



**IST 220 Indigenous Art Studies  
COURSE OUTLINE**

**INSTRUCTOR INFORMATION**

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|-----|------------------|--|
| (a) | Instructor:      | France Trépanier   |
| (b) | Office Hours:    | Thursdays 11:00 to 12:00   |
| (c) | Location & Time: | Wilna Thomas Cultural Center room 234<br>Thursdays 12:30 to 3:20 |
| (d) | Phone:           | 250-686-4442   |
| (e) | E-mail:          | francetrepanierart@gmail.com                                     |

**COURSE DESCRIPTION**

This course is an introduction to the arts of various Indigenous peoples as understood through their worldviews, histories and cultures. We will explore the characteristics of Indigenous art practice, contextualized by the legacies of colonization and by Indigenous concepts of sovereignty and self-determination.

Students will develop a solid understanding of the diversity, vitality and uniqueness of Indigenous arts in Canada. Through a multidisciplinary exploration of Indigenous art practices, students will discover the continuum between traditional and contemporary artistic ideas, motifs, techniques and materials.

Priority will be given to Indigenous voices - scholars, artists, critics and historians. Students are encouraged to use Indigenous research methods.

**LEARNING EXPECTATIONS**

- Understand and use the concepts, theories, and methods of Indigenous research in the analysis of Indigenous art
- Identify how Indigenous worldview informs Indigenous art practices
- Be aware of the historical and contemporary contexts of Indigenous art
- Display critical engagement with the complex issues of Indigenous art practices
- Identify artistic forms of various Indigenous peoples in their production, presentation and interpretation
- Understand the collective responsibility of knowing about, supporting and fostering Indigenous arts.

**LEARNING OUTCOMES**

- Ability to assess and engage with Indigenous art history, art practices and artworks
- Development of critical thinking in the student's on-going understanding of Indigenous Studies
- Capacity, both in verbal and written form, to critically discuss the diversity of Indigenous arts.



## **LEARNING MATERIAL**

In an attempt to respect the orality of Indigenous peoples, the learning materials will include sound recordings, audio-visual documents, web sites as well as texts. Each week, students are presented with two options of learning material. They are required to choose one and write a response to it. These responses will be discussed during a weekly talking circle.

## **STUDENT ASSESSMENT**

### ATTENDANCE AND PARTICIPATION – 30%

You will be graded on your attendance, your participation in our weekly discussions and your attention in class.

### WRITTEN LEARNING RESPONSES - 20 %      DUE: WEEKLY

A learning response is a short write-up (about 400 words) in the form of a journal. Each week, you will respond creatively and critically to one of the proposed learning material: articles, essays, video interviews and presentations. The written learning responses are meant to provide a general discussion of your reflections and synthesis on the learning material. The responses should also contain what you believe are the central theme and main ideas. Learning responses are to be submitted at the beginning of each class.

### INDIVIDUAL PRESENTATION – 20%      DUE: FEB 11 & 25

For this individual assignment, you will develop a well-researched presentation on an established artist of your choice. You will do research, conduct a one-on-one interview and present the results to the class. Your presentation should focus on the cultural and artistic traditions of the artist's nation, the traditional and current roles of artists in that nation, as well as the specific materials and motifs. Your oral presentation should include at least three examples (photo and/or video) of the work discussed.

### FINAL PROJECT & PRESENTATIONS – 30%      DUE: APRIL 7 & 14

For this project, you will be working in groups of three. You will become curators of a virtual exhibition of Indigenous art – a group show of three to four artists. This project will include the selection and research of a curatorial theme, the selection of the artists and the artworks to be presented in the exhibition. A curatorial essay (approximately 1,200 to 1,500 words) will present the theme of your exhibition and will explain your choice of the artists and artworks. It will also include short biographies and a bibliography.

You will present your virtual exhibition to the class. Presentations will be 20 minutes long and each of the three students must present. Presentations will take place during the last two classes – April 7 and April 14.



