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Edited by Pamela Burnard, Elizabeth Mackinlay
and Kimberly Powell

THE ROUTLEDGE INTERNATIONAL HANDBOOK OF INTERCULTURAL ARTS RESEARCH

For artists, scholars, researchers, educators and students of arts theory interested in culture and the arts, a proper understanding of the questions surrounding 'interculturality' and the arts requires a full understanding of the creative, methodological and interconnected possibilities of theory, practice and research. *The Routledge International Handbook of Intercultural Arts Research* provides concise and comprehensive reviews and overviews of the convergences and divergences of intercultural arts practice and theory, offering a consolidation of the breadth of scholarship, practices and the contemporary research methodologies, methods and multi-disciplinary analyses that are emerging within this new field.

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We owe a debt of gratitude to our publisher, Philip Mudd, and all on the Routledge production team who were so supportive of our vision and so efficiently and smoothly produced this *Handbook*. Thank you to the contributing authors who have each outlined the central themes and challenges for current research in the field of intercultural arts. The authors have diverse backgrounds and span a number of arts disciplines. They come from different parts of the globe: Australia, New Zealand, Canada, China, Japan, Malaysia, Sweden, Norway, Finland, Denmark, Spain, Italy, Ireland, the UK and the USA.

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AN INTERCULTURAL ARTS DEDICATION

Hail Global Voices!

We hear them from deep within the African plain, across Asia, the Pacific islands, the Americas and the Caribbean.

The winds blowing us towards this adopted land, Mother England

We hear them chanting, drumming, as they dance and sway, writing history of yesterday, translating, becoming, these global voices, drowned for centuries by the enslavers of our traditions and human civilization.

Yet we return to where it hurts most, to the European soil where all but our souls were taken,

We hear the beatings of the heart of our ancestors calling out to us to become
To be still, to be heard, for this time the true essence of us will be revealed.

Global voices echoed yesterday, dancing on the soil of disarray

Drumming deep into the consciousness of ALL, that we are here, we are here . . .

Listen; there is something to be taught.

We are teachers of our cultures, yet our cultures so many have denied,

Listen; there is something to be heard,

The mystical voices of our ancestors live on and their legacy to celebrate

Our voices will be heard, and a breathing space to express, explore, educate.

Our adopted land has become home, as we carry our ancestral expressions wherever we go.

Deep within our souls, our culture arises, not simply to entertain but to penetrate the hearts and minds of humanity.

So let us continue this creative dialogue from amongst each nation humbly gathering
in this land we now call home.

Where the winds blow cold and the sun we seldom see.

Yet watch us rise and let our voices lead you to the spirit of togetherness,

Creating a tapestry of beauty and out of many, there will be ONE voice . . .

These global voices no longer cower, but emerge, and embrace the true

Essence of who we are, on this journey of love.

Patricia Leon Lashley-Charles

1

INTRODUCTION AND OVERVIEW

*Pamela Burnard, Elizabeth Mackinlay
and Kimberly Powell*

Intercultural arts

Intercultural contact and interaction has become ubiquitous in today's complex, globalizing world where arts engage cultures and cultures frequently intermingle. For artists, scholars, teachers, researchers and students of culture and the arts today, the nature and impact of 'intercultural arts', particularly in different disciplines and practices, can mean many things. Turning theory and research into informed practice is not easy. At present there is no single text that brings together the significant literature about what 'intercultural arts' might mean, and how the concept could be defined and enacted.

In a recent addition to *The Routledge Handbook* series, Jane Jackson (2014) offers an introduction to central themes and challenges for current research 'paying particular attention to the language dimension of intercultural communication research and practice as explored in *The Routledge Handbook of Language and Intercultural Communication* (p. 2). What does acting 'intercultural' in today's increasingly interconnected world mean? It is here that the work of transforming intercultural communicative competence and intercultural citizenship into informed practice becomes a challenge. Yet intercultural arts offer a significant means for international and intranational communication that we cannot ignore.

The Routledge International Handbook of Intercultural Arts Research is unique in that it offers a consolidation of the breadth of scholarship, burgeoning practices and contemporary research methodologies, methods and multidisciplinary analyses that are emerging within this new field. It is a timely volume that explores theoretical, practical and research issues raised by leading scholars and practitioner-researchers from diverse arts disciplines. The *Handbook* outlines the central themes and challenges for current research in the field of intercultural arts, paying particular attention to the broad spectrum of intercultural arts research in practice and theory.

Aims, contexts and organization

Throughout the *Handbook* there is a strong emphasis on interdisciplinarity, with chapters drawing from research in education, sociology, cultural studies, psychology, philosophy, politics, anthropology, Indigenous studies, literature and history.

There is also a strong emphasis on problematizing the term 'interculturality'. The term 'intercultural' acknowledges the complexity of locations, identities and modes of expression

in a global world, and the desire to raise awareness, foster intercultural dialogue and facilitate understanding across and between cultures.

Intercultural arts research is critical to, and aimed at, informing artistic, cultural and educational judgements and decisions for the better understanding of phenomena which are pertinent to the discipline of intercultural arts. Both researchers and practitioners are interested in theorizing about intercultural arts practice. Some researchers argue that in walking through the terrain of intercultural arts research we can hope for improvement *in* and *for* education. Using an ‘intercultural’ lens means looking at the arts in the context of a diverse range of theories (that include, but are not limited to, feminist approaches, critical theory, post-humanism, Indigenous perspectives, postcolonial and decolonial critiques) in order to examine how arts practices vary across different global contexts, idioms and performance conditions and what these practices might entail.

The contents of the *Handbook* acknowledge the breadth of scholarship and burgeoning practice within a range of academic disciplines and contexts in which the intercultural arts influence theory, practice and research methods. At the same time the *Handbook* tells many stories about the way that intercultural arts frame and influence the theories and practices of renowned and emerging artists, scholars, researchers and educators. Each chapter reviews, synthesizes and provides a critical interrogation of key contemporary themes in intercultural arts. Authors continually question, challenge and problematize the meaning of ‘interculturality’ by exploring theoretical frameworks that embody and engage distinctive epistemologies and ontologies in the context of intercultural arts. Authors consider precisely how such theoretical perspectives relate to and begin to en- and un-tangle the philosophical beliefs, personal positioning and political positioning which underpin and give life to intercultural arts practices and research.

Following the introduction, the thirty-nine chapters are organized into three parts:

- Part I: Theory
- Part II: Practice
- Part III: Research.

Part I: Theory

In a provocative piece entitled ‘The offence of theory’, poststructuralist feminist educator Maggie MacLure asserts that the ‘value of theory lies in its power to get in the way: to offend and interrupt’ (2010, p. 277). MacLure invites us to consider the power of theory to resist the reproduction of the status quo and the taken for granted, in order to open up new possibilities for knowing, thinking and doing. Indeed, she suggests that theory is needed to show, engage and become entangled with ‘intolerable complexity’ (2010, p. 278) and further writes that ‘theory stops us from forgetting, then, that the world is not laid out in plain view before our eyes . . . it stops us from thinking that things speak for themselves’ (2010, p. 278).

