



Rebecca Belmore The Named And The Unnamed

Patricia Bovey



Rebecca Belmore The Named And The Unnamed:

Rebecca Belmore Rebecca Belmore, Charlotte Townsend-Gault, James Luna, Scott Watson, Morris and Helen Belkin Art Gallery, 2003 Belmore has always been clear that she is not a traditionalist She was raised rather as a small town Indian in Sioux Lookout which is in the Anishinabe Territory of Northern Ontario Page 12 Native or Aboriginal peoples **This Is Not a Hoax** Heather Jessup, 2019-11-06 This Is Not a Hoax shows how the work of some contemporary artists and writers intentionally disrupts the curatorial and authorial practices of the country's most respected cultural institutions art galleries museums and book publishers This first ever study of contemporary Canadian hoaxes in visual art and literature asks why we trust authority in artistic works and how that trust is manifest This book claims that hoaxes far from being merely lies meant to deceive or wound may exert a positive influence Through their insistent disobedience they assist viewers and readers in re-examining unquestioned institutional trust habituated cultural hierarchies and the deeply inscribed racism and sexism of Canada's settler colonial history Through its attentive look at hoaxical works by Canadian artists Iris H ussler Brian Jungen and Rebecca Belmore photographer Jeff Wall and writers and translators David Solway and Erin Mour this book celebrates the surprising ways hoaxes call attention to human capacities for flexibility adaptation and resilience in a cultural moment when radical empathy and imagination is critically needed Critical Dreaming Lilian Mengesha, 2025-05-20 Critical Dreaming is an incisive study connecting feminist Indigenous performance practices across colonial borders Women Photographers and Feminist Aesthetics Claire Raymond, 2017-04-21 Women Photographers and Feminist Aesthetics makes the case for a feminist aesthetics in photography by analysing key works of twenty two women photographers including cis and trans woman photographers Claire Raymond provides close readings of key photographs spanning the history of photography from nineteenth century Europe to twenty first century Africa and Asia She offers original interpretations of well known photographers such as Diane Arbus Sally Mann and Carrie Mae Weems analysing their work in relation to gender class and race The book also pays close attention to the way in which indigenous North Americans have been represented through photography and the ways in which contemporary Native American women photographers respond to this history Developing the argument that through aesthetic force emerges the truly political the book moves beyond polarization of the aesthetic and the cultural Instead photographic works are read for their subversive political and cultural force as it emerges through the aesthetics of the image This book is ideal for students of Photography Art History Art and Visual Culture and Gender *Precarious Visualities* Olivier Asselin, Johanne Lamoureux, Christine Ross, 2008-07-21 The transformation of our relation to images in contemporary visual culture **Beauty Unlimited** Gregory Velazco Trianosky, Noël Carroll, 2012-12-03 A feminist aesthetics text which bridges aesthetic theory art and popular culture and acknowledges the evolving character of standards of beauty Teaching Philosophy Emphasizing the human body in all of its forms Beauty Unlimited expands the boundaries of what is meant by beauty both geographically and aesthetically Peg Zeglin Brand and an international group of

