
**COURSE INFORMATION**

9:30am – 10:50pm Tuesday/Thursday

3 hours; Synchronous Remote Delivery via Zoom

Professor Christopher Green - christopher.green@unt.edu *(Please allow up to 24 hours for response)*

**Office Hours:** Tuesdays 1:00pm – 2:00pm

*Virtual via Zoom; join via the meeting code provided through Canvas.*

**Course Description**

This course examines the diverse styles and histories of modern and contemporary Indigenous art. Focusing on global contexts, including the Americas, Australia, and New Zealand, we will examine how Indigenous art has expressed decolonial, diplomatic, economic, kinship, cosmological, and place-based relations within and beyond the category of fine and contemporary art. Students will come away with an understanding of and appreciation for the key issues that inform the reception, curation, and history of modern and contemporary Indigenous art, including the boundaries of gender, craft, and tradition; authorship and ceremony; interventions in archives, collections, and displays; sovereignty over self-representation, territory, and identity; ecocritical and land-based practice; and the impacts of commodification and nationalist exploitation.
Learning Objectives

By the end of the semester, a student who has satisfactorily completed the course will be able to:

1. Develop a critical art historical perspective to analyze historic and contemporary debates around contemporary Indigenous art, politics, and display;
2. Locate such debates in a historical and theoretical framework, prioritizing Indigenous perspectives, authors, and methodologies;
3. Describe the historical, social, and cultural context(s) of a work of contemporary Indigenous art;
4. Write cogently in favour of a specific interpretation of a work supported by visual and historical analysis;
5. Articulate connections and relationships across different cultural, geographic, and historical boundaries, particularly between different Indigenous and non-Indigenous art styles and histories in the twentieth and twenty-first centuries;
6. Be able to visit online museum collections, special museum exhibitions, galleries and other venues and demonstrate knowledge of visual literacy;
7. Be familiar with the major topics and issues surrounding the display and ownership of Indigenous art and cultural patrimony.

Materials

All required materials will be available online in PDF or readable form through Canvas, or through E-reserve at the UNT library. To access E-Reserves search for the course on the Library Course Reserves Portal: https://iii.library.unt.edu/search/p

For a background overview of historic Native North American art and survey of the major themes of the field, I recommend reading the following (optional purchase, select chapters to be posted):

Content Disclaimer

Art can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, racist or stereotypical representation, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

Technical Requirements and Assistance

Because this course will take place online, access to hardware and software necessary for participation in synchronous lectures and discussion held over Zoom is required. This includes speakers or headset, microphone, keyboard, internet access, word processor, and Zoom-accessible device (desktop computer, laptop, tablet, or smart phone).
If at any time personal circumstances or working conditions make it impossible to access the minimum required hardware and software for participation, please inform the instructor as soon as possible to attempt to make alternative arrangements.

UIT Help Desk: http://www.unt.edu/helpdesk/index.htm
The University of North Texas provides student technical support in the use of Canvas and supported resources. The student help desk may be reached at:
Email: helpdesk@unt.edu
Phone: 940.565-2324

**Student Academic Support Services**
- [Code of Student Conduct](#): provides Code of Student Conduct along with other useful links
- [Office of Disability Access](#): exists to prevent discrimination based on disability and to help students reach a higher level of independence
- [Counseling and Testing Services](#): provides counseling services to the UNT community, as well as testing services; such as admissions testing, computer-based testing, career testing, and other tests
- [UNT Libraries](#)
- [UNT Learning Center](#): provides a variety of services, including tutoring, to enhance the student academic experience
- [UNT Writing Center](#): offers free writing tutoring to all UNT students, undergraduate and graduate, including online tutoring
- [Succeed at UNT](#): information regarding how to be a successful student at UNT

**Attendance and Participation**

This class will consist of a mix of lecture and discussion classes delivered through the Zoom client in Canvas, as well as a mix of guest lectures, student presentations, and virtual collection and exhibit visits. Each week will include one lecture (Tuesdays) and one discussion class (Thursdays). Virtual attendance for the lecture periods is optional, though recommended. You are expected to either attend the lecture live or view the recording on your own time. Questions and discussion are welcome during and after the lecture. Complete attendance is expected during the discussion periods. Participation in all and any discussion is assumed, and students are expected to come to class having completed all the required readings and prepared to discuss the material. Students are expected to be in virtual attendance for the entirety of the class meeting. Video is encouraged throughout our meetings but not required to be enabled at all times. Audio is required to be enabled at all times, but should be muted unless you are called upon to ask or answer a question or otherwise contribute to the discussion.

