms” to describe an emergent genre of Indigenous speculative fiction that deals with stories about the future of Indigenous peoples. Often these stories contain elements of science fiction, including themes such as time travel, human cyborgs, and augmented realities. Even so, Indigenous Futurisms are also grounded in reality and tend to address the impacts of settler-colonialism.³ Indigenous studies scholar Daniel Heath Justice has since built on Dillon’s analysis with one small adjustment: He substitutes Dillon’s term “fantasy” with the term “Wonderworks” to highlight work that incorporates both realism and the fantastical in their storytelling.⁴

If we contextualize the 1990s as a boom period for Indigenous Wonderworks, based on the understanding that this cultural boom was situated within the broader modern Indigenous political movement in Canada, then how do we historicize the resurgence of Indigenous Wonderworks in twentieth century cultural production? How have early works influenced later generations? These questions are multi-layered; what follows will explore how themes of Indigenous Wonderworks are represented in *The Dreaming Beauty*, a play written in 1988 by award-winning playwright Daniel David Moses. I argue that Daniel David Moses' *The Dreaming Beauty* prefigures twenty-first century interpretations of Indigenous speculative fiction. What follows suggests that we reconsider the timeline of Indigenous Wonderworks as prefiguring the generation in which it was defined. In other words, Indigenous Futurisms generally, and Indigenous Wonderworks specifically, was being conceptualized well before the twenty-first century – well before Dillon and Justice coined the terms.

Indigenous Futurisms

Indigenous Futurisms derived from Afrofuturisms. Both have their foundations in early twenty-first century socio-cultural movements within North American Indigenous communities and African American communities, respectively. Indigenous Futurisms are considered a genre of science fiction, consisting of illustration art, literature, and other forms of visual media, that, according to Dillon, marries “[science fiction] theory with Native intellectualism, Indigenous scientific literacy, and Western techno-cultural science.”⁵ Indigenous Futurisms are intended to imagine alternative futures that centre on Indigenous peoples, to “envision Native futures, Indigenous hopes, and dreams recovered by rethinking the past in a new framework.”⁶ In this respect, Indigenous Futurisms shift our understanding of the concept of *science* by suggesting that Indigenous science fiction can certainly play within and beyond Western concepts of the empirical sciences, by incorporating a notion of scientific knowledge as “practices used by Indigenous peoples over thousands of years to reenergize the natural environment while improving the interconnected relationships among all persons.”⁷ In fact, Indigenous science fiction does not require Western scientific knowledge to be considered science fiction in the traditional sense of the genre. Rather, it is entirely possible for Indigenous sci-fi and scientific literacies might contain elements of one or both Western science and Indigenous science.

The term “Indigenous Futurism” can be misleading because it implies that any work in this category must be situated in the future. However, as a genre it is not required to deal exclusively in the future to be considered Indigenous Futurism. As such, media scholars have since expanded on Dillon’s original argument. For example, in her article, “Visual Cultures of Indigenous Futurisms,” Lindsay Nixon (Cree-Métis-Saulteaux) argues that Indigenous Futurism incorporates all three elements of past, present, and future, to serve a political purpose, by “[projecting] Indigenous life into the future imaginary, subverting the death imaginary ascribed to Indigenous bodies within settler colonial discourse.”⁸ This argument parallels Dillon’s concept of Native Slipstream, a sub-genre of science fiction that challenges the perceived linearity of time, encouraging today’s readers to fantasize about futures based on otherwise pasts.⁹ However, Nixon adds on this argument by suggesting Indigenous Futurisms invariably contain all three elements of past, present, and future.¹⁰ Further, she argues that “the future imaginary and its catalogue of science fictive imageries affords Indigenous artists a creative space to respond to the dystopian now, grounding their cultural resurgence in contextual and relational practices.”¹¹ Dillon and Nixon clearly hint at elements of Indigenous resurgence and revival contained within the broader context of Indigenous Futurisms, themes which are certainly present in Indigenous artwork produced in the late twentieth century.

Indigenous Wonderworks

Indigenous Wonderworks bridges the gap between empirical fact and speculative fiction. As a literary genre, Indigenous Wonderworks might be considered as forming part of the broader genre of Indigenous Futurisms. It employs three key ideas: first, Indigenous Wonderworks challenges common literary tropes about Indigeneity. Second, it blends fantasy and reality to convey important themes to a range of audiences and through a range of creative techniques, including methods like changing the colonial imaginary into a story that centres on Indigenous peoples. For example, although literary genres like science fiction, fantasy, and horror are considered falsehoods, or *negative* realities—reality removed—they are popular with Indigenous youth. The third key idea is the fact that Wonderworks incorporates decolonization, education, and healing to impart a grounded sense of meaning.¹² All three ideas hinge on imagining alternative futures and encouraging people to think outside of the colloquial settler-colonial box.