contributors interrogate the body and the meaning of physical beauty in this multidisciplinary volume This striking and provocative book explores the history of bodily beautification the physicality of socially or culturally determined choices of beautification the interplay of gender race class age sexuality and ethnicity within and on the body and the aesthetic meaning of the concept of beauty in an increasingly globalized world **Creative Presence** Emily Merson, 2020-09-11 Historically artwork has played a powerful role in shaping settler colonial subjectivity and the political imagination of Westphalian sovereignty through the canonization of particular visual artworks aesthetic theories and art institutions methods of display Creative Presence contributes a transnational feminist intersectional analysis of visual and performance artwork by Indigenous contemporary artists who directly engage with colonialism and decolonization This book makes the case that decolonial aesthetics is a form of labour and knowledge production that calls attention to the foundational violence of settler colonialism in the formation of the world order of sovereign states Creative Presence analyzes how artists purposeful selection of materials media forms and place making in the exhibitions and performances of their work reveals the limits of conventional International Relations theories methods and debates on sovereignty and participates in Indigenous reclamations of lands and waterways in world politics Brian Jungen s sculpture series Prototypes for New Understanding and Rebecca Belmore s filmed performances Vigil and Fountain exhibit how colonial power has been imagined visualized and institutionalized historically and in contemporary settler visual culture These contemporary visual and performance artworks by Indigenous artists that name the political violence of settler colonial claims to exclusive territorial sovereignty introduce possibilities for decolonizing audiences sensibilities and political imagination of lands and waterways **The Politics of Cultural Memory** Jim Aulich, Lucy Burke, Simon Faulkner, 2020-05-15 This edited collection explores the political dimensions of cultural memory work in its varied forms of representation from public monuments to literary texts Addressing the different ways that cultural texts represent the past in the present the collection demonstrates that cultural memory is something actively made the site of a struggle over meanings that can serve a range of political and cultural purposes The collection offers essays that discuss the politics of cultural memory both in theory and in practice and features work by some of the leading scholars in the field including Susannah Radstone Graham Dawson Felicity Collins and Therese Davis Contributors explore the ways in which memory comes to be articulated through particular cultural practices from film and photography to literature and public monuments all of which have their own codes and conventions modes of address and audiences As such this volume brings together scholars working in a range of disciplines literary studies history art history film studies and in so doing seeks to establish a dialogue between different disciplines and methodologies and to explore cultural memory work in a range of different intellectual fields cultural forms and political and historical contexts for instance the Holocaust Northern Ireland Australia Palestine and the former Soviet Bloc The collection will be of interest to students researchers and scholars working in the area of cultural memory studies for whom it will represent an invaluable

collection of current work in the field It will also interest scholars working in the particular areas with which it engages for instance postcolonial studies Holocaust studies Eastern European Studies Irish Studies Art History and English Studies

Remembering Vancouver's Disappeared Women Amber Dean, 2016-01-27 Between the late 1970s and the early 2000s at least sixty five women many of them members of Indigenous communities were found murdered or reported missing from Vancouver's Downtown Eastside In a work driven by the urgency of this ongoing crisis which extends across the country Amber Dean offers a timely critical analysis of the public representations memorials and activist strategies that brought the story of Vancouver's disappeared women to the attention of a wider public *Remembering Vancouver's Disappeared Women* traces what lives on from the violent loss of so many women from the same neighbourhood Dean interrogates representations that aim to humanize the murdered or missing women asking how these might inadvertently feed into the presumed dehumanization of sex work Indigeneity and living in the Downtown Eastside of Vancouver Taking inspiration from Indigenous women's research activism and art she challenges readers to reckon with our collective implication in the ongoing violence of settler colonialism and to accept responsibility for addressing its countless injustices **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 *Art for an*

Undivided Earth Jessica L. Horton, 2017-05-18 In *Art for an Undivided Earth* Jessica L Horton reveals how the spatial philosophies underlying the American Indian Movement AIM were refigured by a generation of artists searching for new places to stand Upending the assumption that Jimmie Durham James Luna Kay WalkingStick Robert Houle and others were primarily concerned with identity politics she joins them in remapping the coordinates of a widely shared yet deeply contested modernity that is defined in great part by the colonization of the Americas She follows their installations performances and paintings across the ocean and back in time as they retrace the paths of Native diplomats scholars performers and objects in Europe after 1492 Along the way Horton intervenes in a range of theories about global modernisms Native American sovereignty racial difference archival logic artistic itinerancy and new materialisms Writing in creative dialogue with contemporary artists she builds a picture of a spatially temporally and materially interconnected world