Part I of this *Handbook* immerses itself in the ‘offensive’ process of theorizing intercultural arts as a political and methodological imperative. As practice, intercultural arts exists on the borders between performing bodies, bodies of knowledge and bodies of culture. As Mignolo (2011, n.p.) suggests, ‘interculturality is the celebration by border dwellers of being together in and beyond the border’. In the interactive and discursive borderlands of intercultural arts practice, power relationships ebb and flow intersubjectively and intercorporeally to at once challenge and celebrate such moments of performative encounter. In this movement, those with power and those without place themselves in conversation. Indigenous and non-Indigenous

peoples meet, interaction takes place between the Global South and the Global North, those on the margins step into the mainstream and the mainstream makes moves to meet them half-way. However, what happens in the in 'between' of intercultural arts is neither an innocent nor neutral practice and theorizing intercultural arts by necessity engages with the 'ethico-onto-epistemological' (after Barad, 2006) entanglements which come hand in hand with notions of dialogue, difference, otherness and diversity. These are not easy, safe or comfortable discussions to have and yet they hang expectantly in the air, waiting for the conversation to begin. In being 'offensive', the aim of this part is to 'unsettle' our knowing, thinking and doing about, and in relation to, intercultural arts, rather than to define it.

If we position theory in this way, as 'impure and indecisive' (MacLure, 2010, p. 280), the potential is opened for the authors in Part I to take their intercultural arts knowing, thinking and doing in many different directions. At the heart of all of the chapters in this part, is a desire to complicate the notion of interculturality itself and to position intercultural arts knowing, thinking and doing as transnational bodies-identities-*in*-politics-ethics. Part I comprises eleven chapters. Chapters 2, 3 and 4 engage Indigenous perspectives to theorize intercultural arts within and beyond coloniality, with specific reference to Indigenous art and the intercultural context of museum spaces. Here, the authors problematize the ways in which the West gazes, captures and displays an understanding of Indigenous Others. They privilege Indigenous systems of knowing, thinking and doing and offer new ways of thinking about art and the museum as transformative spaces for intercultural mediation, dialogue and transformation. Carmen Robertson's piece (Chapter 2) suggests that intercultural knowledge holds within it 'contradictory complexity' that works to provoke dialogue and contends that Indigenous theories of art open the possibility for undoing unproductive hegemonic and colonial representations and interpretations of Indigeneity. Similarly, Conal McCarthy (Chapter 3) argues that if museum practice is to be seen as transformative social dialogue and intercultural mediation, the epistemologies, ontologies and methodologies of Maori thinkers and practitioners must be positioned as central to the process. In Chapter 4, Sandy O'Sullivan continues this line of thinking and seeks to 'puzzle out' the intercultural relationship between the museum and Indigenous Australian Communities with a focus on the necessity for Aboriginal and Torres Strait Islander voices to be heard, and ongoing agency for communities within the system to be privileged, so that an Indigenous owned identity can be recast.

The second set of chapters in Part I (5–7) engage with discourses of postcolonialism, critical race theory and whiteness studies, cosmopolitanism and decoloniality to complicate intercultural arts research, relationships and representations through the entanglements of race, power and privilege. In Chapter 5, Kate Hatton places a politic of 'poetics' at the forefront of her thinking about intercultural arts research and practice, and, with reference to poststructural thinkers such as Deleuze and Guattari, Cixous and Fanon, suggests that such a creative turn makes possible the intersection and intertextual layering of histories and identities within and against colonial borders. Drawing upon the work of Cixous, Elizabeth Mackinlay's Chapter 6 reads intercultural arts research, writing and practice as an opportunity to ask questions about the moral obligations we hold to work in a manner that opposes the epistemological violence of taking from the Other, disrupting the dominance that makes such appropriation possible, and imagining an intercultural arts practice where things might be otherwise. Thinking closely about the ways in which global culture co-exists and overlaps with the local, José Luis Aróstegui and Gotzon Ibarretxe (Chapter 7) turn their attention to the context of intercultural arts in higher education to explore the possibilities that discourses of cosmopolitanism hold for acknowledging the political and power implications of any educational practice.

Chapters 8, 9 and 10 in Part I bring an embodied, affective and material dimension to our knowing, thinking and doing about interculturality, complicating the notion of collaboration in intercultural arts. In conversation with theorists Ahmed and Appadurai, Anne Harris (Chapter 8) theorizes ethno-cinematic and collaborative video-based research as a moment for intercultural encounter in which affective experiences can be recombined with commodified creativity to address the power of arts in both translocal and transglobal contexts, on the way to constituting new creative and social imaginaries. Brydie-Leigh Bartleet (Chapter 9) challenges us to look at our collaborative intercultural arts practice through a language of ‘compassionate love’, urging us to respond to the demand that a practice of love holds for performing a willingness towards dialogue and ethical responsibility in the moment of intercultural encounter. In Chapter 10, Katelyn Barney discusses Nakata’s framework of the ‘cultural interface’ and the concept of the ‘contact zone’ to at once question and promote the taken-for-granted assumption that intercultural arts collaborations exist within relationships grounded in reconciliation politics, promises of mutual benefit, and respect.

The final two chapters in Part I (11–12) consider the performative, political and ethical nature of relationships that take place on the borders of intercultural arts practice. Ylva Hofvander Trulsson and Pamela Burnard (Chapter 11) position intercultural research settings as intersubjective meetings between ‘insiders’ and ‘outsiders’ and assert the necessity of practising responsible reflexivity to engage the researcher’s understanding of ethics, voice, representation and text. In the final chapter of this part, Cassandre Balosso-Bardin (Chapter 12) reflects upon the longstanding relationship between academia and performance by exploring her intersubjective role as musician and researcher in the field. While such an encounter between identities is not always easy or comfortable, she suggests that ‘intermusability’ (intercultural musical ability) opens up new possibilities for knowledge-making and creativity across and between local and global borders.

Our aim in Part I, then, is to bring a series of offensive theoretical moves into play to continue to trouble the ways in which we might seek to define and thereby confine interculturality in and through the arts.

Part II: Practice

As a concept, practice connotes various meanings. We might conceive of practice, for example, as rehearsal or training, genre or convention, habit or expectation, or as method or procedure. It is a term that refers to both process and product, and because the former refers to something that is always in the making, practice remains open to difference, intertwined with concepts such as temporality, change, movement, environment and form. Even the most repetitive and mundane act is capable of producing something new. Theoretical orientations such as social practice theory concern the analysis of social structures and the ways in which individuals act within those structures, making and potentially transforming their worlds (e.g., Bourdieu, 1977). This view of practice entails thinking about the ways in which human activity is always constituted by and within existing political, social, cultural, and economic conditions, and at the same time, how individual agency might challenge and improvise within these existing conditions in order to push against existing constraints and reconstitute limits. While social practice theory is not a dominant theoretical frame for Part II, it has significantly influenced views and interpretations of socially and critically engaged art practice. Yet, a focus on intercultural arts practice entails thinking not only about what arts practice *is* but also what it *does*, or what it produces. In the same way that theory is positioned as ‘impure and indecisive’ in Part I of this *Handbook*, practice is similarly addressed by authors in Part II. Intercultural arts practices

are examined, interrogated, constructed and positioned across multiple contexts. Practice is considered within contexts of art, performance, audience, everyday activity, pedagogy and research. If the previous section of the *Handbook* explicitly addresses theories for intercultural arts, then chapters in this section constitute praxis – the process through which theory might be realized through practice, embodiment and experience with the world.

