



Ronald W. Hawker

Tales of Ghosts

First Nations Art in British Columbia, 1922-61

Tales Of Ghosts First Nations Art In British Columbia 1922 61

Clemens Wendtner



Tales Of Ghosts First Nations Art In British Columbia 1922 61:

Tales of Ghosts Ronald W. Hawker, 2007-10-01 The years between 1922 and 1961 often referred to as the Dark Ages of Northwest Coast art have largely been ignored by art historians and dismissed as a period of artistic decline Tales of Ghosts compellingly reclaims this era arguing that it was instead a critical period during which the art played an important role in public discourses on the status of First Nations people in Canadian society Those with an interest in First Nations and Canadian history and art history anthropology museology and post colonial studies will be delighted by the publication of this major contribution to their fields *The First Nations of British Columbia, Second Edition* Robert J. Muckle, 2011-11-01 The First Nations of British Columbia 2nd edition is a concise and accessible overview of First Nations peoples cultures and issues in the province Robert Muckle familiarizes readers with the history diversity and complexity of First Nations to provide a context for contemporary concerns and initiatives This fully revised edition Updates names suggested readings maps and photographs Explains the current treaty negotiation process Provides highlights of agreements between First Nations and governments up to the present Details past and present government policies Identifies the territories of major groups in the province Gives information on populations reserves bands and language groups Summarizes archaeological ethnographic historical legal and political issues The First Nations of British Columbia is an indispensable resource for teachers and students and an excellent introduction for anyone interested in BC s First Nations Aesthetics of Repair Eugenia Kisin, 2024-07-05 Aesthetics of Repair analyses how the belongings called art are mobilized by Indigenous artists and cultural activists in British Columbia Canada Drawing on contemporary imaginaries of repair the book asks how diverse forms of collective reckoning with settler colonial harm resonate with urgent conversations about aesthetics of care in art The discussion moves across urban and remote spaces of display for Northwest Coast style Indigenous art including galleries and museums pipeline protests digital exhibitions an Indigenous run art school and a totem pole repatriation site The book focuses on the practices around art and artworks as forms of critical Indigenous philosophy arguing that art s efficacies in this moment draw on Indigenous protocols for enacting justice between persons things and territories Featuring examples of belongings that embody these social relations a bentwood box made to house material memories a totem pole whose return replenishes fish stocks and a copper broken on the steps of the federal capital each chapter shows how art is made to matter Ultimately Aesthetics of Repair illuminates the collision of contemporary art with extractive economies and contested practices of resetting settler Indigenous relations The Acoustics of the Social on Page and Screen Nathalie Aghoro, 2021-09-09 Sound positions individuals as social subjects The presence of human beings animals objects or technologies reverberates into the spaces we inhabit and produces distinct soundscapes that render social practices group associations and socio cultural tensions audible The Acoustics of the Social on Page and Screen unites interdisciplinary perspectives on the social dimensions of sound in audiovisual and literary environments The essays in the collection discuss