an undivided earth Borders, Culture, and Globalization Victor Konrad, Melissa Kelly, 2021-05-18 Border culture emerges through the intersection and engagement of imagination affinity and identity It is evident wherever boundaries separate or sort people and their goods ideas or other belongings It is the vessel of engagement between countries and peoples assuming many forms exuding a variety of expressions changing shapes but border culture does not disappear once it is developed and it may be visualized as a thread that runs throughout the process of globalization Border culture is conveyed in imaginaries and productions that are linked to borderland identities constructed in the borderlands These identities underlie the enforcement of control and resistance to power that also comprise border cultures Canada's borders in globalization offer an opportunity to explore the interplay of borders and culture identify the fundamental currents of border culture in motion and establish an approach to understanding how border culture is placed and replaced in globalization Published in English

Collision David Cecchetto, Nancy Cuthbert, Julie Lassonde, 2008-12-18 With very few exceptions interdisciplinary art and interarts practices examined as such including the perspective of artist researchers and not subsumed under a singular category of performance or visual art have until now been largely ignored While it would be simplistic to think that this collection somehow rectifies the piecemeal status of this discourse our wager is that this collection works towards presenting an understanding of this status as in a certain sense constitutive of the field Beginning with an introduction to the very multiplicities that compose and complicate interdisciplinary practices then moving into questions of body technology location movement space practice performativity aesthetics this collection covers an enormous amount while still retaining an overarching sense of unity in the context of the subject as a whole Each of these sections negotiates a series of interrelated collisions in order to address a range of theoretical positions as well as a variety of international and cultural perspectives In addition to addressing the notion of interdisciplinarity and the challenges of specific interarts practices this publication seeks to question how we might understand interarts practice in a way that does not exclude perspectives such as spirituality law political activism and community development to name only a few The inclusion of these disparate practices within this publication itself a site of collision of the poetic the conversational and the theoretical is thus not presented as an attempt to unify or normalize them but rather as a productive charting of their radical explosion a collision that is always a colliding

Stereophonica Gascia Ouzounian, 2021-02-16 Episodes in the transformation of our understanding of sound and space from binaural listening in the nineteenth century to contemporary sound art The relationship between sound and space has become central to both creative practices in music and sound art and contemporary scholarship on sound Entire subfields have emerged in connection to the spatial aspects of sound from spatial audio and sound installation to acoustic ecology and soundscape studies But how did our understanding of sound become spatial In Stereophonica Gascia Ouzounian examines a series of historical episodes that transformed ideas of sound and space from the advent of stereo technologies in the nineteenth century to visual representations of sonic environments today Developing a uniquely interdisciplinary perspective

Ouzounian draws on both the history of science and technology and the history of music and sound art She investigates the binaural apparatus that allowed nineteenth century listeners to observe sound in three dimensions examines the development of military technologies for sound location during World War I revisits experiments in stereo sound at Bell Telephone Laboratories in the 1930s and considers the creation of optimized acoustical environments for theaters and factories She explores the development of multichannel spatial music in the 1950s and sound installation art in the 1960s analyzes the mapping of soundscapes and investigates contemporary approaches to sonic urbanism sonic practices that reimagine urban environments through sound Rich in detail but accessible and engaging and generously illustrated with photographs drawings maps and diagrams of devices and artworks *Stereophonica* brings an acute imaginative and much needed historical sensibility to the growing literature around sound and space

Western Voices in Canadian Art

Patricia Bovey, 2023-02-03 The story of artists in Western Canada and how they changed the face of Canadian art Listen to the visual voices of artists They tell us so poignantly who we are what we must cherish and what we must address as a society Patricia Bovey Throughout her remarkable career as a gallery director curator and author Patricia Bovey has tirelessly championed the work of Western Canadian artists *Western Voices in Canadian Art* brings this lifelong passion to a crescendo delivering the most ambitious survey of Western Canadian art to date Beginning with the earliest European trained artists in Western Canada and moving up to present day Bovey amplifies the depth scope and importance of the diverse artists both settler and Indigenous whose distinct voices have contributed to the Western Canadian artistic tradition Bovey then adopts a thematic approach richly informed by her knowledge and experience connecting art and artists through time and across provincial boundaries Insights from Bovey's studio visits and conversations with artists enhance our understandings of the history and trajectory of and impetus for Canadian artistic creation Lavishly illustrated with over 250 works reproduced in full colour *Western Voices in Canadian Art* is a book that needs to be seen and its artists and art celebrated

