

POSSESSIONS

INDIGENOUS ART / COLONIAL CULTURE /
DECOLONIZATION



Thames
& Hudson

NICHOLAS THOMAS

Possessions Indigenous Art And Colonial Culture

JulieF. Codell



Possessions Indigenous Art And Colonial Culture:

Possessions Nicholas Thomas, 2022-09-27 A timely reexamination of European engagements with Indigenous art and the presence of Indigenous art in the contemporary art world The arts of Africa Oceania and Native America famously inspired twentieth century modernist artists such as Pablo Picasso Henri Matisse and Max Ernst Was this a cross cultural discovery to be celebrated Or just one more example of Western colonial appropriation What might a decolonized art history look like Over the last half century scholarship emerged that gave the arts of Africa Oceania and Native America dedicated attention though often in terms associated with tribal art connoisseurship without acknowledgment of the colonial contexts of Indigenous art traditions or histories of appropriation and violence and often stopped short of engaging with Indigenous visions or voices Decolonization refers to an event a liberation In one sense decolonization has happened it was the moment of national independence for formerly colonized nations across Africa Asia and Oceania But from another perspective more prominent in current debate decolonization is ongoing What work does art do now toward decolonization And how can we the audience be active agents in redefining these histories Possessions first published in 1999 offered a dynamic and genuinely cross cultural art history focused on the encounter or the confrontation in Australasia between the visual cultures of European colonization and Indigenous expressions This new edition of Possessions contributes to today's debates on diversity and race giving voice to Indigenous artists and their continued presence in contemporary art today A new introduction and concluding chapter frame the book in the present day with recent studies catalogs and updated references

Possessions Nicholas Thomas, 1999 This book focuses on the distinctive situation of the settler society countries in which large numbers of Europeans made their home displacing outnumbering but never entirely eclipsing native peoples In this dynamic of dispossession and resistance settler artists and designers have drawn on indigenous motifs and styles in their search for national distinctiveness Yet powerful indigenous art traditions have also been used to assert the presence of native peoples and their prior claim to sovereignty Cultural exchange proves to be a two way process and an unpredictable one much contemporary indigenous art draws on modern Western art while affirming ancestral values and rejecting the European appropriation of tribal culture

BOOK JACKET

Law, Knowledge, Culture Jane E. Anderson, 2009-01-01 Combining unique practical experience with a sophisticated historical and theoretical framework this impressive work offers a new basis to explore indigenous intellectual property In this wide ranging and imaginative study Anderson has laid the groundwork for future scholarship in the field Hopefully this work will set a new trajectory for how this important topic is approached and advanced with indigenous people Brad Sherman University of Queensland Australia This informative book investigates how indigenous and traditional knowledge has been produced and positioned within intellectual property law and the effects of this position in both national and international jurisdictions Drawing upon critical cultural and legal theory Jane Anderson illustrates how the problems facing the inclusion of indigenous knowledge resonate with tensions that characterise

intellectual property as a whole She explores the extent that the emergence of indigenous interests in intellectual property law is a product of shifting politics within law changing political environments governmental intervention through strategic reports and innovative instances of individual agency The author draws on long term practical experience of working with indigenous people and communities whilst engaging with ongoing debates in the realm of legal theory Detailing a comprehensive view on how indigenous knowledge has emerged as a discrete category within intellectual property law this book will benefit researchers academics and students dealing with law in the fields of IP human rights property and environmental law It will also appeal to anthropologists sociologists philosophers and cultural theorists The Ashgate Research Companion to Modern Imperial Histories John Marriott, 2016-03-23 Written by leading scholars this collection provides a comprehensive and authoritative overview of modern empires Spanning the era of modern imperial history from the early sixteenth century to the present it challenges both the rather insular focuses on specific experiences and gives due attention to imperial formations outside the West including the Russian Japanese Mughal Ottoman and Chinese The companion is divided into three broad sections Part I Times surveys the three main eras of modern imperialism The first was that dominated by the settlement impulse with migrants many voluntarily and many more by force making new lives in the colonies This impulse gave way most especially in the nineteenth century to a period of busy and rapid expansion which was less likely to promote new settlement and in which colonists more frequently saw their sojourn in colonial lands as temporary and related to the business mostly of governance and trade Lastly in the twentieth century in particular empires began to fail and to fall Part II Spaces studies the principal imperial formations of the modern world Each chapter charts the experience of a specific empire while at the same time placing it within the complex patterns of wider imperial constellations The individual chapters thus survey the broad dynamics of change within the empires themselves and their relationships with other imperial formations and reflect critically on the ways in which these topics have been approached in the literature In Part III Themes scholars think critically about some of the key features of imperial expansion and decline These chapters are brief and many are provocative They reflect the current state of the field and suggest new lines of inquiry which may follow from more comparative perspectives on empire The broad range of themes captures the vitality and diversity of contemporary scholarship on questions of empire and colonialism encompassing political economic and cultural processes central to the formation and maintenance of empires as well as institutions ideologies and social categories that shaped the lives both of those implementing and those experiencing the force of empire In these pages the reader will find the slave and the criminal the merchant and the maid the scientist and the artist alongside the structures which sustained their lives and their livelihoods Overall the companion emphasises the diversity of imperial experience and process Comprehensive in its scope it draws attention to the particularities of individual empires rather than over generalising as if all empires at all times and in all places behaved in a similar manner It is this contingent and historical specificity that enables us to explore in expansive

