

# DECOLONIZING ARTS A SYMPOSIUM

February 27, 2018  
9 h - 16 h 30  
Wirth Music Building  
527 Sherbrooke West  
Room A832/833

Beverley Diamond  
Visiting Dean's Chair,  
Schulich School of Music

Gabrielle Doreen (McGill), Heidi Senungetuk (McGill),  
Heather Igloliorte (Concordia), Dolleen Tisawii'ashii Manning (McGill),  
Anna Hoefnagels (Carleton), Jeremy Strachan (Cornell), Alanna Thain (McGill),  
Roe-Min Kok (McGill), Philip Howard (McGill), Line Grenier (Université de Montréal)



**McGill**



Schulich School of Music  
École de musique Schulich

## Decolonizing Arts

Tuesday, February 27, 2018, Room A832, 9:00-16:30, Wirth Music Building, 527 Sherbrooke St. W., McGill University

- 8:30 – 9:00 Registration. Coffee and light refreshments.
- 9:00 – 9:15 Welcome and land acknowledgement. Dean Brenda Ravenscroft, Schulich School of Music  
Welcome to the land and Thanksgiving Address: Gabrielle Doreen (Indigenous Studies, McGill University)
- 9:15 – 10:45 Indigenous Perspectives: Changing Creative Practice, Teaching and Research  
*Indigenous-centred approaches in teaching, research, and/ or artistic practice. The potential of such approaches for systemic change in and beyond the university.*  
Chair: Beverley Diamond (McGill University/ Memorial University)  
Heidi Senungetuk (Indigenous Studies, McGill University)  
Heather Igloliorte (Art History, Concordia University)  
Dolleen Tisawii'ashii Manning (IISCI, McGill University)
- 10:45 – 11:00 Break
- 11:00 – 12:00 Decolonizing Initiatives  
*New forms of collaboration between academics and Indigenous communities including ways of addressing wrongful appropriations of Indigenous music and modes of assisting with community driven cultural initiatives.*  
Chair: Leila Qashu (Concordia University)  
Anna Hoefnagels (CIRCLE, Carleton University)  
Jeremy Strachan (Cornell University)
- 12:00 – 13:30 Lunch
- 13:30 – 15:30 The Radical Promise of New Ways of Seeing and Understanding  
*Systemic issues that emerge in studies of world cinema, colonial cultural histories, African American art forms, and differently abled individuals. Antiracist strategies, decolonizing listening and viewing, intersectionality, and the problems/potential for productive alliances among social activist initiatives, among other issues.*  
Chair: Eric Lewis (Institute for the Public Life of Arts & Ideas, McGill University)  
Alanna Thain (English, McGill University)  
Roe-Min Kok (Music, McGill University)  
Philip Howard (Education, McGill University)  
Line Grenier (Sociology, Université de Montréal)
- 15:30 – 15:45 Break
- 15:45 – 16:30 Wrap-up discussion facilitated by Lloyd Whitesell (Music, McGill University)

**Line Grenier** is Associate Professor at the Département de communication at Université de Montréal in Montréal, Québec (Canada). She teaches predominantly in the areas of research methodologies, media theory, memory and media, and popular culture. A popular music studies scholar, her work on the history and politics of local music and music industries, broadcasting and cultural policies related to French-language vocal music, the Céline Dion phenomenon and the figures of fame it embodies, as well as the business and politics of live music, has been published in several journals, including *Popular Music*, *Cultural Studies*, *Recherches féministes*, *Ethnomusicology*, *Recherches sociographiques*, and *Musicultures*. More recently, in the context of the research partnership ACT (Ageing Communication Technology) funded by the Social Sciences and Humanities Research Council of Canada, and of which she is one of the cofounders, her research focuses on intersections of ageing and music. Her current projects involve a collaborative ethnography of a music contest for seniors, digital music workshops with seniors, as well as deaf cultures of ageing, and deaf musics.

**Anna Hoefnagels** is an ethnomusicologist whose areas of research include Indigenous music in Canada, women's music, music and gender, and Canadian traditional music. With Beverley Diamond she co-edited the award-winning *Aboriginal Music in Contemporary Canada: Echoes and Exchanges* (MQUP, 2012) and she is author of numerous journal articles and book chapters. An Associate Professor of Music in Carleton University's School for Studies in Art and Culture, Anna is also co-Director of Carleton's Centre for Indigenous Research, Culture, Language and Education (CIRCLE).

**Philip S. S. Howard** is an Assistant Professor in the Department of Integrated Studies in Education at McGill University. He works in the areas of critical race studies, anti-colonial studies, and Black Canadian Studies in education. His broad interests are in the social relations, pedagogical processes, and epistemological frames that mediate the ways we come to know ourselves, create community, and exercise agency, in formal, non-formal and informal educational spaces. His current research projects investigate the contemporary Canadian blackface as a postracialist phenomenon, and Black people's agency in educational contexts in Toronto and Montreal.

