

ARTH 725: Ancient and Living Archives: Indigenous Materials, Eternal Sovereigns, and Cultural Belongings

Mondays, 11:35am to 1:35pm

Fall 2020

3 credits

Location: Online Indigenous Territory (Zoom)

Dr. Gloria Bell

Email: Gloria.bell@mcgill.ca

Virtual Office hours: Mondays 1:40 pm – 2:40pm. Tuesdays 2:30pm – 3:30 pm.

Office: ARTS W-235

phone number: 514 398 7667 (please use email instead)

Course Overview: Arth 725: An advanced study of selected topics in the History of Art and Architecture

Learning Outcomes: By the end of this course students should be able to synthesize scholarly articles and primary source materials from art history, anthropology, and Indigenous studies, reflect critically on the material covered and develop a research project. An important aspect of this course will be thinking about what role the researcher has in building and creating knowledge for and with Indigenous communities and cultures.

Instructional Method: This course is seminar based, students are expected to lead the discussion every week, read all assigned readings before class, and participate in discussion and attend e-site visits. If you do miss a class, you must complete an alternative assignment as determined by the instructor. You must have medical documentation for a missed class.

Required Course Materials: All course materials are either available on mycourses or on reserve at the library. Supplementary readings are also available on reserve.

I recommend buying a copy of the following as we will refer to the texts throughout the course.

Gerald T Conaty, *We Are Coming Home: Repatriation and the Restoration of Blackfoot Cultural Confidence*. Athabaska: Athabasca University Press, 2015.

Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed. London: Zed Books, 2012.

Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton: Princeton University Press, 2010.

For a general overview of Indigenous art see Ruth Phillips and Janet Berlo, *Native North American Art*, available for purchase here - <https://www.redshelf.com/book/1582553/native-north-american-art-1582553-9780197550199-janet-catherine-berlo-ruth-b-phillips>

Course Content: Drawing inspiration from Seneca historian Arthur Parker who described First Nations wampum as an “ancient archive” for Indigenous peoples in 1916, this seminar investigates wampum, beadwork, and other arts practices and technologies as archives both ancient and living. Throughout this course we will engage with scholarship on materiality, visual sovereignty, art institutions, and the embodied practice of historical and contemporary Indigenous artists. Our readings include a mixture of art history, materiality studies, and archival theories. We will make e-site visits to art institutions to think about the competing sovereignties of Indigenous cultural belongings and artworks within colonial art institutions and to encourage sustained respectful engagement with cultural belongings being artworks for Indigenous and settler communities.

Assignments and Weighting:

Reflections: 20%

Presentations and participation: 10%

Indigenous Presence-Absence in the archive assignment: 20%

Research Project: initial research proposal, final research proposal and paper: 50%

Participation in discussion/ attendance: Students are required to come prepared to discuss the readings every week and attend all classes. Come prepared with questions and observations.

Presentations: Students will present on the readings and lead the class discussion during their assigned weeks. Students will sign up for this on the first day. Outline the content of the essays, create PowerPoint presentation of relevant images and artworks and lead discussion.

Reflections: Students will complete three 500-word reflections throughout the term. Please note the dates. Please upload reflections on mycourses. The responses are a chance to reflect critically and succinctly on the material and an opportunity to raise questions and methodological concerns. You may use Chicago style citation method if needed. (format: 12-point font, double-spaced)

Indigenous Presence-Absence in the archive assignment: Based on our e-site visit to Rare Books and Special Collections at McGill Library on September 28th, select one to two archival materials that for you represent Indigenous presence and or absence in the archive. Conduct a visual analysis on the materials you have chosen. Reflect on the nature of Indigenous presence and absence in the archive. Cite at least five scholarly sources. (9-10 pages, double-spaced, 12-point font, 1 inch margins, citation method - Chicago Style). Due October 12th

Research project:

Initial research proposal: 5 minute informal oral presentation on research project with accompanying PowerPoint. Due: November 2nd. Please upload a copy of your research abstract (250-300 words) in advance for your peers. Following your presentation and after viewing your abstract, PeerGrade will be used by your peers to add respectful commentary and criticism of your research in progress.

