

Course Title: INDG 301 - 002: Contemporary Black and Indigenous Poetries

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INDG 301-002

Contemporary Indigenous Art

Weekly (online)

Mon. 4:00 - 5:30

Thu. 2:30-4:00

Dates: January 11th - April 9; Reading Week February 16th (no class)

Course Description:

Scholarship in Black studies and Indigenous studies has paid increasing attention to the relationship between these two fields in the context of Black and Indigenous struggles throughout the Americas for liberation, abolition, and decolonization. Together we will examine this conversation through the ongoing histories of violent conquest from which these struggles spring and the visions of freedom to which they give birth, arguing that a consideration of such histories and visions are necessary to understanding and transforming our contemporary world.

This course is geared towards students in Comparative Literature, English, and Humanities departments or programs with an interest in Black studies and/or Indigenous studies. We will look at poetry by Black and Indigenous writers from the Americas in conjunction with theoretical, historical, and literary criticism related texts that raise 'the human' as a figure of theoretical inquiry. Week to week we will cover various forms of poetic practice from conventional lyric to experimental and avant-garde works. These will be paired with critical and theoretical interventions by Black and Indigenous thinkers who offer a range of tools for understanding the poetics of Black and Indigenous life as they disrupt Eurocentric narratives of the Americas as a space of civilizational triumph that disavows its constitutive violence. The aim of this course is to introduce students to various Black and Indigenous poetic and critical works and the contexts in which they operate, and how these contexts shift according to how and where they are read. What this course asks, then, is how the poets under discussion re-write the human to imagine new worlds, and how we as readers can attend to the creative-critical work these re-writings do as a form of knowledge that generates freedom in the face of ongoing brutality.

Examples of poets whose work we will cover in the course are: Billy-Ray Belcourt; Evie Shockley; Layli Longsoldier; Ronaldo V. Wilson; Jordan Abel; M. Nourbese Philip; Tommy Pico; Dawn Lundy Martin; Natalie Diaz; Dionne Brand; Arielle Twist; Will Alexander; and others. We will consider critical and theoretical texts by: Sylvia Wynter; Leanne Simpson; Aimé Césaire; Simon Ortiz; Glen Coulthard; Katherine McKittrick; Eve Tuck; Ruth Wilson Gilmore; Dylan Robinson; Edouard Glissant; and others.

Intended Student Learning Outcomes

To complete this course students will demonstrate their ability to:

1. Demonstrate an improvement in deepening their analyses of weekly course material while working toward an understanding of larger concepts of the human, decolonization, and abolition.
2. Learn how to develop more complex theoretical critique through weekly discussions, written responses, and a final research essay.
3. Demonstrate research skills by writing a 15-20 page final paper that expands upon course content in relevant ways.
4. Learn how to ground their thinking/writing/art making by speaking from their own positionalities in relation to larger histories and contexts.
6. Learn how to write scholarly work that draws upon critical theory in Black studies and Indigenous studies.

Assignments

Reading Responses: Throughout the course students will be asked to provide a total of four short responses to weekly readings of their choice. Two will be handed in during the first 6 weeks of class and two will be handed in during the final 6 weeks of class. Additionally, in each 6 week period one response will be to the theory readings and one to the poetry (meaning, at the end, students will have produced two theory responses and two poetry responses total). All responses will be 1-2 pages in length, 12 point font, double spaced. Responses should engage some aspect of the text (its overall argument, important quotations, questions it raises) in a concrete manner. Feel free to talk about your responses to the text, including confusion, in non-essay or creative formats, but be sure to come back to the text itself! Responses are to be submitted before class on the day of the chosen reading.

Presentation: Students will be asked to pick one of the poets studied that week and to select one of their poems to give a short presentation on. Students will offer a reading of this poem, guiding the rest of the class through it to the best of their ability. Then, students should prepare some questions for the class that deal with the aspects of the poem's or poet's overall techniques, themes, symbolism etc...in relation to that week's readings. This will lead into a short discussion led by the student. Presentations will be about 15 minutes in length (10 for reading of the poem, 5 minutes to begin discussion which we will carry on to rest of class). Students may present on the same poets that they choose for a weekly response.

Final Essay: The final essay will be 15-20 pages in length, 12 point font, double spaced.

Students should should select the work of one or more poets to read in relation to themes raised by the theoretical texts supported by independent research. Students will be required to cite at least two of the critical/theoretical texts from class, as well as three independent sources. Themes to be engaged can include: the Americas as a geo-political, intercultural, relational space; conquest as a framework linking the violent histories of slavery and settler colonialism; coloniality's constitutive relation to modernity; Indigenous decolonization and resurgence; Black liberation and abolition; the human as an object of knowledge and relational practice; poetry as a means of engaging and circulating the generative potentiality of alternative ways of inhabiting the world. Students must clear their topics with the professor before hand.

