What's At Stake?
Intertextual Indigenous Knowledges

Program Notes

Saturday, February 4, 2017, 12-5PM
Djavad Mowafaghian World Art Centre
SFU, 149 West Hastings St., Vancouver

Introduction

What's At Stake? Intertextual Indigenous Knowledges examines the relationship between knowledge, power, authority, and sovereignty in the construction of artistic practice.

Today's event follows on *Intertextual: Art in Dialogue*, a series of roving reading groups that took place at participating galleries over the past year. Taking the critical historiography, *Native Art of the Northwest Coast: A Changing History of Ideas* (UBC Press, 2013), as a point of provocation, the reading group aimed to examine/critique and create/support a community based in text. Functioning less like a syllabus and more like a web of ideas, the series recognized and challenged the processes of selection and concomitant erasure that occurs in processes of representation.

With reading groups facilitated by Lindsay Lachance, Glen Coulthard, Jeneen Frei Njootli & Olivia Whetung, Tania Willard & Heather Caverhill, Jennifer Kramer, Nicola Levell, Dylan AT Miner & Amanda Strong, *Intertextual* explored a range of topics and questions, and manifested in sometimes surprising ways. Texts were drawn from *Native Art of the Northwest Coast* and beyond, including Monique Mojica's "Stories from the Body: Blood Memory and Organic Texts", Lawrence Paul Yuxweluptun's artist's statement from the publication *Unceded Territories*, and excerpts from Howard Adams' *Prison of Grass*. The texts provided a ground upon which conversations could emerge; they operated as initiators and mediators, establishing a shared point of entry into vital discussions coalescing around Indigenous artistic practice and the institutional frameworks and spaces around them.

What's At Stake? Intertextual Indigenous Knowledges extends this process of re-remembering, bringing together important critical voices to unpack, disentangle and rewrite the dynamic histories of Indigenous artistic practice within an institutional framework and beyond.

Program Schedule

12:00	Debra Sparrow
12:10	Weiyi Chang and Melanie O'Brian
12:15	Charlotte Townsend-Gault
1:00	Ron Hamilton
2:00	Marianne Nicolson
2:45	Break
3:00	Jennifer Kramer, Lindsay Lachance, Jeneen Frei Njootli, Jordan Wilson. Discussion facilitated by Tarah Hogue
4:00	Richard Hill
4:45	Valeen Jules
5:00	Reception

Debra Sparrow is a self-taught Musqueam weaver, jeweler and educator whose work has been exhibited internationally, including at the Heard Museum, the Royal B.C. Museum, and the Burke Museum of Natural History and Culture. As an educator, Sparrow has developed programs and workshops to share Salish weaving techniques, and she has also spoken at national and international symposia in relation to Indigenous art practices.

Charlotte Townsend-Gault is Professor Emeritus at the University of British Columbia, whose research interests focus on the anthropology of art, contemporary art and Indigenous art of the Northwest Coast. She curated *Backstory: Nuuchaanulth Ceremonial Curtains and the Work of Ki-ke-in* (2010); *Rebecca Belmore: The Named and the Un-named* (2003); and *Yuxweluptun: Born to Live and Die to your Colonialist Reservations* (1995). She co-edited the volume *Native Art of the Northwest Coast: A History of Changing Ideas* with Jennifer Kramer and Ki-ke-in (UBC Press, 2013).

Ron Hamilton, or Ki-ke-in, is an internationally active Nuu-chah-nulth historian, poet and creator from the Hupacasath First Nation. Ki-ke-in has participated in numerous public debates, symposia and exhibitions concerning the history, culture and art of the Northwest Coast. His work has been exhibited at the Morris and Helen Belkin Art Gallery. He has contributed to the publications, *Indian Residential Schools: the Nuuchahnulth Experience* (1996) and *Listening to our Ancestors: The Art of Native Life Along the North Pacific Coast* (2006), and he co-edited the volume, *Native Art of the Northwest Coast: A History of Changing Ideas* (UBC Press, 2013) with Charlotte Townsend-Gault and Jennifer Kramer.