Please add commentary for two of your peers using the PeerGrade system on MyCourses. Guidelines will be provided.

Presentation: 10 minute oral presentation on research project with PowerPoint. Due: December 7th.

Research Paper: 16-20 page research paper (double spaced, 12-point font, 1 inch margins, Chicago Style). Electronic Copy. Due: December 12th at 4pm.

The topic for your research paper is open to your research interests. I *strongly recommend* that you come discuss your research interests with me during e-office hours or by appointment at least once during the semester. Ad hoc assignments may be given by the instructor and they are to be completed as assigned.

A (Work of exceptional quality, which often goes beyond the learning outcomes of the course)	4.0	85 – 100%
A- (Work of very high quality)	3.7	80 – 84%
B+ (Work of high quality that indicates substantially higher than average abilities)	3.3	75 – 79%
B (Very good work that satisfies the learning outcomes of the course)	3.0	70 – 74%
B-(Good work)	2.7	65 – 69%
C+(Above-average work)	2.3	60 – 64%
C (Average work that indicates an understanding of the course material; passable Satisfactory completion of a course is considered to be a grade of C or higher.)	2.0	55 – 59%
D(Below-average work that indicates a student does not fully understand the assignments; Probation level though passing for credit)	1.0	50 – 54%
F (Fail) (Failure, no credit)	0	0 – 49%

McGill Policy Statements:

*McGill is located on the traditional and unceded territories of the Haudenosaunee and Anishinaabeg nations.

*Late submissions: Late assignments will be penalized 5% per day. Assignments submitted more than three days late will NOT be accepted.

Language of Submission:

In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded. This does not apply to courses in which acquiring proficiency in a language is one of the objectives. (Approved by Senate on 21 January 2009)

Academic Integrity:

McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information). (Approved by Senate on 29 January 2003)

© Instructor-generated course materials (e.g., handouts, notes, summaries, etc.) are protected by law and may not be copied or distributed in any form or in any medium without explicit permission of the instructor. Note that infringements of copyright can be subject to follow up by the University under the Code of Student Conduct and Disciplinary Procedures.

As the instructor of this course I endeavor to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me and the [Office for Students with Disabilities](#), 514-398-6009.

Week 1 (September 14th): Theoretical and Intellectual Dynamics: Introductions, overview, course requirements.

Gerald T Conaty, *We Are Coming Home: Repatriation and the Restoration of Blackfoot Cultural Confidence*. Athabaska: Athabasca University Press, 2015. Introduction.

Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton: Princeton University Press, 2010. Chapter 1, Chapter 2.

Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed. London: Zed Books, 2012. Introduction.

*500-word reflection due September 14th at 11:59 pm on MyCourses. The responses are a chance to reflect critically and succinctly on the material and an opportunity to raise questions and methodological concerns.

Week 2 (September 21): Living Archives and Indigenous Studies

Johannes Fabian, *Time and the Other: How Anthropology Makes its Object*. New York: Columbia Press, 2014.

Alexandra Kapahsenni:io Nahwegahbow, "[From Great-Grandmothers to Great-Granddaughters: 'Moving Life' in Baby Carriers and Birchbark Baskets](#)," *RACAR*, Continuities Between Eras: Indigenous Art Histories, (2017): 100-107.

Sherry Farrell Racette, "Pieces Left Along the Trail: Material culture histories and Indigenous Studies: Sherry Farrell Racette in Conversation with Alan Corbiere and Crystal Migwans," Andersen, Chris, and Jean M. O'Brien, eds. *Sources and Methods in Indigenous Studies*. (Abingdon: Taylor & Francis, 2016), 223-229.