Grading:

Participation in in-class discussions 15% (for those unable to attend classes synchronously there will be an option to provide weekly written responses 1-page in length summarizing the student's engagement with course materials)

Final essay 35%

Presentation 25%

Short responses 25% (6.25% each)

Reading list:

Week 1: Brief Introduction to Methodology and Contexts

Jan. 7 & 10

Monday:

- Introductions
- Go over the syllabus
- Discuss creative assignment
- Read Richard Hill's article in class and discuss as a group.

Art works to research:

- Kent Monkman's paintings

<http://www.kentmonkman.com/painting>

- Watch video by Lisa Reihana, "In Pursuit of Venus Infected" (2015):

<http://www.inpursuitofvenus.com/watch-video/2015/3/25/in-pursuit-of-venus-infected>

Thursday:

- Discuss assigned and recommended reading in class.
- Have your 2 questions ready. Write your name on the paper together with your questions and turn them into the instructor at the start of class. We will engage with a number of these questions in an in-class discussion.

Assigned Reading:

Hill, Richard William. 2016. "Is There an Indigenous Way to Write about Indigenous Art?" *Canadian Art*. Retrieved October 7, 2018 from <https://canadianart.ca/essays/indigenous-way-write-indigenous-art/>.

Smith, Linda Tuhiwai. 2012. "Introduction." *Decolonizing Methodologies: Research and Indigenous Peoples*. 18-24.

Recommended reading:

Buren, Daniel [ed. Hertz, Richard]. 1966. "The Function of the Museum." *Theories of Contemporary Art*. Prentice-Hall.

O'Doherty, Brian. 1976. "Inside the White Cube: The Ideology of the Gallery Space." *Artforum*, October 1973.

Said, Edward W. 1994 [1979]. *Orientalism*. Vintage Books: Random House: NY.

Smallman, Etan. "Interview: Why I made Captain Cook lose his breeches: Lisa Reihana on her colonial video epic." *The Guardian*. Retrieved January 8, 2019 from <https://www.theguardian.com/artanddesign/2018/oct/15/lisa-reihana-in-pursuit-of-venus-infected-oceania-royal-academy-london>.

Week 2: Contextualizing Decolonial Language in Art and the Canon

Jan. 14 & 17 (THURSDAY: IN-CLASS PAINTING PROJECT BEGINS)

How to prepare for your painting assignment next Thursday:

Look at text-based art works (you will find some links and examples in the uploaded files below in week 2's content of onQ). There are examples of works by various artists who identify as Indigenous, Black, POC, and of European settler descent that work with text in different mediums (painting, mural, installation, conceptual).

-Edgar Heap of Birds

<http://heapofbirds.ou.edu/>

-Ogimaa Mikana (Susan Blight & Hayden King)

<http://ogimaamikana.tumblr.com/>

-Kameelah Janan Rasheed's "Lower the Pitch of Your Suffering" (2016)

-Kara Springer's "A Small Matter of Engineering, Part II" (2016)

-Jenny Holzer's "Protect me fom what I want..." (1984)

-The 1960s Fluxus event scores of George Brecht, Alison Knowles, Yoko Ono

-1950s and 60s Art & Language movement works by Sol LeWitt, Joseph Kosuth

-Lawrence Weiner

<https://www.lissongallery.com/artists/lawrence-weiner>

-Cheryl L'Hirondelle's "uronndnland"

Come up with a list of 15 witty and politically engaging words or short vignettes (written from your own position and perspective) which you will use in your paintings. Have them ready for Thursday's class so that we can begin painting.

Watch:

"Late Shift Extra: Edgar Heap of Birds" (6.24)

<https://www.youtube.com/watch?v=ieh-11JF7VI>

Thursday:

-In class painting exercise. After week 2, painting assignments are to be done at home for the following weeks and presented in class.

Assigned reading:

Clavir, Miriam. 2002. "Conservation Values and Ethics." *Preserving What Is Valued: Museums, Conservation, and First Nations*. UBC Press. 26-38.

Robinson, Dylan. 2017. "Public Writing, Sovereign Reading: Indigenous Language Art in Public Space." *Art Journal*, Vol. 76, No. 2. Taylor & Francis.

Tuck, Eva and K. Wayne Yang [ed. D. Paris and M.T. Winn]. 2014. "R-Words: Refusing Research." *Humanizing Research: Decolonizing Qualitative Inquiry with Youth and Communities*. Sage Publications.

