

THE SPIRIT SINGS

Artistic Traditions of Canada's First Peoples



A Catalogue of the Exhibition

Spirit Sings Artistic Traditions Of Canadas First Peoples

Scott C. Dulebohn



Spirit Sings Artistic Traditions Of Canadas First Peoples:

The Spirit sings Julia Diane Harrison, Glenbow Museum, 1987 INCL DETAILED STUDIES AND ESSAYS **The Spirit Sings** Glenbow Museum, 1987 **Aboriginal Peoples and Sport in Canada** Janice Forsyth, Audrey R. Giles, 2012-12-25

Aboriginal Peoples and Sport in Canada uses sport as a lens through which to examine Aboriginal peoples issues of individual and community health gender and race relations culture and colonialism and self determination and agency In this ground breaking volume leading scholars offer a multidisciplinary perspective on issues such as the clashing cultural imperatives that discourage Aboriginal athletes from participating at the national level whether their needs are well served by the cultural values of sports psychology and how unequal power relations influence the ability of different groups of Aboriginal people to implement their own visions for sport The diverse analyses illuminate how Aboriginal people employ sport as a venue through which to assert their cultural identities and find a positive space for themselves and upcoming generations in contemporary Canadian society **The Routledge Companion to Indigenous Art Histories in the United States and Canada** Heather Igloliorte, Carla Taunton, 2022-12-30 This companion consists of chapters that focus on and bring forward critical theories and productive methodologies for Indigenous art history in North America This book makes a major and original contribution to the fields of Indigenous visual arts professional curatorial practice graduate level curriculum development and academic research The contributors expand create establish and define Indigenous theoretical and methodological approaches for the production discussion and writing of Indigenous art histories Bringing together scholars curators and artists from across the intersecting fields of Indigenous art history critical museology cultural studies and curatorial practice the companion promotes the study and dissemination of Indigenous art and stimulates new conversations on such key areas as visual sovereignty and self determination resurgence and resilience land based embodied and nation specific knowledges epistemologies and ontologies curatorial and museological methodologies language decolonization and Indigenization and collaboration consultation and mentorship *Anthropology, Public Policy, and Native Peoples in Canada* Noel Dyck, James B. Waldram, 1993-03-02 The essays in *Anthropology Public Policy and Native Peoples in Canada* provide a comprehensive evaluation of past present and future forms of anthropological involvement in public policy issues that affect Native peoples in Canada The contributing authors who include social scientists and politicians from both Native and non Native backgrounds use their experience to assess the theory and practice of anthropological participation in and observation of relations between aboriginal peoples and governments in Canada They trace the strengths and weaknesses of traditional forms of anthropological fieldwork and writing as well as offering innovative solutions to some of the challenges confronting anthropologists working in this domain In addition to Noel Dyck and James Waldram the contributing authors are Peggy Martin Brizinski Julie Cruikshank Peter Douglas Elias Julia D Harrison Ron Ignace Joseph M Kaufert Patricia Leyland Kaufert William W Koolage John O Neil Joe Sawchuk Colin H Scott Derek G Smith George Speck Renee Taylor Peter J Usher

