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“Be the Auntie Rez Kids in Palestine Need Right Now”

Diné Civics and Solidarity for Palestine

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Salty Black Sheep Creations

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Abstract

Indigenous peoples throughout the world have long been subject to settler colonial violence and elimination. This ongoing legacy of settler colonialism and struggle for Indigenous self-determination provides a felt experience that connects many Indigenous people to Palestinians fighting settler colonial oppression and occupation in their homelands. In this article, we highlight examples of Indigenous solidarity with/for Palestinians and look closely at the advocacy of one Diné educator and artist who transformed her business’ social media site into a powerful platform to educate people about the violence against Palestinians. After examining the rhetorical strategies that underlie this example of Diné civics and solidarity, we discuss how the legacy of Indigenous civics and solidarity with/for Palestine can contribute to teaching solidarities and activism for a free Palestine.



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Indigenous peoples throughout the world have long been subject to imperial and settler colonial violence, including policies and practices of land dispossession and elimination (Smith, 2021; Wolfe, 2006). This ongoing legacy of colonial violence and struggle for Indigenous self-determination provides a felt experience (Million, 2009) that connects many Indigenous people on Turtle Island and throughout the world to Palestinians fighting dispossession, occupation, and genocide in their homelands. The connections and solidarity between Indigenous and Palestinian peoples has deep roots (Desai, 2021a; 2021b; Estes, 2019; Kawas, 2020; Krebs & Olwan, 2012; Salaita, 2016; Yazzie, 2015). Many Indigenous and Palestinian people find kinship in their shared experiences of settler colonialism, their deep ties to their homelands, and their collective struggles for liberation. They often show up in solidarity with one another across movements, embodying relationality, mutuality, and reciprocity in one another's struggles, recognizing they are intimately bound with their own.

In this article, we highlight examples of Indigenous/Palestinian solidarity by describing ways that Indigenous activists, artists, and organizations have expressed solidarity with/for Palestinians, which Shatara and Saleh (2024) name as the interrelated and equally important practices of working *with* "Palestinians to fight against oppression and collective struggles," and engaging in solidarity *for* Palestine "by disrupting the erasure of Palestine and Palestinian voices within curriculum, standards, research, and materials" (p. 2). Following Desai (2021a), we use the term Indigenous/Palestinian to distinguish Indigenous peoples of Turtle Island from Palestinians, and a forward slash "to denote that many Palestinians also consider themselves Indigenous people" (2021a, p. 45). This framing honors Palestinian Indigeneity within Palestinian narratives, rather than framing Palestinians within a Zionist narrative, and recognizes "shared Indigenous commonalities" between Indigenous/Palestinian peoples, including political questions of sovereignty and struggles for self-determination and liberation (Barakat, 2018, p. 357).

We also focus on one expression of Indigenous solidarity through the work of Diné educator and artist Jay Stanley. As the founder of Salty Black Sheep Creations, a business to showcase her art and jewelry, Jay transformed her social media site into a powerful platform to educate people about the violence against Palestinians. Using her graphic design skills, she crafted messages designed to promote Indigenous civic education, engagement, and action. We view this example of Indigenous civics and solidarity as a generative contribution to the broader movement to teach Palestine.

Situating Ourselves and Our Solidarity Work

We begin by offering brief introductions of ourselves and our relation to this movement. Ya'at'ééh (Hello), shí éí Jay Stanley yinishyé, (my name is Jay Stanley). Ákót'éego Diné Asdzáá nishłı́ (In this way, I am a Navajo woman). I am a Navajo artist and mother who wants to help invoke change and education so history does not continue to repeat itself. I hold strong feelings to my traditions and culture and because of those holds I cannot stand idle when genocide is actively happening in Palestine, Congo, Sudan and more. I have learned so much in the past year about the struggles in Palestine which has also led to learning more about Congo and Sudan. My art may just be a very small drop in the bucket, but it is one of many as we continue to speak up, educate, and make change. My heart goes out to Palestine and every Indigenous nation.

Cama'i, gui Leilani Sabzalian Eugene, Oregon-mi sullianga anglilu. Ilanka Cirmi-q-miut. Hello, my name is Leilani Sabzalian and I was born and raised in Eugene, Oregon. My family is from the Native Village of Chignik. I am an Alutiiq mother, scholar, and educator committed to

challenging colonialism and supporting Indigenous self-determination in education. It was only over the last decade, however, that I have come to understand Palestine through frameworks of settler colonialism and self-determination. My understanding and support stems, in part, from my Palestinian sister who I met later in life. Beyond our shared family history of being dispossessed from our Alutiiq homelands, she shared her experiences growing up outside of her homelands in Palestine after her grandmother was forcibly removed in 1948 at the age of 8. She, along with other Palestinian activists and scholars, have helped me understand the interconnectedness of our struggles against colonialism, and the need to see and support one another in our mutual goals of justice and liberation.

Collectively, we approach our solidarity work with/for Palestine with humility, understanding that we have a responsibility to use our voices and platforms, but also to listen, learn, and support quietly and strategically from behind the scenes when needed.

On Publishing During Genocide

Recognizing that all writing emerges from a particular place and time (Brant & López López, 2023), we note that our decision to publish during a time of active and intense genocidal violence against Palestinians was not one we took lightly (although genocide, and allegations of it, long predate the violence that escalated since October 2023). We are also mindful that actionable work to condemn and prevent genocide is more urgent and impactful than an academic publication. In our respective contexts, we have also prioritized collective organizing and action, including direct action to support student encampments, organizing via groups like Faculty and Staff for Justice in Palestine, advocating for ceasefire resolutions within our respective city or Tribal councils, donating to relief efforts, and engaging in various forms of public pedagogy.

However, we also took seriously Shatara's call in this special issue to highlight solidarities and activism for a Free Palestine, and Shatara and Saleh's (2024) call for educators and researchers "to embrace the solidarities that *already exist* between different communities with and for Palestine and Palestinians and work to uplift and enact this solidarity within classrooms, research, and education spaces" (p. 3). We believe that amplifying existing Indigenous/Palestinian solidarity work is important for continued coalitional work and movement building. Doing so decenters white settler allyship and draws attention to the work we do as Indigenous/Palestinian people to see and support one another.

We are also inspired by Michi Saagig Nishnaabeg scholar Leanne Betasamosake Simpson (2017) who asks us to reflect critically on "who we are seeking solidarity from" and who we should "be in constellation with," urging us to go beyond imploring white allies to recognize our humanity, and instead, to recognize that our allies are Black and brown people who are also struggling against colonial, capitalist, racist, and heteropatriarchal oppression and already "building movements that contain the alternatives" (pp. 228-229). By highlighting Indigenous/Palestinian solidarities as meaningful "constellations of coresistance" (Simpson L., 2017), we hope to support educators in teaching about these types of solidarities in their classrooms to extend their liberatory praxis as they continue teaching during an ongoing genocide (Shatara & Saleh, 2024). We know that stories do not just document reality, but are also vital methods of world-building, so we hope these stories of existing Indigenous/Palestinian solidarities support educators in the present while also engendering new possibilities and futures for solidarity work.