## REQUIREMENTS OF WRITTEN ASSIGNMENTS

All written assignments must adhere to an approved citation style, such as MLA or APA, and be consistent. In terms of grading, written assignments will be marked with attention to style, grammar, and spelling.

MLA REFERENCING: <http://www.utm.utoronto.ca/asc/Handouts/MLA%20Format.pdf>

APA REFERENCING: <http://library.concordia.ca/help/citing/apa.php>

## **COURSE POLICIES**

### ATTENDANCE

Students are expected to attend 80% of classes in order to succeed in this course. A student who is absent due to illness, accident, or family affliction will be exempt from this policy by producing a health practitioner's note where it may apply. If you cannot attend a class, please e-mail, text or call the instructor prior to class.

### LATE ASSIGNMENTS

Late assignments will be deducted 2% of the total mark per day. Extensions will be given only in extreme circumstances. If a student cannot meet an assignment deadline due to illness, accident, or family affliction, he/she will be exempt from this policy by notifying the instructor and producing a doctor's note where it may apply.

### PLAGIARISM

It is an offense of plagiarism to use someone else's work or ideas as one's own without proper acknowledgement. Failure to acknowledge one's sources may result in penalties as severe as zero on an assignment, failure in the course, or, if repeated, expulsion from the institution. Plagiarism will not be tolerated in this course. Students should note that plagiarism is not limited to copying from printed material; copying from the web or from material submitted for another course are also examples of plagiarism.

### LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College Calendar, Student Services or the College web site at <http://www.camosun.bc.ca>. The First Nations Education and Services Department, located in E272 is there to support you.

**WEEK 1 – January 14, 2016**

***Introduction and Course Overview***

- Defining the word 'Indigenous' and exploring the concepts encapsulated in the word 'art'
- Importance of understanding and using Indigenous research methods and perspectives

Presentation in class of the video 'What is Indigenous Art? By Michael Belmore, OCADU, 2015.  
<https://www.youtube.com/watch?v=WdEbxIPaxuc>

France Trépanier and Chris Creighton-Kelly. *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review*, Canada Council for the Arts, 2012.  
<http://canadacouncil.ca/council/research/find-research/2012/understanding-aboriginal-arts>

Kathleen E. Absolon (Minogizhigokwe). *Preparing to Search in Kaandossiwin: How We Come to Know*, Fernwood Publishing, 2011.

**WEEK 2 – January 21, 2016**

***Indigenous Worldview and Indigenous Art Practices***

- Connectedness of Land – Peoples – Languages – Cultures – Art
- How Indigenous worldview informs Indigenous artists – epistemology, traditional knowledge and cultural protocols

Presentation in class of the video *Indigenous Arts Protocols* produced by the Ontario Arts Council.

Dr. Leroy Little Bear. *Naturalizing Indigenous Knowledge, Synthesis Paper*, University of Saskatchewan, 2009, p. 7 - 14.  
[http://www.afn.ca/uploads/files/education/21\\_2009\\_july\\_ccl-alkc\\_leroy\\_littlebear\\_naturalizing\\_indigenous\\_knowledge-report.pdf](http://www.afn.ca/uploads/files/education/21_2009_july_ccl-alkc_leroy_littlebear_naturalizing_indigenous_knowledge-report.pdf)

Cyndy Baskin. "Aboriginal World Views as Challenges and Possibilities in Social Work Education." *Critical Social Work*, Vol. 7, No. 2, 2006.  
<http://www1.uwindsor.ca/criticalsocialwork/aboriginal-world-views-as-challenges-and-possibilities-in-social-work-education>

Proceedings of The Cultural Protocols in the Arts Forum, First Peoples Cultural Council, 2014.  
[http://www.fpcc.ca/files/PDF/Arts/FPCC\\_Cultural\\_Protocols\\_and\\_the\\_Arts\\_Forum\\_2015.pdf](http://www.fpcc.ca/files/PDF/Arts/FPCC_Cultural_Protocols_and_the_Arts_Forum_2015.pdf)



**WEEK 3 – January 28, 2016**

***Historical Context of Indigenous Art***

This class will take place at the Royal BC Museum: Reading by James Daschuk and visit of First Peoples Gallery

- Before and After Contact, until the 1950's.
- Exploration of the diversity and richness of Indigenous arts before the arrival of the Europeans.
- The colonial project and its impact on Indigenous cultural and artistic practices.