Recommended reading:

Barthes, Roland. 1986. "To Write: An Intransitive Verb?" *The Rustle of Language*. Basil Blackwell Ltd.

Hirsch, Faye. 2008. "Where Words Go." *Art in America*. Brant Publications.

Kotz, Liz. 2007. "Introduction." *Words To Be Looked At: Language in 1960s Art*. The MIT Press.

Week 3: Art in Relation to Land and Borders: Part 1

Jan. 21 & 24

Monday, Jan. 21st we will meet in the classroom at 8:30am then head outside to do an exercise. Wear warm clothing (especially hats and gloves) as we will be spending approx. 30-40 minutes outside.

Thursday, Jan. 24th we will be meeting at the Agnes Etherington Art Centre at 9:50am. Our tour with Camille Georgeson-Usher and Carina Magazzeni starts at 10:00am. Bring everything you need for class there.

Art works to research:

-Camille Georgeson-Usher

<https://camilleusher.com/#home-section>

-Revisit Cheryl L'Hirondelle's "uronndnland"

-Postcommodity's "A Very Long Line"

<http://postcommodity.com/AVeryLongLine.html>

-Watch Postcommodity's documentary on their work, "Repellent Fence" (2015)

<https://youtu.be/SZBNqwNMkQE>

<https://www.youtube.com/watch?v=Or0nsRZoFyw&feature=youtu.be>

<https://www.youtube.com/watch?v=M9kPE-4qnBw>

Assigned reading:

Garneau, David. 2015. "Rocks, Stones, and Grandfathers." Retrieved on December 4, 2018 from

<http://rocksstonesdust.com/#writing>

Kelley Jr., Bill. 2015. "Reimagining Ceremonies: A Conversation with Postcommodity." *Afterall: A Journal of Art, Context and Enquiry*, Vol. 39, Issue: Summer. Central St. Martins, University of the Arts London.

Simpson, Leanne Betasamosake. 2014. "Land as pedagogy: Nishnaabeg intelligence as rebellious transformation," *Decolonization: Indigeneity, Education & Society*, Vol. 3, No. 3.

Watch In-class on Monday:

-Film "Rivers and Tides" on the work of Andy Goldsworthy (2001):

<https://www.youtube.com/watch?v=8WP2AfqyOsI&t=166s>

Watch lecture (at home):

-"Kate Hennessy - Repatriation, Digital Media, and Culture in the Virtual Museum" (2011):

<https://www.youtube.com/watch?v=cwSM6AziECs>

Recommended reading:

Noble, Brian. 2002. "Niitooii—"The Same That Is Real": Parallel Practice, Museums, and the Repatriation of Piikani Customary Authority." *Anthropologica*, Vol. 44, No. 1. Canadian Anthropology Society. 113-130.

Simpson, Audra. 2007. "On Ethnographic Refusal: Indigeneity, 'Voice' and Colonial Citizenship." *Junctures: The Journal for Thematic Dialogue*, No.9. Otago Polytechnic Te Kura Matatini ki Otago.

Week 4: Art in Relation to Land and Borders: Part 2

Jan. 28 & 31

Art works to research:

-BUSH Gallery by Tania Willard

-Watch video with Tania Willard on BUSH Gallery:

<https://www.youtube.com/watch?v=jqOO8mTwhzY>

-Video of Marianne Nicholson's work, Cliff Painting.

<http://www.themedicineproject.com/marianne-nicolson.html>

-1960s and 1970s Land Art by Robert Smithson, Richard Long, etc.

Assigned reading:

Willard, Tania and Peter Morin. 2018. "The Bush Manifesto." *C Magazine*, Issue 136. Retrieved December 3, 2018 from <https://cmagazine.com/issues/136/bush-manifesto>

Little Bear, Leroy [ed. Marie Battiste]. 2000. "Jagged Worldviews Colliding." *Reclaiming Indigenous Voice and Vision*. UBC Press.

Recommended reading:

Smithson, Robert. 1968. "A Sedimentation of the Mind: Earth Projects." *Artforum*, Issue: September.