Shared Struggles and Resistances Against Settler Colonialism

Settler colonialism provides a felt experience that connects Indigenous peoples of Turtle Island (and throughout the world) with Palestinians fighting colonial occupation and dispossession in their homelands (Mikdash, 2013; Million, 2009). Military and gendered violence, land theft, forced removals and mass displacement, policies of containment and incarceration, terrorizing people at checkpoints or border towns, and bad-faith negotiations intended to maintain possession and power over Indigenous people and lands are just several colonial practices that connect these experiences (Krebs & Olwan, 2012; Yazzie, 2015). Burning olive trees to disrupt Palestinian relationships to land and a vital economy to sustain Palestinian life, for example, echoes the extermination of bison as a means of trying to eliminate Oceti Sakowin people; both intentionally target Indigenous lands and lifeways as a means of eliminating the “Palestinian problem” and the “Indian problem” (Simpson A., 2014).

Kanaka Maoli scholar J. Kēhaulani Kauanui (2023) makes these connections directly, noting that “Israel’s mistreatment of Palestinians is modeled on the U.S. violence against Native Americans, especially with regard to frontier-era wars of aggression, expulsion and forced removal” (para 5). Similarly, Julia Good Fox (Pawnee) (2018) observes that “one of the most recognizable similarities that we encounter is the theft and fractionalization of Palestinian land, a process that we might know better as ‘removal’ and ‘allotment’” (para 7). These shared experiences of dispossession animate Indigenous/Palestinian struggles for self-determination and the reclamation of Indigenous lands.

Narratives have also been similarly weaponized against Indigenous/Palestinian peoples. Settlers have crafted narratives of civilization and savagery, and storied Indigenous lands (that have been cherished for millennia) as “wilderness,” “vacant,” or not used “properly,” to justify the domination, exploitation, enslavement, and expropriation of Indigenous lands and peoples throughout the world. For example, Christian European powers developed and circulated narratives that Indigenous lands in the Americas were *terra nullius* (or empty lands/lands belonging to no one) which were used to justify the mass expropriation of Indigenous lands on Turtle Island (Echo-Hawk, 2010; Miller, 2019). These colonial fictions, now known as the “Doctrine of Discovery,” emerged from a series of 15th century papal bulls and continue to have legal force in Supreme Court case law (Miller, 2019).

Relatedly, Christian Zionist narratives, which are also deeply influenced by the Doctrine of Discovery, “particularly the concept of *terra nullius* and white Christian dominance,” have been used to justify settler colonialism in Palestine (Brenneman, 2023, para 5). The phrase “a land without a people for a people without a land,” which narratively erases Palestinian peoples from their lands and justifies Israeli settler colonialism and occupation, attests to this connection (Dana & Jarbawi, 2017). These shared experiences of dispossession through the Doctrine illuminate how Indigenous/Palestinian peoples both contend with narratives of Western/Christian superiority and Indigenous inferiority that frame occupation as a divine right (Newcomb, 2008; Salaita, 2008).

Indigenous/Palestinian peoples also struggle against settler states that engage in “colonial deception” by disavowing their colonial status, denying their complicity in the violence against Indigenous/Palestinian peoples, and taking great pains to “rationalise and justify” their crimes, which over time have become “normalised, acceptable, and even righteous” (Waziyatawin, 2012, pp. 172-173). This collective denial is held in place by narratives that frame colonialism as a series of unfortunate historic events, such as the “Indian wars” on Turtle Island or the 1948 “Nakba” in

Palestine, rather than an ongoing structure that continues to dispossess Indigenous/Palestinian peoples today (Salamanca et al., 2012; Wolfe, 2006).

The examples above are not exhaustive but intended to highlight several of the shared experiences and struggles between Indigenous/Palestinian peoples who navigate physical and ideological violence in their homelands, as well as structures that conceal and rationalize such violence. We are mindful these contexts are also unique and that there is incredible diversity within and across Indigenous/Palestinian communities, which are both often framed as homogenous (Sabzalian, 2019; Shatara, 2022). Acknowledging *differences* beyond our shared struggles is also vital for deepening our solidarity work (Hill, 2018), as “different positionalities offer different opportunities at effective solidarity” (Salaita, 2017, p. 9). Yet identifying shared experiences and struggles against US/Israeli settler colonialism is a helpful starting point to sharpen analyses of colonial violence, strengthen politics and practices of solidarity, and open new political horizons and possibilities (Krebs & Olwan, 2012; Rifkin, 2017; Salaita, 2008; Salamanca et al., 2012; Waziyatawin, 2012).

In this article, we begin from the premise that settler colonialism “must be seen for what it is: a crime against humanity” (Miller & Riding In, 2011, p. 2). Eurocentric curricula and media often oversimplify or mischaracterize the question of settler colonialism as an issue with multiple perspectives or “two sides,” which conceals colonial violence. As Crow Creek scholar Elizabeth Cook-Lynn argues:

...there are no two sides to this history of the United States and its relationship to people who have lived here for thousands of years. There are no two sides to that story. You have no right to displace people, to steal their resources, and steal their lives. No human right, no human being has the right to do that to another human being...there are no two sides to this story. What America has done is criminal. And they're still doing it. (as cited in Estes, 2016, p. 40)

Building on this premise, we refuse to narrate the ongoing violence against Palestinians as a “conflict” with “two sides,” and instead name what we are witnessing in Palestine as settler colonialism and genocide—“the crime of all crimes”—which requires clear and unequivocal condemnation.

We recognize that the history of the region, like all histories, is complex; however the perpetual framing of Palestine as too “complex” or “nuanced” to understand precludes the strong moral clarity, courage, and conviction that witnessing genocide demands. Our use of the term genocide is warranted as there is clear and mounting evidence by international human rights experts and organizations that the State of Israel is committing genocide against Palestinian people (Amnesty International, 2024; Center for Constitutional Rights, 2023; Mordechai, 2024; UN Human Rights Council, 2024; 2025), a charge that South Africa has rightfully taken up in the International Court of Justice. Before these recent charges, it has been well established in international law and amongst human rights experts that the State of Israel has illegally occupied Palestinian territory and enacted a system of apartheid (Amnesty International, 2022; Human Rights Watch, 2021). This is in addition to the vast scholarship critiquing Israeli settler colonialism and occupation (Khalidi, 2022; Said, 1995; Salaita, 2016).

Importantly, we note the limits of settler colonial theory in understanding the specificities of Palestinian dispossession, and its paradigm of settler triumph or success, which overlooks Indigenous agency and resistance (Barakat, 2018). Further, settler colonial studies as a field often

ignores or displaces Indigenous/Palestinian studies scholars and scholarship (Bhandar & Ziadah, 2016; Kauanui, 2016). For this reason, we draw on settler colonialism theory but situate ourselves within Indigenous studies and the commitment to recognizing Indigeneity, including Indigenous peoples' prior and enduring ties to land and ongoing struggles for self-determination and futures beyond colonialism (Byrd, 2011; Kauanui, 2016; Rifkin, 2017). We also recognize that Indigenous/Palestinian peoples are not only survivors of colonial violence, but also engage in practices of *survivance* (Vizenor, 1999) and *sumud* (roughly translated to "steadfastness") (Meari, 2014), distinct traditions of resistance that each honor Indigenous/Palestinian peoples' agency, spirited resistance, presence, and continuance.