soundtracks for shared values group membership and collective agency and engage with the subversive functions of sound and sonic forms of resistance in American literature film and TV *Bill Reid and Beyond* Karen Duffek, Charlotte Townsend-Gault, 2008-09-01 A fresh perspective from Haida leaders art and cultural historians anthropologists and artists on the lasting legacy of the famed Haida artist Bill Reid **Proud Raven, Panting Wolf** Emily L. Moore, 2018-11-20 Among Southeast Alaska's best known tourist attractions are its totem parks showcases for monumental wood sculptures by Tlingit and Haida artists Although the art form is centuries old the parks date back only to the waning years of the Great Depression when the US government reversed its policy of suppressing Native practices and began to pay Tlingit and Haida communities to restore older totem poles and move them from ancestral villages into parks designed for tourists Dramatically altering the patronage and display of historic Tlingit and Haida crests this New Deal restoration project had two key aims to provide economic aid to Native people during the Depression and to recast their traditional art as part of America's heritage Less evident is why Haida and Tlingit people agreed to lend their crest monuments to tourist attractions at a time when they were battling the US Forest Service for control of their traditional lands and resources Drawing on interviews and government records as well as on the histories represented by the totem poles themselves Emily Moore shows how Tlingit and Haida leaders were able to channel the New Deal promotion of Native art as national art into an assertion of their cultural and political rights Just as they had for centuries the poles affirmed the ancestral ties of Haida and Tlingit lineages to their lands Supported by the Jill and Joseph McKinstry Book Fund Art History Publication Initiative For more information visit <http://arthistorypi.org/books/proud-raven-panting-wolf> **Incorporating Culture** Solen Roth, 2018-12-14 Fragments of culture often become commodities when the tourism and heritage business showcases local artistic and cultural practice And frequently this industry develops without the consent of those whose culture is commercialized What does this say about appropriation social responsibility and intercultural relationships And what happens when communities become more involved in this cultural marketplace *Incorporating Culture* examines how Indigenous artists and entrepreneurs are cultivating more equitable relationships with the companies that reproduce their designs on everyday objects slowly modifying a capitalist market to make room for Indigenous values and principles Moving beyond an interpretation of cultural commodification as necessarily exploitative Solen Roth discusses how communities can treat culture as a resource in a way that nurtures rather than depletes it She deftly illustrates the processes by which Indigenous people have been asserting control over the Northwest Coast art industry by reshaping it to reflect local models of property relationships and economics *Tales of Ghosts* Ronald William Hawker, 2003 Ronald Hawker's insightful examination focuses on the complex functions that Northwest Coast objects such as the totem pole and ceremonial masks produced between 1922 and 1961 He demonstrates how these objects asserted the integrity and meaningfulness of First Nations identities while simultaneously resisting the intent and effects of assimilation enforced by the Canadian government's denial of land claims its ban of the

potlatch and its support of assimilationist education

Against the Current and Into the Light Selena

Couture, 2020-01-09 Performance embodies knowledge transfer cultural expression and intercultural influence It is a method through which Indigenous people express their relations to land and continuously establish their persistent political authority But performance is also key to the misrepresentation of Indigenous peoples in settler colonial societies Against the Current and Into the Light challenges dominant historical narratives of the land now known as Stanley Park exploring performances in this space from the late nineteenth century to the present Selena Couture engages with knowledge held in an endangered Indigenous language s place names methods of orientation in space and time and conceptions of leadership and respectful visiting She then critically engages with narratives of Vancouver history created by the city s first archivist J S Matthews through his interest in Lord Stanley s visit to the park in 1889 Matthews organized several public commemorative performances on this land from the 1940s to 1960 resulting in the iconic yet misleading statue of Lord Stanley situated at the park s entrance Couture places Matthews s efforts at commemoration alongside continuous political interventions by Indigenous people and organizations such as the Native Brotherhood of British Columbia while also responding to contemporary performances by Indigenous women in Vancouver that present alternative views of history Using the metaphor of eddies of influence motions that shape and are shaped by obstacles in their temporal and spatial environments Against the Current and Into the Light reveals how histories of places have been created and how they might be understood differently in light of Indigenous resurgence and decolonization

The Future of Luxury Brands Annamma Joy, 2022-02-07

The concepts of artification and sustainability are now both at the heart of luxury brand marketing strategies artification as an ongoing process of transformation in the world of art and sustainability as an indispensable response to the issues of our times The Future of Luxury Brands examines three interrelated luxury marketing segments the art world fashion and fine wines including hospitality services through the dual lenses of sustainability and artification From safeguarding human and natural resources to upholding labor rights and protecting the environment sustainability has taken center stage in consumer consciousness embodying both moral authority and sound business practices At the same time artification the process by which non art is reconceived as art applies the cachet of art to business affording commercial products the sacred status accorded to works of art When commercial products enter the realm of aesthetic creation artification and consumer engagement inevitably increases This pioneering book examining artification and sustainability as strategic pillars of marketing strategies in the luxury industry will be essential reading for practitioners working in luxury product companies as also students of luxury brand marketing

