

TheFeministArtProject

TFAP@CAA DAY OF PANELS

Crossroads: Art + Native Feminisms

College Art Association Annual Conference 2017
Saturday, February 18, 2017, 10:15am-6:00pm
Museum of Arts and Design

ABSTRACT

Panel: Kinship, Decolonial Love, and Community Art Practice

Members from The Indigenous Arts Council, Lindsay Nixon, Dayna Danger and Erin Marie Kongsom, a programming organization for Indigenous artists, cultural workers, and community organizers in Montreal Canada, will lead a kitchen table discussion to re-center good relations, care, and community processes at the core of art practice. This session will include a brief slideshow introduction on concepts of decolonial love and kinship connecting the ethics of love with Junot Diaz's concept of "decolonial love" and current thought on love as an Indigenous philosophy by Leanne Simpson, Billy-Ray Belcourt, and Kirsten Lindquist. Members of the Indigenous Arts Council and invited guests will speak to their individual and collaborative work to consider ways of being, relating, resisting, and resurging, not only considering the interruption of kinship ways and relations to the land, but actually restoring them for the future.

Chair:

LINDSAY NIXON, Indigenous Arts Council and Concordia University

Lindsay Nixon is an anishinaabe-nehiyaw writer, emerging curator, community organizer, and researcher currently residing in Tio'tia:ke/Mooniyang, unceded Haudenosaunee and Anishinabe territories (Montreal, QC). Nixon was recently appointed the Indigenous Editor at-large for Canadian Art leading the Indigenous art and culture content initiatives. They will shape and commission the summer 2017 issue. The co-founder of the Indigenous Women and Two-Spirit Harm Reduction Coalition, as well as the Indigenous Arts Council, Nixon is a MA candidate in the Art History department at Concordia University. The editor of IAC's Indigenous literary arts, art and art criticism journal, *mâmwî--âcimowak*. Nixon's work has appeared in *Malahat Review*, *Room*, *GUTS*, *Briarpatch* and other publications. Blogs at aabitagiizhig.com; and tweets [@notvanishing](https://twitter.com/notvanishing).

Panelists:

LYNCIA BEGAY, Artist

Lyncia is a graduate teaching student at Northern Arizona University. Begay is currently writing a book that features her experience walking across Diné'tah, witnessing the devastation that resource extraction has had and continues to have on land, body, and spirit.

DAYNA DANGER, Indigenous Arts Council

Dayna Danger is an emerging Queer, Metis/Ojibway/Polish artist raised in Winnipeg, MB. Utilizing photography, sculpture, and video, Danger's practice questions the line between empowerment and objectification by claiming space with her human scale work. Co-opting the visual language of fashion and pornography, she repurposes and challenges perceptions of power, gender, performativity, representation, sexuality, and mixed identities. Danger is currently based in Montreal, QC while obtaining her Graduate degree in Studio Arts from Concordia University. She graduated with her Bachelor of Fine Arts (Honours) from The University of Manitoba's School of Art in 2010.

MARCELLA ERNEST, Artist

Marcella Ernest is an Ojibwe interdisciplinary artist and scholar. She creates video art and soundscapes using poetic imagery and abstract narratives. Her videos have won awards, screened and exhibited worldwide in art galleries and film festivals, including at the Museum of Modern Art and Design, the SOHO Arts District, the Chelsea Gallery in New York City, Smithsonian National Museum of the American Indian, The Museum of Contemporary Native Arts, the Los Angeles Film Forum, the Autry Museum and for Ga Ni Tha (2015), Wah Shka (2017) during the Venice Biennale. Presently, Marcella is a Doctoral Candidate for a Ph.D. in American Studies at the University of New Mexico. Her research focuses on American racialization and the contemporary remix culture of video art and music as political acts of Native resistance to racist representations that begin in the visual histories told of Native Americans in the nineteenth century through the development of the photo camera and the phonograph.

TARAH HOGUE, grunt gallery

Tarah Hogue is Curator/Communications Director with grunt gallery, the Audain Aboriginal Curatorial Fellow with the Art Gallery of Greater Victoria, and uninvited guest on the unceded Coast Salish territories of Vancouver BC. Hogue has curated projects with the Morris and Helen Belkin Art Gallery, Or Gallery and SFU Gallery, and is writer-in-residence for thirstDays, VIVO Media Arts. Her writing has appeared in BlackFlash Magazine, Canadian Art, Decoy Magazine, Inuit Art Quarterly, and MICE Magazine. Recent curatorial projects include #callresponse, a series of locally based art commissions centering Indigenous women and artists with touring exhibition and guest respondents at grunt gallery, co-organized with Maria Hupfield and Tania Willard; Unsettled Sites, a group show on haunting settler colonialism at SFU Gallery; and Cutting Copper: Indigenous Resurgent Practice, with grunt gallery and the Morris and Helen Belkin Art Gallery UBC, co-organizer Shelly Rosenblum. Hogue is Métis/French Canadian and of Dutch Canadian ancestry. She grew up in Red Deer Alberta, on the border between Treaty 6 and 7 along the original trading route of the Métis.

ERIN MARIE KONSMO, Indigenous Arts Council

Erin Marie is a queer Michif/Half-breed stencil/justice artist from Manitou Sakhahigan, the historic Métis communities of Onoway/Lac St. Anne, Alberta. She is the Media Arts Justice & Projects Coordinator with the Native Youth Sexual Health Network. Her artwork focuses on self-determination over our own bodies as Indigenous Peoples. She is a self-taught community-engaged visual and multi-media indigenous artist, supporting community to create their own art and expressions around sexual and reproductive health, rights and justice. Konsmo organizes with the Onaman Collective based on the North Shore of Lake Superior, a grassroots collective working with art, language and the land. Onaman was formed for the express purpose of finding ways to converge art creation based from the land with Indigenous knowledge, youth, Elders and Anishnaabemowin, Michif and Cree languages. Konsmo currently serves as one of the North American focal points for the Global Indigenous Youth Caucus at the United Nations Permanent Forum on Indigenous Issues. She holds a Bachelor of Arts in Sociology from the University of Calgary and a Master of Environmental Studies from York University, with a concentration in environmental and reproductive health.