Matthew Ryan Smith, "The Archive in Contemporary Indigenous Art," *First American Art*, 12, (2016): 26-33.

Suggested: Maureen Matthews, *Naamiwan's Drum: The Story of a Contested Repatriation of Anishnaabe Artifacts*. Toronto: University of Toronto Press, 2016. 3-80.

Week 3 (September 28): Site visit to the McGill Library Special Collections – online

Please e-meet at the Rare Books and Special Collections, McLennan Library Building.

Assignment: Indigenous presence in the archive

Week 4 (October 5th): Indigenous Materialities and the Colonial Archive

Tim Ingold, "Materials against Materiality," *Archaeological Dialogues* 14, no. 1 (2007): 1–16.

Siobhan Senior, "Digitizing Indigenous History: Trends and Challenges," *Journal of Victorian Culture*, 19:3, (2014): 396-402.

Zoe Todd and Crystal Fraser, "Indigenous Research and Engaging with Archives in Contemporary Colonial Canada," *L'Internationale*, February 15, 2016 (online).

Suggested: Shawn Wilson, *Research is Ceremony: Indigenous Research Methods*. Halifax: Fernwood Publishers, 2008.

*500-word reflection due October 5th at 11:59 pm on MyCourses. The responses are a chance to reflect critically and succinctly on the material and an opportunity to raise questions and methodological concerns.

Week 5 (October 12th): Wampum, Visual Sovereignities and Restorative Research

*****DUE: Indigenous presence in the archive assignment**

Margaret Bruchac, "On the Wampum Trail: Restorative Research in North American Museums," <https://wampumtrail.wordpress.com/>

Margaret Bruchac and Siobhan M. Hart, "Materiality and Autonomy in the Pocumtuck Homeland." *Archaeologies* 8, no. 3 (2012): 293-312.

Arthur C Parker, "The Constitution of the Five Nations." *The New York State Museum Bulletin* no. 184, 1916): 1-30.
<https://ia802606.us.archive.org/19/items/constitutionoffi00parkuoft/constitutionoffi00parkuoft.pdf>

Suggested: Jolene Rickard, "Sovereignty: A Line in the Sand." *Strong Hearts: Native American Visions and Voices*, edited by Peggy Roalf, 51–60. Reading, PA: Aperture Press, 1995.

Week 6 (October 19th): e-visit with curator Kaitlin McCormick, CMH, TBC*

Week 7 (October 26th): The Flower Beadwork People: Métis and the Archive

Ted Brasser, "In Search of métis Art" in *The New Peoples: Being and Becoming Métis in North America*, edited by Jacqueline Peterson and Jennifer Brown, 222-230. Winnipeg: The University of Manitoba Press, 1985.

Christi Belcourt, Rita Flaman, Olive Whitford, Laura Burnouf, and Rose Richardson, *Medicines to Help Us Traditional Métis Plant Use: Study Prints & Resource Guide*, (Saskatoon: Gabriel Dumont Institute, 2007).

Amy Malbeuf, Apihkêw (s/he braids, s/he weaves, s/he knits), <https://open.library.ubc.ca/cIRcle/collections/ubctheses/24/items/1.0305066>, 1-33.

Sherry Farrell Racette, "Beads, Silk and Quills: The Clothing and Decorative Arts of the Metis." *Metis Legacy*, (2001): 181-88.

Gloria Jane Bell, "Oscillating identities: Re-presentations of Métis in the Great Lakes area in the nineteenth century." *Métis in Canada: History, Identity, Law & Politics* (2013): 3-58.

Suggested: Chester Brown, *Louis Riel*. Montreal: Drawn and Quarterly Publications, 2017.

Week 8 (November 2nd): Presentations of Research Proposals

-provide respectful commentary and feedback using PeerGrade for your peers

Week 9 (November 9th): Museum Collections, Seeing and Ethnography or Leather, Quills and Feathers

Ruth Behar, *The Vulnerable Observer: Anthropology That Breaks Your Heart*. Boston: Beacon Press, 1996.

