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ARTH 561 – *Indigenous Art: The Burning Issues?*

September 5: Introduction: *Sakahàn: International Indigenous Art*

(*Sakahàn* = to light a fire in Algonquin) www.gallery.ca/sakahan

Is a large group exhibition, in a prominent national institution, where the essential criterion for inclusion is that an artist be a member of an historically constituted category of cultures, a form of display or a form of disguise? As art, does the work in the exhibition acquire critical protection, wholly or in part, from its category? Some maintain that historical boundaries must be observed and that such questions are beyond the reach of outsiders. Is a critical premise built into the idea of *Sakahàn*, and if so how is it defined and articulated?

What might be the advantages of thinking through such issues in the light of one exhibition? Its institutional frame, curatorial filter, and the National Gallery's gift shop may exemplify the limiting conditions that shape all knowledge.

The weeks' topics are suggested provisionally as ways of directing our thinking about specific works, or groups of works, whether in *Sakahàn* or not. As such they are up for debate, or demolition. Each week one or two works from the exhibition are suggested as potential entry points for discussion.

Its time and place being significant *Sakahàn* does not occur in an exhibitionary vacuum. Consider the 2012 Sydney Biennale *All our Relations; Beat Nation: Art, Hip Hop and Aboriginal Culture* currently circulating in Canada; and the 2013 Venice Biennale *Il Palazzo Enciclopedico/The Encyclopedic Palace* – all defined by their programmatic inclusivity. Amongst other precedents: *Art/Artifact* 1988;

Magiciens de la Terre, 1989; *Indigena*, 1992; *Land, Spirit, Power: First Nations Art at the National Gallery of Canada*, 1992.

Our first reading: the catalogue essays by the three curators of *Sakahàn* – Christine Lalonde, 'Introduction: At the Crossroads of Indigeneity, Globalization and Contemporary Art'; Candice

Hopkins, 'On Other Pictures: Imperialism, Historical Amnesia and Mimesis'; Greg Hill, 'Afterword: Looking Back to *Sakahàn*'.

September 12: The survey and the critique – of Indigeneity, colonialism, and art as international. For this class we will all have read the curators' essays.

Fiona Pardington, *Ahua: A Beautiful Hesitation* 2010

Butler, Judith. 2002. 'What is critique? an essay on Foucault's virtue', in David Ingram, ed. *The Political: Readings in Continental Philosophy*. London: Basil Blackwell.

Taiaiake, Alfred and Jeff Corntassel "Being Indigenous: Resurgences against Contemporary Colonialism." *Government and Opposition* 9 (2005): 597-614.

Phillips, Ruth. 2011. Modes of Inclusion: Indigenous Art at the National Gallery of Canada and the Art Gallery of Ontario', in *Museum Pieces: Toward the Indigenization of Canadian Museums*. Montreal: McGill Queens. 252-276.

September 19 The Artist as Historian: History lesson, Memory work, and Indian Residential Schools.

In recognition of the final meeting of the Truth and Reconciliation Committee in Vancouver, and UBC's closure on Sept. 20 to raise awareness of the IRS, we will consider two other current exhibitions - *Witnesses: Art and Canada's Indian Residential Schools* at the Belkin Art Gallery, and *NET-ETH: Going Out of the Darkness* at Emily Carr University of Art + Design, Malaspina Print Gallery, and the Urban Aboriginal Fair Trade Gallery at Skwachàys Healing Lodge.

David Garneau. 2012. 'Imaginary Spaces of Conciliation and Reconciliation', in *West Coast Line*, #74. Reconcile This! 28-47.

Judith Butler. 2004. 'Precarious life', in *Precarious Life: The Powers of Mourning and Violence*. 128-151.

Agamben, Giorgio. 1998. "Biopolitics and the Rights of Man", and "The Camp as 'Nomos' of the Modern" in *Homo Sacer: Sovereign Power and Bare Life*. Stanford: Stanford University Press. 126-35, 166-180.

September 26: The adivasi of India and Gond art in Sakahan

- Class visitors: Katherine Hacker and Steven Inglis (alternative date: November 14)

Smoking Taj. Venkat Raman Singh Shyam, 2009

Hacker, Katherine. "A simultaneous validity of co-existing cultures': J. Swaminathan, the Bharat Bhavan and contemporaneity." In press. jpg

Garimella, Annapurna. *Aboriginalisthan* in the Gallery. 71-84.

Kapur, Geeta. 2008. 'A Cultural Conuncture in India: Art into Documentary'. *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. Eds. Terry Smith, Okwui Enwezor, Nancy Condee. Durham: Duke University Press. 30-59.