The participation grade will be negatively affected by disruptive or non-engaged behavior. Any student whose behavior is deemed disruptive or detrimental to the class will be asked to leave and marked absent. Virtual attendance is reviewed at the conclusion of each discussion class. All students are expected to be present for the duration of the class time. If you are either late to the class session or leave it early by more than ten combined minutes, you are responsible for explaining the missed time to the instructor or he will assume it is intentional. If you are late twice, it will count as an absence.
Students are permitted four “no questions asked” absences. A fifth absence, for any reason, will result in your being withdrawn from the class.

All class absences are considered unexcused unless shown to be otherwise. If you know you are going to be absent from a class due to an unavoidable prior commitment and/or religious holiday, it is your responsibility to notify the instructor at least 24 hours in advance in order to make alternative arrangements.

**COVID-19 Impact on Attendance**

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent so I may make a decision about accommodating your request to be excused from class.

If you are experiencing any symptoms of COVID-19 (https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Hotline at 844-366-5892 or COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

**Acceptable Student Behavior**

Student behavior that interferes with the instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. This may include excess noise from students’ microphones, disruptive video or screen activity, or distracting background imagery or activity in a student’s video feed. Students engaging in unacceptable behavior will be directed to leave the virtual classroom or removed from the conference call by the instructor. The instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The University’s expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

**Cheating, Plagiarism, and Academic Integrity Policy**

Academic Integrity Standards and Consequences. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Any suspected act of dishonesty will result in a grade of “F” in the course. Further, the professor will write a letter to the Dean of the School of Visual Arts and the Dean of Students, who will pursue disciplinary actions at their discretion.
According to the Center for Student Rights and Responsibilities, plagiarism is defined as “the deliberate adoption or reproduction of ideas, words or statements of another person as one’s own without acknowledgement” (www.unt.edu/csrr). Copying material from any source without providing a citation (footnote or endnote) is a form of plagiarism. Likewise, if you paraphrase another author’s words or ideas, you must credit that person with a citation. While most incidents of plagiarism at the graduate level are unintentional, it is your responsibility to ensure that you accurately indicate which words and ideas are those of others.

**Assignments and Grading**

**Assignment Policy**

Unless otherwise noted, assignments must be submitted by the beginning of the class on the date they are due. Assignments should be submitted as Word documents (.doc or .docx) with the student’s last name, course number, and assignment title in the document name (eg. “Green_AEAH4819_Assignment 1.doc”). Assignments should be submitted via Canvas unless otherwise noted. If there are technical difficulties or server outages, students may submit assignments to the instructor via email listed above.

*The University is committed to providing a reliable online course system to all users. However, in the event of any unexpected server outage or any unusual technical difficulty which prevents students from completing an assignment on time, the instructor will extend the time windows and provide an appropriate accommodation based on the situation. Students should immediately report any problems to the instructor and contact the UNT Student Help Desk: helpdesk@unt.edu or 940.565.2324. The instructor and the UNT Student Help Desk will work with the student to resolve any issues.*

**Late Work**

Late work will be accepted for completion until the conclusion of the semester. However, for each class period an assignment is late, a half letter grade will be deducted down to an ‘F’.

**Assignments**

1. **Reading Responses** (2pg double-spaced) – Every student will be assigned a week of the schedule for which they will be a discussion leader. Students will be expected to lead the discussion of the readings for the rest of the class, including guiding questions that tie together the class readings and orient the class. For the topic you are a discussion leader, you are required to submit written critical responses to the readings assigned for the class. Reading Responses should demonstrate an engagement with and critically respond to the assigned texts; they should not be summaries.

   **Due Date:** See discussion leader assignments posted to Canvas

2. **Artist Paper** (4pg double-spaced) – This assignment will ask students to write a brief paper on an Indigenous artist working today. From a list provided by the instructor, students will select a single artist to research and discuss in response to the provided prompt. Students will be required to submit their chosen artist and list of sources two weeks prior to the due date.