ways precisely what constituted the modern empire

The SAGE Handbook of Cultural Analysis Tony Bennett, John Frow, 2008-03-26 A genuine one stop reference point for the many many differing strands of cultural analysis This isn't just one contender among many for the title of best multidisciplinary overview this is a true heavyweight Matt Hills Cardiff University An achievement and a delight both compelling and useful Beverley Skeggs Goldsmiths University of London With the cultural turn the concept of culture has assumed enormous importance in our understanding of the interrelations between social political and economic structures patterns of everyday interaction and systems of meaning making In The SAGE Handbook of Cultural Analysis the leading figures in their fields explore the implications of this paradigm shift Part I looks at the major disciplines of knowledge in the humanities and social sciences asking how they have been reshaped by the cultural turn and how they have elaborated distinctive new objects of knowledge Parts II and III examine the questions arising from a practice of analysis in which the researcher is drawn reflexively into the object of study and in which methodological frameworks are rarely given in advance Addressed to academics and advanced students in all fields of the social sciences and humanities The SAGE Handbook of Cultural Analysis is at once a synthesis of advances in the field with a comprehensive coverage of the scholarly literature and a collection of original and provocative essays by some of the brightest intellectuals of our time

The SAGE Handbook of Social Anthropology Richard Fardon, Oliva Harris, Trevor H J Marchand, Cris Shore, Veronica Strang, Richard Wilson, Mark Nuttall, 2012-07-25 In two volumes the SAGE Handbook of Social Anthropology provides the definitive overview of contemporary research in the discipline It explains the what where and how of current and anticipated work in Social Anthropology With 80 authors contributing more than 60 chapters this is the most comprehensive and up to date statement of research in Social Anthropology available and the essential point of departure for future projects The Handbook is divided into four sections Part I Interfaces examines Social Anthropology's disciplinary connections from Art and Literature to Politics and Economics from Linguistics to Biomedicine from History to Media Studies Part II Places examines place region culture and history from regional area studies to a globalized world Part III Methods examines issues of method from archives to war zones from development projects to art objects and from ethics to comparison Part IV Futures anticipates anthropologies to come in the Brain Sciences in post Development in the Body and Health and in new Technologies and Materialities Edited by the leading figures in social anthropology the Handbook includes a substantive introduction by Richard Fardon a think piece by Jean and John Comaroff and a concluding last word on futures by Marilyn Strathern The authors each at the leading edge of the discipline contribute in depth chapters on both the foundational ideas and the latest research Comprehensive and detailed this magisterial Handbook overviews the last 25 years of the social anthropological imagination It will speak to scholars in Social Anthropology and its many related disciplines

Aboriginal Art and Australian Society Laura Fisher, 2016-05-30 This book is an investigation of the way the Aboriginal art phenomenon has been entangled with Australian society's negotiation of Indigenous people's status within the

nation Through critical reflection on Aboriginal art's idiosyncrasies as a fine arts movement its vexed relationship with money and its mediation of the politics of identity and recognition this study illuminates the mutability of Aboriginal art's meanings in different settings It reveals that this mutability is a consequence of the fact that a range of governmental activist and civil society projects have appropriated the art's vitality and metonymic power in national public culture and that Aboriginal art is as much a phenomenon of visual and commercial culture as it is an art movement Throughout these examinations Fisher traces the utopian and dystopian currents of thought that have crystallised around the Aboriginal art movement and which manifest the ethical conundrums that underpin the settler state condition