Dayna Danger, <https://teaandbannock.com/2016/09/20/masks/>

Deborah Doxtator, *Basket, Bead and Quill*. Thunder Bay: Thunder Bay Art Gallery, 1996. (hard copy)

Deborah Doxtator, *Fluffs and Feathers*. Brantford: Woodland Cultural Center, 1992.

Rodney Harrison, Sarah Byrne, and Anne Clarke, *Reassembling the Collection: Ethnographic Museums and Indigenous Agency*, Santa Fe: SAR Press, 2013. See Gwyneira Isaac, "Creative colonialism: locating indigenous strategies in ethnographic museum collections."

Suggested: Michelle Raheja, "Reading Nanook's smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and Atanarjuat (The Fast Runner)," *American Quarterly* 59, no. 4 (2007): 1159-1185.

Samois, *Coming to Power: Writings and Graphics on Lesbian SM*. Boston: Alyson Publications, 1987. Note: this text contains explicit material.

Qwo-Li Driskill, *Queer Indigenous Studies: Critical Interventions in Theory, Politics and Literature*. Tucson: University of Arizona Press, 2011.

Week 10 (November 16th): Collecting and Storying

Birgit Brander Rasmussen, *Queequeg's Coffin: Indigenous Literacies & Early American Literature*. Durham: Duke University Press, 2012. 1-49.

Joan A Lester, *History on Birchbark: The Art of Tomah Joseph, Passamaquoddy*. Bar Harbour, ME: The Haffenreffer Museum of Anthropology, 1993.

Stacy Loyer, "Connecting Through Collecting: Locating Lacrosse Sticks in Frederick Wilkerson Waugh's Collection from the Six Nations of the Grand River." *Material Culture Review/Revue de la culture matérielle* 73 (2011), online.

Laurel Thatcher Ulrich, *The Age of Homespun: Objects and Stories in the Creation of an American Myth*, New York: Knopf, 2001. 1-74.

Week 11 (November 23rd): Dancing Sovereignty and Indigenous Epistemologies

Mique'l D'Angeli, "Dancing Chiax, Dancing Sovereignty: Performing Protocol in Unceded Territories," *Dance Research Journal*, 48, (1): 75-90.

Coco Fusco, "The Other History of Intercultural Performance." *The Drama Review* 38 (Spring 1994): 143-167.

Peter Morin, "My Life as a Museum, or, Performing Indigenous Epistemologies." *Embodied Politics in Visual Autobiography*, (Toronto: University of Toronto Press, 2014): 137-152.

Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed. London: Zed Books, 2012. Chapter 1, Chapter 7.

Week 12 (November 30th): Felt Theory, Repatriation and Colonial Common Sense

Gerald T Conaty, *We Are Coming Home: Repatriation and the Restoration of Blackfoot Cultural Confidence*. Athabaska: Athabasca University Press, 2015. Chapter 1 and Chapter 6.

Shanna Ketchum, "Native American Cosmopolitan Modernism (s) A Re-articulation of Presence through Time and Space," *Third Text* 19, no. 4 (2005): 357-364.

Diane Million, "Felt Theory: An Indigenous Feminist Approach to Affect and History," *Wicazo Sa Review*, Fall (2009): 53-76.

Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton: Princeton University Press, 2010. Chapter 3.

500-word reflection due November 30th at 11:59 pm on MyCourses. The responses are a chance to reflect critically and succinctly on the material and an opportunity to raise questions and methodological concerns.

Week 13 (December 7th): Final Research Presentations, and Closing Reflections

December 12th: Research Paper Due by 4pm on MyCourses.

Suggested: Peter Wyck, *The Highway of the Atom*

Susan Howe, *Spontaneous Particulars: The Telepathy of Archives*

Robin Kimmerer, *Gathering Moss: A Natural and Cultural History of Mosses*