   **Due Date:** March 16
3. **Exhibition Project** – At the beginning of the semester, students will be organized into teams of five to six. Each team is responsible for curating a virtual exhibition of contemporary Indigenous art. Groups will be responsible for choosing a central theme and six to ten works of art that visually express the chosen theme. Students will submit a virtual exhibition, object checklist, short abstract or introduction explaining the exhibition’s central premise, and an object label of 150-300 words for each of the included works. In the final week of classes, each group will give the class a virtual tour of their exhibition and briefly describe its central premise and chosen works of art.

**Presentations:** April 20 and 22

**Final Exhibition Due Date:** April 27

**Grading**

Final grades are calculated by the following weighting:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points Possible</th>
<th>% of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Response</td>
<td>100 points each</td>
<td>10%</td>
</tr>
<tr>
<td>Artist Paper</td>
<td>200 points</td>
<td>20%</td>
</tr>
<tr>
<td>Exhibition Presentation</td>
<td>200 points</td>
<td>20%</td>
</tr>
<tr>
<td>Exhibition Project</td>
<td>300 points</td>
<td>30%</td>
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<tr>
<td>Participation (Discussion Leader and in-class participation)</td>
<td>200 points</td>
<td>20%</td>
</tr>
</tbody>
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**Total Points Possible**

- 1000 points
- 100%

**Total Points Possible for Semester/Grading Scale = 100**

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>1000-900</td>
<td>A</td>
</tr>
<tr>
<td>899-800</td>
<td>B</td>
</tr>
<tr>
<td>799-700</td>
<td>C</td>
</tr>
<tr>
<td>699-600</td>
<td>D</td>
</tr>
<tr>
<td>599-500</td>
<td>F</td>
</tr>
</tbody>
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**Syllabus Change Policy**

*This syllabus is a living document that may be updated throughout the semester. Students are expected to keep track of all changes as communicated and/or updated through the course portal.*
SCHEDULE

This schedule is tentative and is subject to change.

Week 1 – Introduction: The Emergence of Global Indigenous Art

January 12 – Course Introductions and Syllabus Review

Background Reading: Berlo and Phillips, Native North American Art, Ch. 1

January 14 – Discussion: Terms and Names for Global Indigenous Art


Week 2 – Internationalism, Globalism, and Political Sovereignty

January 19 – Lecture: What is Sovereignty?


January 21 – Discussion: Sovereignty and Transnationalism


Week 3 – Inclusivity, Visual Sovereignty, and the Museum

January 26 – Lecture: Histories of Museum Inclusion


January 28 – Discussion: Visual Sovereignty


**Week 4 – Expanding and Exhibiting the (Indigenous?) Americas**

**February 2 – Lecture: Exhibiting the Indigenous Americas**


**February 4 – Discussion: Expanding “American Art”**
• Katherine Manthorne, “Remapping American Art,” American Art 22, no. 3 (Fall 2008): 112-117.

**Week 5 – Battle for the Woodlands**

**February 9 – Guest Lecture: Athena LaTocha (Hunkpapa Lakota/Ojibway)**

*Attend live at 5:00pm CST or watch recording in advance of next class*

• **Review artist website:** https://athenalatocha.com/
• **Background Reading:** Berlo and Phillips, Native North American Art, Ch. 3

**February 11 – Discussion: Indigenous Woodlands and Settler Art History**

**Week 6 – The Southwest as (Counter) Borderscape**

**February 16 – Lecture: The Southwest as a Borderland**

Background Reading: Berlo and Phillips, Native North American Art, Ch. 2

February 18 – Discussion: Trade across Repellent Fences

Week 7 – Arctic Circles of Affinity

February 23 – Lecture: Arctic Exchange

Recommended: Bill Holm, “Art and Culture Change at the Tlingit-Eskimo Border.” In Crossroads of Continents, 281-93.

