

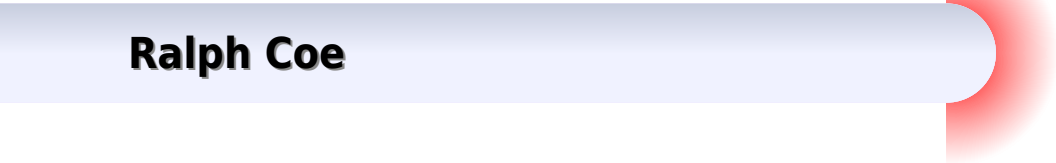
LOST AND FOUND TRADITIONS

Native American Art 1965-1985



Lost And Found Traditions Native American Art 1965 1985

Ralph Coe



Lost And Found Traditions Native American Art 1965 1985:

Lost and Found Traditions Ralph Coe, 1986-05-01 *Lost and Found Traditions* , 1988-10-01 **Lost and Found Traditions** Ralph T. Coe, Irene Gordon, American Federation of Arts, Bobby Hansson, 1988 **Lost and Found Traditions** Ralph T. Coe, 1988 **Lost and Found Traditions** , 1986 Does a viable traditional American Indian art exist today or has such an art been lost Is it not too easy to dismiss native arts and crafts of today as pale reflections of once great art forms now gone forever *Lost and Found Traditions* examines these questions and in so doing traces the threads of continuity between native artistic traditions rooted in the past and their current manifestations In the course of extensive travel over the past decade curator Ralph T Coe has established a rapport with a broad spectrum of American Indian artists and their communities which has made it possible not only to study the range of contemporary traditional work but also to assemble a unique representative collection **The Death of Authentic Primitive Art** Shelly Errington, 2023-09-01 In this lucid witty and forceful book Shelly Errington argues that Primitive Art was invented as a new type of art object at the beginning of the twentieth century but that now at the century s end it has died a double but contradictory death Authenticity and primitivism both attacked by cultural critics have died as concepts At the same time the penetration of nation states the tourist industry and transnational corporations into regions that formerly produced these artifacts has severely reduced supplies of primitive art bringing about a second death Errington argues that the construction of the primitive in the nineteenth and twentieth centuries and the kinds of objects chosen to exemplify it must be understood as a product of discourses of progress from the nineteenth century European narrative of technological progress to the twentieth century narrative of modernism to the late twentieth century narrative of the triumph of the free market In Part One she charts a provocative argument ranging through the worlds of museums art theorists mail order catalogs boutiques tourism and world events tracing a loosely historical account of the transformations of meanings of primitive art in this century In Part Two she explores an eclectic collection of public sites in Mexico and Indonesia a national museum of anthropology a cultural theme park an airport and a ninth century Buddhist monument newly refurbished to show how the idea of the primitive can be used in the interests of promoting nationalism and economic development Errington s dissection of discourses about progress and primitivism in the contemporary world is both a lively introduction to anthropological studies of art institutions and a dramatic new contribution to the growing field of cultural studies **Art for a New Understanding** Mindy N. Besaw, Candice Hopkins, Manuela Well-Off-Man, 2018-10-01 *Art for a New Understanding* an exhibition from Crystal Bridges Museum of American Art that opened in October 2018 seeks to radically expand and reposition the narrative of American art since 1950 by charting a history of the development of contemporary Indigenous art from the United States and Canada beginning when artists moved from more regionally based conversations and practices to national and international contemporary art contexts This fully illustrated volume includes essays by art historians and historians and reflections by the artists included in

the collection Also included are key contemporary writings from the 1950s onward by artists scholars and critics investigating the themes of transculturalism and pan Indian identity traditional practices conducted in radically new ways displacement forced migration shadow histories the role of personal mythologies as a means to reimagine the future and much more As both a survey of the development of Indigenous art from the 1950s to the present and a consideration of Native artists within contemporary art more broadly *Art for a New Understanding* expands the definition of American art and sets the tone for future considerations of the subject It is an essential publication for any institution or individual with an interest in contemporary Native American art and an invaluable resource in ongoing scholarly considerations of the American contemporary art landscape at large

American Culture in the 1980s Graham Thompson, 2007-03-13 This book looks beyond the common label of Ronald Reagan's America to chart the complex intersection of cultures in the 1980s In doing so it provides an insightful account of the major cultural forms of 1980s America literature and drama film and television music and performance art and photography and influential texts and trends of the decade from *White Noise* to *Wall Street* from Silicon Valley to MTV and from Madonna to Cindy Sherman A focused chapter considers the changing dynamics of American culture in an increasingly globalised marketplace

Eight Words for the Study of Expressive Culture Burt Feintuch, 2010-10-01 Group Art Text Genre Performance Context Tradition Identity No matter where we are in academic institutions in cultural agencies at home or in a casual conversation these are words we use when we talk about creative expression in its cultural contexts *Eight Words for the Study of Expressive Culture* is a thoughtful interdisciplinary examination of the keywords that are integral to the formulation of ideas about the diversity of human creativity presented as a set of essays by leading folklorists Many of us use these eight words every day We think with them We teach with them Much of contemporary scholarship rests on their meanings and implications They form a significant part of a set of conversations extending through centuries of thought about creativity meaning beauty local knowledge values and community Their natural habitats range across scholarly disciplines from anthropology and folklore to literary and cultural studies and provide the framework for other fields of practice and performance as well *Eight Words for the Study of Expressive Culture* is a much needed study of keywords that are frequently used but not easily explained Anchored by Burt Feintuch's cogent introduction the book features essays by Dorothy Noyes Gerald L Pocius Jeff Todd Titon Trudier Harris Deborah A Kapchan Mary Hufford Henry Glassie and Roger D Abrahams

American Folk Art Kristin G. Congdon, Kara Kelley Hallmark, 2012-03-19 Folk art is as varied as it is indicative of person and place informed by innovation and grounded in cultural context The variety and versatility of 300 American folk artists is captured in this collection of informative and thoroughly engaging essays *American Folk Art: A Regional Reference* offers a collection of fascinating essays on the life and work of 300 individual artists Some of the men and women profiled in these two volumes are well known while others are important practitioners who have yet to receive the notice they merit Because many of the artists in both categories have a

clear identity with their land and culture the work is organized by geographical region and includes an essay on each region to help make connections visible There is also an introductory essay on U S folk art as a whole Those writing about folk art to date tend to view each artist as either traditional or innovative One of the major contributions of this work is that it demonstrates that folk artists more often exhibit both traits they are grounded in their cultural context and creative in the way they make work their own Such insights expand the study of folk art even as they readjust readers understanding of who folk artists are

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