We hope our writing contributes to the legacy of Indigenous artists, scholars, and activists who have expressed solidarity with/for Palestinians in their struggles for liberation. We turn now to several examples that highlight this terrain of interconnected resistance and solidarity.

Indigenous/Palestinian Solidarities and Inter/nationalism

Like the long tradition of internationalist solidarities between Black and Palestinian peoples (Erakat, 2020; Kelley, 2016a; 2016b), there is also a long history of solidarities among Indigenous/Palestinian peoples (Desai 2021a; 2021b; Estes, 2019; Kawas, 2020; Krebs & Olwan, 2012; Salaita, 2016; Shatara & Saleh, 2024). The 1970s reflects "the first significant wave of Indigenous/Palestinian solidarity," and was an era characterized by "Red Power, anti-imperialist movements, and third world decolonization in which the Palestine Liberation Organization (PLO) figured prominently" (Desai, 2021a, p. 48). Indigenous/Palestinian peoples labored to understand their respective and interconnected experiences with imperial and colonial violence, and "embodied the commitment and ethos of third world internationalism, forging relationships based on shared principles of liberation" (p. 48).

Palestinians have expressed their support for Indigenous rights by showing up at powwows and political meetings for the International Treaty Council in the 1970s, and more recently at movements like Idle No More in Canada or the encampments at Standing Rock to fight the Dakota Access Pipeline (Estes, 2019). Meanwhile, Indigenous scholars, artists, and activists have connected movements for decolonization and Land Back on Turtle Island with the right of return for Palestinians, and worked to hold their professional organizations and nations accountable for supporting Palestinian rights and the Boycott, Divestment, and Sanctions (BDS) movement.

Dakota scholar Waziyatawin was part of a delegation of Indigenous and women of color feminists who traveled to Palestine in 2011. Outraged by the violent conditions of apartheid and ethnic cleansing, she returned with a clear analysis of Israeli settler colonialism, and expressed unequivocal support for the BDS movement (Abunimah, 2011; Waziyatawin, 2012). Similarly, J. Kēhaulani Kauanui, who had already been a vocal supporter of Palestine and the U.S. Campaign for the Academic & Cultural Boycott of Israel, traveled with a group of delegates to Palestine in 2012. Upon their return, they published a series of essays and a collective statement that connected the oppression of Indigenous, Black, and Palestinian peoples, reaffirmed their commitment to an academic boycott and BDS, and urged other academics to join them (Kauanui et al., 2012). Their trip catalyzed broad support for an academic boycott, including the American Studies Association's (ASA) endorsement of an academic boycott of Israel in 2013, which was soon supported by the Native American and Indigenous Studies Association (NAISA, 2013), of which Kauanui was a founding member. Other founding members, including Robert Warrior (Osage) and

Jean O'Brien (White Earth Ojibwe), among others, have also been strong advocates for Palestine and NAISA has since issued several collective statements (NAISA, 2024).

Poets and writers have also been central to generating Indigenous/Palestinian solidarity. Palestinian writers, like the late Mahmoud Darwish, have connected Palestinian and Indigenous experiences, values, and struggles against colonialism through poetry (Darwish & Joudah, 2009), and Palestinian struggles for land and life have been reflected in poetry by Lee Maracle (Stó:lō), Erica Violet Lee (nehiyaw), and David Groulx (Ojibwe), among others (Salaita, 2016). Poems like "Songs to a Palestinian Child" (Maracle, 2000), "Remembering Mahmoud" (Maracle, 2012) "Our Revolution" (Lee, 2017), or the short collection *From Turtle Island to Gaza* (Groulx, 2019) affirm the humanity of Palestinian people and express kinship with their communities and struggles.

More broadly, Indigenous-led organizations have condemned Israeli occupation and colonial violence and expressed solidarity with/for Palestinians. NDN Collective, whose mission is focused on building the collective power of Indigenous Peoples, has called for a ceasefire and end to military aid in Israel, advocated for the right of return as LANDBACK, and provided on-the-ground media coverage of student-led encampments that featured Indigenous perspectives on why solidarity with Palestinians matters (Johnson, 2024; NDN Collective, 2022; 2023). Similarly, The Red Nation, an organization committed to Indigenous liberation, has expressed solidarity with Palestinians since its founding. In October 2023, The Red Nation published an open letter of Indigenous solidarity with Palestine urging Indigenous peoples to recognize how Indigenous/Palestinian struggles for land back, decolonization, and "dreams of liberation are one and the same," and that like Palestinians, Indigenous people have also been "labeled as 'terrorists' when defending our homelands from US colonial aggression" (The Red Nation, 2023, para 8-9). The initial letter has since been signed by over 1,100 Indigenous workers, students, artists, politicians, and academics, and is housed on the Indigenous Solidarity with Palestine website (<https://indigenousforpalestine.org/>), which also features a variety of blog posts, podcasts, videos, and other resources highlighting Indigenous perspectives on solidarity with/for Palestine.

Indigenous people have also engaged in solidarity work within their own nations. Diné scholar and activist Melanie Yazzie, a co-founder of The Red Nation and long-time supporter of Palestinian liberation, has worked within her nation to support solidarity with/for Palestine. From her trip to Palestine in 2011, she learned that "we cannot achieve self-determination as Indigenous nations under colonial occupation by the United States without international solidarity" (as cited in Green Dreamer, 2021). That trip crystallized her commitment to lateral "international cooperation and solidarity" and the benefit of global movements against imperialism and colonialism looking to one another to learn/share more effective strategies for movement-building.

In 2014, Yazzie and Andrew Curley (Diné) co-founded Diné Solidarity With Palestine (DSWP) to mobilize collaborations between Diné/Indigenous peoples and Palestinians based in the shared desire "to simply live free from colonial violence" (Yazzie, 2015, p. 1013). DSWP provided a venue to organize other Diné citizens and hold the Navajo Nation accountable for its uncritical support and alliance with Israel, in part through their attempt to pass a divestment resolution through the Navajo Nation Tribal Council. Although the resolution did not pass, their protests at the Navajo Nation government office, letters to the editor in the *Navajo Times*, and panels at venues like the Navajo Studies Conference focused on educating Diné citizens and building capacity within the Navajo Nation. Diné people have since worked to hold Navajo Nation leaders accountable, most recently in October 2023 when Diné citizens began organizing and

urging Navajo Nation President Buu Nygren and their council delegates to speak to Congress and call for a ceasefire (Becenti, 2023).