and Sally M Weaver **Looking Reality in the Eye** Museums Association of Saskatchewan, 2005 Museums are often stereotyped as dusty storage facilities for ancient artefacts considered important by only a handful of scholars Recently there has been effort on the part of some museumologists to reconsider the role and responsibilities of museums art galleries and science centres as integral social institutions in their communities The book attempts to point the way towards a sustainable future for museums by examining institutions that have found creative ways to attain a socially responsive model for cultural resource management Accessible and engaging the articles presented here are an excellent starting point for any discussion on what museums have been and what they should strive to be **Reclaiming Culture** J. Hendry, 2005-10-20 This book focuses on the renewal or rekindling of cultural identity especially in populations previously considered extinct At the same time Hendry sets out to explain the importance of ensuring the survival of these cultures By drawing a fine and textured picture of these cultures Hendry illuminates extraordinary diversity that was at one point seriously endangered and explains why it should matter in today's world *Postmodernism and the Ethical Subject* Barbara Gabriel, Suzan Ilcan, 2004 The ethical claims discussed mobilize new relations between ourselves and others as well as new cultural practices including new forms and genres In a historical moment when the more than century old shock of the modern has given way to global and trans national shifts and cultural displacements what new ethical demands are created Writing across the disciplines of anthropology literature museology film and sociology contributors to this groundbreaking volume confront a world fraught with new crises and instabilities The ethical claims they discuss mobilize new relations between ourselves and others as well as new cultural practices including new forms and genres *Postmodernism and the Ethical Subject* points us to new ways of thinking that raise the ethical stakes of our historical moment **Museum Pieces** Ruth B. Phillips, 2011-10-26 Ruth Phillips argues that these practices are indigenous not only because they originate in Aboriginal activism but because they draw on a distinctively Canadian preference for compromise and tolerance for ambiguity Phillips dissects seminal exhibitions of Indigenous art to show how changes in display curatorial voice and authority stem from broad social economic and political forces outside the museum and moves beyond Canadian institutions and practices to discuss historically interrelated developments and exhibitions in the United States Britain Australia and elsewhere Drawing on forty years of experience as an art historian curator exhibition critic and museum director she emphasizes the complex and situated nature of the problems that face museums introducing new perspectives on controversial exhibitions and moments of contestation A manifesto that calls on us to re imagine the museum as a place to embrace global interconnectedness *Museum Pieces* emphasizes the transformative power of museum controversy and analyses shifting ideas about art authenticity and power in the modern museum **Making Representations** Moira G. Simpson, 2012-12-06 Drawing upon material from Britain Canada the United States Australia and New Zealand *Making Representations* explores the ways in which museums and anthropologists are responding to pressures in the field by developing new policies and practices and forging new

relationships with communities Simpson examines the increasing number of museums and cultural centres being established by indigenous and immigrant communities as they take control of the interpretive process and challenge the traditional role of the museum Museum studies students and museum professionals will all find this a stimulating and valuable read

Aboriginal TM Jennifer Adese,2022-10-28 In *AboriginalTM* Jennifer Adese explores the origins meaning and usage of the term Aboriginal and its displacement by the word Indigenous In the Constitution Act 1982 the term s express purpose was to speak to specific aboriginal rights Yet in the wake of the Constitution s passage Aboriginal in its capitalized form became increasingly used to describe and categorize people More than simple legal and political vernacular the term Aboriginal capitalized or not has had real world consequences for the people it defined *AboriginalTM* argues the term was a tool used to advance Canada s cultural and economic assimilatory agenda throughout the 1980s until the mid 2010s Moreover Adese illuminates how the word engenders a kind of Aboriginalized multicultural brand easily reduced to and exported as a nation brand economic brand and place brand at odds with the diversity and complexity of Indigenous peoples and communities In her multi disciplinary research Adese examines the discursive spaces and concrete sites where Aboriginality features prominently the Constitution Act 1982 the 2010 Vancouver Olympics the Aboriginal tourism industry and the Vancouver International Airport Reflecting on the term s abrupt exit from public discourse and the recent turn toward Indigenous Indigeneity and Indigenization *AboriginalTM* offers insight into Indigenous Canada relations reconciliation efforts and current discussions of Indigenous identity authenticity and agency

Representing the Nation Jessica Evans,David Boswell,1999 *Representing the Nation* gathers key writings from leading cultural thinkers to ask what role cultural institutions play in creating and shaping our sense of ourselves as a nation

Reinventing the Museum Gail Anderson,2004-03-09 *Reinventing the Museum* gathers 35 seminal articles reflecting over 100 years of dialogue within the museum community about what it means to be a high quality relevant institution Important reading for museum professionals students and anyone interested in museums and their development

Arctic Clothing of North America-Alaska, Canada, Greenland J.C.H. King,2005-10-24 No detailed description available for Arctic Clothing of North America Alaska Canada Greenland