The authors in Part II of the book all work with a fluid conception of intercultural arts practice. The term ‘intercultural’, according to Jonathan Hay (1999), connotes a type of space rather than a fixed place as well as an operational movement of displacement, a ‘slippage between categories, making it possible to seize a given practice in its character as movement, or event’ (p. 8). Hay argues that this sets forth a ‘latent nomadic energy’ in a constant acknowledgement of others (p. 9). Bouchard (2011) and Marks (2000) similarly note a space of in-betweenness inferred by interculturality, with Marks noting the role of embodied experience in a transnational and postcolonial world. These ideas also suggest that the location of culture is difficult to define as it is destabilized through the connotations of in-betweenness and fluidity.

The first three chapters (13–15) address performance practices across global contexts as continually constructed, dynamic and fluid, existing both within and between locations. Koji Matsunobu (Chapter 13) explores the pedagogy and location of contemporary Japanese *noh* practice, pedagogy and training across three different sites, highlighting the embodied nature of intercultural practice. Trevor Wiggins (Chapter 14) challenges ideas such as local culture, cultural heritage and ownership of cultural materials in Northern Ghana by taking into account increasingly global influences of popular music, technology and the media on local practices of music and dance. Analysing two performance pieces for solo flute, Jean Penny (Chapter 15) discusses the ways in which these works articulate both explicit and subtle juxtapositions of cultures and conceptualizes Foucault’s heterotopia as a performance ecology that allows for intercultural exchange.

In Chapters 16 and 17, the authors examine and interrogate gender as an intercultural category for the consideration of art education. Dónal O’Donoghue (Chapter 16) extends understandings of boys’ art education by invoking intercultural practices of thinking, opening up and interrogating the space between gender practices and of art education, while Marián López Fdz. Cao (Chapter 17) describes a workshop based on women artists’ experiences as an example of a methodology that introduced intercultural art experiences to migrant women populations. While different in focus and context, both authors elaborate the complexities of gender within a political and cultural landscape.

Art practice as research, and research practice as art is a significant theme in this section of the *Handbook*, and Chapters 18 to 21 highlight their intertwined relation. Charlotte Tulinus and Arthur Hibble (Chapter 18) explore the intercultural space of medical practice and artistic expression for Nordic General Practitioners. The next three chapters (19–21) explore themes of participatory art research that pursue the potential for critical pedagogy, social action and/or civic engagement. Sue Uhlig, Lillian Lewis and B. Stephen Carpenter II (Chapter 19) discuss participatory performances with water filter production as acts of participatory public pedagogy. Similarly, Elena Cologni (Chapter 20) describes her creative process with socially engaged, participatory and dialogic art in a changing social and political landscape in Italy. Laura Traff-Prats (Chapter 21) examines art research in the form of urban spatial practices in a prison-turned-museum in Uruguay.

Pedagogy as, and in relation to, art practice is also explored in this section of the book. Uhlig, Lewis and Carpenter (Chapter 19), discussed above, explore public pedagogy as social action. Kimberly Powell and Christopher Schulte (Chapter 22) draw from their pedagogical experiences with food and drink as an artistic practice of hospitality that underscores material and

sensorial aspects of interculturality. Adrienne Boulton-Funke, Rita L. Irwin, Natalie LeBlanc and Heidi May (Chapter 23) discuss how a pedagogical intervention in a teacher education course became a site for intercultural *intraventions*, leading to deeply personal examination of one's ontology as artist and as educator; their emphasis is on a pedagogy of becoming and on ontological processes in practice-based research.

Another theme in this section concerns the embodied, material and performative nature of intercultural arts research practice. The chapters by Traff-Prats and by Powell and Schulte (both above) draw from these perspectives, as do the final two chapters in this section, which emphasize research as enactment and/or performance. Sarah Truman and Stephanie Springgay (Chapter 24) explore walking as an artistic practice and as research, a proposition that draws from actualities and potentialities, that shifts walking's relationship to research through processes such as defamiliarization. Charles Garoian (Chapter 25) writes about his own performance piece, an account of 'metaphorical swimming' in art research and practice via what he calls an apprenticeship in sensuous signs, emphasizing the entanglement of materials, memory, improvisation, words, actions, images and sounds.

Our consideration in Part II is to bring attention to art practice as a form of entangled engagement and enactment, capable of producing new possibilities for intercultural theory, pedagogy, research and artistic genres.

Part III: Research

Part III comprises fifteen chapters. They locate core themes, debates and discussions of how the principles that are critical for intercultural arts research concerning 'power' and 'voice' work together. Since the principles are interlocking, this can be seen: (i) with the more concrete questions facing researchers in diverse contexts which focus on who has a say, whose viewpoints count and the sociopolitical dimensions, ethical and insider-outsider issues underpinning research in the diverse contexts in which they are most likely to be challenged (such as higher education settings); (ii) in specific cultural research, such as in Chinese or Balinese research; (iii) in children's playgrounds, playgroups and other settings with minority and marginal groups; (iv) in visual arts culture research; and (v) in interdisciplinary performative research involving both music and poetry.

The issues and challenges that run through intercultural arts research methodologies and methods offer insight into the distinctive multidisciplinary character of this field of study, with ethics, theory-building, and forms of research that are new to the field. Authors address questions that researchers and artist-practitioners face in intercultural settings (wherein research is motivated by and rooted in intercultural arts-based considerations of fairness, equity, reflexivity, collaboration, ethics, voice, cultural sensitivities and uncertain knowledge) and in traversing the links from theory to research design and the foundations for intercultural practice; and then back again. Chapters in this section focus on new forms of representation, and the distinctions, challenges and possibilities of arts-informed, arts-inspired and arts-related intercultural research. Authors tackle the challenges of intercultural research, addressing interculturally sensitive methodological issues and issues of audience. In this section, the practice of methodology and methods in intercultural arts research and the enunciations adopted by theoretical literature (such as analytic philosophy, linguistics, sociology, semiology and anthropology – to speak of a few) which privilege a particular point of view, are critically explored.

The first set of chapters is focused directly on intercultural arts research issues. In the opening six chapters (26–31), authors Pat Thomson, Eeva Anttila, Diana Blom, Liora Bresler,

Violeta Schubert and Lindy Joubert, and Samuel Leong explore core themes of ‘voice’, ethics, language, culture and the language–culture nexus. They include a ‘spectrum’ of academic- and artist–researcher autobiographical, autoethnographic and ethnomethodological journeys whose arguments rest squarely on the need for critical reflexivity, values and the positioning and recognition of the researcher’s presence. Deep and complex epistemological issues include methodological issues in research with (rather than on/for) people. Here, researcher ideology and pragmatics, discourse and language use, and how language systems are put to use and represented differently underpin the ways in which the research is about getting or generating knowledge. Each chapter is informed by different theories, theorizing and terms that fit different theories of knowledge (epistemologies). Each methodology (which refers to the theory of getting knowledge) provides the way in which the researchers go about the research with people. Each author suggests possible future directions for intercultural arts research and calls for more critical attention to such notions as ‘voice’ (Pat Thomson in Chapter 26), intercultural ‘dialogue’ (Eeva Anttila in Chapter 27), ‘intercultural–historical–autoethnographic writing’ (Diana Blom in Chapter 28), interdisciplinary, intercultural ‘travels’ (Liora Bresler in Chapter 29) mutuality and ‘interculturality’ (Violeta Schubert and Lindy Joubert in Chapter 30) and glocalization (Samuel Leong in Chapter 31).

Choice of research methodology and methods, and positioning of researchers are of particular importance in Chapters 32–40 which situate the study of specific intercultural arts practices in diverse settings.