The examples above reflect what Palestinian scholar Steven Salaita (2016) calls *inter/nationalism*, a term that describes decolonial kinship and solidarity work grounded in a “commitment to mutual liberation based on the proposition that colonial power must be rendered diffuse across multiple hemispheres through reciprocal struggle” (p. ix). The term signals a shift from globalization and internationalism to the solidarities that exist and are possible among peoples and nations, beyond the political realm of states and systems of power. It also asks us to explore possibilities and connections among “decolonial discourses” rather than “colonial discourses,” and prioritize “matters of liberation” rather than “the mechanics of colonization” (p. xi). Like all relationships and solidarities across differences, these inter/nationalist alliances involve learning curves as Indigenous/Palestinian peoples learn to become fluent in each other’s contexts and struggles and navigate relational processes of harm, repair, and building/rebuilding trust (Bhandar & Ziadah, 2016; Krebs & Olwan, 2012). In this “structure of intimacy,” solidarity is often “produced *through* struggle rather than preceding it” (Erakat, 2020, p. 491), amplifying the idea that intentional and sustained inter/nationalism among Indigenous/Palestinian activists and academics can strengthen anticolonial politics and practices of solidarity and world-building.

Given the diversity of Indigenous people and communities, it is important to note that while many Indigenous peoples feel a sense of kinship with Palestinians and their struggles, not all Indigenous people understand or support Palestinian liberation. These reasons are also diverse: some may explicitly support Israeli exceptionalist narratives or condemn Palestinian rights to resist or return; some may remain silent due to opportunism, careerism, or fears of retaliation; some may uncritically align themselves with Israel and Zionism because they have internalized dominant narratives and propaganda that circulate in media and curricula; and some may feel compassion or see it as a worthy cause, but less pertinent or urgent than Indigenous struggles on Turtle Island (Salaita, 2016).

In 2012 for example, Indigenous studies scholars including Robert Warrior, J. Kēhaulani Kauanui, and Joanne Barker, among others urged Muscogee poet Joy Harjo to decline an invitation to serve as a writer-in-residence at Tel Aviv University, imploring her to uphold the academic and cultural boycott of Israel (Abunimah, 2012a; 2012b). Harjo was admittedly defensive at first, but eventually “accept[ed] the criticism of her peers” and “conceded that playing in Tel Aviv did carry political implications,” which she attempted to balance by visiting the West Bank (Deger, 2012, para 7); however, she ultimately chose to continue the residency to the dismay of many of her colleagues and critics, some of whom framed her betrayal as complicity in “the Palestinian Trail of Tears” (Salaita, 2016, p. 101).

Indigenous people, like other oppressed people, are not immune to upholding or reproducing settler colonialism, even if their histories and lived experiences have subjected them to the same colonial structures and relations of power. The idea that our identities do not always translate into a politics of solidarity is not new (Erakat, 2020). As Kelley (2016a) reminds us, “solidarity ought to be understood as a political project rather than some kind of natural alliance... Solidarity is a political stance, not a racial imperative” (para 3). Our purpose in sharing this idea and example is not to vilify Joy Harjo or others (including members of our families/communities) who may not understand or support Palestinian liberation, but to highlight the complicated and relational nature of solidarity work within Indigenous communities that settler society already wants to see fractured, and the tensions within Indigenous/Palestinian solidarities. We recognize

that Indigenous advocates must often work skillfully, creatively, and courageously within their own communities to nurture Indigenous solidarities with/for Palestine by helping their relatives live up to their relational values and responsibilities as Indigenous kin, using restorative practices to maintain relationships while also mediating problematic or unhelpful discourses.

In amplifying Palestinian struggles and working to hold her own leaders in the Navajo Nation accountable, we see Jay's activism in alignment with this legacy of Diné/Indigenous solidarity for Palestine, and one of the many diverse and creative ways Indigenous people embody intern/nationalism. Before describing her approach, we first turn briefly to the power of art as a meaningful form of decolonial politics.

Art as Civic Engagement and Action

Artists have always been central to movements, and art a meaningful form of decolonial politics and praxis. As Lenape scholar and artist Joanne Barker (2018) offers, art can be a powerful way of decolonizing “intellectual and emotional labor” and functions meaningfully as “a language, a form of communication, a mode of cultural practice and resurgence” (p. 208). Barker's own series *Gaza*, which is situated beneath Rafeef Ziadah's poem “We Teach Life, Sir,” features a collection of digital images that connect Indigenous/Palestinian peoples, lands, life, and shared struggles with militarism, colonialism, and the destruction of land (<https://artofjoannebarker.squarespace.com/gaza>). Prints, posters, and digital art have been a vital part of the movement for Palestinian liberation. Platforms like the Palestine Poster Project Archives (<https://www.palestineposterproject.org/>), Justseeds (<https://justseeds.org/movement/palestine/>), or Flyers for Falastin (https://www.instagram.com/flyers_for_falastin) highlight the wealth of artists who have contributed their skills to the grassroots movement to end genocide and support Palestinian liberation.

Jay is one of many Indigenous artists using their skills and platforms to speak out against genocide and express solidarity for Palestinians (Lipson, 2024). Diné artist Victor Pascual (@a_desert_dweller on Instagram) has also dedicated his social media platform to support Palestinian liberation, and several of his graphic designs have been featured on the Indigenous Solidarity with Palestine website (<https://indigenousforpalestine.org/>). His solidarity work has intentionally called in other Native designers and artists, inviting them to speak out and create work in solidarity with Palestine, imploring his followers: “Your solidarity shouldn't just end with Native injustices or oppression here in the United States or Canada” (Pascual, 2023), or “Our resistance to colonialism doesn't stop at Standing Rock or Bears Ears. And for the Natives who are still silent, when are you going to stand up?” (Pascual, 2024). Pascual's advocacy highlights how an important part of Indigenous civics, activism, and solidarity work involves helping community members develop the capacity to situate their local experiences of colonialism within a broader international context and recognize interconnected resistance and solidarity as a moral imperative of anticolonial Indigenous politics.

Like Pascual, Jay has dedicated her platform to raising awareness about Palestine and has called in/on Diné people to engage in civic action within their own nations. We turn now to several examples of her work.

Diné Civics and Solidarity in Action

Salty Black Sheep Creations is the small business Jay created to feature her art, including apparel, jewelry, accessories, stickers, and digital designs. Her Instagram [@saltyblacksheepcreations] has over 13,000 followers and is the key platform where she showcases her digital graphics, which typically use bold colors, clean lines, and Diné motifs. She often Indigenizes mainstream characters like Hello Kitty or Lego figurines, refashioning them with a Diné aesthetic, or creates her own characters like Sáanii Dootl'izhy Pup, who wears a kokum scarf. Many of the designs and messages are unapologetic in their affirmation of Indigenous people, and in particular, Indigenous youth, women, and queer Indigenous relatives. Her art affirms Diné values and ways of life, lifts up moms and rez girls, showcases the brilliance of Indigenous people, and often invokes humor and inside jokes for her community: *"I don't just walk in beauty. I strut in beauty."*

We turn now to a series of graphics Jay created to express solidarity for Palestinians. We begin with her initial post to frame the rhetorical strategies and interventions that ground her art and activism.

