Painting and visual/performance artist Kent Monkman (Swampy Cree) intervenes in colonial art history by reinscribing two-spirit people into dominant discourse. Following Qwo-Li Driskill’s concept of Sovereign Erotics, which privileges healing from historical trauma that is “within the histories, traditions, and resistance struggles of our nations,” this article traces the counternarratives in Monkman’s art.

To purchase the full article:
http://uclajournals.org/doi/abs/10.17953/aicrj.39.4.scudeler