

EDITED BY GERALD McMASTER



# reservation

THE POWER OF PLACE IN  
ABORIGINAL CONTEMPORARY ART

# Reservation X The Power Of Place In Aboriginal Contemporary Art

**Canadian Museum of Civilization**



## **Reservation X The Power Of Place In Aboriginal Contemporary Art:**

**Reservation X** Gerald McMaster,1997      **On Aboriginal representation in the Gallery** Lydia Jessup,Shannon Bagg,2002-01-01 In recognizing the established intellectual and institutional authority of Aboriginal artists curators and academics working in cultural institutions and universities this volume serves as an important primer on key questions and issues accompanying the changing representational practices of the community cultural center the public art gallery and the anthropological museum Published in English      *Reservation X* Canadian Museum of Civilization,1998 Catalogue of an exhibition originally held in the First People s Hall of the Canadian Museum of Civilization curated by Gerald McMaster

**Brian Honyouti** Zena Pearlstone,2018-05-17 Although Hopi carver Brian Honyouti 1947 2016 was deeply embedded in his culture and produced ritual artworks throughout his life he nevertheless also created unique commercial artworks The latter the focus of this volume increasingly diverged from the world view embodied in Hopi art ceremony and philosophy to become a new form of storytelling While it is unlikely that anyone familiar with Hopi carvings dolls would look to Honyoutis artworks expecting to unearth political social or environmental truths and circumstances these are nonetheless the messages he determined to convey In Brian Honyouti Hopi Carver art historian Zena Pearlstone explores the ideas Honyouti sought to communicate through his work She examines as well how he transmitted them by turning a traditional art form the carved representations of katsinas into a modernistic critique of local Native American and global concerns It is as a result of these universal implications that Honyoutis art will endure Because Honyoutis attachment to Hopi culture was so profound he veiled his critical reflections with humor and imagination to avoid exposing too much to public scrutiny Feeling that there should be a public record of his intentions however he set aside many of his self imposed limitations when he agreed to collaborate with Pearlstone It was his hope that having made his intentions public for the first time his work would be seen as a window into Hopi life as well as a reflection of contemporary mainstream American society      Performing Identities GeoffreyV. Davis,2017-07-05 Performing Identities brings together essays by scholars artists and activists engaged in understanding and conserving rapidly disappearing local knowledge forms of indigenous communities across continents It depicts the imaginative transactions evident in the interface of identity and cultural transformation raising the issue of cultural rights of these otherwise marginalized communities      **Culture and Development in Africa and the Diaspora** Ahmad Shehu Abdussalam,Ibigbolade Simon Aderibigbe,Sola Timothy Babatunde,Olutola Opeyemi Akindipe,2020-12-30 This book examines the intersection between cultural identities and development in African and the Diaspora from multidisciplinary perspectives Starting with the premise that culture is one of the most significant factors in development the book examines diverse topics such as the migrations of musical forms social media bilingualism and religion Foregrounding the work of Africa based scholars the book presents strategies for identifying solutions to the challenges facing African culture and development This book will be of interest to students and scholars of African Studies and African Culture and

Society      Canadian National Cinema Chris Gittings, 2012-10-02 Canadian National Cinema explores the idea of the nation across Canada's film history from early films of colonisation and white settlement such as *The Wheatfields of Canada* and *Back to God's Country* to recent films like *N L E Confessional*, *Mon Oncle Antoine*, *Grey Fox*, *Highway 61*, *Kanehsatake* and *I've Heard the Mermaids Singing*      Native American Performance and Representation S. E. Wilmer, 2011-11-01 Native performance is a multifaceted and changing art form as well as a swiftly growing field of research Native American Performance and Representation provides a wider and more comprehensive study of Native performance not only its past but also its present and future Contributors use multiple perspectives to look at the varying nature of Native performance strategies They consider the combination and balance of the traditional and modern techniques of performers in a multicultural world This collection presents diverse viewpoints from both scholars and performers in this field both Natives and non Natives Important and well respected researchers and performers such as Bruce McConachie Jorge Huerta and Daystar Rosalie Jones offer much needed insight into this quickly expanding field of study This volume examines Native performance using a variety of lenses such as feminism literary and film theory and postcolonial discourse Through the many unique voices of the contributors major themes are explored such as indigenous self representations in performance representations by nonindigenous people cultural authenticity in performance and representation and cross fertilization between cultures Authors introduce important though sometimes controversial issues as they consider the effects of miscegenation on traditional customs racial discrimination Native women's position in a multicultural society and the relationship between authenticity and hybridity in Native performance An important addition to the new and growing field of Native performance Wilmer's book cuts across disciplines and areas of study in a way no other book in the field does It will appeal not only to those interested in Native American studies but also to those concerned with women's and gender studies literary and film studies and cultural studies      **Objects and Imagination** Øivind Fuglerud, Leon Wainwright, 2015-02-01 Despite the wide interest in material culture art and aesthetics few studies have considered them in light of the importance of the social imagination the complex ways in which we conceptualize our social surroundings This collection engages the material turn in the arts humanities and social sciences through a range of original contributions on creativity in diverse global and contemporary social settings The authors engage with everyday objects art rituals and ethnographic exhibitions to analyze the relationship between material culture and the social imagination What results is a better understanding of how the material embodies and influences our idea of the social world      **Bill Reid and Beyond** Karen Duffek, Charlotte Townsend-Gault, 2008-09-01 A fresh perspective from Haida leaders art and cultural historians anthropologists and artists on the lasting legacy of the famed Haida artist Bill Reid      Artistic Mentoring as a Decolonizing Methodology Kryssi Staikidis, 2020-07-20 To expand the possibilities of doing arts thinking from a non Eurocentric view Artistic Mentoring as a Decolonizing Methodology An Evolving Collaborative Painting Ethnography with Maya Artists Pedro Rafael González

