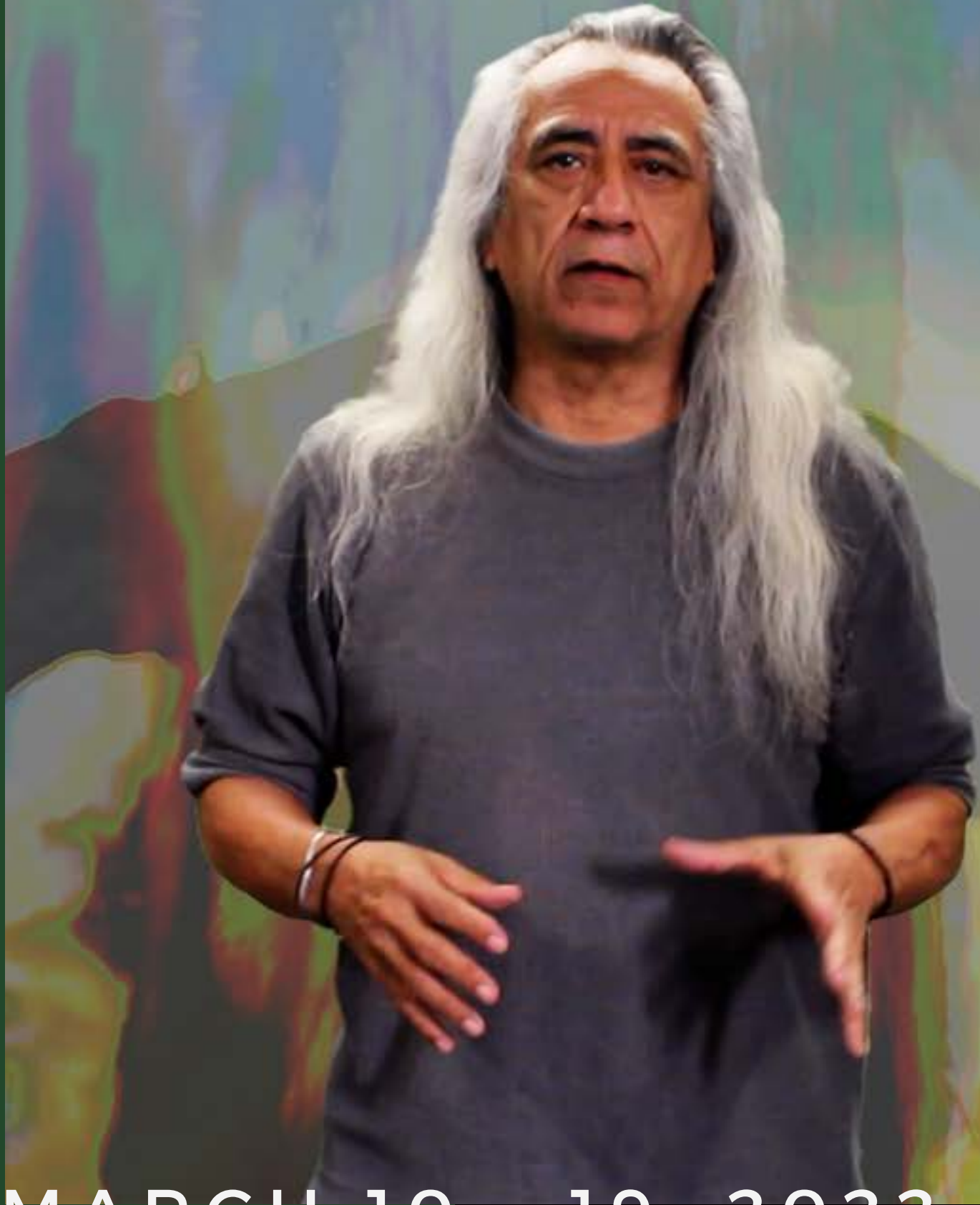


george emilio sanchez:

In the Court of the Conqueror



MARCH 10 - 19, 2022

ABRONS
ARTS HENRY STREET
CENTER SETTLEMENT

A B O U T

In the Court of the Conqueror

In the Court of the Conqueror is dedicated to my mother, Elsa Sanchez Alvarez.