This second set of chapters is focused directly on intercultural arts research projects and each depends on the researcher’s orientation to a particular intercultural arts project. There are two clusters of chapters (32–33 and 34–37), each with a wide range of intercultural practices and research projects on/for/within settings. The first cluster includes an intercultural arts research project set in playground and playgroup settings involving immigrant children and their mothers in Australia (Kathryn Marsh and Samantha Dieckmann in Chapter 32). This is then followed by research currently taking place at the University of the Arts Helsinki, Sibelius Academy in Finland (Sidsel Karlsen, Heidi Westerlund and Laura Miettinen in Chapter 33) involving three projects: a Finnish–Cambodian intercultural project, a project on co–constructing Nepalese music teacher education through Finnish–Nepalese collaboration, and a collaborative project on visions for intercultural music teacher education in two higher music education contexts in Israel and Finland. These authors look closely at some of the dilemmas and debates produced ‘by the epistemological and methodological entanglement with human beings’ (Griffiths, 2011, p. 42) and the need for further understanding and education improvement.

The next group of chapters (34–37) is about intercultural arts practice and specifically addresses researching intercultural music practices and reflections on research processes such as intercultural gamelan learning in Bali and the UK (Jonathan McIntosh and Tina K. Ramnarine in Chapter 34); and how dialogues develop between musicians throughout the process of creative collaboration and across diverse cultures such as within a collaboration set up to combine mbira music from the Shona tradition of Zimbabwe with a contemporary string quartet (Amanda Bayley and Chartwell Dutiro in Chapter 35). In Chapters 36 and 37 we look closely at the mediating cultures and intercultural music practice of African music in Dublin (John O’Flynn in Chapter 36) and an intercultural production of *A Midsummer Night’s Dream* (Helen Julia Minors in Chapter 37). In Chapter 38 Valerie Ross puts forward a different but related argument in her framing of intercultural music composition research. Each of these chapters illustrates research in which the methodology or epistemology of the research is itself a reason for claiming it to be specifically intercultural arts research with epistemological positions and/or methodological approaches which are, themselves, interculturally just.

The final two chapters are interdisciplinary. Kerry Freedman (in Chapter 39) features intercultural visual cultures as a fusion of subcultures, which cross over and among many related forms of visual culture. In Chapter 40, Peter Gouzouasis and Carl Leggo share an intercultural arts research collaboration; an autoethnographic journey which engages them in an intercultural creative inquiry of composing and performing music and poetry, in which they learn to attend to the liminal spaces that exist around, through, in-between and within the arts.

Similarly, as with each of the researchers' journeys featured in Part III, in the conduct and performance of their research, what emerges is a relational act between the intercultural arts participant and the researcher, where cultural meanings merge to generate new knowledge; a coming together of new songs.

Conclusion

In this *Handbook* authors consider what intercultural arts means and problematize questions that arise for artists, educators and artist-researchers in their engagement in and across that fractured past and present. We are reminded of Maxine Greene's insistence that in order to be fully wide awake to the possibilities intercultural arts hold for living, loving and responding to what is happening in the world with care and compassion, it is essential for us to always be in 'quest' – to be willing to pose questions on both sides of the border (2001, p. 159). This *Handbook* responds to Greene by asking how, and in what ways, do (and can) contemporary artists, researchers and educators employ critical, socially and ethically engaged, performative and democratizing practices to shake up and disturb the continued hegemonic re/production, ownership and re/presentation of knowledge within the kinds of matrices of domination and coloniality that Hill-Collins (1990) and Mignolo (2011) speak of. In this discussion, the authors argue for raising awareness of intercultural arts' entanglement with the ethico-onto-epistemological aims and processes of our practice within and against systems of power and privilege so that we can be more attentive to the embodied, affective, material and performative nature of our work. As Morwenna Griffiths (2011, p. 37) meaningfully reminds us:

Unlike the physical sciences, educational research is always on/for/with other people and getting knowledge on/for/with other people is a complex matter. It is complex for three main reasons: human agency; social relations and especially the effects of power; and ethics.

Amid these dynamics, whose voices speak most loudly in the practice of intercultural arts, whose voices are silenced or erased, what kinds of voices speak most powerfully together and in what ways, are some of the pressing concerns that authors seek to address. The *Handbook* offers insights into the challenges that researchers, practitioners, researcher-practitioners and academics face in this burgeoning field which sits on the borders between the local and the global, between cultural narratives of authenticity and academic discourses replete with multiple truths, and, between community agendas and the increasingly individual and competitive environment of neo-liberal institutions. Of critical importance to artist-researcher-educators in intercultural arts is the ways in which such encounters of history, identity, knowledge, power and practice become performances and performative representations of the very in-betweenness they seek to portray. 'Questions, questions, freedom and unease' (Greene, 2001, p. 167) characterize the discussions in this *Handbook*; it is this aspect of 'being marvelously incomplete' (Greene, 2001, p. 159) and 'becoming inbetween' to which intercultural artist-researcher-educators move to make sense of.

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PART I

Theory

2

THE BEAUTY OF A STORY

Toward an Indigenous art theory

Carmen Robertson

Introduction

Art is a fake category—I don't know what we are talking about when we say art.

(Cherokee artist Jimmie Durham, 2009)

Heiltsuk artist Shawn Hunt, based in Vancouver, BC, plays with reinterpretations of stories and extends mythology into contemporary art. In a recent newspaper interview he explained, “When I create art—I try to do things so you're initially struck by its beauty and then you're lured in and there's multilayers of meaning . . . so much of it comes from stories.” “When you are dealing with native art, you've automatically introduced 10,000 plus years of culture” (Lederman, 2014, p. L1). Hunt echoes countless Indigenous artists, scholars, and community members who acknowledge that storytelling plays an integral role in the arts. Whether ancient or contemporary, stories permeate Indigenous art forms. How does narrative inform Indigenous art? How might it lead toward art theory? Such questions guide this brief inquiry while opening a discourse related to contemporary Indigenous arts.

Cynthia Freeland's *Art Theory: A Very Short Introduction* (2003), part of a popular Oxford University Press series, provides lay readers with a general sense of what art theory entails. She clarifies that “rather than create obscurity through jargon and weighty words,” a theory should “systematically unify and organize a set of observations, building from basic principles” (2003, p. 1). This explanation sounds good in principle but for those who have read Eurocentric art theory extensively, Freeland's words offer little help in deciphering the overwhelming variety of arts practices, and cultural nuances that appear to defy unification in considerations of art, not to mention the verbose jargon that complicates much extant theory. Moreover, Indigenous arts pose great challenges to conceptions of Western art theory because of the wide-ranging forms of artistic expressions, unique cultural applications, and ceremonial usage, complicated further by a veil of colonialism that has impacted arts practices since contact. Clearer articulations of Indigenous art theory necessarily increase the communicative capacities of interculturality. Formulations of discourses related to Indigenous art theory expand the ways in which differences can be understood and valued, shifted and reconceived.

American educational theorist John Dewey advanced in his 1934 *Art as Experience* that art is a universal language, and felt that everyone could have a genuine emotional encounter

with art from another era or culture. While I agree with Dewey that it would be difficult for anyone to not be moved by many different works of art produced throughout the world over time, his Modernist and essentializing theory limits the power of the piece because it leaves little space for considering works within a specific cultural context. His “universal” language infers a Eurocentric bias, a Modern structure that privileges Western as a measure for all other artistic expressions.