"My Heart Goes Out to the People of Gaza"

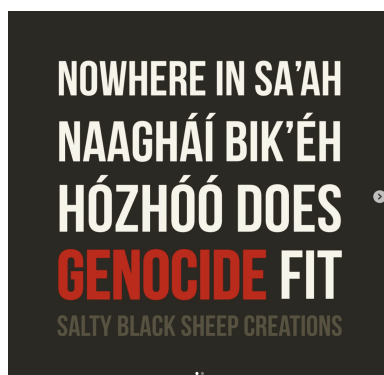


Figure 1. *"Nowhere in Sa'ah Naaghái Bik'éh Hózhóo does genocide fit."*

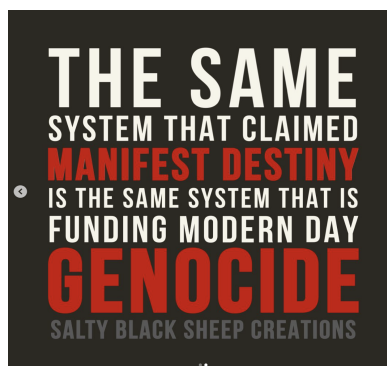


Figure 2. *"The same system that claimed Manifest Destiny is the same system that is funding modern day genocide."*

Following October 7th, 2023, Jay struggled to continue business as usual in the face of such intense violence. She began using her platform to draw attention to the violence against Palestinians and

compel others to speak up and act. In her first post, she reminded Diné people that Diné philosophies and ways of life—reflected in Sa’ah Naagháí Bik’eh Hózhóó—leave no room for genocide. She called on Diné people to remember the systemic violence against their own people and how that same system is funding genocide elsewhere today:

For those confused, remember when our ancestors were forced onto our reservations and were not allowed to leave? When the gov’t limited our food, health care, water, etc.? When they called us “dogs” & “savages”? Yeah, now imagine that same gov’t funding/supporting another oppressor to do the same thing to another group of people in a different country. Yes, our gov’t is in full support of Israel and their opposition towards the Palestinians right now. And it’s important to bring light to the situation because the Palestinian people need their voices heard and lives saved.

My heart goes out to the people in Gaza. This is just a reminder that this great nation isn’t done murdering innocent lives, they just changed locations. 🙏❤️ In solidarity with Palestine.

This initial post reflects two rhetorical strategies that Jay has used to foster compassion and promote solidarity and civic action— *invoking Diné values and kinship* and *identifying shared experiences of colonial oppression*.

Jay has since worked to amplify the violence against Palestinians and call in/on Indigenous people to take action. Many of her posts provide detailed contact information, resources, and scripts to support Diné citizens in contacting their Navajo Nation representatives, and some feature her own unscripted phone calls, modeling how to call Tribal leaders and demand they take a public stand in support of Palestine. She has also encouraged people to join local protests and amplifies Palestinian journalists and activists that people can follow to stay informed. Below, we discuss an array of posts that reflect Jay’s artistic activism, and the narrative strategies that she uses to promote Indigenous civic engagement and action.

Invoking Diné Values and Kinship

It is fitting that Diné values are the basis for Jay’s narrative approach and civic action. Her first post focusing on Sa’ah Naagháí Bik’eh Hózhóó situates her anticolonial politics within Diné knowledge systems and ways of life. Sa’ah Naagháí Bik’eh Hózhóó is living life in peace and harmony, in balance with mother earth and all living beings. It is a pathway and principle one follows and practices, but does not fully achieve until well into Elderhood. To live in Sa’ah Naagháí Bik’eh Hózhóó is to be humble and respect all living beings. Sa’ah Naagháí Bik’eh Hózhóó is the opposite of colonialism, war, genocide, and other oppressive values and actions like greed or personal gain.

Many posts invoke Indigenous values and kinship systems to remind people of their relational responsibilities. In several posts, Jay claims Palestinian children in Gaza as kin and offers that “All rez kids deserve to dream and live happy lives.” She reminds her followers that Palestinian children, like our own rez kids, are sacred and precious, also deserving of freedom and joy.



Figure 3. “All rez kids deserve to dream & live happy. Free Palestine.”



Figure 4. “Be the Uncle rez kids in Palestine need right now. Ceasefire in Gaza.”



Figure 5. “Be the Auntie rez kids in Palestine need right now. Ceasefire in Gaza.”

Building on this kinship connection, she calls on her followers to “Be the Uncle” or “Be the Auntie rez kids in Palestine need right now.” These posts invite Diné people to remember their kinship responsibilities as Aunties and Uncles and stand with and for Palestinian children who need protection.

Importantly, although naming our kinship responsibilities to protect children is important, we want to make clear that *all Palestinian people*—including children, women, men, as well as those who are trans or nonbinary—deserve to live free from violence. We reiterate this

intentionally to counter dominant narratives and mainstream media that often frame such rights in relation to women and children, or those who are “perfect victims,” which is “an ethnocentric requirement for sympathy and solidarity” (El-Kurd, 2023, para 7).

Jay also situates her commitment to Palestinian liberation within the context of her ancestors and their teachings. Framing those who resist or condemn their own oppression as violent and villains is a common strategy used by settler governments and militaries. The posts below shift this narrative, reframing anticolonial politics and practices of resistance and solidarity within the context of Diné teachings; in this case, the teachings of her shicheii (maternal grandfather), shimásání (maternal grandmother), or shináí (paternal grandmother/grandfather).



Figure 6. “Colonialism labels me the villain. I call it living shicheii’s teachings. Free Palestine.”



Figure 7. “Colonialism labels me the villain. I call it living shimásání teachings. Free Palestine.”



Figure 8. “Colonialism labels me the villain. I call it living shináí teachings. Free Palestine.”

Here we see kinship and solidarity framed in relation to embodying ancestral teachings and responsibilities.

Several posts situate coping with the violence against Palestinians within a Diné spiritual context, reminding followers that prayer is a healthy way to cope with grief and a resource we can draw on to help ourselves and others in times of need.

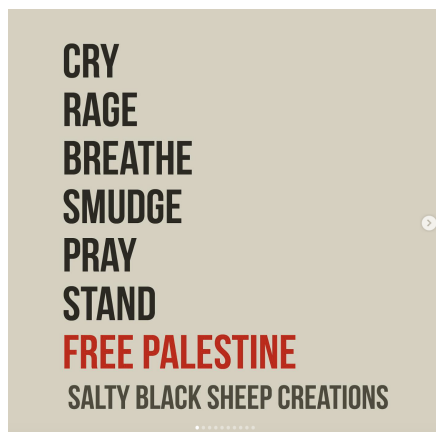


Figure 9. “Cry. Rage. Breathe. Smudge. Pray. Stand. Free Palestine.”



Figure 10. “It’s time to take your tádííín out & pray for Gaza.”