Chavajay and Paula Nicho C mez is grounded in Indigenous perspectives on arts practice arts research and art education Mentored in painting for eighteen years by two Guatemalan Maya artists Kryssi Staikidis a North American painter and art education professor uses both Indigenous and decolonizing methodologies which involve respectful collaboration and continuously reexamines her positions as student artist and ethnographer searching to redefine and transform the roles of the artist as mentor historian activist ethnographer and teacher The primary purpose of the book is to illuminate the Maya artists as mentors the collaborative and holistic processes underlying their painting and the teaching and insights from their studios These include Imagined Realism a process excluding rendering from observation and the fusion of pedagogy and curriculum into a holistic paradigm of decentralized teaching negotiated curriculum personal and cultural narrative as thematic content and the surrounding visual culture and community as text The Maya artist as cultural historian creates paintings as platforms of protest and vehicles of cultural transmission for example genocide witnessed in paintings as historical evidence The mentored artist as ethnographer cedes the traditional ethnographic authority of the colonizing stance to the Indigenous expert as partner and mentor and under this mentorship analyzes its possibilities as decolonizing arts based qualitative inquiry For the teacher Maya world views broaden and integrate arts practice and arts research inaugurating possibilities to transform arts education

**The Rhizomatic West** Neil Campbell, 2008-12-01 Is the American West in Sergio Leone s spaghetti westerns the same American West we find in Douglas Coupland s Generation X In Jim Jarmusch s movies In Calexico s music Or is the American West as this book tells us a constantly moving mutating idea within a complex global culture And what precisely or better yet imprecisely does it mean Using Gilles Deleuze and Felix Guattari s concept of the rhizome Neil Campbell shows how the West or west ness continually breaks away from a mainstream notion of American rootedness and renews and transforms itself in various cultural forms A region long traversed by various transient peoples from tribes and conquerors to immigrants traders and trappers the West reflects a mythic quest for settlement permanence and synthesis even notions of a national or global identity at odds with its rootless history culture and nature Crossing the concept of roots with routes this book shows how notions of the West in representations ranging from literature and film to photography music and architectural theory give expression to ideas about identity nationhood and belonging in a world increasingly defined by movement across time and borders The Rhizomatic West offers a new vision of the American West as a hybrid performative space a staging place for myriad intersecting and constantly changing identities

*The Testimonial Uncanny* Julia V. Emberley, 2014-09-30 Through the study of Indigenous literary and artistic practices from Canada Australia New Zealand and the United States Julia V Emberley examines the ways Indigenous storytelling discloses and repairs the traumatic impact of social violence in settler colonial nations She focuses on Indigenous storytelling in a range of cultural practices including novels plays performances media reports Internet museum exhibits and graphic novels In response to historical trauma such as that experienced at Indian residential schools as well as present day violence against

Indigenous bodies and land Indigenous storytellers make use of Indigenous spirituality and the sacred to inform an ethics of hospitality They provide uncanny configurations of political and social kinships between people between the past and the present and between the animate and inanimate This book introduces readers to cultural practices and theoretical texts concerned with bringing Indigenous epistemologies to the discussion of trauma and colonial violence Native American Art in the Twentieth Century W. Jackson Rushing III, 2013-09-27 This illuminating and provocative book is the first anthology devoted to Twentieth Century Native American and First Nation art Native American Art brings together anthropologists art historians curators critics and distinguished Native artists to discuss pottery painting sculpture printmaking photography and performance art by some of the most celebrated Native American and Canadian First Nation artists of our time The contributors use new theoretical and critical approaches to address key issues for Native American art including symbolism and spirituality the role of patronage and museum practices the politics of art criticism and the aesthetic power of indigenous knowledge The artist contributors who represent several Native nations including Cherokee Lakota Plains Cree and those of the Plateau country emphasise the importance of traditional stories mythologies and ceremonies in the production of contemporary art Within great poignancy they write about recent art in terms of home homeland and aboriginal sovereignty Tracing the continued resistance of Native artists to dominant orthodoxies of the art market and art history Native American Art in the Twentieth Century argues forcefully for Native art's place in modern art history *Media and Ethnic Minorities* Valerie Alia, 2005-12-09 This book addresses cross cultural representations of ethnic minority peoples by dominant society outsiders and indigenous self representation in the context of the New Media Nation In doing so it explores the role of language culture identity and media in liberation struggles and the emergence of new political entities and opens up issues of colonial oppression to public debate It is intended to help inform policy in a variety of settings Grounded in current perspectives on diaspora and homeland and drawing on Alia's work on minorities media and identity as well as Bull's work on Maori socio cultural issues and criminalisation of minorities this volume offers a comparative international perspective on the experiences of a broad range of ethnic minority peoples These include Inuit and First Nations people in Canada Native Americans and African Americans in the United States Sami in northern Europe Maori in New Zealand Aboriginal people in Australia and Roma in Ireland and Britain *Indian Country* Gail Guthrie Valaskakis, 2009-08-03 Since first contact Natives and newcomers have been involved in an increasingly complex struggle over power and identity Modern Indian wars are fought over land and treaty rights artistic appropriation and academic analysis while Native communities struggle among themselves over membership money and cultural meaning In cultural and political arenas across North America Natives enact and newcomers protest issues of traditionalism sovereignty and self determination In these struggles over domination and resistance over different ideologies and Indian identities neither Natives nor other North Americans recognize the significance of being rooted together in history and culture or how representations of Indianness set them in opposition to