In his article, “Indigenous Wonderworks and the Settler-Colonial Imaginary,” Daniel Heath Justice urges Indigenous writers and scholars to embrace “Wonderworks,” a term he invented to describe the middle-ground that exists in literary fiction between the real and the fantastical.¹³ First, Justice argues that minoritized writers often have to challenge dehumanizing stereotypes and misrepresentations made, even if unintentionally, by those in power. One stereotype typically allocated to Indigenous peoples by what he called the “settler-colonial imaginary” is that of deficit, or the idea that Indigenous peoples are lacking in some way.¹⁴ Focusing too much on real, lived human experience tends to reinforce the deficit model as a defining trope within the settler-colonial imaginary, and reduces Indigenous peoples as lacking in some way; further, erring too heavily on the side of realism effectively re-victimizes the collective Indigenous experience, or “unintentionally reinforces disempowering narratives that offer little to minoritized readers but a very limited and often pessimistic range of legitimized representations.”¹⁵ Thus, there is a need to read fiction because fiction caters to the imagination, opens the mind, and offers creative solutions to present realities. In other words, fantasy and fiction are important tools in educating societies about the past and are especially significant in respect of the transformative aspects that fantasy and fiction offer in times of broad social change.¹⁶

In effect, Daniel Heath Justice coined the term “Wonderworks” as a new way to think about Indigenous¹⁷ speculative fiction rather than as solely “fantasy,” or solely “realism,” but rather as the two combined. Justice reconceptualizes Grace Dillon’s definition of Indigenous Futurisms and thus expands the parameters of analysis, inviting themes that are both real and not real but without drawing an arbitrary line between the two. In short, Wonderworks blends the real, lived experience of Indigenous epistemologies with fantasy and fiction to engage, connect with, and educate the next generation.

What follows will apply Daniel Heath Justice’s methodology of Indigenous Wonderworks to Daniel David Moses’s 1988 stage play, *The Dreaming Beauty*.¹⁸ This analysis will reveal that Indigenous Futurisms were being conceptualized at least as early as the 1980s. Further, a closer exploration of *The Dreaming Beauty* will add to the growing body of scholarship on modern Canadian theatre and offer insights about late twentieth century Indigenous cultural production.

Daniel David Moses

Daniel David Moses (Delaware) (1952–2020) was an award-winning Canadian poet, playwright, and writer, most active throughout the 1990s and 2000s. Today, Moses is widely considered one of Canada’s most prolific playwrights. Moses grew up on a farm in southern Ontario and developed his craft at a

young age, refining it by drawing inspiration from nature and the changing of seasons.¹⁹ He was formally educated in the fine arts, earning a master's degree in poetry in the 1970s. In his lifetime he had hundreds of poems published in journals, magazines, books, and CDs. In addition, he published more than thirteen plays.²⁰

Scholars who engage with Moses generally have differing opinions as to the overall significance of his work. For instance, historian Don Perkins refers to Moses as a “poet of the theatre” with an affinity for religion, based on his fond memories growing up with the Anglican Church.²¹ Rob Appleford, on the other hand, argues that Moses was a “ghostwriter who engages in the much messier and implicated practice of staging the return of the living dead,” using one of his better-known plays, *Coyote City*, as a case study to show how Moses tends to incorporate negotiations “between absence and presence, being dead and being alive, in their desire to *matter*.”²² Helen Gilbert says that Moses has a habit of creating “trickster-like ghost figures whose function is to challenge race-based thinking, notably the valorization of whiteness.”²³

Such analyses are not without merit; however, it is difficult to understand meaning in the absence of intent. What did Moses intend his work to represent? Moses grounds his work in realism and tends to rewrite the history of European contact with Indigenous peoples. For instance, in his stage plays Moses pivots the historical lens and, rather than portraying history from a colonial perspective, as was common practice at the time, centres on stories of Indigeneity and settler-colonialism portrayed from a perspective framed by Indigenous peoples. Moses's work is inherently political because it often touches on themes grounded in the socio-economic reality of his time, including healing, education, and decolonization—all necessary considerations to make when imagining alternate futures. Taken together, these themes reveal that Moses's work, and his plays specifically, embody Indigenous Futurisms. This point is further demonstrated upon closer examination of his seminal play, *The Dreaming Beauty*.