She shares a teaching from her father to invoke the power of prayer:

One thing shízhé'é (my father) taught me was to always pray whenever you feel lost or scared. I don't know how many can be so cold and disconnected from what's happening in Gaza, especially my Native communities. I'm holding on to hope and prayer, two things that have brought miracles before. My heart is in Gaza tonight...

#FreePalestine

Jay offers prayer as both a way to process the grief of witnessing colonial violence, as well as a spiritual obligation and responsibility: *we must take our tádííin out & pray for Gaza.*

She also draws attention to Diné peoples' reverence for veterans and their own history of fighting oppression, which included helping end the genocide of Jews during the Holocaust.



Figure 11. "Diné Bizaad Ended the Holocaust. Free Palestine."

She reminds her followers that Diné veterans "fought to liberate oppressed Jewish people in WW2 and we continue to remember where we came from and speak up to demand liberation for Palestinian people." By situating Diné veterans within a commitment to ending oppression, she invites her community to recognize and apply those anticolonial values to the context of Palestine.

Although veterans are often highly regarded, many Diné people also remember the violence that the US military and government have inflicted against Diné people in the past and today. One post featuring the Navajo Nation seal draws on this history to highlight how Elders, community memory, and critical thinking are also Diné values that can nurture Palestinian solidarity.



Figure 12. “The Navajo Nation seal is boarded with 50 arrows pointed outward for a reason. Ceasefire in Gaza”



Figure 13. Great Seal of the Navajo Nation. Bobby C. Hawkins, 2013.
https://commons.wikimedia.org/wiki/File:Great_Seal_of_the_Navajo_Nation.svg

The Great Seal of the Navajo Nation, originally developed by the late Amos Frank Singer and adapted by John Claw Jr., includes corn stalks, the Four Sacred Mountains, livestock, and the sun, which reflect the core of Diné lands, values, lifeways. These symbols are encircled by a rainbow that never closes, to reflect the inherent and enduring nature of the nation’s sovereignty. They are also surrounded by fifty arrowheads to symbolize the nation’s protection within the fifty states (Navajo-Hopi Observer, 2017, para 11). She also reminds her followers that the arrowheads are pointed outward “for a reason”:

My elders always told me to be curious and question. Especially when it comes to our US government, as they have miscommunicated, mismanaged, misrepresented and misguided us too many times to count.

And they have been “investing” our tax dollars into Israel. Letting this attempt of genocide to be labeled as self-defense...

Drawing on her Elders’ teachings to “be curious and question” the US government, Jay critiques dominant narratives that frame funding war crimes as “investing” and genocide as “self-defense.” She also invokes her community’s memory of state violence at the hands of the US government as another fruitful basis for solidarity.

Identifying Shared Experiences of Colonialism and Dispossession

Many posts also highlight Indigenous/Palestinian peoples’ shared experiences of colonial violence and dispossession to generate compassion and solidarity. Jay reminds followers that “The same system that claimed Manifest Destiny is the same system that is funding modern day genoc!de,” and that “They used food & supplies as weapons against us too.” She draws connections between the carceral logics and strategies of containment weaponized against Indigenous/Palestinian peoples, arguing that the violence “our Native ancestors survived are now being done again in other countries and our country (US) is funding these actions of oppression/ethnic cleansing.”

In one post—“Our reservations were once open air prisons too”—she reminded followers that although “we are free to come and go from our reservations...there was a time where the government controlled our ability to come and go, our food and water supply and even our ability to practice our cultural beliefs.”



Figure 14. “Our reservations were once open air prisons too. Free Palestine.”

Another post—“White phosphorous is the new small pox blankets”—made direct connections between the intentional use of chemicals against Indigenous/Palestinian peoples, noting that “Dropping white phosphorus on innocent people who were told to go to a ‘safe zone’ is an old tactic.”



Figure 15. “White phosphorus is the new small pox blankets. Free Palestine.”

By linking the use of white phosphorus gas against Palestinians to the use of small pox blankets against Indigenous peoples in the US, she forwards Indigenous/Palestinian peoples’ shared experiences with biological warfare as the basis for understanding, compassion, and solidarity.

Another post challenges Navajo Nation leaders to remember that their own history as survivors of attempted genocide should compel them to condemn genocide against others. She invokes their ancestors’ survival of Hwééldi (the forced removal of Diné people from their homelands in the 1860s, referred to as The Long Walk) and the significance of singing Shinaashá (a song commemorating their return to their homelands and the first view of their sacred mountains) to challenge their silence.

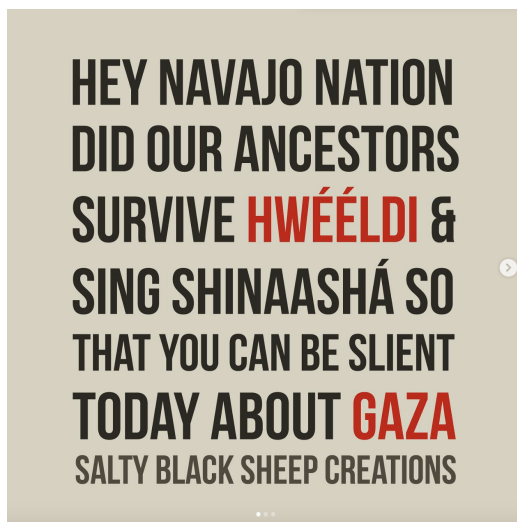


Figure 16. “Hey Navajo Nation did our Ancestors survive hwééldi & sing shinaashá so that you can be silent today about Gaza”



Figure 17. “As a member of a sovereign Tribal Nation, a descendant of survivors of attempted genocide. I demand my Tribal leaders to publicly stand with the people in Palestine & speak to congress now!”

By citing their collective survival of The Long Walk, which forcibly removed over 10,000 Diné people and took the lives of several thousand, she reminds her Tribal leaders that their shared experience of surviving genocide should be a basis for solidarity, arguing that they have a moral responsibility as survivors to publicly stand with the people in Palestine and demand that Congress take action.

Other posts reminded her followers that Indigenous peoples “were once called necessary casualties too,” and that their Indigenous leaders, freedom fighters, and ancestors were also framed as “terrorists” when they fought back against state violence.



Figure 18. “They called Geronimo a terrorist for fighting back too. Free Palestine.”



Figure 19. “They called Chief Manuelito a terrorist for fighting back too. Free Palestine.”



Figure 20. “They called our ancestors terrorists for fighting back too. Free Palestine.”

The shared reference to “fighting back” illuminates the violent nature of Israeli occupation and settler colonialism by situating the state as an unjust system that merits resistance. Further, by invoking the shared experience of being labeled terrorists when resisting state violence, she challenges dominant narratives that condemn Palestinian resistance (which are protected rights under international law).

In her commentary on the post, she also connects the explicit strategies of violence against Palestinians today to violences against “our ancestors for land and resources,” arguing that they also: “Burned our crops, killed our livestock, burn[ed] down our homes, killed children, elders and women & forced us into hiding in tough terrain until we ran out of supplies and surrendered.” By making parallels between genocidal violence against Indigenous/Palestinian peoples, she invokes an experiential and moral basis for compassion and solidarity. In this post, she also implores her followers:

When will it be enough?? How many more children will have to be killed to get people to speak up?