**Heather Igloliorte** is an Inuk scholar and independent curator who holds the University Research Chair in Indigenous Art History and Community Engagement at Concordia University, where she is an Assistant Professor in the Department of Art History. Her research and curatorial practice centres on advancing Inuit and other Indigenous knowledge and communities and amplifying the voice and presence of Inuit within the Canadian and global Indigenous arts milieu, as well as investigates Indigenous and decolonial practices in the arts and in arts institutions. She is the author of numerous articles, book chapters and exhibition catalogue essays related to this research.

**Roe-Min Kok** is an Associate Professor of Music and Chair of the Department of Music Research at McGill University. She has authored articles and essays on the concept of childhood in music by Robert Schumann, and is interested in how cultural contexts frame the creation, reception, understanding, and discussions of music. Ongoing projects include a study of Western art music in the British Empire encompassing issues of globalization, post-colonialism, identity and gender. She received five offers to reprint an essay on this topic, "Music for a Postcolonial Child: Theorizing Malaysian Memories." Recent and upcoming publications include *Schumann* in Routledge's *Early Romantic Composers* series (2018), *Kreisleriana* Op. 16 for the *New Schumann Complete Critical Edition* (2016), *Rethinking Schumann* (Oxford University Press, 2011), and *Musical Childhoods and the Cultures of Youth* (Wesleyan University Press, 2006).

**Dolleen Tisawii'ashii Manning** is a member of Kettle and Stoney Point First Nation, an artist, scholar, and youngest of twelve. She is a postdoctoral fellow with the International Institute for Critical Studies in Improvisation, hosted by the Institute for the Public Life of Arts and Ideas (IPLAI) at McGill University. Manning received her PhD from the Centre for the Study of Theory and Criticism at the University of Western Ontario, and holds graduate degrees in contemporary art (MFA, Simon Fraser, 1997) and critical theory (MA, Western, 2005). She works at the intersection of Anishinaabe ontology and epistemology, critical theory, phenomenology, and art. Her current project builds on her PhD research to ask how Anishinaabe philosophy, storytelling, collaborative performance, dream-visioning and land-based knowing are employed as critical improvisational engagements to challenge colonial oppression. Manning explores these processes as complex integrative and interrelational ethics to better understand the implications of contemporary Indigenous social, cultural and political practices. She asks how improvisation taps into what is hidden and preserved within her body and that of other Indigenous bodies. She contends that these mnidoo traces can be found in the cadence, rhythm, and intonation of their speech, in their everyday practices, gestures, and bodily comportment.

**Heidi Aklaseaq Senungetuk** (Inupiaq) is a postdoctoral fellow in Indigenous Studies at McGill University, where she studies music of northern regions. She earned a Ph.D. in ethnomusicology from Wesleyan University, M.Mus. in violin performance from the University of Michigan, and B.Mus. from Oberlin Conservatory. Senungetuk has been an active member of the Kingikmiut Dancers and Singers of Anchorage, a traditional dance group with ancestral ties to the Native Village of Wales, Alaska. Oxford Bibliographies published her article *Indigenous Musics of the Arctic*.

**Jeremy Strachan** is a SSHRC postdoctoral fellow and visiting scholar in the Department of Music at Cornell University. His research on experimental and modernist music in Canada appears or is forthcoming in *Twentieth-Century Music*, *Intersections: Canadian Journal of Music*, *Circuit: musiques contemporaines*, *Critical Studies in Improvisation* and elsewhere. His PhD thesis on Udo Kasemets (1919–2014) was supported by an AMS 50 Dissertation Fellowship. He has been a participant and witness in the ongoing discussions organized by Dylan Robinson about Harry Somers' misuse of the Nisga'a limooy (lament) in *Louis Riel*, and will co-edit with Robinson a special issue of *Twentieth-Century Music* on music and settler colonialism (to appear in 2020).

**Alanna Thain** is Associate Professor of Cultural Studies and World Cinemas in the Department of English and Director of the Institute of Gender, Sexuality and Feminist Studies. She directs the Moving Image Research Laboratory (MIRL), devoted to the study of bodies in motion across forms of media. Through the MIRL she runs “Cinema Out of the Box!”, a research-creation project on new expanded cinema, consisting of a completely bicycle-powered, mobile cinema that holds guerrilla screenings in unexpected sites in the city. She is the author of *Bodies in Time: Suspense, Affect, Cinema*, forthcoming from the University of Minnesota Press. Her work addresses questions of time, embodiment and media across contemporary cinema, dance and performance, including work by David Lynch, Tino Sehgal, Norman McLaren, Dave St-Pierre, William Kentridge and more. Her SSHRC-funded major research project, “Anarchival Outbursts: Dance and the Practices of Post-Digital Cinema” (2014-18), considers dance movement in screen dance and other contemporary productions as a key site for negotiating new potentials of embodiment in the digital age.