

THE SPIRIT SINGS

Artistic Traditions of Canada's First Peoples



A Catalogue of the Exhibition

Spirit Sings Exhibition Catalog

Ruth Bliss Phillips



Spirit Sings Exhibition Catalog:

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

Canadian Art in the Twentieth Century Joan Murray,1999-11 Joan Murray discusses social and political events in combination with the movements ideas attitudes styles and important groups in Canadian art of this century

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.

We Are Coming Home Gerald T. Conaty, 2015-03-01. In 1990 Gerald Conaty was hired as senior curator of ethnology at the Glenbow Museum with the particular mandate of improving the museum's relationship with Aboriginal communities. That same year the Glenbow had taken its first tentative steps toward repatriation by returning sacred objects to First Nations peoples. These efforts drew harsh criticism from members of the provincial government. Was it not the museum's primary legal, ethical and fiduciary responsibility to ensure the physical preservation of its collections? Would the return of a sacred bundle to ceremonial use not alter and diminish its historical worth and its value to the larger society? Undaunted by such criticism, Conaty oversaw the return of more than fifty medicine bundles to Blackfoot and Cree communities between the years of 1990 and 2000, at which time the First Nations Sacred Ceremonial Objects Repatriation Act (FNSCORA) still the only repatriation legislation in Canada, was passed. Repatriation, he wrote, is a vital component in the creation of an equitable, diverse and respectful society. *We Are Coming Home* is the story of the highly complex process of repatriation as described by those intimately involved in the work, notably the Piikani, Siksika and Kainai elders who provided essential oversight and guidance. We also hear from the Glenbow Museum's president and CEO at the time and from an archaeologist then employed at the Provincial Museum of Alberta who provides an insider's view of the drafting of FNSCORA. These accounts are framed by Conaty's reflections on the impact of museums on First Nations, on the history and culture of the Niitsitapi or Blackfoot and on the path forward. With Conaty's passing in August of 2013, this book is also a tribute to his enduring relationships with the Blackfoot, to his rich and exemplary career and to his commitment to innovation and mindful museum practice.

Museums and their Communities Sheila Watson, 2007-08-07. Using case studies drawn from all areas of museum studies, *Museums and*

their Communities explores the museums as a site of representation identity and memory and considers how it can influence its community Focusing on the museum as an institution and its social and cultural setting Sheila Watson examines how museums use their roles as informers and educators to empower or to ignore communities Looking at the current debates about the role of the museum she considers contested values in museum functions and examines provision power ownership responsibility and institutional issues This book is of great relevance for all disciplines as it explores and questions the role of the museum in modern society **Museum Diplomacy** Sarah E.K. Smith,Sascha Priewe,2023-09-05 Museum diplomacy has come to new prominence in the contemporary moment Museums have increasingly global agendas advancing diverse international partnerships across the world Moreover they hold the potential to advance cross cultural education and foster mutual understanding at a moment when we are beset by global challenges Acknowledging the troubled histories of these institutions and their contested status Museum Diplomacy How Cultural Institutions Shape Global Engagement recognizes the pivotal contributions of museums global work while also grappling with the significant issues questions and possibilities that these activities raise The collection features examinations of museum diplomacy by fifteen leading scholars and museum practitioners These texts address global case studies that speak to museum practices related to objects collections and people and charting foundational concepts and ideas Taken as a whole the book provides contemporary examples grounded in historic context along with provocations and explorations of best practices providing points for reflection along with guidance for practitioners and scholars alike Through these wide ranging contributions Museum Diplomacy also contributes a new understanding of cultural diplomacy that recognizes the vital diplomatic work of curators museum administrators and other museum professionals as well as how these practitioners exert their own agency in ways that may or may not align with broader government and institutional agendas Ultimately Museum Diplomacy calls on the sector to rethink their perceptions of cultural diplomacy and embrace an expansive understanding of the diplomatic practitioner Museums and Source Communities Alison K. Brown,Laura Peers,2005-06-28 This volume combines some of the most influential published research in this emerging field with newly commissioned essays on the issues problems and lessons involved in collaborating museums and source communities Focusing on museums in the UK North America and the Pacific the book highlights three areas which demonstrate the new developments most clearly the museum as field site or contact zone a place which source community members enter for purposes of consultation and collaboration visual repatriation the use of photography to return images of ancestors historical moments and material heritage to source communities exhibition case studies these are discussed to reveal the implications of cross cultural and collaborative research for museums and how such projects have challenged established attitudes and practices As the first overview of its kind this collection will be essential reading for museum staff working with source communities for community members involved with museum programmes and for students and academics in museum studies and social anthropology *Spirited Encounters* Karen Coody Cooper,2008