Marianne Nicolson is an artist, activist and scholar from the Dzewada'enuxw Tribe of the Kwakwaka'wakw First Nation. Her work has been exhibited at Vancouver Art Gallery, Art Gallery of Greater Victoria, UBC Museum of Anthropology, 17th Biennale of Sydney, National Museum of the American Indian, and Taipei Fine Arts Museum. Her public artworks include those at the Vancouver International Airport, a banner on the façade of the Morris and Helen Belkin Art Gallery and a current exhibition at SFU Galleries' Teck Gallery. She holds a PhD in Linguistics and Anthropology from University of Victoria, an MFA in Visual Art from University of Victoria and a BFA from Emily Carr Institute of Art & Design.

Jennifer Kramer holds a joint position at the University of British Columbia as Associate Professor in the Department of Anthropology and Curator of the Pacific Northwest at the Museum of Anthropology. As a collaborative and critical museologist, her research focuses upon art market economies, identity production, representation, repatriation, cultural property, Aboriginal cultural tourism, and Indigenous modernity. She co-edited *Native Art of the Northwest Coast: A History of Changing Ideas* with Charlotte Townsend-Gault and Ki-ke-in (2013, UBC Press).

Jeneen Frei Njootli is a Vuntut Gwich'in artist and a core member of the ReMatriate Collective currently based on unceded Musqueam, Squamish, Sto:lo, and Tsleil-Waututh territories. Frei Njootli's practice concerns itself with Indigeneity-in-politics, community engagement and productive disruptions. In 2016, she completed a residency at Western Front, and she performed alongside James Luna in his ISHI: The Archive Performance in San Diego. A past recipient of the Cordula and Gunter Paetzold Fellowship, Frei Njootli was also awarded a William and Meredith Saunderson Prize for Emerging Canadian Artists in 2016 through the Hnatyshyn Foundation.

Lindsay Lachance is an Anishinabe PhD candidate at the University of British Columbia and is a sessional instructor in Theatre at SFU's School of Contemporary Arts. Her areas of interest include performance as politics and the multiple creation processes of Indigenous dramaturgies. She is a member of Full Circle First Nations Performance and Indigenous Performing Arts Alliance.

Jordan Wilson is an independent curator and writer. He was a co-curator of the exhibit *c̓əsnaʔəm, the city before the city*, at UBC's Museum of Anthropology. A member of the Musqueam Indian Band, Jordan holds a MA in Anthropology, and a BA in First Nations Studies, both from UBC. He is currently a Canada Council for the Arts Aboriginal curator-in-residence at Museum of Anthropology, where he is co-curating the opening exhibition for the Gallery of Northwest Coast Masterworks.

Richard William Hill is Canada Research Chair in Indigenous Studies at Emily Carr University of Art and Design. Hill taught Art History at York University, beginning in 2007 and leaving as Associate Professor in 2015. As a curator at the Art Gallery of Ontario, he oversaw the museum's first effort to include Indigenous North American art and ideas in permanent collection galleries. Hill's essays on art have appeared internationally in numerous books, exhibition catalogues and periodicals.

Valeen Jules is a Nuu-chah-nulth/Kwakwaka'wakw poet and activist. She has been public speaking and performing poetry since the movement on Burnaby Mountain in 2014. Her words are inspired by decolonial love and she hopes to use this artistic avenue to help recreate our society into a community and a future worth living for.

THANK YOU

We would like to thank all of our speakers and guests for their dedicated support and participation in both the reading group Intertextual and today's event *What's At Stake? Intertextual Indigenous Knowledges.*

This event has been co-organized and supported by **SFU Galleries, Morris and Helen Belkin Art Gallery, grunt gallery, Presentation House Gallery, UBC Press, Bill Reid Gallery of Northwest Coast Art, Contemporary Art Gallery, Museum of Anthropology, Vancouver Art Gallery,** and **Western Front.**

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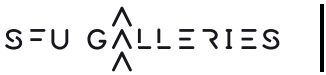
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