Visual Culture and Decolonisation in Britain Anandi Ramamurthy, 2019-05-23 First published in 2006 this volume provides the first in depth analysis of the place of visual representations within the process of decolonisation during the period 1945 to 1970 The chapters trace the way in which different visual genres art film advertising photography news reports and ephemera represented and contributed to the political and social struggles over Empire and decolonisation during the mid Twentieth century The book examines both the direct visual representation of imperial retreat after 1945 as well as the reworkings of imperial and racial ideologies within the context of a transformed imperialism While the book engages with the dominant archive of artists exhibitions newsreels and films it also explores the private images of the family album as well as examining the visual culture of anti colonial resistance

Captain Cook Was Here Maria Nugent, 2009-05-05 This book tells the story of the first landing of Captain Cook on the east coast of Australia in 1770

65,000 Years: A Short History of Australian Art Marcia Langton, Judith Ryan, 2024-10-15 65 000 Years A Short History of Australian Art stares into the dark heart of Australia's brutal colonial history and offers new insights into the first art of this country Long before Britain's invasion of Australia in 1788 First Peoples cultural and design traditions flourished for thousands of generations Their art shaped the continent as we know it today and the societies that thrived here but these continuing artistic practices and new art forms were disregarded by the settlers and not considered to be fine art until the late 1980s In this publication twenty five writers urge us to reconsider the art history that is unique to the Australian continent and to acknowledge its rise to prominence in modern times Featuring new writing by leading thinkers across generations and disciplines it celebrates Indigenous Australian art across media time and language groups Today Indigenous art and artists are at the forefront of contemporary art practice In very real and tangible ways this publication reveals the artistic brilliance of Australia's First Peoples and stands as a testament to their resilience This book is published in association with a major exhibition at the University of Melbourne's revitalised Potter Museum of Art opening in 2025 Also titled 65 000 Years A Short History of Australian Art the exhibition curated by Professor Marcia Langton AO Ms Judith Ryan AM and Ms Shanysa McConville features over 400 artworks that celebrate the longevity and brilliance of Aboriginal and Torres Strait Islander art despite a difficult history of colonialism and scientific racism

Unpacking the Collection Sarah Byrne, Anne Clarke, Rodney Harrison, Robin

Torrence,2011-06-27 Museum collections are often perceived as static entities hidden away in storerooms or trapped behind glass cases By focusing on the dynamic histories of museum collections new research reveals their pivotal role in shaping a wide range of social relations Over time and across space the interactions between these artefacts and the people and institutions who made traded collected researched and exhibited them have generated complex networks of material and social agency In this innovative volume the contributors draw on a broad range of source materials to explore the cross cultural interactions which have created museum collections These case studies contribute significantly to the development of new theoretical frameworks to examine broader questions of materiality agency and identity in the past and present Grounded in case studies from individual objects and museum collections from North America Europe Africa the Pacific Islands and Australia this truly international volume juxtaposes historical geographical and cross cultural studies This work will be of great interest to archaeologists and anthropologists studying material culture as well as researchers in museum studies and cultural heritage management Indigeneity: Before and Beyond the Law Kathleen Birrell,2016-07-01

Examining contested notions of indigeneity and the positioning of the Indigenous subject before and beyond the law this book focuses upon the animation of indigeneities within textual imaginaries both literary and juridical Engaging the philosophy of Jacques Derrida and Walter Benjamin as well as other continental philosophy and critical legal theory the book uniquely addresses the troubled juxtaposition of law and justice in the context of Indigenous legal claims and literary expressions discourses of rights and recognition postcolonialism and resistance in settler nation states and the mutually constitutive relation between law and literature Ultimately the book suggests no less than a literary revolution and the reassertion of Indigenous Law To date the oppressive specificity with which Indigenous peoples have been defined in international and domestic law has not been subject to the scrutiny undertaken in this book As an interdisciplinary engagement with a variety of scholarly approaches this book will appeal to a broad variety of legal and humanist scholars concerned with the intersections between Indigenous peoples and law including those engaged in critical legal studies and legal philosophy sociolegal studies human rights and native title law *Beyond Wilderness* John O'Brian,2007-09-30

