

# INDIGENOUS TIME THE PHOTOGRAPH AS RESURGENCE

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Substantial work has been done by reading against the grain to lean towards a decolonization of the image, but photographs are still documents anchored in their own historical circumstance including the awareness or reception of the audience. Fundamentally the structure of analysis of the photograph continues to be anchored in predominantly European or western ordering of time. As a technology it is not neutral and has its own logic of production as an agent of colonialism. What is the impact or uptake of Indigenous notions of time and philosophy in the analysis at the intersection of Indigeneity and the image? Launching from Johannes Fabian's work, *Time and the Other: How Anthropology Makes Its Object* (1983), it is now time to reconsider the temporal space of photography to forge an Indigenous future. It's time to decolonize time.

### SPEAKING OF PHOTOGRAPHY

is organized by the Department of Art History. The series, now in its tenth year, is made possible by the generosity of an anonymous donor, with additional support from the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Ciel Variable magazine, and Château Versailles Hotel.

### FUTURE IMAGINARY LECTURES

is organized by the Indigenous Futures research cluster of Milieux's Institute for Arts, Culture and Technology. The series is supported by the Initiative for Indigenous Futures Partnership, Aboriginal Territories in Cyberspace, and the University Research Chair in Computational Media and the Indigenous Future Imaginary.



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**FEB 10 2017**

**6:30PM - 8:00PM**

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Lectures are free and open  
to the public.

For more information, please visit  
[www.abtec.org/iif/lecture-series](http://www.abtec.org/iif/lecture-series)

[www.speakingofphotography.concordia.ca](http://www.speakingofphotography.concordia.ca)

### Image Credit

Performing 'Emendatio' James Luna,  
Curated by the Smithsonian  
National Museum of the American Indian,  
Fondazione Querini Stampalia, Venice, Italy, 2005.

Photo: Jolene Rickard, 2005

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