Determinants of Indigenous Peoples' Health Sarah De Leeuw, 2015

The health disparities affecting Indigenous peoples in Canada might well be understood as a national epidemic Although progress has been made in the last decade towards both understanding and ameliorating Indigenous health inequalities very little research or writing has expanded a social determinants of health framework to account for the unique histories and present

realities of Indigenous peoples in this country This timely edited collection addresses this significant knowledge gap exploring the ways that multiple health determinants beyond the social from colonialism to geography from economy to biology converge to impact the health status of Indigenous peoples in Canada This unique collection comprised largely of contributions by Indigenous authors offers the voices and expertise of First Nations Inuit and Metis writers from across Canada The multitude of health determinants of Indigenous peoples are considered in a selection of chapters that range from scholarly papers by research experts in the field to reflective essays by Indigenous leaders Appropriate throughout a range of disciplines including Health Studies Indigenous Studies Public and Population Health Community Health Sciences Medicine Nursing and Social Work this engaging text broadens the social determinants of health framework to better understand health inequality Most importantly it does so by placing front and center the voices and experiences of Indigenous peoples

Unsettling Native Art Histories on the Northwest Coast Kathryn Bunn-Marcuse, Aldona Jonaitis, 2020-07-20 Inseparable from its communities Northwest Coast art functions aesthetically and performatively beyond the scope of non Indigenous scholarship from demonstrating kinship connections to manifesting spiritual power Contributors to this volume foreground Indigenous understandings in recognition of this rich context and its historical erasure within the discipline of art history By centering voices that uphold Indigenous priorities integrating the expertise of Indigenous knowledge holders about their artistic heritage and questioning current institutional practices these new essays unsettle Northwest Coast art studies Key themes include discussions of cultural heritage protections and Native sovereignty re centering women and their critical role in transmitting cultural knowledge reflecting on decolonization work in museums and examining how artworks function as living documents The volume exemplifies respectful and relational engagement with Indigenous art and advocates for more accountable scholarship and practices

Switchbacks Jennifer Kramer, 2011-11-01 Switchbacks explores how the Nuxalk of Bella Coola British Columbia negotiate such complex questions as Who owns culture How should culture be transmitted to future generations Where does selling and buying Nuxalk art fit into attempts to regain control of heritage To answer these questions Jennifer Kramer undertook participant observation at Nuxalk artists studios in the Nuxalk run band school s cultural education classes and during the everyday activities of Nuxalk in their homes She charts the fluid character of tangible material culture such as masks and other regalia and intangible material culture such as songs and dances as they moved in and out of the cultural education curriculum the Western art market and the Western legal system In addition Kramer analyzes the ambivalent reactions of the Nuxalk to ownership appropriation and repatriation of Nuxalk culture The Nuxalk oscillate between essential stances a process Kramer likens to switchbacks on a mountain road Through these recurrent movements they create recreate and validate contemporary Nuxalk identity Kramer demonstrates that loss of cultural objects proves that Nuxalk culture is valuable through external affirmation In this way the Nuxalk use their cultural patrimony to assert their collective national identity At stake are not only definitions of alienable and inalienable property but

also a unified national identity that affords the Nuxalk a strong position from whence to reclaim traditional territory and regain self determination in British Columbia Switchbacks will appeal to scholars and students interested in questions of cultural ownership and identity in general and in Nuxalk culture in particular