Use the voice that is deeply rooted inside of you, that’s your ancestors. Don’t be afraid, it’s time to stand strong and be united. Free Palestine 🇵🇸👊

In asking people to listen to the voice deep inside of them, the voice of their ancestors, she reminds people that beyond our shared experiences of colonialism and genocide, Indigenous values and traditions of resistance should also move us to stand in solidarity with Palestinians.

Collectively, the posts above draw on Diné values and teachings and shared experiences of colonial violence to evoke compassion, understanding, and action. They reflect one of the many ways Indigenous artists, educators, and activists have used their positions and platforms to engage in solidarity for Palestinians. We share these examples humbly, not as a perfect or exemplary model of Indigenous civic activism or solidarity, but as a decolonial gesture of relational accountability and solidarity from one Diné artist to support a free Palestine. We recognize the limits (and dangers) of social media in movement-building to enact substantial social change (Simpson, L. 2017); yet we also recognize that social media can be a powerful platform for public pedagogy, particularly given the silencing of Palestinians and pro-Palestinian perspectives in schools and social media (Cugusi, 2024; Shatara, 2022).

By situating one expression of solidarity within a Diné context, we hope that other Indigenous artists, activists, and educators will be inspired to draw on their own values, experiences, and knowledges to amplify and contribute to the broader movement for Palestinian liberation. More broadly, we hope Jay's art and activism inspires social studies educators to teach about these and other examples of Indigenous civics, internationalism, and solidarities in their classrooms as part of a broader effort to teach Palestine and support Palestinian liberation.

Implications for Teaching Palestine

We see several ways that this legacy of Diné and Indigenous solidarity with/for Palestine contributes to teaching solidarities and activism for a free Palestine, including teaching about the role of arts and artists in the movement for Palestinian liberation, teaching about Indigenous/Palestinian solidarities and Indigenous civics, and teaching Indigenous/Palestine studies.

Artists are a vital part of social movements. Teaching about artistic activism, or what some call artivism, is a generative entryway into teaching solidarities with/for Palestine. Jay's posts provide a rich archive and curricular resource to spark critical reflection and dialogue around art and activism. Students can engage in gallery walks or close observations and reflect on what they notice or wonder. Using the open-ended Question Formulation Technique (QFT), students can initiate their own questions about the images that they then deliberate, reflect on, and seek answers to (Minigan et al., 2017). More structured approaches might draw from the Library of Congress' primary analysis tool, which invites students to *observe, reflect, question*, and investigate further (<https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/>), or open-ended document analysis questions from the National Archives' Educators Resources (<https://www.archives.gov/education/lessons/worksheets>), which invite students to *meet the document, observe its parts, try to make sense of it, and use it as historical evidence* (with adaptations for posters, artwork, and several age/reading levels).

Jay's graphics can also be included within a broader unit about artists and their role within social movements. The Palestine Poster Project Archives, Justseeds graphics, or Flyers for Falastin described earlier offer a wealth of images and posters to foster student inquiry, reflection, and dialogue around how artists use their skills and platforms to support Palestinian liberation. Students could also learn how artists express solidarity through collectively published statements demanding an end to their institutions' silence and complicity in genocide (Artforum, 2023;

Writers Against the War on Gaza, 2023). Teaching about arts and activism through the lens of civic engagement can help students identify how they can use art, or other unique skills and gifts they may have, to become civically engaged and contribute to Palestinian liberation.

Teaching about Indigenous artists who have used their platforms to express solidarities with/for Palestine is another direct way to teach about existing solidarities and activism for a free Palestine (see Table 1). Moreover, looking at the values that ground Indigenous artists' solidarity and advocacy provides a meaningful example of Indigenous civics in action.

Table 1: Examples of Indigenous Artists Expressing Solidarity With/For Palestine

- Diné artist Demian DinéYazhi' (2024) created a neon poetry installation at the Whitney Biennial in New York, "we must stop imagining apocalypse / genocide + we must imagine liberation," which (unbeknownst to the museum) embedded the hidden message "Free Palestine" in flickering letters.
- Anishinaabe artist Mishiikenh Kwe (Autumn Smith) (2023) created a graphic design connecting the heart berry (a symbol of love and life) to the watermelon (a symbol of Palestinian resistance) to connect Indigenous/Palestinian lives and struggles for liberation.
- Anishinaabe and Michif tattoo artist Nipinet Landsem created the digital design "From the River to the Sea" (2023), which features two interlocking hands, one adorned with a kokum scarf, the other a keffiyeh, to symbolize Indigenous/Palestinian relationality and solidarity.
- Sāmoan artist Michel Mulipola (2023) created a Palestinian flag adorned with Sāmoan petroglyph motifs to express solidarity and honor Palestinian peoples' strength and endurance in the fight to protect their homelands.
- Anishinaabe artist Wanda Nanibush wrote a short piece, "ABOUT LAND," for *Canadian Art* magazine in 2016, which expressed support for Palestinian relationships to land and life and critiqued Israeli settler colonialism from her vantage point as an Anishnaabe woman; however, she was pushed out of her curator position at the Art Gallery of Ontario after criticism mischaracterized her writing as "inflammatory, inaccurate rants against Israel" (Ditmars, 2023, para 2).
- Lakota artist Danielle SeeWalker (2024) created an oil painting, "G is for Genocide," featuring a woman with a long red braid wearing a keffiyeh adorned with a feather to represent parallels between Indigenous/Palestinian peoples' experiences of genocide, which she sold prints of to support the UN Crisis Relief Fund; however shortly afterward, her art was criticized as "too political" and her artist residency scheduled in Vail, Colorado was canceled. Arguing her free speech rights were violated, SeeWalker sued the city and the parties reached a settlement, which included several important policy changes (Hart, 2025).

Indigenous civics encompasses a range of spheres and forms of civic engagement and action, but a central theme involves people learning to live up to their relational roles and responsibilities as good relatives, Elders, and Ancestors (Bang & Brayboy, 2021; Sabzalian &

Jacob, 2023). Like Jay, many Indigenous artists frame their work in terms of kinship responsibilities to speak out and support their Palestinian relatives. This relational framing—which broadens the human-centered focus in civics on rights, toward an emphasis on our kinship relationships and responsibilities to one another and the places we live—is generative for all students.

Students can also learn about Indigenous civic activism and solidarity work for Palestine within the context of Native nations. Many of Jay’s posts focus on the spheres of influence that Diné citizens can impact within the Navajo Nation, and several Native nations throughout the US, including the Klamath Tribes, Oglala Sioux Tribe, Yurok Tribe, Winnemem Wintu Tribe, and the Red Lake Band of Chippewa Indians, have successfully passed ceasefire resolutions (Schafer, 2024). Teaching such examples challenges Indigenous erasure in civics (Sabzalian, 2019), while also contributing to teaching about solidarities with/for Palestine.