Continue Watching in Monday's class:

-Film "Rivers and Tides" on the work of Andy Goldsworthy (2001):
<https://www.youtube.com/watch?v=8WP2AfqyOsI&t=166s>

Week 5: Indigenous, Black, and POC Performance Art Practices and Discourses on Representation: Embodiment Politics in Relation to Lands, Oceans, and Territories

Feb. 4 & 7

Art works to research:

-Cheryl L'Hirondelle's 2001 performance, "Cistemaw Iyiniw Ohci"

http://hemi.es.its.nyu.edu/journal/2_1/hopkins.html

-Rebecca Belmore's 2002 performance, "Vigil"

<http://www.rebeccabelmore.com/video/Vigil.html>

-Leah Lakshmi Piepzna-Samarasinha's 2009 performance, "Sins Invalid" (parts 1-3):

<https://www.youtube.com/watch?v=K3eZp2DdLLA>

<https://www.youtube.com/watch?v=TkSG5NKRALs&t=106s>

<https://www.youtube.com/watch?v=tj9EeQsh4Lk&t=115s>

- Ayumi Goto's 2013 performance, "in sonorous shadows of Nishiyuu"

<https://www.youtube.com/watch?v=ynTd1Ei2cIY>

-Carrie Mae Weems's 2006 performance in Rome, "Roaming":

<https://www.youtube.com/watch?v=TI0R2qIRfps>

- NourbeSe Philip, "Zong! and the Black Outdoors" (2017):

<https://www.youtube.com/watch?v=TLQIIExEYmw>

Assigned reading:

Balzer, Samantha. 2014. "Beginning with the Body: Fleshy Politics in the Performance Art of Rebecca Belmore and Leah Lakshmi Piepzna-Samarasinha." *Journal of Feminist Scholarship*, vol. 6, Spring. University of Massachusetts Dartmouth Press.

English, Darby. 2007. "Beyond Black Representational Space." *How to See a Work of Art in Total Darkness*. The MIT Press. 27-70.

Hopkins, Candice. 2005. "Interventions in Traditional Territories: "Cistemaw inyiniw," A Performance by Cheryl L'Hirondelle." *e-misférica: Performance and Politics in the Americas*, Issue: 2.1. Retrieved December 3, 2018 from http://hemi.es.its.nyu.edu/journal/2_1/hopkins.html

Recommended reading:

ed. Ahmed, Sara and Jackie Stacey. 2001. *Thinking Through The Skin*. Routledge: London and New York. [Read the "Introduction" and Jay Prosser's chapter, "Skin Memories", available online through the Queen's University library portal]

Barthes, Roland. 1983 [1964]. "Denotation and Connotation." *Elements of Semiology*. Hill and Wang: New York. 89-95.

Du Bois, W.E.B. 2007 [1903]. *The Souls of Black Folk*. Oxford University Press. [read on *double-consciousness*]

Federici, Silvia. 2004. "The Accumulation of Labor and the Degradation of Women Constructing "Difference" in the "Transition to Capitalism." *Caliban and the Witch*. Autonomedia. 61-131.

Garneau, David. 2014. "Migration as Territory: Performing Domain with a Noncolonial Aesthetic Attitude," *voz-à-voz*, Toronto: efagia. Retrieved December 3, 2018 from <http://www.vozavoz.ca/feature/david-garneau>

Philip, M. NourbeSe. 2004. *Zong! As told to the author by Setaey Adamu Boateng*. Wesleyan University Press.

Vishmidt, Marina [ed. Kerstin Stakemeier and Marina Vishmidt]. 2016. "What Do We Mean by 'Autonomy' and 'Reproduction'?" *Reproducing Autonomy: Work, Money, Crisis & Contemporary Art*. Mute Publishing.

Week 6: Embodiment, Disability, Queerness, Racialization, and Land

Feb. 11 & 14

Art works to research:

-Look at the work of Native Art Department (Maria Hupfield & Jason Lujan)

<http://www.nativeartdepartment.org/>

https://en.wikipedia.org/wiki/Native_Art_Department_International

-Watch short film, “The Hearing” (2013, 5 mins) by Russel Ratt Bascoupé

<https://vimeo.com/156457724>

-Watch video interview with Dayna Danger, “In the Studio with Dayna Danger.”

<https://canadianart.ca/features/video-in-the-studio-with-dayna-danger/>

-Carl Beam’s 1991 work, “Burying the Ruler”, photo emulsion and acrylic on canvas.

<https://artsandculture.google.com/asset/burying-the-ruler-1/FwGDEnFO0S5W0Q>

-Shelley Niro’s photograph, “The Rebel”, 1989 [1982].

<https://resilienceproject.ca/en/artists/shelley-niro>

Tania Bruguera’s “Forced Empathy” at the Tate Modern (2018):

<https://www.tate.org.uk/whats-on/tate-modern/exhibition/hyundai-commission-tania-bruguera>

https://www.youtube.com/watch?v=QoxPEiY_vTY&t=12s

<https://www.youtube.com/watch?v=jjW7IhvJ5ew>

On Bruguera’s work “Surplus Value” (2012):

<https://www.youtube.com/watch?v=77KwjG79Dxw>

Assigned reading:

Belcourt, Billy-Ray. 2017. “To Be Unbodied.” *Canadian Art*. Canadian Art Foundation.

