The Phoenix-based Hopi artist and architect Dennis Numkena (1941-2010) was a vanguard artist who broke barriers for Native Americans: he was one of the first Native American architects to have his own architectural firm, founded in 1970, designing buildings on and off reservations; he created the sets and costumes for a Hopi version of Mozart’s Magic Flute that aired on national television in the early 1980s; and he was the creative director of Pope John Paul II’s historic audience with Native Americans during his visit to Phoenix in 1987. Yet, Numkena’s work has escaped scholarly purview, and his name has not yet entered the canon of twentieth-century Native American artists despite the recent enthusiasm for a revisionist approach that includes Indigenous voices. Analyzing recently-resurfaced drawings for The Magic Flute, I argue that Numkena anticipated his work’s archival oblivion and sought to create a self-referential repertoire of futuristic Hopi architecture that recurred throughout his entire oeuvre.