

THE SPIRIT SINGS

Artistic Traditions of Canada's First Peoples



A Catalogue of the Exhibition

Spirit Sings Exhibition Catalog

Glenbow Museum



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The Spirit Sings Glenbow Museum, 1987 **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

Museum Pieces Ruth Bliss Phillips, 2011 The ways in which Aboriginal people and museums work together have changed drastically in recent decades This historic process of decolonization including distinctive attempts to institutionalize multiculturalism has pushed Canadian museums to pioneer new practices that can accommodate both difference and inclusivity 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 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 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 **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 issues such as individual and community health gender and race relations culture and colonialism and self determination and agency In this groundbreaking volume leading scholars offer a multidisciplinary perspective on how unequal power relations influence the ability of Aboriginal people in Canada 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 Beyond Pedagogy Brenda

Trofanenko,2014-07-11 Beyond Pedagogy Reconsidering the public purpose of museums explores issues standing at the intersection of public pedagogy memory and critical theory focusing on the explicit and implicit educational imperative of art natural history and indigenous museums cultural centers memorial sites heritage houses and other cultural heritage sites that comprise the milieu of educating learning and knowing Taken together the various essays comprising this book demonstrate that a more nuanced examination of the role of cultural heritage institutions as pedagogical sites requires a critical gaze to understand the function of the authority and ways through which such institutions educate Beyond Pedagogy also makes a vital point about the complexity of such institutions and the need to comprehend how pedagogy emerges not only as an end result of the museum s educational purpose but also in relation to the historically defined mandates that increasingly come to question the distinction between the knowledge we know and how we come to know it As such this volume expands our understandings of the ways in which pedagogy operates in the contexts of museums and heritage sites and the forms of knowledge knowing and being it conjures celebrates obscures and or silences in the process of producing among museum visitors particular notions of identity subjectivity and voice ones that more often than not reify rather than challenge traditional conceptualizations of the nation and its past present and future **Hiding the Audience** Frances W.

Kaye,2003-03 Hiding the Audience examines how the development of Canadian prairie arts institutions in the context of an implicitly Euro or Anglo Canadian audience clashed with the creation of regional arts that needed to acknowledge a Native Canadian presence to flourish It looks in detail at the regional versus international strains in the history of the Banff Centre at the development of the Glenbow Museum and the controversy over the Spirit Sings exhibition at the two decades of contention regarding statues of Louis Riel in Regina and Winnipeg and at the contrasts in audience participation in two of 25th Street Theatre s productions one about farmers and the other about Metis people Primarily a work of cultural history

this study uses archival sources post colonial theory and the theories implied in the fiction of Cherokee author Thomas King to probe the ways in which the whitestream assumptions of the individuals who institutionalized the arts on the Prairies hid both a Native audience and the kinds of issues and presentations such an audience might reasonably expect to see and that might help make the settler audience understand the responsibilities of becoming native to this place The interdisciplinary nature of the book makes it useful to scholars in Native Studies Museum Studies Art History Theatre and English as well as to arts administrators and patrons art lovers and artists 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 Postmodernism and the Ethical Subject Barbara Gabriel, Suzan Ilcan, 2004 This interdisciplinary study situates the recent interest in ethics within radical post modern shifts about knowledge and value

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