

Evanescing This Harrowed Strata Jackson 2Bears

* Six Nations | Lethbridge Alberta, Canada—Treaty 7, Blackfoot Territory

Jackson 2Bears is a Kanien'kehaka (Mohawk) multimedia installation/performance artist and cultural theorist from Six Nations, currently based in Lethbridge Alberta, Canada—Treaty 7, Blackfoot Territory. An active researcher in the areas of video arts, digital media, and extended media, with a focus on embodied interaction, live audio/visual (Live Cinema) performance and immersive, multimedia installation. Recent works detail the impact that rapid changes in technology have had on contemporary politics, culture and society, particularly with respect to the First Nations communities. A member of Beat Nation [Live]—a First Nations artist collective that combines hip hop, live music and digital technology as a way to celebrate the spirit of contemporary Indigenous culture, 2Bears is also a co-founding member of Noxious Sector—a communal forum dedicated to the exploration of interdisciplinary artistic practice and creative expression. With Mohawk poet and performance artist Janet Rogers, he co-directs 2Ro Media enabling large-scale site-specific multimedia projects, including IIKAAKIIMAAT and Ne:Kahwistará:ken Kanónhsa'kówa í:se Onkwehonwe at the Blackfoot and Six Nations communities. Books include: Coded Territories: Tracing Indigenous Pathways in New Media Art (2014) and Mythologies of an [Un]dead Indian (forthcoming), which explores the aesthetics of contemporary Indigenous identity within the context of our hyper-mediated, technologically saturated culture. Previously Audain Professor of Contemporary Art of the Pacific Northwest at the University of Victoria, 2Bears is currently Assistant Professor of Indigenous Art Studio and Media Arts at the University of Lethbridge, Alberta—Treaty 7, Blackfoot Territory. Exhibitions include: Urban Shaman (Winnipeg, MB); Bbeyond (Belfast, Ireland); The Vancouver New Music Festival (Vancouver, BC.); Digital Art Weeks (Zurich, Switzerland); North American Indigenous Games (Cowichan, BC); and the Futur-en-Seine Festival (Paris, France). The artist Jackson 2Bears' work is visceral, searing, stunning. From scratch di-ing to the poetics of indigenous identity, 2Bears' work inhabits and disrupts the hyper-saturation of the contemporary. With specific emphasis on indigenous / First Nations heritage, resistance, and cultural renewal, 2Bears offers beginnings out of endings and endings out of beginnings; a blood poetics flowing in multi-dimensions and all at once, yet able to make the point, in sharp, generous and graphic detail. An intensity of Ouroboros untimeliness, there is no better voice with which to mark this part of the journey through the Data Loam. Images are from his performance, Evanescing This Harrowed Strata with Tanya Doody. Thoughts about artificial intelligence, indigenous culture, cosmology and the electronic/digital technologies can be found at the edges of the page in a group discussion with Susan Kite, moderated by Elizabeth Barron.1





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Jackson 2Bears and Tanya Doody Performance, 28 minutes, 2017, Vancouver, BC, LIVE! Biennale of Performance Art photo credit 2017 Rennie Brown



zero [ˈzɪərəʊ]

the zero first appeared in india around 458 ad. mathematical equations were spelled out or spoken in poetry or chants rather than symbols. different words symbolised zero, or nothing, such as 'void,' 'sky' or 'space.' the hindu astronomer and mathematician, brahmagupta, developed a symbol for zero—a dot underneath numbers. he also developed mathematical operations using zero, wrote rules for reaching zero through addition and subtraction, and the results of using zero in equations. this was the first time that zero was recognised as a 'number of its own', both rational and not, imaginary and real, a point between two systems, and simultaneously 'a body without organs'. with its segmentised fold (the 1), an entirely new paradigmatic revolution is now upon us.