Moses' *The Dreaming Beauty*

Moses wrote *The Dreaming Beauty* in 1988 for Innerstage, a Toronto-based theatre company. Shortly afterward, it was published in *Impulse Magazine*, a now defunct Toronto-based arts periodical. The play went on to win first prize in the One Act Category of Theatre Canada's 1990 National Playwriting Competition.

The story itself is a dream sequence that takes place in almost complete darkness, an ode to winter-time in the far north.²⁴ Throughout the duration of the play, two timelines converge into one through the actions of each character. The main characters include The Girl (Beauty), her Dog (Shiner), Old Woman Moon, Her Grandson, and The Wind.

The play opens with the Girl who wakes up in darkness with her Dog and a blanket (later referred to as the Girl's Shine), but no memory of how she got there. She is confused because the land feels familiar and unfamiliar at the same time. The Girl calls out for her mother and grandmother, and when they do not respond she goes looking for them.²⁵ Along the way, she is confronted with memories of ancestors who help her remember who she is. For instance, she runs into Grandmother's ghost who reminds the Girl that her name used to be Beautiful Daughter of the Dawn.²⁶

Seeing the ghost of her grandmother is the first indication that the Girl's family had long since passed. In the next scene, she encounters Mother and Father who explain they had died long ago of smallpox. Her Mother reminds her that before she passed away, she had implored the Girl to "forget your name...forget who you are," to hide from the "Outsiders" by falling asleep, and not to wake up until she becomes a woman.²⁷ The scene ends with the Girl realizing she is still asleep.²⁸ Through this storyline it is revealed that the Girl has been asleep for nearly five hundred years—mirroring the historical timeline of settler-colonialism in Canada.

The next sequence follows the Grandson and reveals the presence of a second storyline. It is revealed that Old Woman Moon had previously told the Grandson to go and find the Girl before she wakes up.²⁹ Along his journey the Grandson rescues Corn Woman, Bean Woman, and Squash Woman from darkness, so that they can begin growing food for the people again.³⁰ This scene is important because it introduces the Grandson as a vehicle for progress, whose role is to facilitate a revival of the past and a resurgence in the future.

The two storylines converge in the next scene. While the Grandson continues to search for the Girl, he is confronted with the Wind who had recently stolen the Girl's blanket. After realizing the Wind has the Girl's blanket, the Grandson tries unsuccessfully to retrieve it. The two characters get into a scuffle that ends with the Grandson falling and losing consciousness. Amidst the chaos, the Girl's Dog catches up to them, snatches the blanket and escapes, to return the blanket back to the Girl.

In the final scenes, having recovered from his fall, the Grandson manages to find the Girl and deliver the message from Old Woman Moon, that it is time to wake up. Then, Old Woman Moon appears with another message, declaring that the Girl is now a woman, and her new name is Beauty of Our People. The play concludes and we are left with feelings of hope, for beauty, for resurgence, and for a brighter future.

Although the play itself might be considered within the genre of speculative fiction, the themes in *The Dreaming Beauty* are very much grounded. For five centuries the Girl had successfully resisted the Outsiders' efforts to make her disappear. By doing so, the Girl had ensured a future for her people. The play therefore draws very clear parallels to settler-colonialism in the Canadian context.

Indigenous Wonderworks and *The Dreaming Beauty*

The close engagement with, and interplay between, fantasy and reality reveal the presence of Wonderworks in Moses' *The Dreaming Beauty*. Moses blends reality with fantasy when it is revealed that the Girl has been asleep for five hundred years, the same amount of time that Europeans have controlled the north. One of the later scenes reveals that the Girl's Father died of smallpox, and Mother told her to go to sleep and hide from the "Outsiders," an allusion to the European colonists.³¹ This memory confirms that the Girl once lived five hundred years ago, and suggests the Girl should rest, stay idle, to preserve her identity for a future time. Then, when the Girl wakes up, she is met with familiar yet strange lands; she recalls the features of the land but sees strange faces and her home is gone, similarly confirming her physical presence in the future.