Postmodern theorists have discounted the totalizing metanarrative and championed a pluralistic model where, as Lyotard notes in *The Postmodern Condition* (1979), the *petit récits* or little narratives are a way to shift away from the grandiose claims of “truth” and “progress.” That said, curator and art critic Hal Foster (1985) cautions against the idea that postmodernism is wholly productive in considering art theory because he recognizes a reductive view of postmodernism as problematic. Pluralism, in consideration of non-Western art, might simply be a way to reify power relations. Nigerian curator Okwui Enwezor, who curated a watershed contemporary global exhibition at *Documenta 11* (2002), contends that binary considerations of Western and non-Western art are unproductive and limiting (O’Neill, 2007). He chooses instead to consider the wide range of artistic practices in contemporary culture, while maintaining that opposition to colonialism serves as a main point of intersection with this array of practices (O’Neill, 2007). Yet, Enwezor concedes that regardless of his efforts to curate differently, power relations continually disrupt ways in which Indigenous arts are engaged.

Formulating art theory is a tricky business in these postmodern times because the welcoming dismissal of a metanarrative masks the politics of viewing and display. African American artist and cultural critic bell hooks has written extensively about art and visual politics, advancing art theory in the process. “Learning to see and appreciate the presence of beauty,” hooks argues, “is an act of resistance in a culture of domination that recognizes the production of a pervasive feeling of lack, both material and spiritual, as a useful colonizing strategy” (1995, p. 124). While she specifically references African American art and African American viewers, her statement speaks to minority arts and marginalized viewers more generally. Interrogating ways in which aesthetic sensibility is shaped by resistance preoccupies many Othered contemporary artists and theorists, including Vietnamese filmmaker Trinh T. Minh-ha. While recognizing that contemporary arts by marginalized artists are often inherently political, she reminds us, “Aware that oppression can be located both in the story told and in the telling of the story, an art critical of social reality neither relies on mere consensus nor does it ask permission from ideology” (Minh-ha, 1991, p. 7). Colonialism and power are ever present in considerations of non-Western contemporary art, yet as Trinh T. Minh-ha acknowledges, story plays a decisive role in the equation. Deciding who tells a story, how that story is told, and the roots of story remain central to the creative process because, perhaps more than any other epistemological tradition, the relationship between the visual, oral, and textual, implicitly informs Indigenous aesthetic traditions.

Whether art offers a visual articulation of cultural stories, reveals dominant oppression, or helps communicate the oral enactment of a story, it remains at the core of traditional and contemporary Indigenous art mediums. Today, Quechua women in the highlands of Peru, for example, sing traditional songs as they weave cultural designs into cloth using backstrap looms, ancient technology, to produce art imbued with aesthetic and spiritual significance. The process of creation involves story at its core: the symbolic associations within the design tell a story; the performative action of weaving the cloth and singing imbue spiritual significance into the warp and weft acknowledging the enduring cultural importance of cloth. The weaver’s own artistic sensibility, role in community, and cognizance of future generations, further evoke storied art. Such narratives, however, are not stuck in the past, frozen in time. The complicated colonial history of the conquest of the Andes necessarily weaves its way into the works of art

impacting traditional and contemporary narratives, just as the weaver's agency and personal creativity shape the art production. How this art is displayed or viewed further intersects with contemporary narratives.

Concepts that maintain the diversity of Indigenous arts in relation to notions of interconnectedness, considerations of future impact, performative gestures, elements of ceremony, and the realities of colonial oppression inform theoretical discussion of Indigenous art. That bell hooks (1995) identifies beauty as a means of resistance and transformation in larger cultural processes of renewal or decolonization connects with concepts advanced by Indigenous theorists. However, many theorists consider notions of art beyond the confining term of beauty, especially when considering contemporary Indigenous arts that confront colonialism both head on and tangentially. French philosopher Jacques Rancière's (2004) aesthetic theory has become a reference point in visual arts and informs this analysis. Rancière argues that aesthetics is necessarily politicized and notes: "Artistic practices are 'ways of doing and making' that intervene in the general distribution of ways of doing and making as well as in the relationships they maintain to modes of being and forms of visibility" (2004, p. 13). Art, for Rancière, can be implicitly political without announcing itself as such because forms of politics are invested in the visual by the maker and the viewer. This is especially the case with contemporary Indigenous art where the politics of aesthetics resonate deeply. Placing art in galleries and institutions activates intercultural understandings because an object or performance takes on new meanings as curators and audiences encounter the work and add new dimensions to the unfolding stories.

Interculturality and Indigenous arts

Contradictory complexity exists in situations of intercultural knowledge production and always has. Policies are emerging worldwide around concepts that underline the rights of all cultures to contribute to the cultural landscape of a given society in which they are present. Art institutions are good examples of sites that provoke cultural dialogue. Understanding Indigenous art can help to reinforce the fabric of a given community and has the capacity to broaden intercultural exchange. It is important, however, to encourage audiences to *look* in fresh ways because the history of hegemonic cultural relations continues to impact interpretations. Colonialism has long hampered transformative dialogue and has problematized reception of Indigenous arts. Better articulating Indigenous theories of arts can help to undo unproductive ways that audiences approach this work.

Early on, the discipline of anthropology, represented in its extremes, often amounted to a destruction of the Other's value and identity. Material culture and Indigenous arts were targets as such discourses found their way into art criticism, art institutions, and scholarship. Because much was published out of the discipline of anthropology during the twentieth century, based on a set of pre-conceived racial ideas encouraged by Primitivism and troubled by nation building, skewed notions of Indigenous arts were widely disseminated. Such concepts resisted notions of interculturality and entrenched cultural categories. Indigenous artists and scholars of Indigenous arts (including a new generation of anthropologists) have lately worked to shake off the various ways in which hegemonic ideas shaped knowledge-making. Contemporary conceptions of interculturality recognize the need to enable each culture to survive and flourish, making efforts to formulate discourses of art theory all the more significant.

It was not until the 1990s, when academics made a concerted effort to step away from Primitivist discourses, that a significant realization of the multifaceted discourses surrounding Indigenous arts began to develop. Cultural assumptions regarding so-called Primitive art were historically influenced by social Darwinism and imperialism, pervasive concepts largely

unquestioned until well into the twentieth century. Anthropologist Sally Price's influential *Primitive Art in Civilized Places* (2001) offers an indictment of ongoing discourses surrounding Primitive art in the twentieth century. She argues that Primitive art was constructed upon a central Modernist understanding of art as a "universal language." One effect of this was that an innocence and naivety associated with Primitive art romantically pitched non-Western artists as purified and unpolluted by Western civilization. Modernists sought to appropriate the unmediated energy of Primitivist arts, situating the art of Indigenous peoples in a positive light, yet at the same time presenting it as something Other—a binary to Western artist expression.

The discourse around Primitivism gained ground when Enlightenment belief in progress intersected with science to create ethnocentric categorization of cultures that led to the discipline of anthropology as argued by Johannes Fabian (2014). The terms Primitive and Primitive art remain highly problematic both because of their colonial baggage and the various usages over time. In *French Primitivism and the Ends of Empire 1945–1975*, art historian Daniel J. Sherman "treats primitivism as at once a discourse, a myth, a fantasy, part of a larger colonial or neocolonial apparatus, and a metaculture" (2011, p. 5). Sherman's framing of Primitivist discourse as naturalized is useful to understanding how it has shaped knowledge production and discourse around Indigenous arts. His argument helps elucidate the diverse and varied modes in which Primitivism entangled with Indigenous art, especially prior to 1990.