October 3: Aboriginal art - "a white thing" or contemporary art?

Encore tranquillité. Jimmie Durham, 2008

Enwezor, Okwui. 2008. 'The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition', in *Antinomies*. 207-234.

Jimmie Durham. 2013. 'Against Internationalism'. *Third Text*. 27:1. 29-32; and

- 'The Place of Art in Art Places'. *Institutional Attitudes: Instituting Art in a Flat World*. Valiz, Amsterdam: Antennae. 55-59.

Francis, Margot. 'Playing Indian: Indigenous Responses to "Indianness"', in *Creative Subversions: Whiteness, Indigeneity, and the National Imaginary*. Vancouver: UBC Press. 127-155.

October 10: Cultural modes or social art practice?

Blanket Stories: Seven Generations, Adawe, and Hearth, Marie Watt, 2013; *Indian Act*, Nadia Myre 2000-02; *On the Wings of Dream*, Yuma Taru, 2002.

Bishop, Claire. 2012. 'The Social Turn: Collaboration and its Discontents', in *Artificial Hells*. London: Verso.

Ranciere, Jacques and Steven Corcoran. 2010. 'The paradoxes of political art', in *Dissensus: On Politics and Aesthetics*. London: Continuum. 115-133.

Canclini, Néstor García. 2001. "Identities as a Multimedia Spectacle' and How Civil Society Speaks Today', in *Globalization and Multicultural Conflicts*. Trans George Yudice. Minneapolis: University of Minnesota Press. 89-98, 151-162.

October 17: CTG away - use the time to explore critical response in the media and online. Bring to the next class one discussion, or idea that you have encountered, with its source, relevant to the seminar's theoretical issues.

October 24: Paul Chaat Smith visits the class

Dragonfly, Brian Jungen 2008

Smith, Paul Chaat. 2011. 'Bad to the Bone: Comanche Ultraviolence, White Supremacy, and You'. Paper presented at NAISA. (2,000 words)

Smith, Paul Chaat. 'Money Changes Everything'. 3-8.

Candice Hopkins. 2010. 'Brian Jungen: Cut-ups. In *Strange Comfort: Brian Jungen*. Washington: Smithsonian Institution. 9-14.

October 31: Indigenous film and video

Mun rahkistan in mun ge (Je t'aime, moi non plus) GeirTore Holm 2005

Ginsburg, Faye. 2002. Screen Memories: Resignifying the Traditional in Indigenous Media, in *Media Worlds: Anthropology on New Terrain*. Eds. F.D.Ginsburg, Abu-Lughod, Brian Larkin. Berkeley: University of California Press.

Cache Collective. 2008. *Cache: Provisions and Productions in Contemporary Igloolik Video'* in *Global Indigenous Media: Cultures, Poetics, and Politics*, eds. Pamela Wilson and Michelle Stewart. Durham: Duke University Press. 74-88

Catherine Russell. 2006. 'Another Look', in *International Geographic*. Ed. Stefan St-Laurent and Tam-Ca Vo-Van. Ottawa: Galerie SAW, YYZ Books. 10-38.

November 7: The Work of Jolene Rickard

Rickard, Jolene. 2013. 'The Emergence of Global Indigenous Art', (in catalogue) 53-60.

Rickard, Jolene. 2011. 'Visualizing Sovereignty in the Time of Biometric Sensors'. *The South Atlantic Quarterly*. 110:2. 465-486.

Smith, Laura E. 2005. 'Photography, Criticism, Native American Women's Identity'. *Third Text*, 19:1. 53-66.

November 14: Absences - of weaving and baskets for example.

If such things are neither 'art' nor 'contemporary' does the reason lie in their materials, their technologies, or in hierarchies of value? Is there some resolution in the works considered in our October 10 class?

Laughter and Iconography Abraham Cruzvillegas and Jimena Mendoza, 118-26.

Ingold, Tim. 2007. 'Materials against materiality'. *Archaeological Dialogues*. Vol. 14 Issue 1. 1-16.

Latour, Bruno. 2005. 'From Realpolitik to Dingpolitik', in Latour, Bruno and Peter Weibel eds. *Making Things Public: Atmospheres of Democracy*. 4-31.

Wark, Mackenzie. 2008. 'The Giftshop at the end of the World', in *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. Eds. Terry Smith, Okwui Enwezor, and Nancy Condee. Durham: Duke University Press. 345-362.

November 21: Student presentations on research papers in progress

November 28: “