On April 29, 2016, the American Indian and Indigenous Studies Program (AIISP) and the Department of History of Art and Visual Studies hosted the Indigenous Methodologies and Art History conference. The conference convened Indigenous scholars and cultural producers working on critical research methods and practices involved in Indigenous resurgence, collaboration, and engaged curatorial work. Jolene Rickard (Tuscarora), Director of American Indian and Indigenous Studies Program and 1 Associate Professor of History of Art and Visual Studies at Cornell University provided opening remarks on
expressions of self-determination through the critical artistic practice. Introductions
and responses to speakers were given by Cornell’s History of Art Professors Iftikhar
Dadi, Salah Hassan, and Kaja McGowan, and Ph.D. students Polly Nordstrand and
Bradley Pecore.

Featured artists and scholars, Mique’l Dangeli (Tsimshian), David Garneau (Métis) and
Candice Hopkins (Carcross/Tagish First Nation), addressed how they engage Indigenous
Research Methodologies in their respective practices. Mique’l Dangeli (Tsimshian),
dancer, choreographer, art historian, curator, and author, challenged delineations
between research and practice in academia through her concept of dancing
sovereignty. She has developed a methodology in which potlatch-based ceremonies,
songs, and dances are central. Dangeli highlighted the historical criminalization of the
potlatch and the contemporary agential possibilities in interpretation and enactment.
David Garneau (Métis), artist, curator, and multidisciplinary scholar, spoke on ways to
create non-colonial institutions focused on physical engagement and continual re-
making through use. His methodology centers around what he terms positive
production: the revival of indigenous epistemologies, ontologies, metaphysics, and
material practices, and the potential for healing through acts of humility, assertions
of difference, and investment in community. Keynote speaker, Candice Hopkins
(Carcross/Tagish First Nation), writer and curatorial advisor for documenta 14,
addressed issues of historicity and circulation through a discussion of social
movements and contemporary Indigenous artists. Hopkins’ methodology involves
decolonial listening — ways of considering different concepts of history and the
present, speed and space, ways of responding to the active non-listening of cultural
hegemony, and ways of listening to “what sounds at the margin”. More
information and a recording are available at http://www.imah-event.org/.

Event hosted by:
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