Chen, Mel Y. 2016. ““The Stuff of Slow Constitution’: Reading Down Syndrome for Race, Disability, and the Timing that Makes Them So.” *Somatechnics*, 6.2. Edinburgh University Press.

Clare, Eli. 2001. “Stolen Bodies, Reclaimed Bodies: Disability and Queerness.” *Public Culture*, Vol. 13, No. 3. Duke University Press.

Recommended reading:

Hall, Stuart [ed. Stuart Hall]. 1997. “Representation, Meaning and Language.” *Representation: Cultural Representation and Signifying Practices*. SAGE Publications. 15-64.

Puar, Jasbir K. 2017. “Crip Nationalism: From Narrative Prosthesis to Disaster Capitalism.” *The Right to Maim: Debility, Capacity, Disability*. Duke University Press. 63-74.

Simpson, Leanne Betasamosake. 2017. "Embodied Resurgent Practice and Coded Disruption." *As We Have Always Done: Indigenous Freedom Through Radical Resistance*. University of Minnesota Press. 198-210.

Spillers, Hortense J. 1987. "Mama's Baby, Papa's Maybe: An American Grammar Book." *Diacritics*, Vol. 17, No.2. Johns Hopkins University Press. 64-81.

Week 7: Stories, Sound, Poetics & Songs

Feb. 18 & 21 (Feb. 18-22 is READING WEEK)

Art works to research:

-Rebecca Belmore's 1991, "Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother":

<https://www.banffcentre.ca/articles/creative-voices-1991-rebecca-belmore-gave-voiceless-megaphone>

-Listen to/Watch Cecilia Vicuña's "Torn Sound" (2006):

<https://www.youtube.com/watch?v=sxvE67MKW-A&feature=youtu.be>

-Cecilia Vicuña's "Semiya" (seed song, 2015):

<https://vimeo.com/130776458>

-Cecilia Vicuña's "Cantos del Agua" (water songs, 2015):

<https://vimeo.com/121079249>

Listen to music tracks:

-Leanne Simpson's album, "Islands of Decolonial Love":

<http://arpbooks.org/islands/>

-Laura Ortman (1:15:00):

<https://www.youtube.com/watch?v=rtBUYt7sSKA>

-Tanya Tagaq:

<https://www.youtube.com/watch?v=xNYTA6SV6tM>

<https://www.youtube.com/watch?v=pFHL341OpHU&pbjreload=10>

<https://www.youtube.com/watch?v=4wKRz562MY8>

-Jeremy Dutcher:

<https://www.youtube.com/watch?v=pJKOaVjfHus>

<https://www.youtube.com/watch?v=7wtB-XN3pqI>

-Maxida Märak:

<https://www.youtube.com/watch?v=g0V1Kt4JDF4>

<https://www.youtube.com/watch?v=wYv2WRCHY64>

-A Tribe Called Red:

<https://www.youtube.com/watch?v=QbrvwaVXJ48>

<https://www.youtube.com/watch?v=t-4XIYv-gbs>

<https://www.youtube.com/watch?v=lpkUISUx3Lo>

-DJ Shub:

<https://www.youtube.com/watch?v=qTJvpfkRRdA>

Assigned reading:

Belcourt, Billy-Ray. 2017. *This Wound is a World*. Frontenac House Poetry. [selected poems]

Belcourt, Billy-Ray [including selected poems]:

<https://nakinisowin.wordpress.com/category/poetry/>

<https://billy-raybelcourt.com/>

Benaway, Gwen. 2016. *Passage*. Kegedonce Press. [selected poems]

Classen, Constance and David Howes [ed. Edwards, Elizabeth; Gosden, Chris; Phillips, Ruth B.]. 2006. "The Museum as Sensescape: Western Sensibilities and Indigenous Artifacts." *Sensible Objects: Colonialism, Museums and Material Culture*. Berg: Oxford.