In the Court of the Conqueror is a solo performance piece by George Emilio Sanchez, with visual design by Patty Ortiz, that revolves around the 200 year-old history of Supreme Court decisions that have diminished the Tribal Sovereignty of Native Nations. The piece also tells the story of Sanchez' experiences of navigating generational trauma regarding his Indigenous identity while being raised in an Ecuadorian immigrant household.

A B O U T

In the Court of the Conqueror

This work focuses on several Federal Indian Law landmark cases, leading up to the Johnson v. M'Intosh 1823 Supreme Court case that applied the Doctrine of Discovery that still holds legal precedent in our courts of the conqueror. sanchez and Ortiz traveled across hundreds of geographic miles and ancestral homelands to create this interdisciplinary performance that combines text and video projections to reveal this country's ongoing conflicts with Native Nations in search of Indigenous justice and sovereignty.

As part of his "artistic research" for this piece, sanchez enrolled in a Masters in Legal Studies in Indigenous Peoples Law program out of the University of Oklahoma during the COVID lockdown and graduated in August 2021. This performance is the second installment of sanchez' "Performing the Constitution" series.

CAST + CREW

george emilio sanchez
Creator + Performer

Patty Ortiz
Visual Design +
Collaborator

Joseph DiMattia
Director

N. Bruce Duthu
Federal Indian Law
Dramaturg

Gordon Henry
Text Third Eye Dramaturg

Joseph Scardino
Lighting Design

Jørgen Skjærvold
Audio + Video Engineering