Teaching about Indigenous internationalism (Estes, 2019; Simpson L., 2017) or inter/nationalism (Salaita, 2016) also reflects Indigenous civics and amplifies solidarities. Indigenous peoples have a long history of engaging in relationships, diplomacy, alliances, and solidarities across borders, including nation-to-nation relationships within the US, or global organizing and activism that unites Indigenous peoples throughout the world in collective struggles for self-determination, among other examples (Bauerkemper & Stark, 2012; Estes, 2019; Williams, 1997). Teaching models of international solidarities across differences is vital for collective liberation (Shatara & Saleh, 2024) and supports students in imagining and enacting future solidarities rooted in mutual recognition and reciprocity in struggle, rather than appeals to white sympathy or state power (Simpson L., 2017).

We situate the strategies above within our broader recommendation to teach Indigenous studies, which can foster solidarities with/for Palestine (Salaita, 2016; 2017). Jay attributes her critical analysis of colonialism to the education she received at Haskell Indian Nations University, where she took her first Indigenous studies classes. There, she developed the tools to analyze her experiences through frameworks of Indigenous nationhood, sovereignty, and within a context of settler colonialism. This foundation in Indigenous studies also helped her understand Palestinian experiences within a context of colonial violence, which she used in her own art and activism.

Indigenous studies curriculum can help all students understand and challenge the colonial contexts in which Indigenous/Palestinian people embody and assert their self-determination and engage in struggles for land, life, and liberation. Although often mischaracterized as a topical approach to teaching *about* Indigenous people (Sabzalian et al, Forthcoming), Indigenous studies is a diverse and interdisciplinary field that was developed in relation to activist and academic commitments to Indigeneity, sovereignty, and the defense and protection of Indigenous lands and life (Cook-Lynn, 1997; 2005; Warrior, 2008). Indigenous studies provides a critical foundation for educators to understand and teach about Indigenous/Palestinian struggles for land and self-determination within the context of settler colonialism and genocide, and through a “moral perspective” that recognizes genocide “as a crime against humanity that cannot be rationalized from any valid perspective” (Waziyatawin, 2008, p. 76).

Indigenous studies also frames settler colonialism within a broader framework of Indigeneity to emphasize that Indigenous/Palestinian peoples “exist, resist, and persist” despite attempted elimination and erasure (Kauanui, 2016, para 1). This focus counters narratives of settler triumph, sharpens analyses of Palestine (Barakat, 2018), and can animate solidarities for collective

liberation. Indigenous feminist theories and reading practices refuse genocide as a “totalizing narrative” for Indigenous/Palestinian life (Morrill & Yang, 2019). They support educators in “reading against disappearance” and “reading futures yet in store for Native lives,” including Indigenous/Palestinian peoples’ “creative approaches to life beyond genocide, beyond the bareness of survival” (Morrill, 2017, p. 15).

Indigenous feminist theories support educators in reading Indigeneity in Palestinian struggles for land, life, and liberation and recognizing the vital and creative futurity work Indigenous/Palestinian peoples are engaged in to build futures in the face of genocide (Morrill & Yang, 2019). When teachers apply Indigenous feminist reading practices to Palestinian literature, they foster students’ understanding of Palestinian peoples’ deep kinship ties to their lands, communities, and cultures, which provides a foundation for students to grasp the violence of policies and practices designed to sever those connections. A variety of children’s and YA literature written by Palestinian authors provide young learners with accessible texts that center Palestinian perspectives of their homelands, communities, and struggles for justice. Teach Palestine (<https://teachpalestine.org/>), Teaching for Change’s Social Justice booklist on Palestine (<https://socialjusticebooks.org/booklists/palestine/>), and *Teaching Palestine: Lessons, Stories, Voices* by Rethinking Schools (Bigelow et al., 2025) are just several resources to support this work.

We are mindful that many Indigenous studies scholars and activists attribute their political awakening to visiting Palestine and witnessing the violence inflicted on Palestinians, which supported them in noticing parallels between US and Israel’s efforts to naturalize and conceal such egregious colonial violence. Visiting Palestine is not likely a viable option for most educators or students, and “solidarity tourism” can be both generative and a “fraught anticolonial strategy” imbued with asymmetrical power dynamics (Kelly, 2023, p. 2). However, teaching Palestinian literatures that center Palestinian voices, stories, and experiences is an accessible entryway for all teachers and students to develop the understanding, compassion, and commitment needed to support Palestinian liberation. Teaching Palestinian literature within a framework of Indigenous studies challenges the silencing of Palestinian perspectives within social studies curriculum (Shatara 2022) and draws on the power of literature to support pedagogies and praxis rooted in justice, freedom, and liberation (hooks, 1994; Love, 2019; Shatara & Saleh, 2024).

Being in Good Relation to This Movement

In this article, we shared how one Diné artist used her skills and platform to educate her community and Indigenous people more broadly about Palestine. We framed her art and activism as one expression of Indigenous civics and solidarity driven by Diné values and kinship responsibilities. We also situated her solidarity work within a broader legacy of Indigenous solidarities with/for Palestine. With the recognition that “solidarities with and from Black and Indigenous scholars and activists contribute to the mattering of Palestinians in education and beyond” (Shatara & Saleh, 2024, p. 5), we hope this article supports all educators in teaching about these types of inter/nationalist solidarities in their classrooms (Salaita, 2016).

We both feel a deep sense of kinship with Palestinian people, in part, because we share experiences of settler colonialism and struggles for land, life, and liberation. However, *each of us is already in relationship to Palestine*, regardless of how connected we may feel to Palestinian people or this movement. The concept of relationality emerges from Indigenous philosophies and knowledge systems, however it describes networks of relationships we are all enmeshed in (Deloria & Wildcat, 2001). Reflecting on these networks, we might observe how some of us are in

relationship with Palestinians through solidarity, some through silence or denial, and most of us through tax dollars and weapons that funnel directly from our nations to Israel to perpetuate genocidal violence against Palestinians. These are just several relationships of connection and complicity in this moment that you may relate to.

Indigenous scholars remind us that relationships come with responsibilities (Justice, 2018; Krawec, 2022). When we recognize that we are in a relationship, we have a responsibility to ask ourselves: *Am I in good relation?* Am I being a *good* relative or *good* kin? (Krawec, 2022). Although being in good relation can't be universalized as our ethics should be grounded in place-based relationships of reciprocity and obligation; being in good relation should commit us to challenging relationships based on hierarchy, violence, domination, exploitation, and dispossession (Coulthard, 2014; Grande, 2015; Justice, 2018; Krawec, 2022).

We recognize that many of you are already showing up in good relation to Palestine/Palestinians in your communities and classrooms, and we are grateful for your efforts. For those working to be in better relation, or "better kin" (Krawec, 2022) in this moment and movement, we hope that you gained several strategies and resources to teach about Indigenous/Palestinian solidarities in your classroom, and that more broadly, you have identified the gifts and skills that you can contribute to the goal of supporting Palestinian liberation in education.

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