

## ARTH 390 - Indigenous Art and Visual Culture

### Course description

“This course provides an introduction to the arts and visual cultures of North American First Nations, Métis, and Inuit Peoples. The course is organized according to readings that explore historical and contemporary forms of artistic expression in regard to: cultural meanings and beliefs; Indigenous aesthetics and epistemologies; the significance of visual arts for identity and cultural survival; and the art and artistic practice of selected modern and contemporary Indigenous artists. In this course, you will expand your knowledge of historical, modern, and contemporary Indigenous arts and visual cultures, and develop a deeper understanding of the cultural and political significance of Indigenous art and artistic practice. Course assignments are designed to increase your skills in critical reading and analysis.”

### Tentative reading list

Adams, Vivian. 1998. “In a Spiritual Way: A Portrait of Plateau Spirituality in Traditional Art.” In *Native Arts of the Columbia Plateau: The Doris Swayze Bounds Collection*, edited by Susan Harless, pp. 29-38. The High Desert Museum. Seattle: University of Washington Press.

ahtone heather. 2012. “Reading Beneath the Surface: Joe Feddersen’s Parking Lot.” *Wicazo Sa Review* 27 (1): 73-84.

Anderson, Stephanie 2016. “Stitching through Silence: *Walking With Our Sisters*, Honoring the Missing and Murdered Aboriginal Women in Canada.” *Textile: Cloth and Culture* 14 (1): 84-97.

Eldridge, Laurie. 2001. “Dorothy Dunn and the Art Education of Native Americans: Continuing the Dialogue.” *Studies in Art Education* 42 (4): 318-332.

Dowell, Kristin, 2017. “Residential Schools and ‘Reconciliation’ in the Media Art of Skeena Reece and Lisa Jackson.” *Studies in American Indian Literatures* 29 (1): 116-138.

Garneau, David. 2015. “Indigenous Criticism: On Not Walking With Our Sisters.” *Border Crossings* 34(2): 78-82.

Hollinger, Eric, and Harold Jacobs. 2015. “A Killer Whale Come Home: Neil Kúxdei woogoot Kéet S’aaxw, Mark Jacobs Jr., and the Repatriation of a Clan Crest Hat from the Smithsonian Institution.” In *Sharing Our Knowledge: The Tlingit and Their Coastal Neighbors*, Sergai Kan and Steve Henrikson, eds., pp. 483-495. Lincoln: University of Nebraska Press.

Hutchinson, Elizabeth. 2000. “Indigeneity and Sovereignty: The Work of Two Early Twentieth-Century Native American Art Critics.” *Third Text* 14 (52): 21-29.

Igloliorte, Heather. 2010. “The Inuit of Our Imagination.” In *Inuit Modern: The Samuel and Esther Sarick Collection*, Gerald McMaster, ed., pp. 41-46. Toronto: Art Gallery of Ontario.

- Igloliorte, Heather. 2018. "'Hooked Forever on Primitive Peoples': James Houston and the Transformation of 'Eskimo Handicrafts' to Inuit Art." In *Mapping Modernisms: Art, Indigeneity, Colonialism*, Elizabeth Harney and Ruth Phillips, eds., pp. 62-90. Durham, NC: Duke University Press.
- Jacknis, Ira. 1992. "'The Artist Himself': The Salish Basketry Monograph and the Beginnings of a Boasian Paradigm." In *The Early Years of Native American Art History: The Politics of Scholarship and Collecting*, Janet Catherine Berlo, ed., pp. 134-161. Seattle: University of Washington Press.
- Levell, Nicola. 2013. "Coppers from the Hood: Haida Manga Interventions and Performative Acts." *Museum Anthropology* 36 (2): 113-127.
- Linn, Natalie. 1994. "Introduction - The Plateau Bag: A Tradition in Native American Weaving." In *The Plateau Bag: A Tradition in Native American Weaving*. Overland Park, Kansas: Johnson County Community College Gallery of Art.
- Morris, Kate. 2017. "Crash: Specters of Colonialism in Contemporary Indigenous Art." *Art Journal* 76 (2): 70-80.
- Neville, Charo. 2007. "Rebecca Belmore: *Vigil* and *The Named and the Unnamed*, 2002." *West Coast Line* 41 (1): 53-56.
- Pearce, Richard. 2013. "Colleen Cutschall: Re-Visioning History, Adding Dimensions." In *Women and Ledger Art*, pp. 75-85. Tucson: University of Arizona Press.
- Phillips, Ruth. 2006. "Morrisseau's 'Entrance': Negotiating Primitivism, Modernism, and Anishnaabe Tradition." In *Norval Morrisseau - Shaman Artist*, Greg Hill, ed., pp. 42-77. Ottawa: National Gallery of Canada.
- Phillips, Ruth, and Sherry Brydon. 2011. "'Arrow of Truth': The Indians of Canada Pavilion at Expo 67." In *Museum Pieces: Toward the Indigenization of Canadian Museums*, Ruth Phillips and Janice Anderson, eds., pp. 27-47. Montreal & Kingston: McGill-Queen's University Press.
- Trafzer, Clifford, and Robert Przeklasa. 2017. "One Flea-Bitten Gray Horse: Women, Horses, and Economy on the Yakama Reservation." *Wicazo Sa Review* 32 (2): 5-29.