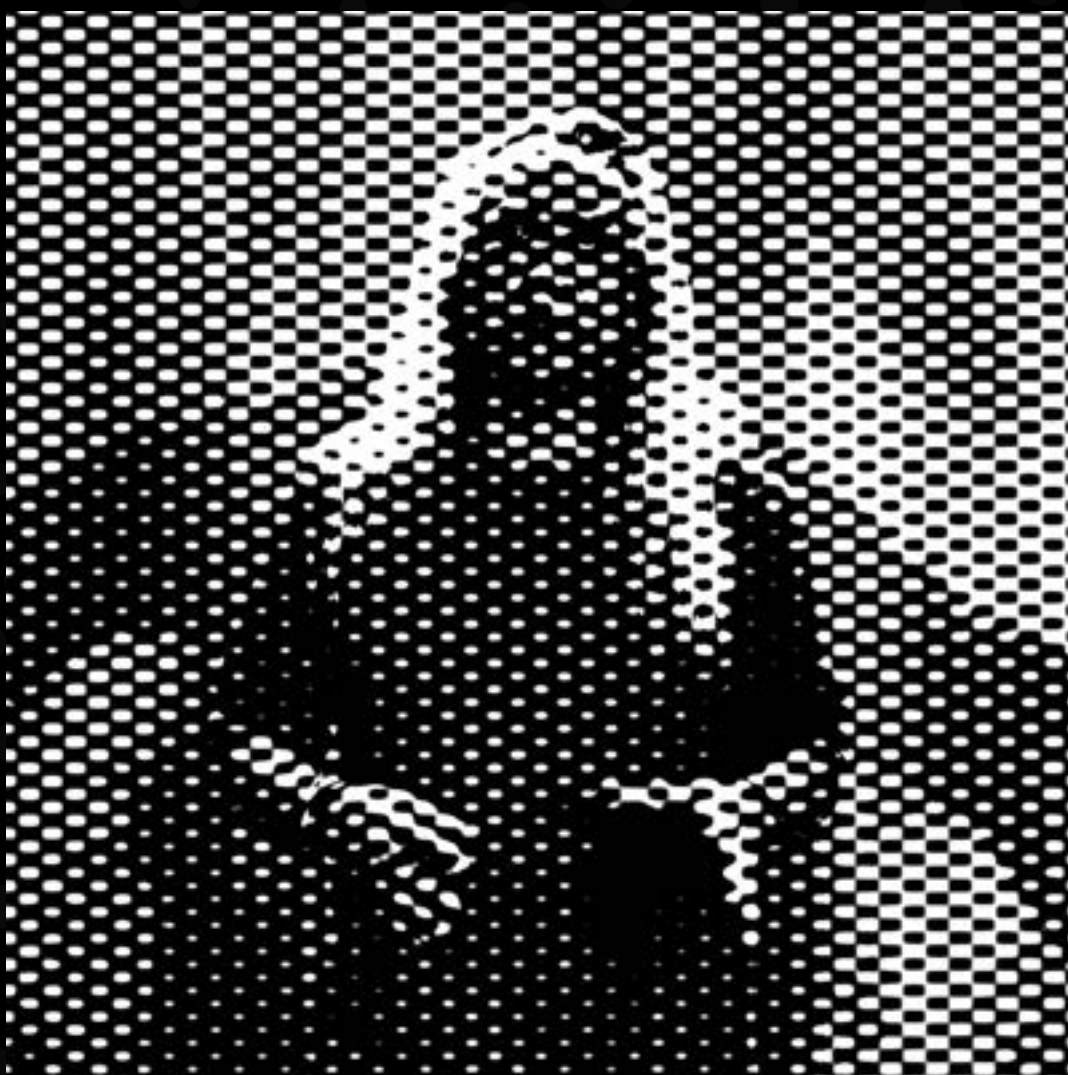
Lauren Parrish
Production Manager

Kaylyn Kilkuskie
Production Assistant

ASL Interpretation
Juana Aguilar

Post Show Conversations
Facilitators
N. Bruce Duthu
Gonzalo Casals

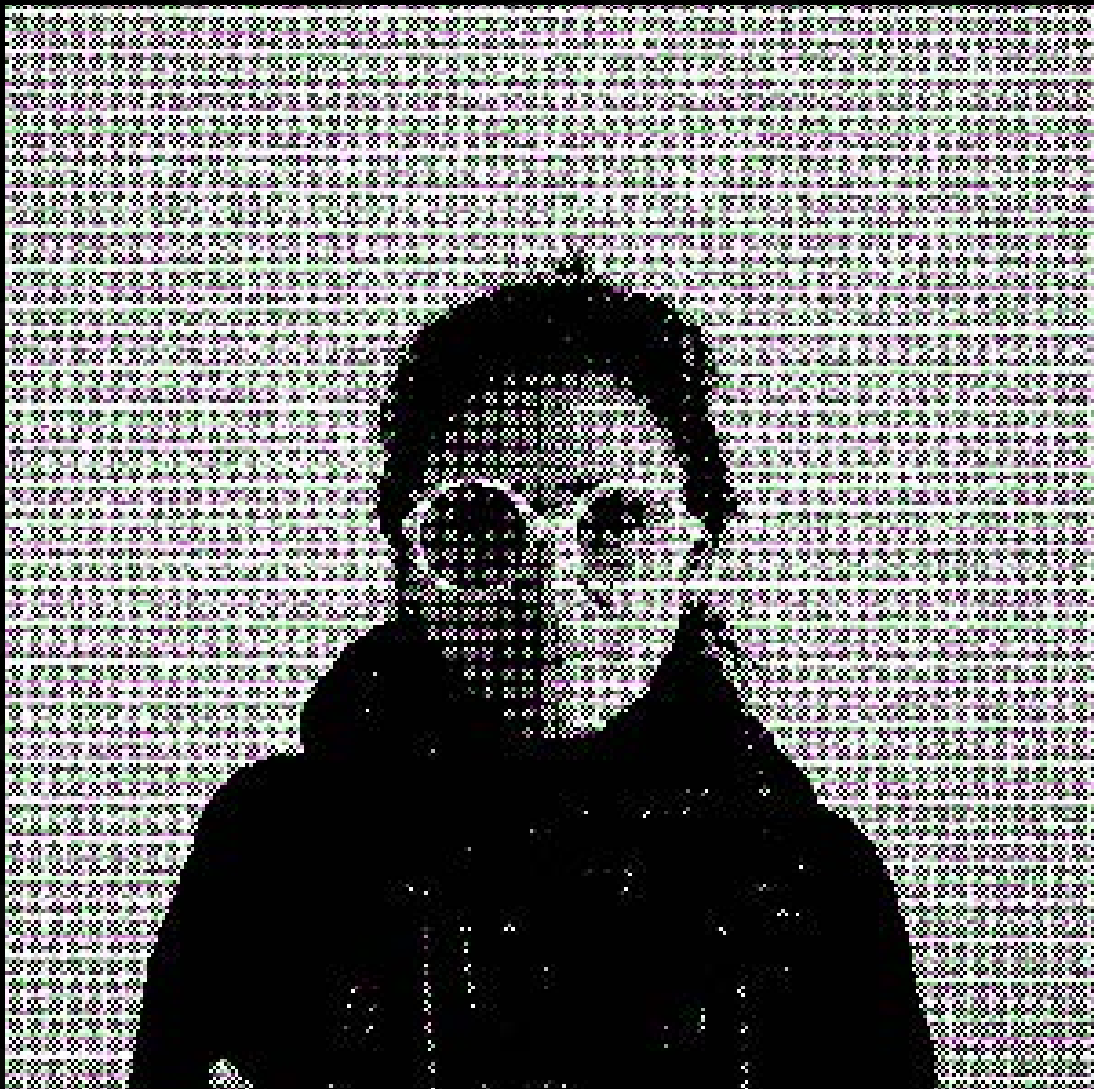
CAST + CREW



george emilio sanchez

george emilio sanchez is a writer, performance artist and social justice activist. Most recently he was the recipient of the inaugural Keith Haring Artist Fellowship by The MacDowell in 2021. In 2019 he premiered XIV at Dixon Place which served as the first installment of his Performing the Constitution series. He has served as the Performance Director for Emergenyc for 15 years. He has taught at the City University of New York's College of Staten Island for over 20 years and is a Social Practice Artist-in-Residence at Abrons Arts Center. In August 2021 he completed a Masters in Legal Studies in Indigenous Peoples Law at the University of Oklahoma as part of his artistic research for this performance piece.

CAST + CREW



Patty Ortiz (Visual Design + Collaborator)

Patty Ortiz has exhibited her work throughout the United States and internationally including Mexico, Chile and Amsterdam. Ortiz has received several public and private commissions including the City of Boulder, the Jepperson Corporation in Frankfurt, Germany, and Denver International Airport. Since 2015 Ortiz has presented her work, "Work Won't Kill You" series at SaltQuarters, Syracuse, NY, Art Produce, San Diego, CA., Terminal Gallery, San Antonio, TX., Boulder Museum of Contemporary Art, CO., Luminaria Contemporary Art Festival, San Antonio, TX., and Emmanuel College in Boston, MA. In the fall of 2021 she was a resident artist at the Santa Fe Art Institute in Santa Fe, NM.

FUNDING

In the Court of the Conqueror is commissioned by Abrons Arts Center and is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, the MacDowell Fellowship, the MAP Fund, the Native American Studies Department of Dartmouth College, and the Foundation for Contemporary Arts.

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Kathryne Roden

To all my cohort in the Masters in
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Leonard Forsman-Suquamish Tribal
Chairman

Suquamish Tribe in Port Madison
Reservation, WA.

Richard Martinez in Santa Fe, NM

The MacDowell

MAP Fund

Foundation for Contemporary Arts

Joe DiMattia

Bruce Duthu

Gordon Henry

P R E S S

For press-related inquiries, please reach out to Meryl Cooper at meryl@thecooperationinc.com

S O C I A L M E D I A

Follow george's work on his [website](#)

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Annotated Bibliography by george emilio sanchez

American Indian Religious Freedom Act (AIRFA), Public Law 95-341, 92 Stat. 469 (August 11, 1978)

This statute is referred to in the section on the *Lyng v. Northwest Indian Cemetery Protective Association*, 485 U.S. 439 (1988) case and how the consultation with tribes was now a federal mandate. Consultation in this case was related to the environmental impact study that was mandated to confirm the U.S. Forest Service had the full agreement by tribes to allow for the proposed road to be built.