Moses's *The Dreaming Beauty* blends themes of fantasy with historical realism. Complete with a talking Dog, ghosts of the Girl's late family, and the Grandson who connects past with present, the final

scenes take place in events that represent Native Slipstream and Indigenous Wonderworks. But the themes situated around the effects of colonization—smallpox, forgotten identities, resistance, and resurgence—are very much grounded in reality. As such, the interactions that occur between the Girl, the Grandson, and the Wind are uniquely situated between fantasy and realism. Moses's *The Dreaming Beauty* therefore represents what Daniel Heath Justice describes as Indigenous Wonderworks.

As discussed earlier, Justice uses the term “Wonderworks” to challenge the Deficit stereotype that is typically employed in literary fiction depicting Indigenous peoples. *The Dreaming Beauty* recasts the colonial imaginary by turning the Deficit stereotype on its head. Far from lacking, Moses's characters in *the Dreaming Beauty* have more knowledge and status than ordinary humans because their presence appears to exist somewhere between the dream world and the physical realm. The characters can slip through time and thus demonstrate a profound sense of understanding as to imagining alternative futures beyond what is perceived to be their ultimate fate. Further, employing the fantastical allows us to see the very real connections between nature and nurture, and the ways in which humans are inherently connected to nature beyond the conception of consciousness. For example, in the play the Moon is also an old woman and a grandmother. Although by nature she is the moon—a role that ensures her existence since time immemorial—her identity as a grandmother binds her to the people and ensures she plays a central role in their resurgence.

Moses employs Wonderworks in other ways too. To quote Justice in his analysis of Indigenous Wonderworks, *The Dreaming Beauty* in its entirety challenges the “self-serving colonial fantasy” that people often mistake for what they think is Indigeneity.³² In this way, as entertaining as the play may be, it also teaches people about the past and its implications in the present. Furthermore, Moses employs Indigenous epistemologies and worldviews, thereby speaking especially to Indigenous audiences while, once again, challenging non-Indigenous people to reconsider what they think they know about Indigeneity and the effects of settler-colonialism.

Finally, through the story of the Girl, Moses offers healing to his people. The Girl, whose real name is Beauty of Our People, wakes up from a five-hundred-year slumber. Her absence could be seen as a metaphor for the spirits of Indigenous peoples being asleep for the past five hundred years. This idea also challenges white historical representation because the play centres around Indigenous peoples; non-Indigenous peoples—the “Outsiders”—are confined to the margins; their presence is inferred.

Taken as a whole, *The Dreaming Beauty* incorporates themes of decolonization, education, and healing, three important pillars of Indigenous Wonderworks. This play is a clear and unequivocal representation of Indigenous Futurisms produced in the late twentieth century.

Conclusion

Daniel David Moses' *The Dreaming Beauty* prefigures twenty-first century interpretations of Indigenous speculative fiction and serves as an example of how Indigenous speculative fiction was being conceptualized at least as early as the 1980s. Scholarship has explored late twentieth century Indigenous cultural productions including written works, visual art, and various forms of media, but less is known about what role theatre and performance art played in early conceptualizations of Indigenous futurisms. This article builds upon existing scholarship and adds to a growing body of research that examines the presence of Indigenous Futurisms in the late twentieth century. This research suggests that Indigenous speculative

fiction was conceptualized and produced in the late twentieth century, engaging with themes related to the modern Indigenous political movement that was occurring at the same time including decolonization, education, and various forms of resistance to settler-colonialism.

The above analysis of *The Dreaming Beauty* challenges three things about our contemporary understanding of Indigenous Futurisms: First, the depth and complexity of Indigenous Futurist art; second, the presence of Wonderworks in the twentieth century; and third, the connections between Indigenous Wonderworks and the wider modern Indigenous political movement of the late twentieth century. While the question of how early works such as Moses's *The Dreaming Beauty* influenced later generations of cultural production remains to be seen, the current analysis certainly supports the idea that Indigenous Futurisms generally, and Indigenous Wonderworks specifically, were being conceptualized well before the twenty-first century.