These Mysterious People, Second Edition Susan Roy, 2016-05-01 Archaeologists studying human remains and burial sites of North America's Indigenous peoples have discovered more than information about the beliefs and practices of cultures they have also found controversy These Mysterious People shows how Western ideas and attitudes about Indigenous peoples have transformed one culture's ancestors burial grounds and possessions into another culture's specimens archaeological sites and ethnographic artifacts in the process disassociating Natives from their own histories Focusing on the Musqueam people and a contentious archaeological site in Vancouver These Mysterious People details the relationship between the Musqueam and researchers from the late nineteenth century to the present Susan Roy traces the historical development of competing understandings of the past and reveals how the Musqueam First Nation used information derived from archaeological finds to assist the larger recognition of territorial rights She also details the ways in which Musqueam legal and cultural expressions of their own history such as land claim submissions petitions cultural displays and testimonies have challenged public accounts of Aboriginal occupation and helped to define Aboriginal rights in Canada An important and engaging examination of methods of historical representation These Mysterious People analyzes the ways historical evidence material culture and places themselves have acquired legal and community authority

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The Challenges of Native American Studies Barbara Saunders, 2004 The essays gathered in this volume celebrate the founding of the American Indian Workshop AIW twenty five years ago as a European forum for Native American studies We present this collection of ongoing debates on the interlaced and interlocking arena of Native American studies and its complicated relation with Native Americans themselves These debates tie in with such questions as Can Native American studies shake off its past and deal with the complexity of political and academic issues in the present Why by whom and for whom is research conducted within this domain and who decides what the next step should be This volume is a modest response to these questions to the validation

and substantiation of the cat's cradle of practices of the many disciplines that comprise Native American studies and an attempt to ask the right questions to get past the imperial categories and to thoughtfully mediate and reorientate perspectives

Royally Wronged Constance Backhouse, Cynthia E. Milton, Margaret Kovach, Adele Perry, 2021-10-27 The Royal Society of Canada's mandate is to elect to its membership leading scholars in the arts humanities social sciences and sciences lending its seal of excellence to those who advance artistic and intellectual knowledge in Canada Duncan Campbell Scott one of the architects of the Indian residential school system in Canada served as the society's president and dominated its activities many other members historically overwhelmingly white men helped shape knowledge systems rooted in colonialism that have proven catastrophic for Indigenous communities Written primarily by current Royal Society of Canada members these essays explore the historical contribution of the RSC and of Canadian scholars to the production of ideas and policies that shored up white settler privilege underpinning the disastrous interaction between Indigenous peoples and white settlers Historical essays focus on the period from the RSC's founding in 1882 to the mid twentieth century later chapters bring the discussion to the present documenting the first steps taken to change damaging patterns and challenging the society and Canadian scholars to make substantial strides toward a better future The highly educated in Canadian society were not just bystanders they deployed their knowledge and skills to abet colonialism This volume dives deep into the RSC's history to learn why academia has more often been an aid to colonialism than a force against it *Royally Wronged* poses difficult questions about what is required for individual academics fields of study and the RSC to move meaningfully toward reconciliation

Around and about Marius Barbeau Gordon E Smith, Lynda Jessup, Andrew Nurse, 2007-01-01 Marius Barbeau 1883 1969 played a vital role in shaping Canadian culture in the twentieth century Rooted in the premise that his cultural work in anthropology fine arts music film folklore studies fiction historiography cannot be read unidimensionally the sixteen articles that comprise this book demonstrate that by merging disciplinary perspectives about Barbeau evaluations and understandings of the situation around Barbeau can be deepened Published in English

[The Franz Boas Papers, Volume 1](#) Franz Boas, 2015-08-01 The introductory volume to the Franz Boas Papers Documentary Edition which examines Boas's stature as public intellectual in three crucial dimensions theory ethnography and activism

Engendering an avant-garde Leah Modigliani, 2018-04-06 *Engendering an avant-garde* is the first book to comprehensively examine the origins of Vancouver photo conceptualism in its regional context between 1968 and 1990 Employing discourse analysis of texts written by and about artists feminist critique and settler colonial theory the book discusses the historical transition from artists' creation of defeatured landscapes between 1968-71 to their cinematographic photographs of the late 1970s and the backlash against such work by other artists in the late 1980s It is the first study to provide a structural account for why the group remains all male It accomplishes this by demonstrating that the importation of a European discourse of avant-garde activity which assumed masculine social privilege and public activity effectively excluded women artists from

membership

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