Tom Hill and Richard W. Hill Str. "Growing Up Indian", in *Creation's Journey – Native American Identity and Belief*, National Museum of the American Indian, 1994.

Olive Patricia Dickason. *Canada's First Nations: A History of Founding Peoples From the Earliest Times*, Oxford University Press, 2002.

**WEEK 4 – February 4, 2016**

***Contemporary Art Context***

- Recent history from 1950's to today
- Indian Act – the lift of the ban on Aboriginal cultural practices
- Massey Levesque Commission
- The Indian Pavilion at Expo 67 and other major landmarks in Indigenous art history

Presentation in class of *The Hands of History* by Loretta Todd, NFB, 51 minutes.

Lecture by Steve Loft, *Towards Forever: An Indigenous Art Historical Worldview* at Ryerson University, October 2010. <https://ryecast.ryerson.ca/27/watch/832.aspx>

Lee-Ann Martin. *Making a Noise: Aboriginal Perspectives on Art, Art History, Critical Writing and Community*, Walter Phillips Gallery, Banff Centre Press, 2004.

**WEEK 5 – February 11, 2016**

***Diversity of Aboriginal Art Practices - Nations, Regions, Motifs and Techniques***

- Focus on the artwork of the Inuit, Mi'gmaq, Innu, Odjibway, Iroquois, Métis, Cree, Blackfoot and Coast Salish People.

Metamorphosis, Doreen Jensen, *Topographies: Aspects of Recent BC Art*, Vancouver Art Gallery 1996. <http://cca.concordia.ca/c/writing/j/jensen/jen001t.html>

Janet C. Berlo & Ruth B. Philips. "Arts of the Middle Ground", *Native North American Art*, Oxford University Press, 1998, p. 90 – 106.

\*\*\* Student presentations

**WEEK 6 – February 25, 2016**

***Traditional Knowledge and Spirituality in Contemporary Indigenous Art***

- Exploration of Indigenous art practices evolving on a continuum of space and time within Aboriginal worldviews.

Robert Houle. “The Spiritual Legacy of the Ancient Ones”, *Indigena – Contemporary Native Perspectives*, Canadian Museum of Civilization, 1992.

Video interview with Bonnie Devine on the exhibition *Medicine Baskets, Body Bags*, 2010. 5 min. 49 sec. <http://www.youtube.com/watch?v=87XOT6PFyew>

\*\*\* Student presentations

**WEEK 7 – March 3, 2016**

***Indigenous Artists: Straddling Two Worlds***

Guest lecture: Chris Creighton-Kelly

- Contemporary Indigenous artists and the quandary of hybridity
- Complex relationship with the mainstream art world – different worldviews, different traditions and different aesthetics.

Presentation in class of *Reel Injun* by Neil Diamond, 2009.

Viviane Gray. “Indian Artists’ Statements Through Time.” *The Shadow of the Sun: Perspectives on Contemporary Native Art*, Hull: Canadian Museum of Civilization, 1993, pp.137-163.

Gerald McMaster, *Reservation X*. Seattle: University of Washington Press, 1999

**WEEK 8 – March 10, 2016**

***Humour, Satire and Sexuality in Indigenous Art***

- Examination of the use of humour, satire and methods of inversion by Indigenous artists
- Strategies of reclaiming, renaming and re-appropriating

Yvette Nolan. *Aboriginal Theatre in Canada: An Overview*. National Arts Centre, 2008.  
[www.nac-cna.ca/pdf/eth/aboriginal\\_theatre.pdf](http://www.nac-cna.ca/pdf/eth/aboriginal_theatre.pdf)

Allan J. Ryan. *The Trickster Shift – Humour and Irony in Contemporary Art*, UBC Press Washington, 1999.