Cherokee Nation v. Georgia, 30 U.S. (5 Pet.) 1 (1831)

Cherokee Nation v. Georgia (1831) is one of the three foundational cases of Federal Indian Law. Here, the Cherokee Nation requested a federal injunction against the state of Georgia in its attempt to destroy the Nation and to acknowledge the tribal sovereignty of the Cherokee Nation. In the section on *Lyng v. Northwest Indian Cemetery Protective Association* (1988), I refer to this case where Chief Justice John Marshall categorized the relationship between Indians and the federal sovereign as “wards to a guardian”, and as justification for the plenary power doctrine.

Annotated Bibliography by george emilio sanchez

Cohen, F. (1941). Cohen's Handbook of Federal Indian Law. Newark, New Jersey: LexisNexis, 2005

Felix Cohen's Handbook of Federal Indian Law is an in-depth encyclopedic reference book that covers the specifics and complexities of Federal Indian Law. In the section titled, "Three Sovereigns", I quote Cohen and his definition of Tribal Sovereignty.

Dawes Severalty Act of 1887 (General Allotment Act), Pub.L. 49-105, 24 Stat. 388

The Dawes Act, popularly coined the General Allotment Act, implemented a federal regimen to regulate tribal lands in an effort to replace the collective culture of Indigenous people by introducing the concept of, and adherence to, private property. In the closing section of the performance I summarize how two statutes, the 1830 Indian Removal Act and the General Allotment Act, dispossessed and displaced Indians as being emblematic of the unequal and unjust relationship between two of the three sovereigns of the U.S.

Annotated Bibliography by george emilio sanchez

Duthu, N.B. (2008). *American Indians and the Law*. New York, N.Y. Penguin Group.

This book addresses how Indian tribes are a sovereign entity in the U.S. and it explores landmark cases of Indian Law for the past 200 years. This book assisted me in helping me to formulate a creative response to the Lyng and Oliphant cases, as well as, further understanding of the implicit divestiture doctrine supplied by Associate Justice William H. Rehnquist in *Oliphant v. Suquamish Indian Tribe* (1978) landmark case.

Ex Parte Crow Dog, 109 U.S. 556 (1883)

In the section on the Lyng case, I preface that case by first referring to the Ex Parte Crow Dog case. In this case the Supreme Court acknowledged and upheld the tribe's criminal jurisdiction and tribal sovereignty in regards to Indian-on-Indian crime.

General Crimes Act (Indian Country Crimes Act), 1817, 18 U.S.C. § 1152

I refer to the General Crimes Act and the Indian Crimes Act of 1817 when contextualizing how the criminal jurisdiction of Indian-on-Indian crime was forever altered with the passing of the Major Crimes Act.

Annotated Bibliography by george emilio sanchez

Indian Removal Act (1830), Pub.L. 21-148,
4 Stat. 411

Along with the Dawes Act, I refer to these two statutes as being emblematic of the unequal relationship between the Federal and Indian sovereigns towards the end of the piece.

Indian Reorganization Act (Wheeler-Howard Act), Pub.L. 73-383, 48 Stat. 984

In the section on the Three Sovereigns I reference the IRA when describing how tribes had to submit tribal constitutions modeled after the U.S. Constitution.

Johnson v. M'Intosh, 21 U.S. (7 Wheat.)
543 (1823)

I refer to this case and the Doctrine of Discovery throughout the piece. What began as a seemingly simple case regarding a land dispute, transformed into the landmark case that gives title to all the lands to the U.S. Federal Sovereign, and left Indians with a right of occupancy. An entire section and a video projection revolve around this case and related doctrine. The Doctrine of Discovery is at the core of this performance piece.

Annotated Bibliography by george emilio sanchez

Lyng v. Northwest Indian Cemetery Protective Association, 485 U.S. 439 (1988)

This case forms a core part of the piece wherein I tie in *United States v. Kagan* and *Ex Parte Crow Dog* cases. This section is central to the creative argument demonstrating how the Federal Sovereign has overstepped (no pun intended) its boundary from the onset of the invasion of the United States.

Major Crimes Act, 18 U.S.C. § 1153

I refer to this statute on criminal jurisdiction in the section on the *Oliphant* case.