Endnotes

- 1 Allan J. Ryan, "Postmodern Parody: A Political Strategy in Contemporary Canadian Native Art," *Art Journal* 51, no. 3 (1992): 59–65, https://www-jstor-org.proxy.lib.sfu.ca/stable/777349?seq=1#metadata_info_tab_contents.
- 2 Examples of scholarship that explores Indigenous cultural production in the late twentieth and early twenty-first centuries, see Michele Raheja, *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film* (Lincoln: University of Nebraska Press, 2013); Jacquelyn Kilpatrick, *Celluloid Indians: Native Americans and Film* (Lincoln: University of Nebraska Press, 1999); Audra Simpson, "On ethnographic refusal: Indigeneity, 'voice' and colonial citizenship," *Junctures: The Journal for Thematic Dialogue*, no. 9 (2007): 67–80; Leanne Betasamosake Simpson, *Dancing on our turtle's back: Stories of Nishnaabeg Recreation, Resurgence and a New Emergence* (Manitoba: ARP Books, 2011); Stina Attebery, "Oil, Water, Lightning: Indigenous Posthumanism and Energy Futures in Elizabeth LaPensée's Thunderbird Strike," *American Quarterly* 72, No. 3 (September 2020): 697–717; Danika Medak-Saltzman, "Coming to You from the Indigenous Future: Native Women, Speculative Film Shorts, and the Art of the Possible," *Studies in American Indian Literatures* 29, No. 1 (Spring 2017): 139–171; Loretta Todd, "Aboriginal Narratives in Cyberspace," *Immersed in Technology: Art and Virtual Environments*, ed., Mary Anne Moser and Douglas MacLeod (Cambridge: MIT Press, 1996): 179–194; William Lempert, "Decolonizing Encounters of the Third Kind: Alternative Futuring in Native Science Fiction Film," *Visual Anthropology Review* 30, no. 2 (2014): 164–176.
- 3 See Grace Dillon, "Imagining Indigenous Futurisms," in *Walking the Clouds: An Anthology of Indigenous Science Fiction* (University of Arizona Press, 2012), 1–14.
- 4 Daniel Heath Justice, "Indigenous Wonderworks and the Settler-Colonial Imaginary," accessed April 10, 2021, <https://apex-magazine.com/indigenous-wonderworks-and-the-settler-colonial-imaginary/>.
- 5 Dillon, *Walking the Clouds*, 2–3.
- 6 Ibid, 2.
- 7 Ibid, 7.
- 8 Lindsay Nixon, "Visual Cultures of Indigenous Futurisms," *GUTS Magazine*, published May 20, 2016, accessed April 8, 2021, <http://www.gutsmagazine.ca/visual-cultures/>.
- 9 Or, as Dillon more aptly puts it, to "recover the Native space of the past, to bring it to the attention of contemporary readers, and to build better futures." Note the nuances of healing through teaching, contained within Dillon's words. See Dillon, *Walking the Clouds*, 3–5.
- 10 Interestingly, both descriptions contain nuances of healing from historical trauma through both knowledge sharing and storytelling.
- 11 Lindsay Nixon, "Visual Cultures of Indigenous Futurisms," *GUTS Magazine*, published May 20, 2016, accessed April 8, 2021, <http://www.gutsmagazine.ca/visual-cultures/>.
- 12 This suggestion is emphasized in Justice, "Indigenous Wonderworks and the Settler-Colonial Imaginary."
- 13 Justice, "Indigenous Wonderworks," <https://apex-magazine.com/indigenous-wonderworks-and-the-settler-colonial-imaginary/>.
- 14 Ibid.
- 15 Ibid.
- 16 Ibid.
- 17 Ibid.
- 18 Daniel David Moses, *The Dreaming Beauty* (Playwrights Union of Canada, 1988).
- 19 David Brundage, "The Early Years of Daniel David Moses," in *Daniel David Moses: Spoken and Written Explorations of his Work*, ed., Tracey Lindberg and David Brundage (Guernica Editions Inc., 2015), 24–27.
- 20 Don Perkins, "The Poetry and Plays of Daniel David Moses: An Overview," in *Daniel David Moses: Spoken and Written Explorations of his Work*, ed., Tracey Lindberg and David Brundage (Guernica Editions Inc., 2015), 35

- 21 Perkins, "The Poetry and Plays of Daniel David Moses," 38–43.
- 22 Rob Appleford, "Daniel David Moses: Ghostwriter With a Vengeance," in *Daniel David Moses: Spoken and Written Explorations of his Work*, ed., Tracey Lindberg and David Brundage (Guernica Editions Inc., 2015), 250
- 23 Helen Gilbert, "Black and White and Re(a)d All over Again: Indigenous Minstrelsy in Contemporary Canadian and Australian Theatre," *Theatre Journal* 55, no. 4 (December 2003): 689.
- 24 See in the beginning when the Girl wakes up, she says: "Hey, this is snow. No wonder it's cold." In addition to this beginning sequence, there are other instances of dialogue that indicate it is cold out. For example, note what Cousin says when they help Aunt dig Squash Woman out of the earth: "It's like stone with the frost." See Moses, *The Dreaming Beauty*.
- 25 Moses, *The Dreaming Beauty*, 1.
- 26 Ibid, 4.
- 27 Ibid, 17.
- 28 Ibid, 18.
- 29 Ibid, 2.
- 30 Ibid, 10.
- 31 Ibid, 16-18.
- 32 Justice, "Indigenous Wonderworks and the Settler-Colonial Imaginary."

