



**FACULTY OF CREATIVE AND CRITICAL STUDIES
DEPARTMENT OF CREATIVE STUDIES**

2014 Summer

July 23 – Aug. 1, 10 am to 3 pm

VISA 420C / IGS 530X Special Topics in Visual Arts

Indigenous Activist Art (3 credits)

(Ashok Mathur and Stephen Foster)

(July 23 – Aug. 1, 2014, by appointment)

Calendar Description:

Prerequisite:

530X: Admission into the M.F.A. program with specialization in Visual Arts, or permission of the Department of Creative Studies.

420C: Second-year standing in Visual Arts/Creative Studies, or permission of the Department of Creative Studies.

Course Objectives and Learning Outcomes:

In this course students will investigate the methodologies and practices of Indigenous artists in contemporary contexts of creative activism, defined as artistic work that engages social and political issues of indigeneity. The focus of this compressed course will be on the intersections of art and activism – that is, how Indigenous artists engage social, political, regional, and global issues and communities through their art. The immersive environment – five hours per day contact for a nine-day period – will create a learning environment that will encourage in-depth exploration of the traditions, methods, and practices of studio artists and curators including Adrian Stimson (Siksika), Mimi Gellman (Anishinaabe-Ashkenazi Métis [Ojibway-Jewish Métis]), Cheryl L'Hirondelle (Cree/Metis/German/Polish), David Garneau (Metis), Sherry Farrell Racette (Timiskaming First Nation/Irish), Peter Morin (Tahltan First Nation), Rachelle Dickenson (British/Irish/Cree), Steve Loft (Mohawk-Jewish), Tannis Nielsen (Cree, Danish, Métis), and others who will be in residence during this week and will work closely with the students in a face-to-face environment.

Course Format:

Discussion, multi-media presentations, visiting speakers. The pedagogy of this course will be highly discursive, utilizing forms of indigenous and progressive learning models to encourage cooperative education. As an immersive and intensive course, students will engage in participatory learning models over a ten-day span. Contact hours will be 5 hours per day with a one-day mid-term break for a total of 45 hours.

Evaluation Criteria and Grading

To complete this course, students must fulfill all of the requirements listed below.



- 1) (30%) Blog entries: daily uploads to the rmooc.ca site
- 2) (40%) Term project: assignment to be submitted two weeks after the class ends.
- 3) (20%) Attendance & Active Engagement
- 4) (10%) Studio participation

Blog entries: 30% Submission dates: Daily (nine entries)

The site rmooc.ca was set up to archive the activities of a large group of aboriginal and non-aboriginal artists in a residency in the summer of 2013 focussing on art and reconciliation. This site is reactivated for this class (a) to give students access to this rich resource and (b) to give students an opportunity to post their responses to daily activities in a centralized location. Style and format for blog entries will be discussed by the group but will involve a minimum text length as well as optional visual uploads.

Term Project: 40%

Students are required to write/present a substantial term project that involves a significant writing component that shows attention to existing literature, critical problem-solving, and creativity. The projects must engage with and develop from the work of one or more of the attending artists but will also address some of the larger issues put into play in the course. These projects will be developed in consultation with the instructors, as well as with the visiting artists and student colleagues. While the assignment for undergraduate and graduate students is essentially the same, the depth and breadth of the work produced by graduate students will reflect the level of study, including an in-depth bibliography, intensive research, and a written component of 5000 words or equivalent in terms of presentation/creative production. Term projects must be submitted by August 15, 2014.

Attendance & Active Engagement: 20%

This immersive pedagogy will consist of nine five-hour days of lectures, visiting artists, and discussions. Students are expected to attend the entire day of each class and to engage with instructors, artists, and each other.

Studio Participation: 10%

Students will engage daily with the resident artists and participate in studio practices that will lead toward group projects. Studio participation will not necessarily require a creative practice but will require students to engage in studio practices – this might mean assisting artists in preparing exhibitions, engaging in workshops toward developing installations, or otherwise involved in studio activities.

UBC GRADING SYSTEM

See <https://www.grad.ubc.ca/faculty-staff/policies-procedures/grading-practices>

Required and Recommended Readings

As pre- and background reading, each student will receive: *Cultivating Canada: reconciliation through the lens of cultural diversity* and *Speaking Our Truth*, both published by the Aboriginal Healing Foundation; *The Life and Times of Buffalo Boy*, monograph on the performance work of Adrian Stimson, published by Truck Gallery (Calgary); and an educational multi-media package on the history and context of residential schools, produced by the Legacy of Hope Foundation. Additional readings, visual, and artistic data, may be provided to students during the course.



