ROVING STUDIO TRIPTYCH WITH ARTIST KITE

Saturday, February 26, 2022, at 1 p.m.
Live via Zoom

WHAT TO KNOW

- Kite is an Oglála Lakhóta performance artist, visual artist, and composer.
- In this event, Kite will take you on a remote, roving tour and performance across her studio spaces in Tulsa, Oklahoma.

ABOUT KITE

Suzanne Kite a.k.a. Kite is an Oglála Lakhóta performance artist, visual artist, and composer. Her performances, compositions, sculptures, and sound installations showcase the use of experimentation in new media and digital technologies and touch on issues such as nonhuman and human intelligence, the ethics of extractive technologies, and software design. She has a BFA in music composition from CalArts and an MFA from Bard College’s Milton Avery Graduate School, and is a PhD candidate at Concordia University.

SOME PROJECTS BY KITE

AĞUYAŠKUYELA
A performance and sculpture series about protocols for mourning the death of human and nonhuman beings

SEEING IS BELIEVING
Devin Ronnenberg and Kite utilized machine learning applications to generate and manipulate video, sound, and text, examining the intersections between international Indigenous communities, extracted materials, and colonial nuclear obsession

PEOPLE YOU MUST LOOK AT ME
An experimental improvised and electronic album on Unheard Records
KITE, QUOTED

“It is necessary to build our technologies, and all things, in a ‘Good Way,’ a way which takes into account all beings, animate and inanimate.”—Suzanne Kite, “How to Build Anything Ethically,” Position Paper: Indigenous Protocol and Artificial Intelligence

“As the American public panics over what has been dubbed ‘post-truth,’ it is worth recalling that, for Native people, American mythologies have always relied on post-truth, i.e., lies.”—Suzanne Kite, “Who Believes in Indians?,” un Projects, 2018

“The future is imagined into existence. Indigenous futures is expanding as a part of many fields: policy, technology, law, but imagining indigenous futures is often the work of artists. Art is the way we know what we know. . . .”—Suzanne Kite, “Dreaming a Sovereign Indigenous Future,” The Funambulist, 2019

FOR FURTHER REFLECTION

* What technologies does Kite use in making art? How do these different technologies relate to the artworks’ themes?
* Why does Kite think it’s important to have an ethical, ontological orientation around relationships with nonhumans?
* How do Indigenous and western ontologies understand forms of being outside of humanity?
* Why do Suzanne Kite and her collaborators think it’s important to bring Indigenous epistomologies to bear on the AI question?
* What might an ethical approach to AI look like?

IF YOU LIKED THIS EVENT, YOU MIGHT WANT TO CHECK OUT:

* Kite’s Website
  kitekitekitekite.com
* Indigenous Protocol and Artificial Intelligence Working Group
  Indigenous-ai.net
* Unheard Records
  unheardrecords.org
* Initiative for Indigenous Futures
  indigenousfutures.net
* Upcoming Visions and Voices events:
  2/26: Black Quantum Futurism
  3/3: Archival Intimacies: Queering South/East Asian Diasporas
  4/1: Belonging as Survival: Creativity, Activism, and Community
  4/14: Crafting Change: An Afternoon with the Social Justice Sewing Academy