Background Reading: Berlo and Phillips, Native North American Art, Ch. 5

February 25 – Discussion: Arctic Globalism

Week 8 – The American Indian Movement and Cold War Cultural Diplomacy

March 2 – Lecture: Art and the American Indian Movement


Background reading: Berlo and Phillips, Native North American Art, Ch. 7

March 4 – Discussion: Indigenous Art in the Cold War

**Week 9 – Dreaming across Aboriginal Australia**

**March 9 – Lecture: Modern Aboriginal Australian Art**

**March 11 – Discussion: Making Contemporary Aboriginal Art**
- Brenda Croft, in *Culture Warriors: Australian Indigenous Art Triennial* (National Gallery of Australia, 2009), xi-xxvi

**Week 10 – Journeys and Exchanges on the Pacific Rim**

**Artist Paper due – March 16, 9:30am**

**March 16 – Guest Lecture: Jackson Polys (Tlingit)**

*Attend live at 5:00pm CST or watch recording in advance of next class*


**Background Reading:** Berlo and Phillips, *Native North American Art*, Ch. 6

**March 18 – Discussion: Pacific Journeys**

- **Browse only:** Hi’témikiliiksix Within the Circle of the Rim: Nations Gathering on Common Ground. (Olympia, WA: Evergreen State College Longhouse Education and Cultural Center, 2002), 9-81.


**Week 11 – “Call Me in 1993” – The Columbus Quincentenary**

**March 23 – Lecture: Exhibitions at the Columbus Quincentenary**

**Background reading:** Berlo and Phillips, *Native North American Art*, Ch. 8

**March 25 – Discussion: Indigenous Responses to the Quincentenary**


**Week 12 – Indigenous Venice Across Time**

**March 30 – Lecture: Exhibiting Indigenous Art in Venice**


**April 1 – Discussion: Native National Pavilions?**


**Week 13 – Short-circuiting the Contemporary Biennial Circuit**

**April 6 – Guest Lecture: Demian DinéYazhi’ (Diné [Navajo])**

*Attend live at 5:00pm CST or watch recording in advance of next class*


**April 8 – Discussion: Alternatives on the Global Arts Stage**


**Week 14 – Indigenous Art and Activism**

**April 13 – Art after #NODAPL**


April 15 – Indigenous Activism as Art?

**Group Presentations – April 20 and 22**

*Final Paper due April 27, 11:59pm CST.*

**UNT POLICIES cont’d**

**ADA Policy**
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at [disability.unt.edu](http://disability.unt.edu).

**Emergency Notification & Procedures**
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

**Retention of Student Records**
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student’s records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University’s policy. See UNT Policy 10.10, Records Management and Retention for additional information.
Access to Information - Eagle Connect
Students’ access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student’s Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: eagleconnect.unt.edu/

Student Evaluation Administration Dates
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13, 14 and 15 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website at http://spot.unt.edu/ or email spot@unt.edu.

Sexual Assault Prevention
UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT’s Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim’s compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.

Online Exhibitions

https://www.sttlmnt.org/

https://americanart.si.edu/exhibitions/native-women-artists/audio

https://iaia.edu/new-virtual-reality-vr-exhibition/
Art of Native America: The Charles and Valerie Diker Collection, Metropolitan Museum of Art (2018-2021)

Native Feminisms, apex art (2021)
https://apexart.org/hawley.php

Speculations on the Infrared, EFA Project Space (2021)
https://www.projectspace-efanyc.org/speculations-on-the-infrared

Nicholas Galanin: Carry a Song / Disrupt an Anthem, Peter Blum Gallery (2020)
https://eazel.net/exhibitions/426

**Short Films**

https://www.kanopy.com/product/ishis-return

Christopher Auchter, *Now is the Time* (2019)

https://www.youtube.com/watch?v=S1vCPVviNiY

https://vimeo.com/146194849

Karrabing Film Collective, *When the Dogs Talked* (2014) and *Wutharr, Saltwater Dreams* (2016) (excerpts)
https://www.youtube.com/watch?v=kOnDyRSc3r8
https://www.youtube.com/watch?v=t3ot-KKljZA

https://vimeo.com/217342747

**Almost Ashore**

By Gerald Vizenor

winter sea
over my shoes
shadows
and bright
round stones
at san gregorio
every wave
turns a season
forests adrift
empty shells
memory of fire
so faraway
in the mountains
and canyons

silent pools
raise my faces
by early tide
slight my hand
shoulders
almost ashore

light breaks
over the plovers
certain steps
my traces
blood, bone, stone
turn natural
and heavy waves
rush the sand

Source: *Almost Ashore* (Salt Publishing, 2006)