Background reading resources:

- Alfred, Taiaiake. *Peace, Power, Righteousness: An Indigenous Manifesto*. Don Mills, Oxford UP, 1999.
- . *Wasáse: Indigenous Pathways of Action and Freedom*. Peterborough: Broadview, 2005.
- Archibald, Jo-Ann. *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit*. Vancouver: U of British Columbia P, 2008.
- Balkema, Annette W and Henk Slager, ed. *Artistic Research*. Amsterdam: Lier en Book, 2004.
- Bennett, Jill. *Empathic Vision: Affect, Trauma, and Contemporary Art*. Stanford: Stanford UP, 2005.
- Borrows, John. *Canada's Indigenous Constitution*. Toronto: U of Toronto P, 2010.
- Castellano, Marlene Brant. Final Report of the Aboriginal Healing Foundation, Volume I: *A Healing Journey: Reclaiming Wellness*. Ottawa: Aboriginal Healing Foundation, 2006.
- Dewar, Jonathan and Ayumi Goto, eds. "Reconcile This!" *West Coast Line* 46:2 (2012).
- Donald, Dwayne. "Forts, Curriculum, and Indigenous Métissage: Imagining Decolonization of Aboriginal-Canadian Relations in Educational Contexts." *First Nations Perspectives: The Journal of the Manitoba First Nations Education Resource Centre* 2:1 (2009): 1-24.
- Eigenbrod, Renate and Jo-Ann Episkenew, eds. *Creating Community: A Roundtable on Canadian Aboriginal Literature*. Peterborough: Theytus, 2002.
- Emberley, Julia. *Defamiliarizing the Aboriginal: Cultural Practices and Decolonization in Canada*. Toronto: U of Toronto P, 2007.
- Episkenew, Jo-Ann. *Taking Back Our Spirits: Indigenous Literature, Public Policy, and Healing*. Winnipeg: U of Manitoba P, 2009.
- Epp, Roger. *We Are All Treaty People: Prairie Essays*. Edmonton: U of Alberta P, 2008.
- Fagan, Kristina, Daniel Heath Justice, Keavy Martin, Sam McKegney, Deanna Reder, and Niigonweddom James Sinclair. "Canadian Indian Literary Nationalism?: Critical Approaches in Canadian Indigenous Contexts – A Collaborative Interlogue." *The Canadian Journal of Native Studies* XXIX, 1&2 (2009): 19-44.
- Farmer, Margaret and David Garneau. "Little Distance Between Us" (Contemporary Indigenous Art in Australia and Canada). *Fuse Magazine* 33:4 (2010): 32-37.
- Ferrera, Nadia. *Healing through Art: Ritualized Space and Cree Identity*. Montreal: McGill-Queen's UP, 2004.
- Findley, Leonard, and Cynthia Sugars. "Always Indigenize!: The Radical Humanities in the Postcolonial Canadian University." *Unhomely States: Theorizing English-Canadian Postcolonialism*. Peterborough: Broadview Press, 2004.
- Fiske, J. "Making the Intangible Manifest: Healing Practices of the Qul-Aun Trauma Program." *Aboriginal Healing in Canada: Studies in Therapeutic Meaning and Practice*. Ed. James B. Waldram. Ottawa: Aboriginal Healing Foundation, 2008. 31-91.
- Haig-Brown, Cecilia. *Resistance and Renewal: Surviving the Indian Residential School*. Vancouver: Tillacum Library, 1988. Coteau Books, 2006.
- Henderson, Jennifer and Pauline Wakeham, eds. *Reconciling Canada: Critical Perspectives on the Culture of Redress*. Toronto: U of Toronto P, 2013.
- Justice, Daniel Heath, Christopher B. Teuton, and Craig Womack, eds. *Reasoning Together: The Native Critics Collective*. Norman: U of Oklahoma P, 2008.
- Martin, Keavy. "Truth, Reconciliation, and Amnesia: Porcupines and China Dolls and the Canadian Conscience." *English Studies in Canada* 35.1 (March 2010): 47-65.
- Mathur, Ashok, Mike DeGagné, and Jonathan Dewar, ed. *Cultivating Canada: Reconciliation Through the Lens of Cultural Diversity*. Ottawa: Aboriginal Healing Foundation, 2011.
- McGonegal, Julie. *Imagining Justice: The Politics of Postcolonial Forgiveness and Reconciliation*. Montreal: McGill-Queens, 2009.
- McKegney, Sam. *Magic Weapons: Aboriginal Writers Remaking Community after Residential School*. Winnipeg: U of Manitoba P, 2007.