Bibliography

- Appleford, Rob. "Daniel David Moses: Ghostwriter with a Vengeance." In *Daniel David Moses: Spoken and Written Explorations of his Work*. Edited by Tracey Lindberg and David Brundage. Guernica Editions Inc., 2015. 248–274.
- Attebery, Stina. "Oil, Water, Lightning: Indigenous Posthumanism and Energy Futures in Elizabeth LaPensée's Thunderbird Strike." *American Quarterly* 72, No. 3 (September 2020): 697–717.
- Brundage, David. "The Early Years of Daniel David Moses." In *Daniel David Moses: Spoken and Written Explorations of his Work*. Edited by Tracey Lindberg and David Brundage. Guernica Editions Inc., 2015. 24–34.
- Dillon, Grace. *Walking the Clouds: An Anthology of Indigenous Science Fiction*. University of Arizona Press, 2012. 1–14.
- Gilbert, Helen. "Black and White and Re(a)d All over Again: Indigenous Minstrelsy in Contemporary Canadian and Australian Theatre." *Theatre Journal* 55, no. 4 (December 2003): 679–698.
- Justice, Daniel Heath. "Indigenous Wonderworks and the Settler-Colonial Imaginary." Accessed April 10, 2021. <https://apex-magazine.com/indigenous-wonderworks-and-the-settler-colonial-imaginary/>.
- Kilpatrick, Jacquelyn. *Celluloid Indians: Native Americans and Film*. Lincoln: University of Nebraska Press, 1999.
- Lempert, William. "Decolonizing Encounters of the Third Kind: Alternative Futuring in Native Science Fiction Film." *Visual Anthropology Review* 30, no. 2 (2014): 164–176.
- Medak-Saltzman, Danika. "Coming to You from the Indigenous Future: Native Women, Speculative Film Shorts, and the Art of the Possible." *Studies in American Indian Literatures* 29, No. 1 (Spring 2017): 139–171.
- Moses, Daniel David. *The Dreaming Beauty*. Playwrights Union of Canada, 1988.
- Nixon, Lindsay. "Visual Cultures of Indigenous Futurisms." *GUTS Magazine*, published May 20, 2016. Accessed April 8, 2021. <http://www.gutsmagazine.ca/visual-cultures/>.
- Perkins, Don. "The Poetry and Plays of Daniel David Moses: An Overview." In *Daniel David Moses: Spoken and Written Explorations of his Work*. Edited by Tracey Lindberg and David Brundage. Guernica Editions Inc., 2015. 35–66.
- Raheja, Michele. *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*. Lincoln: University of Nebraska Press, 2013.
- Ryan, Allan J. "Postmodern Parody: A Political Strategy in Contemporary Canadian Native Art." *Art Journal* 51, no. 3 (1992): 59–65. https://www-jstor-org.proxy.lib.sfu.ca/stable/777349?seq=1#metadata_info_tab_contents.
- Ryan, Maureen. "Picturing Canada's Native Landscape: Colonial Expansion, National Identity, and the Image of a 'Dying Race'." *RACAR* 17, no. 2 (1990): 138–202.
- Simpson, Audra. "On Ethnographic Refusal: Indigeneity, 'Voice' and Colonial Citizenship." *Junctures: The Journal for Thematic Dialogue*, no. 9 (2007): 67–80.
- Simpson, Leanne. *Dancing on our turtle's back: Stories of Nishnaabeg recreation, resurgence and a new emergence*. Manitoba: ARP Books, 2011.
- Todd, Loretta. "Aboriginal Narratives in Cyberspace," *Immersed in Technology: Art and Virtual Environments*. Edited by Mary Anne Moser and Douglas MacLeod. Cambridge: MIT Press, 1996. 179–194.
- Young Man, Alfred. "Native Arts in Canada." *Beyond Quebec*, 218, MQUP (1995): 219–221.