During the twentieth century American Indians across North America organized protests against traditional museum treatment of Native materials and the Native community. In response, museums began to change their methods. *Spirited Encounters* provides a foundation for understanding museums; it examines how museums collect Native materials and explores protest as a fully American process of addressing grievances. Now that museums and American Indians are working together in the processes of repatriation, this book can help each side understand the other more fully. *Red Mitten Nationalism*

Estée Fresco, 2022-12-15

When Canada hosted the 1976 Montreal Olympics, few Canadian spectators waved flags in the stands. By 2010, in the run up to the Vancouver Olympics, thousands of Canadians wore red mittens with white maple leaves on the palms. In doing so, they turned their hands into miniature flags that flew with even a casual wave. *Red Mitten Nationalism* investigates this shift in Canadian displays of patriotism by exploring how common understandings of Canadian history and identity are shaped at the intersection of sport commercialism and nationalism. Through case studies of recent Canadian hosted Olympic and Commonwealth Games, Estée Fresco argues that representations of Indigenous Peoples' cultures are central to the way everyday Canadians, corporations, and sport organizations remember the past and understand the present. Corporate sponsors and games organizers highlight selective ideas about the nation's identity and unacknowledged truths about the history and persistence of Settler colonialism in Canada. The commercial and cultural features of these sporting events—commodities that represent the nation from disposable trinkets to carefully curated objects of nostalgia—are not uncomplicated symbols of national pride but rather reminders that Canada is built on Indigenous land and Settlers profit from its natural resources. *Red Mitten Nationalism* challenges readers to re-evaluate how Canadians use sport and commercial practices to express their patriotism and to understand the impact of this expression on the current state of Indigenous/Settler relations.

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. 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 **Rethinking settler colonialism** Annie Coombes, 2017-03-01 Rethinking settler colonialism focuses on the long history of contact between indigenous peoples and the white colonial communities who settled in Australia Aotearoa New Zealand Canada and South Africa It interrogates how histories of colonial settlement have been mythologised narrated and embodied in public culture in the twentieth century through monuments exhibitions and images and charts some of the vociferous challenges to such histories that have emerged over recent years Despite a shared familiarity with cultural and political institutions practices and policies amongst the white settler communities the distinctiveness which marked these constituencies as variously Australian South African Canadian or New Zealander was fundamentally contingent upon their relationship to and with the various indigenous communities they encountered In each of these countries these communities were displaced marginalised and sometimes subjected to attempted genocide through the colonial process Recently these groups have renewed their claims for greater political representation and autonomy The essays and artwork in this book insist that an understanding of the political and cultural institutions and practices which shaped settler colonial societies in the past can provide important insights into how this legacy of unequal rights can be contested in the present It will be of interest to those studying the effects of colonial powers on indigenous populations and the legacies of imperial rule in postcolonial societies **Museum Studies** Bettina Messias Carbonell, 2012-04-23 Updated to reflect the latest developments in twenty first century museum scholarship the new Second Edition of Museum Studies An Anthology of Contexts presents a comprehensive collection of approaches to museums and their relation to history culture and philosophy Unique in its deep range of historical sources and by its inclusion of primary texts by museum makers Places current praxis and theory in its broader and deeper historical context with the collection of primary and secondary sources spanning more than 200 years Features the latest developments in museum scholarship concerning issues of inclusion and exclusion repatriation indigenous models of collection and display museums in an age of globalization visitor studies and interactive technologies Includes a new section on relationships interactions and responsibilities Offers an updated bibliography and list of resources devoted to museum studies that makes the volume an authoritative guide on the subject New entries by Victoria E M Cain Neil G W Curtis Catherine Ingraham Gwyneira Isaac Robert R Janes Sean Kingston Barbara Kirshenblatt Gimblett Sharon J Macdonald Saloni Mathur Gerald McMaster Sidney Moko Mead Donald Preziosi Karen A Rader Richard Sandell Roger I Simon Crain Soudien Paul Tapsell Stephen E Weil Paul Williams and Andrea Witcomb

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