Visions of Sound Beverley Diamond,M. Sam Cronk,Franziska von Rosen,1994 The most comprehensive study ever undertaken of the musical instruments of native people in Northeastern North America *Visions of Sound* focuses on interpretations by elders and consultants from Iroquois Wabanati Innuat and Anishnabek communities Beverley Diamond M Sam Cronk and Franziska von Rosen present these instruments in a theoretically innovative setting organized around such abstract themes as complementarity twinness and relationship As sources of metaphor in both sound and image instruments are interpreted within a framework that regards meaning as emergent and that challenges a number of previous ethnographic descriptions Finally the association between sound and motion an association that illuminates the unity of music and dance and the life cycles of individual musical instruments is explored Featuring over two hundred photographs of

instruments dialogues among the coauthors numerous interviews with individual music makers and an appended catalogue of over seven hundred instrument descriptions this is an important book for all ethnomusicologists and students of Native American culture as well as general readers interested in Native American mythology and religious life An Annotated Bibliography of Inuit Art Richard C. Crandall, Susan M. Crandall, 2015-07-25 Archaeological digs have turned up sculptures in Inuit lands that are thousands of years old but Inuit art as it is known today only dates back to the beginning of the 1900s Early art was traditionally produced from soft materials such as whalebone and tools and objects were also fashioned out of stone bone and ivory because these materials were readily available The Inuit people are known not just for their sculpture but for their graphic art as well the most prominent forms being lithographs and stonecuts This work affords easy access to information to those interested in any type of Inuit art There are annotated entries on over 3 761 articles books catalogues government documents and other publications Encyclopedia of Library and Information Sciences John D. McDonald, Michael Levine-Clark, 2017-03-15 The Encyclopedia of Library and Information Sciences comprising of seven volumes now in its fourth edition compiles the contributions of major researchers and practitioners and explores the cultural institutions of more than 30 countries This major reference presents over 550 entries extensively reviewed for accuracy in seven print volumes or online The new fourth edition which includes 55 new entries and 60 revised entries continues to reflect the growing convergence among the disciplines that influence information and the cultural record with coverage of the latest topics as well as classic articles of historical and theoretical importance *Native North American Art* Janet Catherine Berlo, Ruth Bliss Phillips, 2015 This lively introductory survey of indigenous North American arts from ancient times to the present explores both the shared themes and imagery found across the continent and the distinctive traditions of each region Focusing on the richness of artwork created in the US and Canada *Native North American Art* Second Edition discusses 3 000 years of architecture wood and rock carvings basketry dance masks clothing and more The expanded text discusses twentieth and twenty first century arts in all media including works by James Luna Kent Monkman Nadia Myre Jaune Quick to See Smith Will Wilson and many more Authors Berlo and Phillips incorporate new research and scholarship examining such issues as art and ethics gender representation and the colonial encounter By bringing into one conversation the seemingly separate realms of the sacred and the secular the political and the domestic and the ceremonial and the commercial *Native North American Art* shows how visual arts not only maintain the integrity of spiritual and social systems within Native North American societies but have long been part of a cross cultural experience as well **Tear Gas Epiphanies** Kirsty Robertson, 2019-06-07 Museums are frequently sites of struggle and negotiation They are key cultural institutions that occupy an oftentimes uncomfortable place at the crossroads of the arts culture various levels of government corporate ventures and the public Because of this museums are targeted by political action but can also provide support for contentious politics Though protests at museums are understudied they are far from anomalous *Tear Gas Epiphanies* traces

the as yet untold story of political action at museums in Canada from the early twentieth century to the present The book looks at how museums do or do not archive protest ephemera examining a range of responses to actions taking place at their thresholds from active encouragement to belligerent dismissal Drawing together extensive primary source research and analysis Robertson questions widespread perceptions of museums strongly arguing for a reconsideration of their role in contemporary society that takes into account political conflict and protest as key ingredients in museum life The sheer number of protest actions Robertson uncovers is compelling Ambitious and wide ranging Tear Gas Epiphanies provides a thorough and conscientious survey of key points of intersection between museums and protest a valuable resource for university students and scholars as well as arts professionals working at and with museums

Historicizing Canadian Anthropology Julia Harrison, Regna Darnell, 2011-11-01 Historicizing Canadian Anthropology is the first significant examination of the historical development of anthropological study in this country It addresses key issues in the evolution of the discipline the shaping influence of Aboriginal anthropological encounters the challenge of compiling a history for the Canadian context and the place of international and institutional relations The contributors to this collection reflect on the definition and scope of the discipline and explore the degree to which a uniquely Canadian tradition affects anthropological theory practice and reflexivity Historicizing Canadian Anthropology is a watershed that will revitalize critical reflexivity within the field With contributions from a broad cross section of anthropologists from senior scholars to doctoral students this book is essential reading for practising Canadian anthropologists their students and others who seek to understand the historical contours of the field

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