In the discipline of art history, distinctions between Primitivism and Modernism were distorted early in the twentieth century, when Picasso's exploitation of African masks for *Desmoiselles D'Avignon* sparked, as Price characterized, European art history to "turn a corner" (2001, p. 130). Hers was not a new idea as art historian Robert Goldwater claimed this territory in his classic *Primitivism in Modern Art* (1938 [1986]) positing that Gauguin had primed Modern art with his trips to Tahiti. Still, Price demonstrates that, while changes have occurred, there remains much work to be done, especially in the area of art criticism. In the afterword to her latest edition of her text, Price encourages an intercultural conception of art theory where a "variety of discourses" that diverse peoples call on to "think and talk about it [art]" dismantles the History of Art's "Western-authored metanarrative" (2001, p. 133).

As noted, links between the Primitive and the Modern preoccupied artists, art historians, and critics throughout much of the twentieth century. This changed with *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern*, a controversial 1984 exhibition mounted by New York's Museum of Modern Art and curated by Kurt Varnedoe, that elicited much criticism in its pairing of anonymous non-Western art with celebrated Modern art. Art historian Ian McLean (2011) argues that, since the critical reception of *Primitivism in 20th Century Art*, non-Western art has become an important topic of discussion throughout the world. This has led to a variety of intercultural dialogues that provide agential ways in which Indigenous art takes on new meanings.

For example, art historian Ruth B. Phillips argues that when Eurocentric notions of Modernist Primitivism were introduced to Indigenous artists in North America in the mid-twentieth century by displaced European immigrants, the new arrivals, long steeped in the tenets of Modernist Primitivism, introduced artistic concepts to Indigenous artists that were repurposed as "counter-modern" in ways that were "dialogic" and benefitted both the immigrant and the Indigenous artist (Phillips, 2008, p. 49). Such encounters helped to shift the meanings of Primitive "so that modernist primitivism could become indigenous modernism" (Phillips, 2008, p. 67). Art historian Bill Anthes adds that not all forms of Primitivism should be viewed as cultural theft but as a more complex relationship that "opened up the notion of a 'third space' . . . and provided a platform from which Native and non-Native artists asserted the value of cultural difference" (2006, pp. 87–88). This reconsideration helps to recast Primitivist tropes, the hangover

of ethnography, and other hegemonic systems of representation that reproduce asymmetries of power in new and productive ways that engage more directly with the production and communication of intercultural knowledges.

Repositioning art

American Chippewyan or Anishinaabe literary theorist Gerald Vizenor (1999, 2008) worries that the distraction of colonialism impedes engagement with Indigenous arts. Native survivance, he asserts, is a way to engage more productively in interculturality, because it is an active sense of presence and agency and must remain central to all sorts of discourses. “The nature of survivance is unmistakable in Native stories, natural reason, remembrance, traditions, and customs,” explains Vizenor, who recognizes resistance in personal attributes such as humor, spirit, cast of mind, and moral courage in literature (2008, p. 1). The concept of survivance has been embraced in visual and performative art practices and with the popularity of Vizenor’s concept it has become a forceful organizing aspect of theory. Survivance is now situated conspicuously in discussions of contemporary Indigenous art.

It was not until a pivotal essay written by Cree filmmaker Loretta Todd in 1992 for the art exhibition *Indigena*, which coincided with the 500th anniversary of Columbus’s arrival, that an opening for theoretical discussion around contemporary Indigenous arts in Canada was advanced. She posited that Edward Said’s *Orientalism* (1978) should challenge Indigenous scholars and artists to write about theoretical issues rather than allowing non-Indigenous scholars to formulate discourse (Todd, 1992). More recently, Todd addressed Native aesthetics in cyberspace in her contribution to *Transference, Tradition, Technology* (2005). In this essay she challenges Indigenous media artists, specifically, to explore narrative forms within virtual space, saying: “There may be other ways to imagine cyberspace, not as a place born of greed, fear and hunger but instead a place of nourishment” (Todd, 2005, p. 163) enacting agency and considering storytelling as a way to decolonize cyberspace. Ever cognizant of colonial issues, Todd presses artists to find ways to insert traditional cultural concepts into non-traditional arts practices. Such theoretical musings have sparked deep theoretical discussions at conferences and symposia yet no text has been advanced on the topic to date.

The recent publication, *Centering Anishinaabeg Studies: Understanding the World Through Stories* (Doerfler, Sinclair, & Stark, 2013), has addressed art theory with the inclusion of two essays related to Anishinaabe arts and culture in an attempt to consider artwork specific to one particular First Nation. As part of a larger movement within Indigenous Studies, by specifically focusing concepts to a particular cultural group, scholars and community members take up key ideas within a particularized milieu through language and culture while avoiding homogeneous generalizations. *Centering Anishinaabeg Studies* responds to this direction in relation to the Anishinaabeg (plural form of Anishinaabe) nation of the Great Lakes region that straddles the border of Canada and the USA and is made up of Ojibway, Odawa, and Algonkin peoples, who all share closely related Algonquian languages. While notions of storytelling can be applied more broadly to Indigenous art theory without, I believe, losing nuanced cultural origins, this discursive strategy importantly brings together original language and stories to think deeply about Anishinaabeg cultural ways. Literary scholar David Stirrup’s essay (2013) on art provides a theoretical frame for understanding twenty-first-century Anishinaabeg paintings based on story, while Native American Studies scholar Molly McGlennen (2013) argues that contemporary Anishinaabeg art can be interpreted as a creative expression of traditional modes of storytelling. Vizenor’s notion of survivance remains present throughout these and other essays in this collection.

McGlennen engages works by three internationally known Anishinaabe artists, George Morrison, Norval Morrisseau, and Rebecca Belmore, to explain how art “can be viewed as a vibrant continuation, adaptation, and creative expression of traditional modes of storytelling” (2013, p. 346). Noting that each of the works exemplifies how “artistic expression is storied expression” (2013, p. 346), McGlennen rightly states that it is insufficient to discuss these artists in relation to only European aesthetic traditions but story and performative elements must be engaged to situate them within a discourse of Anishinaabeg culture. Stirrup employs works by less well-known contemporary Anishinaabe artists, Andrea Carlson, Jim Denomie, and Star Wallowing Bull, to reinforce the interconnectedness of story and art, the verbal and the visual. He concludes that both “illustrating and enacting story-as-process becomes a means of addressing and reorienting experience” as “a Native story, circulating outwards from an Anishinaabeg center” (2013, p. 312). Story, he argues, provides both a “model and source” for intellectual and aesthetic engagement. Stirrup, like McGlennen, utilizes narrative productively in relation to art, recognizing that narrative offers wider applications than a reading of subject, and is inherent in the formation of the concept.

Theory into practice

Performance as a key form of expression is an integral area of contemporary Indigenous arts practice. Performance artists today embody transformative storytelling practices that have long been part of Indigenous arts practice. Mixing oratory, song, music, spectacle, ceremony, and narrative, pre-contact gatherings brought together communities to engage in performative storytelling events across North America prior to the arrival of settlers. Performativity advanced by Derrida (1988), Foucault (1977, 1978), and, notably, Butler (1990, 1993, 1997) explicates how acts of communication construct and perform an identity. Considered here as embodied gestures that both reinforce and complement the transmission of knowledge, performativity plays a key role in Indigenous storytelling. Canada’s west coast First Nations potlatches long exemplified this multifaceted practice with their mix of ceremony, gift exchange, oratory, and ritual performance. Building on Appadurai’s (2011) concept of “thing-ness,” Fred Meyer recently advanced that Australian Western Desert acrylic paintings as objects “perform” or “bring into being” local Aboriginal identities that shape audience reception with their circulation, extending opportunities for intercultural exchange (2014, p. 355). Certainly, contemporary performance flows from traditional ceremony and shapes practices that intermix core cultural expressions. The body is often linked to specific sites as is the case in performances by Rebecca Belmore, an internationally known, multi-disciplinary artist whose work is implicitly grounded in the performativity.

