

Curatorial Statement: N.Scott Momaday and *The Way To Rainy Mountain*

Born and raised in Lawton, Oklahoma of Kiowa descent, N. Scott Momaday is a Native American writer, author, essayist, playwright, and photographer. Momaday's works focus on subjects such as the Kiowa tribe and the conflict between Kiowa identity and American identity during the latter end of the nineteenth century (N. Scott Momaday). Specifically, *House Made of Dawn* (1968) and *The Way to Rainy Mountain* (1969) are works that underscore this clash of Kiowa native and American identity - a conflict of identity that Momaday himself endures and attempts to resolve through his writing. In addition, these works establish a timeline of Kiowa historical events as well as (re)establish Kiowa culture and heritage. For this exhibition room, we have chosen Momaday's *The Way to Rainy Mountain* (1969) to adopt as a modernist text to explore conflicts of Kiowa and American identity as well as Momaday's Kiowa and modernist identity.

Specifically, this room situates N. Scott Momaday's *The Way to Rainy Mountain* in ongoing critical conversations adopting Momaday as a modernist writer. In doing so, we as digital modernism scholars aim to (re)calibrate the modernist canon to include voices of marginalized writers who have been excluded from traditional modernist discourse. To do this, this room adopts theoretical frameworks of expanding the temporal/spatial dimensions of modernism and modernity. In *Planetary Modernisms* (2015) Susan Stanford Friedman's (re)defines "modernity as a loosely configured set of conditions that share a core meaning of accelerated change but articulate differently on the global map of human history" (Friedman 93). By utilizing Friedman's theoretical framework, Momaday's text can be classified as modernist. Through the use of modernist literary aesthetics and the Kiowa tribe's own experience with modernity, Momaday his text, and the Kiowa become modernists.

With this in mind, the assets in this room were chosen with the same intention. Although not part of traditional modes of modernity and modernist discourses, these assets (re)present, in multimodal ways, Momaday's interaction with modernism and the Kiowa's interaction with modernity. Our interactive assets include, but are not limited to a presentation poster of "New Modernism," Kiowa War Victory song, a map of Kiowa Map Migration, a jamboard of Momaday's modernist literary aesthetics in comparison to traditional modernist writers such as Virginia Woolf just to name a few. While other assets include images and representations of Native American/Indigenous individuals, we were culturally sensitive and aware of these representations; these images and representations come directly from the text or the Kiowa tribe.

Our hopes for this Modernism Xtended exhibit room is to interrogate the underappreciated and overlooked relationship between modernism, digital humanities, and digital modernism to Native American/Indigenous literature. We can say with confidence that there is ongoing scholarship fostering the relationship between Native American/Indigenous literature to modernist studies and discourse(s). Additionally, there is also ongoing scholarship to establish a connection between Native American studies to digital studies. Yet, this room attempts to combine these two developing fields and create more traction for Native American/Indigenous digital modernisms.