The great purpose of landscape art is to make us at home in our own country was the nationalist maxim motivating the Group of Seven s artistic project The empty landscape paintings of the Group played a significant role in the nationalization of nature in Canada particularly in the development of ideas about northernness wilderness and identity In this book John O Brian and Peter White pick up where the Group of Seven left off They demonstrate that since the 1960s a growing body of both art and critical writing has looked beyond wilderness to re imagine landscape in a world of vastly altered political technological and environmental circumstances By emphasizing social relationships changing identity politics and issues of colonial power and dispossession contemporary artists have produced landscape art that explores what was absent in the work of their predecessors *Beyond Wilderness* expands the public understanding of Canadian landscape representation tracing debates

about the place of landscape in Canadian art and the national imagination through the twentieth century to the present Critical writings from both contemporary and historically significant curators historians feminists media theorists and cultural critics and exactly reproduced artworks by contemporary and historical artists are brought together in productive dialogue Beyond Wilderness explains why landscape art in Canada had to be reinvented and what forms the reinvention took Contributors include Benedict Anderson Cornell Grant Arnold Vancouver Art Gallery Rebecca Belmore Jody Berland York Eleanor Bond Concordia Jonathan Bordo Trent Douglas Cole Marlene Creates Marcia Crosby Malaspina Greg Curnoe Ann Davis Nickle Arts Museum Leslie Dawn Lethbridge Shawna Dempsey Christos Dikeakos Peter Doig Rosemary Donegan OCAD Stan Douglas Paterson Ewen Robert Fones Northrop Frye Robert Fulford General Idea Rodney Graham Reesa Greenberg Gu Xiong British Columbia Cole Harris British Columbia Richard William Hill Middlesex Robert Houle Andrew Hunter Waterloo Lynda Jessup Queen s Zacharias Kunuk Igloolik Isuma Productions Johanne Lamoureux Montreal Robert Linsley Waterloo Barry Lord Lord Cultural Resources Marshall McLuhan Mike MacDonald Liz Magor ECIAD Lorri Millan Gerta Moray Guelph Roald Nasgaard Florida State N E Thing Company Carol Payne Carleton Edward Poitras Dennis Reid Art Gallery of Ontario Michel Saulnier Nancy Shaw Simon Fraser Johanne Sloan Concordia Michael Snow Robert Stacey David Thauberger Loretta Todd Esther Trepanier Quebec Dot Tuer OCAD Christopher Varley Jeff Wall Paul H Walton McMaster Mel Watkins Toronto Scott Watson British Columbia Anne Whitelaw Alberta Joyce Wieland Jin me Yoon Simon Fraser Lawrence Paul Yuxweluptun and Joyce Zemans York

Global Art in Local Art Worlds Oscar Saleminck, Amélia Siegel Corrêa, Jens Sejrup, Vibe Nielsen, 2023-03-30 This book explores the attribution and local negotiation of cultural valuations of artistic and art institutional practices around the world and considers the diverse ways in which these value attributions intersect with claims of universality and cosmopolitanism Taking Michael Herzfeld s notion of the global hierarchy of value as point of departure the volume brings together six empirical studies of the collection circulation classification and exhibition of objects in present day Brazil China India Japan South Africa and Indigenous Australia in light of Europe s loss of global hegemony Including reflections by a number of senior scholars the chapters demonstrate that the question of valuation lies at the heart of artistic and art institutional practices writ large including museum practices museum architecture galleries auction houses art fairs and biennales

Marius Barbeau's Vitalist Ethnology Frances M. Slaney, 2023-03-28 This book examines Marius Barbeau s career at Canada s National Museum now the Canadian Museum of History in light of his education at Oxford and in Paris 1907 1911 Based on archival research in England France and Canada Marius Barbeau s Vitalist Ethnology presents Barbeau s anthropological training at Oxford through his meticulous course notes as well as archival photographs at the Pitt Rivers Museum and the Bibliothèque et Archives nationales du Québec It also draws upon Barbeau s professional correspondence at Library and Archives Canada the BC Archives and above all the National Museum where he worked for over four decades The author Frances M Slaney sheds light on the professional life of this founder of Canadian

anthropology exploring his difficult working relationships with Edward Sapir his collaborations with Franz Boas and his outstanding fieldwork in rural Quebec and with Indigenous communities on British Columbia's Northwest Coast Barbeau penned over 1 000 books and articles in addition to curating innovative museum exhibitions and art shows He invited Group of Seven artists into his field sites convinced that their works could better capture the vitality of Quebec's rural culture than his own abundant photographs For these and many other contributions the Historic Sites and Monuments Board of Canada recognized him as a person of national historic importance in 1985

"Transculturation in British Art, 1770-1930 " JulieF. Codell,2017-07-05 Examining colonial art through the lens of transculturation the essays in this collection assess painting sculpture photography illustration and architecture from 1770 to 1930 to map these art works complex and unresolved meanings illuminated by the concept of transculturation Authors explore works in which transculturation itself was being defined formed negotiated and represented in the British Empire and in countries subject to British influence the Congo Free State Japan Turkey through cross cultural encounters of two kinds works created in the colonies subject over time to colonial and to postcolonial spectators receptions and copies or multiples of works that traveled across space located in several colonies or between a colony and the metropole thus subject to multiple cultural interpretations