Setting into motion noted theoretical concepts demands exemplars to more fully engage abstract ideas. I offer two. “Following the things themselves,” as Appadurai asserts (2011, p. 5), informs theoretical discussion because the movement of objects and/or practices between “regimes of value” tends to be unstable. Meyer (2014) adds that focusing on intercultural movement or circulation of objects and activities beyond what he views as mostly static cultural categories is a more productive way to understand art. I shall follow two pieces of art to help shape this inquiry and inform this discussion: *Androgyny*, painted by Anishinaabe artist Norval Morrisseau (1931–2007) in 1983, and Anishinaabe artist Rebecca Belmore’s (1960–) *Blood on the Snow* from 2002. Both artists have similar cultural backgrounds but their artwork comes from different periods of contemporary art. Morrisseau performatively shaped his identity as a shaman artist and his arts practice was based in two-dimensional art, while Belmore creates two- and three-dimensional works that emerge from her performance-based practice.

The creative process of making each of these works imbued them with story, yet additional stories and understandings resonate with the works far beyond their creation dates. These two art works continue to move viewers who intermix new, changing, and divergent narratives when exhibited.

Morrisseau inspired a new art movement that draws on Indigenous sources for his unique visual vocabulary. Belmore, who represented Canada at the Venice Biennale in 2005, is one of Canada's best-known performance artists. While their work has little commonality in style or form, both of these artists utilize concepts of aesthetic politics, survivance, and performativity with story in creating and presenting their work. Like Morrisseau's *Androgyny*, Belmore's *Blood on the Snow* serves as an example of Ranci ere's intersection of aesthetics and politics—a result of an interchange between the work of art and its interpretation rather than any overt political message presented in the art. Vizenor's concept of survivance, too, is key to fully engaging with these works. *Androgyny* redirects colonial narratives by focusing on new pathways, directions that reference spiritual interconnectedness, gender identity, and relationships between the past, present, and future. *Blood on the Snow* confronts viewers with past and present histories or ongoing colonial clashes, but also posits change in order to re-imagine a transformative future. Aspects of performativity emerge in each work as both Morrisseau and Belmore enact gestures that both reinforce and complement the transmission of knowledge in the process of creating their work. While Belmore anchors creative expression in performance art, making links to performativity clear, Morrisseau's determined performance as a shaman artist, his performative utterances to Canada's Prime Minister, his painting a work as a purposeful gift exchange and teaching, uncovers *Androgyny*'s performative foundation.

An Indigenous artist who shook Canada's art world in 1962 when his work was debuted in a contemporary gallery in downtown Toronto, the Pollock Gallery, Morrisseau was the first Indigenous artist in Canada to breach the divide of exhibiting Indigenous art in contemporary art galleries. His story, however, is complicated by a media-driven construction of him as an "Imaginary Indian," the problematic frame that Vizenor (2008) argues has distracted the Western world. Morrisseau's art practice troubled his home community and he was scorned for breaking protocols and revealing cultural stories to outsiders in the 1960s. Yet these images, outside of his Anishinaabe cultural sphere, ironically revealed little meaning for viewers without esoteric knowledge of the larger cultural stories, who often viewed them as exotic, primitive tribal expressions rather than as contemporary art. Morrisseau continued to use cultural stories throughout his career as he pushed story in new directions. When Morrisseau painted the vast six-meter long mural *Androgyny* as a gift to the Canadian people, after a successful twenty-year career, he enacted an exchange that united cultural protocols, personal aims, and national purposes.

Morrisseau offered *Androgyny* as a gift to the Canadian people with certain reciprocal expectations inherent in Anishinaabek ceremonial exchange. The then Prime Minister of Canada, Pierre Trudeau, accepted the painting from the senior artist and it was accessioned into the Indian Art collection at Indian Affairs, the colonial branch of the government that oversees First Nations people. Both the gifting and the painting situate ceremony as a central concept to this theoretical understanding of art and build intercultural knowledge through the exchange and movement of the object. "In Anishinaabe tradition, an offering is a gift. It's a gesture of relationship between people, animals, spirits, and other entities in the universe, given in the interests of creating ties, honoring them, or asking for assistance and direction," explain Jill Doefler, Niigaawewidam James Sinclair, and Heidi Kiiwetinepinesiiik Stark in the introduction to *Centering Anishinaabeg Studies* (2013, p. xv), reminding readers that an offering carries with it responsibility articulated in cultural protocols. They reiterate that the acceptance of the offered

gift also forges a bond that should be “a mutually beneficial partnership, not only for participants, but for the universe around them” (2013, p. xv). This ceremonial exchange is central to the narrative surrounding *Androgyny*. Morrisseau deliberately offered his painting as a gift to the Prime Minister and forcefully states his wishes for a formal ceremony at the Department of Indian Affairs to present the art directly to the leader of the country hoping to facilitate and inspire a different relationship for First Nations with Canada—a symbolic gesture for future change. The painting itself is impressive. The boldly colored visual explication of animals, humans, and spirit beings living within an interconnected universe, layers of storytelling and cultural ontology are invested in this work. Concepts of interconnectedness and considerations of future generations are not only central to the painting but also impact ways in which this painting was intended by Morrisseau to serve as a catalyst.

Elements of ceremony exist in the visual narrative and also in the act of painting and giving. Instigated in order to engage and transformatively inspire new ways to consider Canada’s future relations with its original peoples, Morrisseau’s gift was a significant gesture. Clearly, the Prime Minister viewed the gift differently. Despite introductory remarks by government officials that noted, “It is a way not only of communicating with each other, but of communicating with the people we are here to serve: the native people of this country,” and that, “Indian artists have opened our eyes to the subconscious relationships that exist between our environment, the animals and people that populate our corner of the world,” the importance of the painting was not fully appreciated in the sense Morrisseau intended (Jerusalem, 1983, n.p.) because it hung, until 2006, mostly unnoticed in the large office complex that houses the bureaucracy related to the Department of Aboriginal and Northern Affairs. The artist’s generous gift, laden with ceremonial protocol was misunderstood as simply a pretty picture rather than one of relational accountability as a way to inspire new stories.

When Rebecca Belmore created *Blood on the Snow* (2004), she, like Morrisseau, drew on interconnections with the past, the present, and the future, using story in her art-making process and as a way to instigate intercultural knowledge. An oversized duvet of sorts, the installation commands a 610 by 610 cm space that also completely covers a chair situated in the center of the piece. The overwhelming blanket of white is disturbed only by a thin seeping line of red at the top end of the chair. White and red, the symbolic application of color references purity, passion, nationalism, violence, and erasure. The blanket, too, signifies warmth and protection defying any one narrative. A historic massacre at Wounded Knee that occurred in 1890 when more than three hundred Sioux were killed by the US army is one of the powerful stories evoked by the piece. Historic photographs that document the carnage visually recall the eeriness of the fresh layer of snow that blanketed the site. This installation is not simply a story of historical conquest it also speaks directly to the ongoing, contemporary colonial ills in Canada with regard to missing and murdered Indigenous women, a key theme in Belmore’s performative arts practice. Confronting past and present cultural inequities activates dialogue and transformative change rather than simply drawing attention to seemingly static cultural categories.