Driskill, Qwo-Li. 2015. *Walking with Ghosts: Poems*. Salt Publishing. [selected poems]

Robinson, Dylan. 2019. "Ethnographic Redress." *Hungry Listening: Between Indigenous Ontologies of Song & Settler Colonial Musical Logic*. University of Minnesota Press, Indigenous Americas Series. © [DO NOT DISTRIBUTE THIS TEXT. PERMISSION HAS BEEN GRANTED FOR THIS PUBLICATION TO BE USED AS COURSE MATERIAL FOR INDG: 301-002, ONLY]

Week 8: Film & Video Art

Feb. 25 & 28

Art works to research:

Karrabing Film Collective's "Wutharr, Saltwater Dreams" (excerpt, 2016):

<https://www.youtube.com/watch?v=kOnDyRSc3r8&feature=youtu.be>

Karrabing Film Collective's "When the Dogs Talked" (2014):

<https://www.youtube.com/watch?v=t3ot-KKljZA&feature=youtu.be>

-Maree Clarke:

<https://vimeo.com/95463725>

-Maree Clarke & Susan Forrester's "Sistas United in Sorrow" (2015):

<https://vimeo.com/255676126>

<https://vimeo.com/260324248>

-Thirza Cuthand's "Two-Spirit Introductory Special \$19.99":

<https://vimeo.com/139510194>

Watch Thirza Cuthand's "Reclamation" (2018) in class.

Assigned reading:

Deloria Jr., Vine. 1988 [1969]. "Indian Humor." *Custer Died For Your Sins: An Indian Manifesto*. University of Oklahoma Press. 146-167.

Tatonetti, Lisa [ed. Jonathan Alexander and Jacqueline Rhodes]. 2015. "Affect, Female Masculinity, and the Embodied Space Between: Two-Spirit Traces in Thirza Cuthand's Experimental Film." *Sexual Rhetorics: Methods, Identities, Publics*. Routledge. 121-131.

Video-recorded lecture (watch in class):

Watch lecture: "Elizabeth A. Povinelli and Vivian Ziherl—Wutharr: Saltwater Dreams – conversation – 07.10.2017" on the work of Karrabing Film Collective in local Aboriginal contexts (in Australia) and international contexts:

https://www.youtube.com/watch?time_continue=586&v=z-s3qJgUcIo

Week 9: Contextualizing Lands, Cultures, and Contemporary Politics: Inuit Qaujimagatuqangit in Relation to Contemporary Inuit Art Praxis, and Saami Manifesto 15 in Sápmi

Mar. 4 & 7

Art works to research:

-The drawings of Annie Pootoogook:

<http://www.dorsetfinearts.com/annie-pootoogook/>

-Napachie Pootoogook:

<https://www.metmuseum.org/art/collection/search/694465>

http://www.spiritwrestler.com/catalog/index.php?artists_id=68

-Pitseolak Ashoona:

http://www.spiritwrestler.com/catalog/index.php?artists_id=69

-Kablusiak's "Uyarak//Stone" series:

<https://cargocollective.com/nasogaluakcarpenter/Uyarak-Stone>

<https://cargocollective.com/nasogaluakcarpenter/Uyarak-Stone-2>

-Pangnirtung Tapestry Studio:

<http://www.uqqurmiut.ca/TapComm1.html>

-Watch Tanya Lukin Linklater's video *Slay All Day* (2016):

<https://www.tanyalukinlinklater.com/video/slay-all-day-2016>

-Watch video documentation of "Sáami Protest 2015":

https://www.youtube.com/watch?v=K9W_uJS6R2A

Assigned reading:

Berger, John. 2016. "The Basis of All Painting and Sculpture is Drawing." *Landscapes: John Berger on Art*. Verso.

Igloliorte, Heather. 2017. "Curating Inuit Qaujimajatuqangit: Inuit Knowledge in the Qallunaat Art Museum." *Art Journal*, Vol. 76, Issue 2. Taylor & Francis.

Holmberg, Niillas and Jenni Laiti. 2015. "The Saami Manifesto 15: Reconnecting Through Resistance." Retrieved December 14, 2018 from <http://www.idlenomore.ca/the-saami-manifesto-15-reconnecting-through-resistance-the-saami-manifesto-15-reconnecting-through-resistance>

Recommended reading:

Feheley, Patricia M. 2004. "Language: The Art of Annie Pootoogook." *Inuit Art Quarterly*, Vol. 19, No. 2. Inuit Art Foundation. 10-15.

Krauss, Rosalind E. 1977. "Forms of Readymade: Duchamp and Brancusi." *Passages in Modern Sculpture*. The Viking Press. 69-103.

Kuokkanen, Rauna [ed. K. Anderson]. 2013. "Violence Against Women, Indigenous Self-Determination and Autonomy in Sami Society." *L'Image du Sápmi* 2. Örebro University Press. 436-452.