**WEEK 9 – March 17, 2016**

***The Western Arts Lens and the Canadian Art System***

- Colonial history has constructed a way of seeing and understanding that privileges the assumptions, beliefs, philosophies, attitudes and logic of the Western world
- This anthropological frame has had a profound impact on the development of Indigenous art history

Joyce M. Szabo. "Native American Art History: Questions of the Canon, Essays on Native Modernism – Complexity and Contradiction in American Indian Art, National Museum of the American Indian, 2006, pp. 69-87.

Lee-Ann Martin. "Negotiating Space for Aboriginal Art." On Aboriginal Representation in the Gallery. Eds. Lynda Jessup and Shannon Bagg, Canadian Museum of Civilization, 2002.

**WEEK 10 – March 24, 2016**

***Indigenous Artists and the Politics of Canada***

- Many Indigenous artists comment on, expose or denounce some of the policies and politics at play in Canada (e.g. Indian Act, Residential Schools)
- They contribute to social movements (Idle No More) and to process of decolonization.

Presentation in class of the film An Object that has Spirit by Howard Adler, Assembly of First Nations, 2015 - <https://vimeo.com/129830757>

Taiaiake Alfred. Being And Becoming Indigenous: Resurgence Against Contemporary Colonialism. This presentation was delivered at the Melbourne University on 28 November 2013. <http://taiaiake.net/2013/12/13/being-and-becoming-indigenous-resurgence-against-contemporary-colonialism/>

David Garneau. "Indigenous Creative Sovereignty after Canada's Truth and Reconciliation", *CMagazine* 128, Winter 2015, p. 25.

**WEEK 11 – March 31, 2016**

***Indigenous Artists and their Communities***

- Many artists have important connections with their communities and sometimes this connection is evident both in their work and its impact within the community.
- Traditional role of the artist in Indigenous communities as well as the changing notion of community

David Garneau, "Indigenous Criticism On Not Walking With Our Sisters", *Border Crossings*, Vol. 34, No. 2, 2015, p. 78 – 82.

Marianne Nicolson, *Political Identity and Museum Collections: The Shifting Boundaries of How We Define Community*, unpublished research paper, 2015.





**WEEK 12 – April 7, 2016**

***Innovation and the Future of Indigenous Art***

- Pop culture, hip-hop culture, new technologies, new media and hybrid artforms

Presentation in class of *Time Travellers TM* by Skawwenati - <http://www.timetravellertm.com>

Jason Edward Lewis. "A Better Dance and Better Prayers: Systems, Structures, and the Future Imaginary in Aboriginal New Media" chapter 3 in *Coded Territories: Tracing Indigenous Pathways in New Media Art*. Eds. Steven Loft and Kerry Swanson, University of Calgary Press, 2014. <http://uofcpress.com/books/9781552387061>

Tania Willard, *Medecine Beats and Ancestral Rhymes*, Beat Nations, Hip hop as Indigenous Culture, <http://www.beatnation.org/curatorial-statements.html>

\*\*\* Final Project Presentations (2 groups)

**WEEK 13 – April 14, 2016**

\*\*\* Final Project Presentations (4 groups)





**PLEASE NOTE:**

Two grading systems are used at Camosun: standard grading system (GPA) or Competency Based Grading system. This class will use the standard GPA system

**A. GRADING SYSTEMS** <http://www.camosun.bc.ca/policies/policies.php>

The following two grading systems are used at Camosun College:

**1. Standard Grading System (GPA)**

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

**Recommended Materials or Services to Assist Students to Succeed Throughout the Course**

**LEARNING SUPPORT AND SERVICES FOR STUDENTS**

There are a variety of services available for students to assist them throughout their learning. This information is available in the College Calendar, through Student Services or on the College website at [www.camosun.ca](http://www.camosun.ca).

**STUDENT CONDUCT POLICY**

There is a Student Conduct Policy. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, Enrolment Services, and on the College website at [www.camosun.ca/about/policies/policies.html](http://www.camosun.ca/about/policies/policies.html).

**Temporary Grades**

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://www.camosun.bc.ca/policies/E-1.5.pdf> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.