***Oliphant v. Suquamish Indian Tribe*, 435 U.S. 191 (1978)**

This section contextualizes the significance of how the Court has severely diminished the criminal jurisdiction of Indian Country and breaking the statutory precedents of the Trade and Intercourse Acts and the Indian Country Crimes Act. In the end, this landmark case gives full evidence how the Court and judicial branch have significantly attacked the Tribal Sovereignty of Native Nations.

Annotated Bibliography by george emilio sanchez

Public Law 280, 18 U.S.C. § 1162

This is a quick and simple reference to how PL 280, and the Termination Era, were born on or near my own birth. I simply wanted to parallel how some of the history of Federal Indian Law can be directly linked to my own birth and existence.

Robertson, L. (2005). *Conquest by Law: How the Discovery of America Dispossessed Indigenous Peoples of Their Lands*. New York, N.Y.. Oxford University Press.

This book was invaluable in regards to the central case cited in my performance, the Johnson v. M'Intosh (1823) case. This groundbreaking book reveals the complex and troubling history of how a land dispute became a legal doctrine that dispossessed all Indigenous people in the U.S. Most importantly, this book provided me with the map and location of the lands involved in the Johnson case, which is how I was able to film the video "dream letter" to Chief Justice John Marshall.

Annotated Bibliography by george emilio sanchez

Trade and Intercourse Act, 1790, 1793,
1796, 1799, 1802 and 1834

These federal statutes are mentioned in the section on *Oliphant v. Suquamish Indian Tribe* (1978) in order to show how the ruling by the Court, and the majority opinion of Associate Justice William H. Rehnquist, overturned the historical limitation on the Federal Sovereign to extend its jurisdiction into Indian Country.

United States Constitution, Preamble &
Art. VI, cl. 2

I refer to the Preamble in the next to last section, 'Whose America', and Art. VI, cl. 2 in the opening of the section on *Johnson v. M'Intosh* (1823).

Wilkins, D. & Lomawaima, K.T. (2001).
*Uneven Ground-American Indian
Sovereignty and Federal Law*. Norman,
OK.: University of Oklahoma Press.

This book examines seven foundational doctrines of Federal Indian Law that includes indigenous perspectives of Indian Law and Policy. This book was specifically critical for its content on the doctrines of plenary power and implicit divestiture.

Annotated Bibliography by george emilio sanchez

Wright, R. (1992). *Stolen Continents-The New World Through Indian Eyes*. Boston, MA., New York, N.Y. :Houghton Mifflin Company

Through the prism of five Indigenous peoples and cultures of the Americas, this book provides a rich history of the Indigenous presence before the arrival of Europeans in the 15th century. It also supplied the history and context of the Iroquois Confederacy (Haudenosaunee) and the iconography of the U.S. dollar bill.

Indigenous Resources

Indian Country Today

<https://indiancountrytoday.com>

Native American Rights Fund (NARF)

Providing legal assistance to Indian tribes and organizations since 1970

<https://www.narf.org>

Water Protector Legal Collective

An Indigenous-led legal nonprofit advocating for Indigenous Peoples and Climate Justice

<https://www.waterprotectorlegal.org>

ABOUT ABRONS

Abrons Arts Center is a home for contemporary interdisciplinary arts in Manhattan's Lower East Side neighborhood. A core program of the Henry Street Settlement, Abrons believes that access to the arts is essential to a free and healthy society. Through performance presentations, exhibitions, education programs and residencies, Abrons mobilizes communities with the transformative power of art.

Abrons Arts Center values freedom of expression and creativity, ever striving to provide creative communities with a space that celebrates diversity of thought and experience. Abrons aims to be an anti-oppressive home to people from all backgrounds and does not discriminate on the basis of race, national or ethnic origin, citizen status, ancestry, age, housing status, religion, disability, sex or gender identity. As definitions of expression and inclusion evolve, Abrons is committed to continually revising this statement in collaboration with our communities.

LAND ACKNOWLEDGEMENT

Abrons Arts Center is situated on the Lenape island of Manhahtaan (Mannahatta). We pay respect to Lenape peoples and ancestors past, present, and future, and acknowledge our reliance on the land and waters of Lenapehoking, the Lenape homeland. We offer our care and gratitude to Lenapehoking, and are committed to resisting colonialism through the support of Indigenous-led programming and Indigenous artistic practices. You are welcome here.



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