Week 10: Subalterneity and Warli Art Practices: Gill & Vangad and Jivya Soma Mashe

Mar. 11 & 14

Art works to research:

-Gauri Gill and Rajesh Vangad's "Field of Sight" (2013- ongoing)

<https://granta.com/another-way-of-seeing/>

-Look at the work of Jivya Soma Mashe's "Coal Mining Process" (2011) and Hervé Perdrille's comparison between Jivya Soma Mashe and Richard Long (in dialogue with Aurogeeta Das' article in the assigned reading)

<http://contemporary-tribal-folk-arts-india.blogspot.com/2006/09/jivya-soma-mashe-richard-long.html>

Assigned reading:

Das, Aurogeeta. 2016. "Walking a Tightrope." *Wasafiri*, Vol. 31, No. 3. Routledge: Taylor & Francis. 21-31.

Grewal, Inderpal. 2015. "Gauri Gill and Rajesh Vangad: *Fields of Sight*." *Vital Signs: Photography and Eco-Activism in Asia*, Vol. 5, Issue 2. University Michigan Press.

<https://quod.lib.umich.edu/t/tap/7977573.0005.205/--gauri-gill-and-rajesh-vangad-fields-of-sight?rgn=main;view=fulltext>

Sontag, Susan. 2005 [1973]. "The Image-World." *On Photography*. Rosetta Books. 119-141.

Recommended reading:

Spivak, Gayatri Chakravorti [ed. Cary Nelson and Lawrence Grossberg]. 1988. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*. University of Illinois Press: Urbana.

Week 11: Re-contextualizing a work; different times and different places

Mar. 18 & 21

Thursday, March 21st we will be meeting at 9:50 am at the Art & Media Lab in the Isabel Bader Centre for the Performing Arts to experience Lisa Jackson's virtual reality work and meet the artist in person. Leave your art works at home that day and bring them to class the following week.

FINAL VERSION OF PAPER DUE: FRIDAY, MAR. 22 at 5:00pm via email: snfd@queensu.ca

Art Works to Research:

-Various Iterations of Richard Bell's "Tent Embassy" (1972 – ongoing)

-Rebecca Belmore's 2003 performance, "Tent City":

<http://www.rebeccabelmore.com/video/Tent-City.html>

-Rebecca Belmore's 2017 work at documenta14 sites in Athens, Greece and Kassel, Germany entitled, "*Bijnjiya'ing Onji (From Inside)*".

-Emily Jacir's *Memorial to 418 Palestinian Villages which were Destroyed, Depopulated and Occupied by Israel in 1948* (2001):

<https://www.documenta14.de/en/artists/22266/emily-jacir>

Assigned reading:

Psaltis, Alice-Anne. 2016. "Systems of Black Power: Richard Bell's Aboriginal Tent Embassy." *Runaway*, Issue No. 33.

<http://runway.org.au/systems-of-black-power-richard-bells-aboriginal-tent-embassy-2/>

Ziherl, Vivian. 2016. "On the Frontier, Again." *e-flux Journal*, #73. e-flux.

<http://www.e-flux.com/journal/73/52560/on-the-frontier-again/>

Bryan-Wilson, Julia. 2018. "Rebecca Belmore: Material Relations." *Afterall: A Journal of Art, Context and Enquiry*, vol. 45, no. 1. Central St. Martins, University of the Arts London.

Recommended reading:

Gheith, Jenny. 2004. "Exhibiting Politics: Palestinian-American Artist Emily Jacir Talks About her Work." *The Electronic Inifada*. Retrieved December 11, 2018 from <https://electronicinfada.net/content/exhibiting-politics-palestinian-american-artist-emily-jacir-talks-about-her-work/5295>

Week 12: Shifting contexts

Mar. 25 & 28

Art Works to Research:

-Palestinian contemporary art and re-contextualizing art works from Australia within art works in Palestinian territories. Look at the works of Khaled Jarrar in Palestine and Mexico, and Richard Bell's Embassy in Palestinian territories also known as Israel.

-Look at Khaled Jarrar's website and video documentation of the wall.

<http://www.ayyamgallery.com/artists/khaled-jarrar/videos>

-Watch video on Khaled Jarrar's work on the Mexican-U.S. border wall.

<http://www.latimes.com/entertainment/arts/miranda/la-et-cam-khaled-jarrar-ladder-mexico-border-wall-20160406-column.html>

-Watch lecture: “Elizabeth A. Povinelli and Vivian Zihel— Wutharr: Saltwater Dreams – conversation – 07.10.2017” on the work of Karrabing Film Collective in nationalized (Australian) contexts and international contexts:

https://www.youtube.com/watch?time_continue=586&v=z-s3qJgUcIo

Assigned reading:

Alzaldúa, Gloria. 1987. “The Homeland, Azlán. El otro México.” *Borderlands/La Frontera: The New Mestiza*. Aunt Lute Book Company. 1-13.