each other In Indian Country Essays on Contemporary Native Culture Gail Guthrie Valaskakis uses a cultural studies approach to offer a unique perspective on Native political struggle and cultural conflict in both Canada and the United States She reflects on treaty rights and traditionalism media warriors Indian princesses powwow museums art and nationhood According to Valaskakis Native and non Native people construct both who they are and their relations with each other in narratives that circulate through art anthropological method cultural appropriation and Native reappropriation For Native peoples and Others untangling the past personal political and cultural can help to make sense of current struggles over power and identity that define the Native experience today Grounded in theory and threaded with Native voices and evocative descriptions of Indian experience including the author s the essays interweave historical and political process personal narrative and cultural critique This book is an important contribution to Native studies that will appeal to anyone interested in First Nations experience and popular culture      *Centering Anishinaabeg Studies* Jill Doerfler, Niigaanwewidam James Sinclair, Heidi Kiiwetinewinewin Stark, 2013-02-01 For the Anishinaabeg people who span a vast geographic region from the Great Lakes to the Plains and beyond stories are vessels of knowledge They are bagijiganan offerings of the possibilities within Anishinaabeg life Existing along a broad narrative spectrum from aadizookaanag traditional or sacred narratives to dibaajimowinan histories and news as well as everything in between storytelling is one of the central practices and methods of individual and community existence Stories create and understand survive and endure revitalize and persist They honor the past recognize the present and provide visions of the future In remembering re making and re writing stories Anishinaabeg storytellers have forged a well traveled path of agency resistance and resurgence Respecting this tradition this groundbreaking anthology features twenty four contributors who utilize creative and critical approaches to propose that this people s stories carry dynamic answers to questions posed within Anishinaabeg communities nations and the world at large Examining a range of stories and storytellers across time and space each contributor explores how narratives form a cultural political and historical foundation for Anishinaabeg Studies Written by Anishinaabeg and non Anishinaabeg scholars storytellers and activists these essays draw upon the power of cultural expression to illustrate active and ongoing senses of Anishinaabeg life They are new and dynamic bagijiganan revealing a viable and sustainable center for Anishinaabeg Studies what it has been what it is what it can be      **A Companion to the Anthropology of American Indians** Thomas Biolsi, 2008-03-10 This Companion is comprised of 27 original contributions by leading scholars in the field and summarizes the state of anthropological knowledge of Indian peoples as well as the history that got us to this point Surveys the full range of American Indian anthropology from ecological and political economic questions to topics concerning religion language and expressive culture Each chapter provides definitive coverage of its topic as well as situating ethnographic and ethnohistorical data into larger frameworks Explores anthropology s contribution to knowledge its historic and ongoing complicities with colonialism and its political and ethical obligations toward the people studied      Public Art Review , 1998      *As We See It*

Suzanne Newman Fricke, 2023-10-15 In *As We See It* Suzanne Newman Fricke invites readers to explore the work and careers of ten contemporary Native American photographers Jamison Banks Anna Hoover Tom Jones Larry McNeil Shelley Niro Wendy Red Star Beverly Singer Matika Wilber William Wilson and Tiffney Yazzie Inspired by *As We See It* an exhibition of these artists work cocurated by Fricke in 2015 the book showcases the extraordinary achievements of these groundbreaking photographers *As We See It* presents dialogues in which the artists share their unique perspectives about the history and current state of photography Each chapter includes an overview of the photographer s career as well as examples of the artist s work For added context Fricke includes an introduction a preface that explores the original exhibition of the same name and an essay that challenges the ghost of Edward S Curtis whose work serves as a counterpoint to the photography of contemporary Native Americans The text is designed to be read as a whole or in sections for anyone teaching Native American photography *As We See It* is an invaluable addition to the library of anyone interested in Native American photography and will be the key source for teachers researchers and lovers of photography for years to come



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