- McLeod, Neal. "Indigenous Studies: Negotiating the Space Between Tribal Communities and Academia." *Expressions in Canadian Native Studies*. Ed. Ron Laliberte. Saskatoon: U of Saskatchewan P, 2007. 27-39.
- Regan, Paulette. *Unsettling the Settler Within: Indian Residential Schools, Truth Telling, and Reconciliation in Canada*. Vancouver: UBC P, 2011.
- Ridington, Robin and Jillian Ridington. *When You Sing it Now, Just Like New: First Nations Poetics, Voices, and Representations*. Lincoln: U of Nebraska P, 2006.
- Rhymes, Deena. "Appropriating Guilt: Reconciliation in an Aboriginal Canadian Context." *English Studies in Canada* 32 (March 2006): 105-123.
- Rogers, Shelagh, Mike Degagné, and Jonathan Dewar, eds. *Speaking My Truth: Reflections on Reconciliation & Residential School*. Ottawa: Aboriginal Healing Foundation, 2012.
- Royal Commission on Aboriginal Peoples. *Report of the Royal Commission on Aboriginal Peoples*. Ottawa: Canada Communications Group, 1996.
- Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed. London: Zed Books, 1999.
- Younging, Gregory, Jonathan Dewar, and Mike DeGagné, ed. *Response, Responsibility, and Renewal: Canada's Truth and Reconciliation Journey*. Ottawa: Aboriginal Healing Foundation, 2009.

Tentative Schedule

The following schedule is subject to multiple changes! We will see as a group what we want to accomplish and in all likelihood there will be a number of performances, activities, and interventions over the course of the ten days.

Wednesday, July 23:

10 am: Orientation and Introduction.

10:30 am: Welcome from Wisdom Tettey, Dean of the Faculty of Creative and Critical Studies

11 am: Group introductions. Explication of intensive pedagogy and expectations of the course. Students will meet the artists and each other and discuss expectations of the course and its participants. Tour of studios. Detailed online tour of rmooc.ca. Training on rmooc blog contributions.

1 pm: Paul Seesaquasis lecture, ADM 026, Aboriginal Publishing Contexts (Sponsored by the Textual Editing and Modernism in Canada summer institute)

2:30 pm: Informal conversation with Paul

Thursday, July 24: History of Indigenous resistance movements and associated arts activism.

10 am: Visiting artists talks (Garneau/Foster/Nielsen)

11:30 am: Guest, Joe Sanchez, (co-founder of the 'Aboriginal Group of Seven')

1 pm: Guests, Rachele Dickensen (National Gallery) and Steve Loft (Canada Council)

Friday, July 25: Collaborative work on arts activism. Meeting individually with and responding to guest artists in the residency.

10 am: Visiting artists talks (Morin/Racette)

1 pm: Gathering at Aboriginal Centre, UBCO



Saturday, July 26: Continued collaborative work.

1 pm: Visit to Sncəwips (sen-ch-wee-ps) Heritage Museum, Westbank First Nation

Sunday, July 27: Mid-term break. (Artists may schedule events/performances)

Monday, July 28: Activist groups and pedagogies, prisons, women's communities, collaborative practices, systemic obstacles and interventions.

10am: Artists talks: L'Hirondelle, Gellman

Tuesday, July 29:

10 am: Presentation by Leah Decter and Jaimie Isaac on their work as artist and curator for the TRC national gathering in Winnipeg.

1 pm: Sewing action. "official denial (trade value in progress)"

Wednesday, July 30: Intensive student project-making in consultation with instructors and resident artists.

Evening special event: L'Hirondelle collaborative digital light teepee (Woodhaven)

Thursday, July 31: Queer, two-spirit, gender performances as activist intervention.

Adrian Stimson talk/performance

7pm: Vernon Art Gallery, opening of 'Decolonize Me' exhibition, curated by Heather Igloliorte, with contributing artists Jordan Bennett and Cheryl L'Hirondelle in attendance.

Friday, Aug 1: Performance and practice: students present final projects or drafts of projects.

Academic Integrity

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences.

A more detailed description of academic integrity, including the University's policies and procedures, may be found in the Academic Calendar at

<http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,0>.

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UBC Okanagan is a place where every student, staff and faculty member should be able to study and work in an environment that is free from human rights-based discrimination and harassment. UBC prohibits discrimination and harassment on the basis of the following grounds: age, ancestry, colour, family status, marital status, physical or mental disability, place of origin, political belief, race, religion, sex, sexual orientation or unrelated criminal conviction.

If you require assistance related to an issue of equity, discrimination or harassment, please contact the Equity Office, your administrative head of unit, and/or your unit's equity representative.

Creative Studies Equity Representative: Fern Helfand, fern.helfand@ubc.ca, 807-9766

UBC Okanagan Equity Advisor: ph. 250-807-9291; email equity.ubco@ubc.ca

Web: www.ubc.ca/okanagan/equity

Unit Equity Representatives:

<http://www.ubc.ca/okanagan/equity/programs/equityreps/unitcontacts.html>

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<http://www.ubc.ca/okanagan/students/campuslife/safewalk.html>