Appendix

Grading Scheme and Grading Method

Queen’s Official Grade Conversion Scale

	Grade
	Numerical Course Average (Range)
A+	90-100
A	85-89
A-	80-84
B+	77-79
B	73-76
B-	70-72
C+	

	67-69
C	
	63-66
C-	
	60-62
D+	
	57-59
D	
	53-56
D-	
	50-52
F	
	49 and below

Location and Timing of Final Examinations

There is no final examination for this course.

Statement on Academic Integrity

The following statement on academic integrity builds on a definition approved by Senate and is designed to make students aware of the importance of the concept and the potential consequences of departing from the core values of academic integrity. It is highly recommended that this statement be included on all course syllabi. Instructors may also consider including this statement with each assignment.

Academic Integrity is constituted by the six core fundamental values of honesty, trust, fairness, respect, responsibility and courage (see www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the Senate Report on Principles and Priorities <http://www.queensu.ca/secretariat/policies/senate/report-principles-and-priorities>).

Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see Academic

Regulation 1 <http://www.queensu.ca/artsci/academic-calendars/regulations/academic-regulations/regulation-1>), on the Arts and Science website (see <http://www.queensu.ca/artsci/academics/undergraduate/academic-integrity>), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

Privacy Statement for Instructors Who Use External Software in Their Course

This course makes use of Turnitin for INDG 301-002, "Contemporary Indigenous Art." Be aware that by logging into the site, you will be leaving on Q, and accessing <http://turnitin.com/> and Turnitin. Your independent use of that site, *beyond what is required for the course (for example, purchasing the company's products)*, is subject to [name of company's] terms of use and privacy policy. You are encouraged to review these documents, using the link(s) below, before using the site.

Links to the most common websites used by instructors are listed below:

- Crowdmark - <https://crowdmark.com/privacy/queens/>
- Pearson & Peer Scholar- <http://www.pearsoncanada.ca/pearson-canada-at-a-glance/le-gal/privacy-statement>
- Wiley - <http://ca.wiley.com/WileyCDA/Section/id-302344.html>
- McGraw Hill - <https://www.mheducation.ca/privacy/>
- Turnitin - http://turnitin.com/en_us/about-us/privacy
- Rosetta Stone (formerly Tell Me More) - http://resources.rosettastone.com/CDN/us/agree-ments/US_Privacy_Policy-102513.pdf
- Coglab - <https://coglab.cengage.com/info/privacy.shtml>

Accommodations for Disabilities

Queen's University is committed to achieving full accessibility for people with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. The Senate Policy for Accommodations for Students with Disabilities was approved at Senate in November 2016 (see <https://www.queensu.ca/secretariat/sites/webpublish.queensu.ca.uslclw/files/files/policies/senateandtrustees/ACADACCOMMPOLICY2016.pdf>). If you are a student with a disability and think you may need academic accommodations, you are strongly encouraged to contact the **Queen's Student Accessibility Services (QSAS)** and register as early as possible. For more information, including important deadlines, please visit the QSAS website at: <http://www.queensu.ca/studentwellness/accessibility-services/>

Academic Consideration for Students with Extenuating Circumstances

Queen's University is committed to providing academic consideration to students experiencing extenuating circumstances that are beyond their control and are interfering with their ability to complete academic requirements related to a course for a short period of time, not to exceed three months. Students receiving academic consideration must meet all essential requirements of a course. The Senate Policy on Academic Consideration for Students in Extenuating Circumstances was approved at Senate in April, 2017 (see <http://www.queensu.ca/secretariat/sites/webpublish.queensu.ca.uslcvww/files/files/policies/senateandtrustees/Academic%20Considerations%20for%20Extenuating%20Circumstances%20Policy%20Final.pdf>) Each Faculty has developed a protocol to provide a consistent and equitable approach in dealing with requests for academic consideration for students facing extenuating circumstances. Arts and Science undergraduate students can find the Faculty of Arts and Science protocol and the portal where a request can be submitted at: <http://www.queensu.ca/artsci/accommodations>. Students in other Faculties and Schools who are enrolled in this course should refer to the protocol for their home Faculty.

If you need to request academic consideration for this course, you will be required to provide the name and email address of the instructor/coordinator. Please use the following:

Instructor/Coordinator Name: Sebastian De Line

Instructor/Coordinator email address: snfd@queensu.ca