

The Feminist Art Project

Climate Relations: Indigeneity in Activism, Art, and Digital Media

TFAP@CAA 2021 Affiliated Society Session

Live on Zoom February 11, 2021

Chairs

Anne Swartz, Savannah College of Art and Design

Connie Tell, Independent Curator, The Feminist Art Project

Presented in partnership with the Vera List Center for Art and Politics, The New School.

[Full Description & Schedule | Registration](#)

Panelist Bios

Maria Hupfield is a Toronto based transdisciplinary artist working in performance art and an inaugural Borderlands Fellow (2020-22) with the Vera List Center for Arts and Politics, The New School in New York, and the Center for the Imagination, Arizona State University. She was awarded the Hnatyshyn Foundation Award for Outstanding Achievement by a Canadian mid-career artist (2018). Her recent solo *Nine Years Towards The Sun* at the Heard Museum, Phoenix, (2019-20) focused on exhibition strategies for performance as living culture and follows her first major touring institutional solo exhibition in Canada, *The One Who Keeps on Giving*, a production of The Power Plant Contemporary Art Gallery, Toronto. Her work has shown at the Museum of Arts and Design, BRIC, Smithsonian National Museum of the American Indian, represented Canada at SITE Santa Fe (2016) and traveled nationally with *Beat Nation: Art, Hip Hop and Aboriginal Culture* (2012-14); with a recent performance at the National Gallery of Canada. Hupfield is an off-res citizen of Wasauksing First Nation, Ontario, Anishinaabe Nation, and the Canadian Research Chair in Transdisciplinary Indigenous Arts at the University of Toronto in Mississauga. Together with her husband Jason Lujan they co-own Native Art Department International.

Regan de Loggans (Mississippi Choctaw/ K'iChe Maya) is a two-spirit activist, art historian, curator, and educator based in Brooklyn on Canarsie land. Their work relates to decolonizing, indigenizing, and queering institutions and curatorial practices. They are also one of the founding members of the Indigenous Kinship Collective: NYC. They have staged actions at The Whitney: Biennial, American Museum of Natural History, and on the MTA Subway in response to continued settler colonialism and institutionalized racism and violence.

They/them

@phaggot.planet

Dr. Jennifer Wemigwans is from Wikwemikong First Nation. She is a new media producer, writer and scholar specializing in the convergence between education, Indigenous knowledge and new media technologies. Dr. Wemigwans takes pride in working to invert the conventional use of media by revealing the potential for Indigenous cultural expression and Indigenous knowledge through new technologies, education and the arts. Her book *A Digital Bundle: Protecting and Promoting Indigenous Knowledge Online* explores the prospects of education and digital projects in a networked world. Her work in academia and online technologies puts her in a unique position to tap the pulse of innovation in Indigenous education, the arts, and media.

Respondent

Mikinaak Migwans is Assistant Professor of Indigenous Art History at the University of Toronto and Curator of Indigenous Art at the University of Toronto Art Museum, and a member of Wikwemikoong Unceded Territory, Manitoulin Island. Their research on natural fiber weaving in the Great Lakes looks

between Indigenous relations in the land and water, and relations within museum collections and artmaking contexts.

Co-Chairs

Anne Swartz is a Professor of Art History at the Savannah College of Art and Design. She focuses on contemporary art in her writing, curating, and public lectures, with an emphasis on feminist art. She has published numerous essays, reviews, and exhibition catalogues. She guest curated the exhibition “Pattern and Decoration: An Ideal Vision in American Art,” at the Hudson River Museum in Yonkers, New York in 2007-08, and continues to research and write on this movement. Her awards include a Fulbright Fellowship to Japan and several Presidential Fellowships from her university. She serves on the National Advisory Board of The Feminist Art Project.

Connie Tell is an independent arts programming specialist and curator. She is the Chair of The Feminist Art Project National Committee and former Director and Curator of the Center for Women in the Arts and Humanities (formerly the Institute for Women and Art) at Rutgers University. Tell is well known nationally for organizing The Feminist Art Project Day of Panels at the CAA Annual Conferences (TFAP@CAA). She has extensive experience creating and overseeing exhibitions, educational, scholarly, and public programs focused on feminist art. As the Center’s director and curator, she oversaw The Feminist Art Project, the Mary H. Dana Women Artists Series (the longest continuously running exhibition program for women artists in the U.S.), the Estelle Lebowitz Endowed Visiting Artist program, the CWAH Visiting Scholars Program, and Feminist Art Online Education curricula. Tell has an MFA from the San Francisco Art Institute and BFA from the University of Massachusetts.

Session Description

This session will be a dialogue between three Native Scholars creating avant-garde work at the intersections of Activism, Art, Digital Media, and Indigenous climate relations, towards improving the quality of our lives. Artist Maria Hupfield and theorist Jennifer Wemigwans together with two-spirit curator, activist, and historian Regan De Loggans will discuss recent projects spanning Canada, Mexico, and the USA. Their work combats global, national economies’ structural violence based on resource extraction on the macro/state-level. Further, they oppose brutality against the body, specifically targeting women, non-binary, and gender non-conforming on the micro/civilian-level. Each prioritizes radical Indigenous ontologies in their respective work, using shared approaches, such as interrogate archives, star/land knowledge, accountability, and non-hierarchical ownership models based on collectivity and storytelling.

In this conversation, they will address that white suprematism destroys the environment. Together, they will demonstrate how digital modalities may protect and promote traditional forms of thought and introduce essential kinship bonds with the natural world and one another. Hupfield, Wemigwans, and De Loggans will discuss how the digital sphere enables connectivity towards reimagining today’s toxic mainstream relationships with the climate. In combination, their approaches ultimately form a cutting-edge futurity model.

Respondent Mikinaak Migwans’ work focuses on museum objects as relatives and the place-making labor of customary art forms, focusing on natural fiber weaving traditions of the Great Lakes.

*This session is part of the 2021 Committee on Women in the Arts 50/50 Initiative. Maria Hupfield is a 2020-2022 Borderlands Fellow at the Vera List Center for Art and Politics and the Center for Imagination in the Borderlands at Arizona State University.