Music, Dance and the Archive Amanda Harris,Linda Barwick,Professor Jakelin Troy,2022-11-01 Music Dance and the Archive reimagines records of performance cultures from the archive through collaborative and creative research In this edited volume Amanda Harris Linda Barwick and Jakelin Troy bring together performing artists cultural leaders and interdisciplinary scholars to highlight the limits of archival records of music and dance Through artistic methods drawn from Indigenous methodologies dance studies and song practices the contributors explore modes of re embodying archival records renewing song practices countering colonial narratives and re presenting performance traditions The book's nine chapters are written by song and dance practitioners curators music and dance historians anthropologists linguists and musicologists who explore music and dance by Indigenous people from the West far north and southeast of the Australian continent and from Aotearoa New Zealand Taiwan and Turtle Island North America Music Dance and the Archive interrogates historical practices of access to archives by showing how Indigenous performing artists and community members and academic researchers Indigenous and non Indigenous are collaborating to bring life to objects that have been stored in archives It not only examines colonial archiving practices but also creative and provocative efforts to redefine the role of archives and to bring them into dialogue with contemporary creative work Through varied contributions the book seeks to destabilise the very definition of archives and to imagine the different forms in which cultural knowledge can be held for current and future Indigenous stakeholders Music Dance and the Archive highlights the necessity of relationships Country and creativity in practising song and dance and in revitalising practices that have gone out of use

Routledge International Handbook of Visual Criminology Michelle Brown,Eamonn Carrabine,2017-07-06 Dynamically written and richly illustrated the Routledge International Handbook of

Visual Criminology offers the first foundational primer on visual criminology. Spanning a variety of media and visual modes, this volume assembles established researchers whose work is essential to understanding the role of the visual in criminology and emergent thinkers whose work is taking visual criminology in new directions. This book is divided into five parts that each highlight a key aspect of visual criminology, exploring the diversity of methods, techniques, and theoretical approaches currently shaping the field. Part I introduces formative positions in the developments of visual criminology and explores the different disciplines that have contributed to analysing images. Part II explores visual representations of crime across film, graphic art, documentary, police photography, press coverage, and graffiti and urban aesthetics. Part III discusses the relationship of visual criminology to criminal justice institutions like policing, punishment, and law. Part IV focuses on the distinctive ethical problems posed by the image, reflecting on the historical development, theoretical disputes, and methodological issues involved. Part V identifies new frameworks and emergent perspectives and reflects upon the distinctive challenges and limits that can be seen in this emerging field. This book includes a vibrant colour plate section and over a hundred black and white images, breaking down the barriers between original photography and artwork, historic paintings and illustrations, and modern comics and films. This interdisciplinary book will be of interest to criminologists, sociologists, visual ethnographers, art historians, and those engaged with media studies.

"Women and Things, 1750-1950" Maureen Daly Goggin, 2017-07-05. In contrast to much current scholarship on women and material culture, which focuses primarily on women as consumers, this essay collection provides case studies of women who produced material objects. The essays collected here make an original contribution to material culture studies by focusing on women's social practices in relation to material culture. The essays as a whole are concerned with women's complex and active engagement with material culture in the various stages of the material object's life cycle, from design and production to consumption, use, and redeployment. Also theorized and described are the ways in which women engaged in meaning-making, identity formation, and commemoration through their manipulation of materials and techniques, ranging from taxidermy and shell work to collecting autographs and making scrapbooks. This volume takes as its object of investigation the overlooked and often despised categories of women's decorative and craft activities as sites of important cultural and social work. This volume is interdisciplinary, with essays by art historians, social historians, literary critics, rhetoricians, and museum curators. The scope of the volume is international, with essays on eighteenth-century German silhouettes, Australian Aboriginal ritual practices, Brittany mourning rites, and Soviet-era recipes that provide a comparative framework for the majority of essays, which focus on British and North American women who lived and worked in the long nineteenth century. This volume will appeal to a broad range of students and scholars in women's history, art history, cultural studies, museum studies, anthropology, cultural and social history, literature, rhetoric, and material culture studies.

New Directions in Copyright Law Fiona Macmillan, Kathy Bowrey, 2006-08-29. This book, the third in the series, follows the themes considered in the first two volumes and brings together perspectives on copyright from

law politics economics cultural studies and social theory in an effort to forge a truly coherent and meaningful agenda for the future of copyright It comprises thoughtful critical and often challenging contributions from an international multidisciplinary network of scholars

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Possessions Indigenous Art And Colonial Culture Introduction

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