This installation was part of Belmore’s 2002 exhibition *The Named and the Unnamed* that art historian Charlotte Townsend-Gault describes as “a sequence of tableaux which picture violation” (2002, p. 9). Luiseño performance artist James Luna posits in the *The Named and the Unnamed* catalogue that Belmore is the “recipient of a spiritual gift” (2002, p. 51) and that work such as *Blood on the Snow* stems from such a gift. Gifting, here, takes a different meaning from Morrisseau’s gift exchange between himself and a nation, yet, at its root, the cultural protocols of gift giving remain. The bond involves giving and receiving; each action requires reaction.

Blood on the Snow was part of an exhibition of new work, making it one aspect of a larger narrative. This is a common convention in Belmore’s arts practice. Confronting viewers

with five works of resistance, curators Daina Augaitis and Kathleen Ritter describe Belmore's practice as a "singular, compelling, polemical voice . . . manifest in sculpture, video or photography . . . grounded in the performative" (2008, p. 9). *Blood on the Snow* resonates deeply when considered with the other works included in the 2002 exhibition. These include a video projection and installation titled *The Named and the Unnamed* (244 by 274 cm) that extends her performance *Vigil*, done the same year in downtown Vancouver, into the gallery space; *The Great Water* (457 by 914 by 107 cm), an installation that alludes to a capsized canoe covered with black canvas; *State of Grace* (2002), a photograph of the artist sliced by vertical ribbons; and *Song*, positioned near *State of Grace*, a single eagle feather hanging from the ceiling on a filament responds to air currents in the room. It is difficult to disentangle the five works as each offers a piece of a whole, which Townsend-Gault describes as an "historical and epistemological disruption between humans and the world they inhabit" (2002, p. 9). This wholeness links directly to the overarching sense of narrative inherent in the creative expression.

Conclusion: Indigenous art, interculturality, and storytelling epistemology

The heart of working toward a theory of Indigenous arts is situated in a paradigmatic understanding of story. Both Belmore and Morrisseau enact story in the very fabric of their arts practices, moving its significance beyond subject and object to the core of the creative process. This, to me, is the essence of moving toward a theoretical framing of Indigenous arts. While narrative firmly connects the viewer with the subject in many aspects of traditional and contemporary artistic expressions, it is the deeper epistemological foundation of how we come to know that directs this exploration. Storytelling as a cultural way of knowing evokes this essence.

How Indigenous artists create art is at issue here. Art as process is steeped in the experience of story. While this might appear simplistic because story typically means something directly related to the telling, how story instigates art is decidedly more sophisticated and complex. Within epistemological framings of Indigenous narrative resides worldview. Transmission of knowledge about one's culture through a systemic narrative process reveals more than simply what is told, it is also how it is told—keeping in mind that such structure deviates culturally. Still, researchers have demonstrated that commonalities exist between Indigenous worldviews as a result of people's connected relationship to their environment (Fitznor, 1998; Gill, 2002). To that end, Cree educational scholar Margaret Kovach (2010) acknowledges that Indigenous ways of knowing derive from teachings transmitted generationally by storytelling. The act of transmitting knowledge remains key to considerations of art process and art theory.

Conceptions of spirituality, attachment to place and to all living things emerge through storied patterns inherent in oral traditions. Cree theorist Willie Ermine explains epistemology through the Cree term *mamatowisin* as the "capacity to tap the creative life forces of the inner space by the use of all the faculties that constitute our being—it is to exercise inwardness" (1995, p. 104). Such knowing is made manifest through creative expression. Creativity, then, operates as a fulcrum, a point of rest in which story expresses systems of belief. Epistemology reveals ways of being. Indigenous artistic output, whether painting, sculpture, dance, song, performance, oratory, or an interconnected expression, possesses, at its essence, a storytelling way of knowing.

Contemporary Indigenous arts reflect concepts of ontology and epistemology. While stories told by Indigenous artists are specific to a person, a culture, a time, inform this conception, neither subject nor object explains this concept fully. Rather, it is Indigenous ways of knowing and being that systematically unify and organize art through story—the root of "what it means

to be a participant in an ever-changing and vibrant culture in humanity” (Doerfler et al., 2013, p. 1). The art examples by Morrisseau and Belmore described above, illustrate notions of how story links to a process of art production. Performative gestures broaden the enactment of the storytelling as an embodiment of process. Neither subject nor object explains this concept fully. Rather, it is Indigenous ways of knowing that systematically unify and organize art through story. Such stories inherent in objects and activities, while in many contexts are particular to specific cultural contexts, through movement into galleries and institutions facilitate intercultural discourses.

The fabric of a culture, which weaves story into its ways of knowing, helps mould the myriad creative expressions present in contemporary Indigenous arts. However, these stories are not static, stuck in the past, nor simply culturally bound. Narrative shaped by concepts of survivance, performativity, and the politics of aesthetics unify and organize a set of observations that move toward a theory of art and open avenues for intercultural discourses. From this set of systematically unifying and organized observations, building from basic principles, pathways toward Indigenous art theory emerge that engage new stories and new understandings. It is in this way that we appreciate the beauty of story when experiencing a work of art.

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3

THEORISING MUSEUM PRACTICE THROUGH PRACTICE THEORY

Museum studies as intercultural practice

Conal McCarthy

Introduction: the intercultural museum

The museum has usually been seen either as a temple or a forum, a beacon of cultural democracy or a space where peoples, identities and nations are made and unmade in the image of powerful elites. The literature of museum studies and related fields is full of critiques of museums as power houses of social inequality or engines of public good. In these studies, the arts are marginalised as reflections of social relations. The problem with this black and white model of museums, as with other cultural institutions, is that Foucauldian theories of discourse, representation and power/knowledge restrict academic analysis by focusing on the contest of good/bad ideas at the expense of what people do, in other words of social practice. In this handbook, by contrast, intercultural arts are understood as places where cultures meet, negotiate, translate and intermingle, making an important contribution to scholarship in the arts and humanities by examining the intersection of theory and practice. It seems to me that what is required, as well as attention to history and theory in academic scholarship, is a sense of *practice* which grounds the phenomenon or object of study in its context amid the swirl of lived social relations.

The notion of artistic ‘practice’ is ubiquitous in art criticism, loosely referred to as the ‘work’ artists do. Professional practice in museums is similarly generally seen in somewhat narrow terms as a set of working methods or ways of doing things in this particular industry which is officially sanctioned and formally described through codes or manuals. In this chapter, I take this basic understanding of professional practice, and position it within a more complex framework drawing on anthropology, sociology and the tradition of practice theory which theorises practice as the *things that people do*. In short I propose a re-theorising of museum practice by grafting on to it critical theories of cultural practices (Turner, 1994), and in particular Bourdieu’s (1977) theory of practice which conceives of social action as part of a field. In doing so, I argue that theorising practice through practice theory lends a greater sophistication, depth and complexity to the study of cultural heritage in relation to social institutions and particularly non-Western perspectives on arts and heritage. How can these ideas be put into practice with students of museum studies and museum professionals? Through a case study of the yearly *wānanga* (workshop) which takes place on a Māori *marae* (village complex) in the Museum and Heritage