The Routledge International Handbook of Intercultural Arts Research

Pamela Burnard, Elizabeth Mackinlay, Kimberly Powell, 2016-01-08 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 *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

Music, Sound and Space Georgina Born, 2013-01-17 This book focuses on music sound and space and how they have been employed to transform public and private experience

Imagining Resistance

J. Keri Cronin, Kirsty Robertson, 2011-09-23 *Imagining Resistance Visual Culture and Activism in Canada* offers two separate but interconnected

strategies for reading alternative culture in Canada from the 1940s through to the present first a history of radical artistic practice in Canada and second a collection of eleven essays that focus on a range of institutions artists events and actions The history of radical practice is spread through the book in a series of short interventions ranging from the Refus global to anarchist inspired art and from Aboriginal curatorial interventions to culture jamming In each the historical record is mined to rewrite and reverse Canadian art history reworked here to illuminate the series of oppositional artistic endeavours that are often mentioned in discussions of Canadian art but rarely acknowledged as having an alternative history of their own p

Alongside authors consider case studies as diverse as the anti war work done by John Lennon and Yoko Ono in Montreal and Toronto recent exhibitions of activist art in Canadian institutions radical films performance art protests against the Olympics interventions into anti immigrant sentiment in Montreal and work by Iroquois photographer Jeff Thomas Taken together the writings in *Imagining Resistance* touch on the local the global the national and post national to imagine a very different landscape of cultural practice in Canada

Photography and Resistance Claire Raymond, 2022-05-26 This book argues that photography with its inherent connection to the embodied material world and its ease of transmissibility operates as an implicitly political medium It makes the case that the right to see is fundamental to the right to be Limning the paradoxical links between photography as a medium and the conditions of political social and epistemological disappearance the book interprets works by African American Indigenous American Latinx and Asian American photographers as acts of political activism in the contemporary idiom Placing photographic praxis at the crux of 21st century crises of political equity and sociality the book uncovers the discursive visual movements through which photography enacts reappearances bringing to visibility erased and elided histories in the Americas Artists discussed in depth include Shelley Niro Carrie Mae Weems Paula Luttringer LaToya Ruby Frazier Matika Wilbur Martine Gutierrez Ana Mendieta An My L and Rebecca Belmore The book makes visible the American land as a site of contestation an as yet not fully recognized battlefield

Transnational Feminisms, Transversal Politics and Art Marsha Meskimmon, 2020-02-28 This book explores the critical significance of the visual arts to transnational feminist thought and activism This first volume in Marsha Meskimmon's powerful and timely Trilogy focuses on some of the central political challenges of our era including war migration ecological destruction sexual violence and the return of neo nationalisms It argues that transnational feminisms and the arts can play a pivotal role in forging the solidarities and epistemic communities needed to create social economic and ecological justice on a world scale Transnational feminisms and the arts provide a vital space for knowing imagining and inhabiting earth wide and otherwise The chapters in this book each take their lead from a current matter of political significance that is central to transnational feminist activist organizing and has been explored through the arts in ways that permit dialogues across geopolitical borders to take place Including examples of artwork in full colour this is essential reading for students and researchers in art history theory and practice visual culture studies feminism and gender studies political theory and cultural geography The

Transnational Feminisms and the Arts Trilogy Transnational Feminisms Transversal Politics and Art Entanglements and Intersections Transnational Feminisms and Art s Transhemispheric Histories Ecologies and Genealogies Transnational Feminisms and Posthuman Aesthetics Resonance and Riffing

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