

Indigenous Aesthetics Native Art Media And Identity

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what happens when a native or indigenous person turns a video camera on his or her own culture are the resulting images different from what a westernized filmmaker would create and if so in what ways how does the use of a non native art making medium specifically video or film affect the aesthetics of the native culture these are some of the questions that underlie this rich study of native american aesthetics art media and identity steven leuthold opens with a theoretically informed discussion of the core concepts of aesthetics and indigenous culture and then turns to detailed examination of the work of american indian documentary filmmakers including george burdeau and victor masayesva jr he shows how native filmmaking incorporates traditional concepts such as the connection to place to the sacred and to the cycles of nature while these concepts now find expression through westernized media they also maintain continuity with earlier aesthetic productions in this way native filmmaking serves to create and preserve a sense of identity for indigenous people

indigenous aesthetics critically investigates the intersection of contemporary native art and anti colonial politics in the wake of the near universal adoption of the united nations declaration on the rights of indigenous peoples a text of this nature is crucial as contemporary indigenous artists activists and curators continue to change the landscape of indigeneity and the political possibilities of self determination both political and artistic no other single authored book has explored the relationship between contemporary artistic practice and indigenous activism with a focus on non traditional indigenous practices miner explores the discourses and the artistic and aesthetic sites in which contemporary native artists are participating in this way an engaged analysis of contemporary art including popular and street art indigenous theory and curatorial work appropriately positions new ways of seeing indigenous north american art written from an indigenist perspective one which incorporates western theories yet couched in contemporary indigenous ontologies indigenous aesthetics is the first book of its kind to discuss contemporary native art in relationship to radical politics and or aesthetics

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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

cross cultural issues in art provides an engaging introduction to aesthetic concepts expanding the discussion beyond the usual western theorists and western examples steven leuthold discusses both contemporary and historical issues and examples incorporating a range of detailed case studies from african asian european latin american middle eastern and native american art individual chapters address broad intercultural issues in art including art and culture primitivism and otherness colonialism

nationalism art and religion symbolism and interpretation style and ethnicity a sense of place art and social order gender and the self considering these themes as constructs that frame our understanding of art cross cultural issues in art draws upon ideas and case studies from cultural and critical studies art history ethno aesthetics and area studies visual anthropology and philosophy and will be useful for undergraduate and postgraduate courses in these fields

my close analysis of specific art works their multiple historical and cultural imbrications and their global context and agency is meant to counter the limited engagement with specific art works in existing context driven scholarship it also counters the postmodern framing of native art which problematically emphasizes identity and representation over the politics of sovereignty indigenous intellectual paradigms or the global agency of native art and ideas

fourteen authorities explore sociology anthropology art history of native creativity dazzling illustrations

profiling 400 prominent artists of the 20th century each entry in this reference includes a biographical profile lists of exhibitions public galleries and museums a bibliography of books and articles by and about the entrant and presents a critical perspective on the artist s work

on post 1850 indic aesthetic theories v 1 comprises a study of contributions of rabindranath tagore 1861 1941 brajendranath seal 1864 1938 aurobindo ghose 1872 1950 and abanindranath tagore 1871 1951

despite the passage of time our vision of native americans remains locked up within powerful stereotypes that s why some images of indians can be so unexpected and disorienting what is geronimo doing sitting in a cadillac why is an indian woman in beaded buckskin sitting under a salon hairdryer such images startle and challenge our outdated visions even as the latter continue to dominate relations between native and non native americans philip deloria explores this cultural discordance to show how stereotypes and indian experiences have competed for ascendancy in the wake of the military conquest of native america and the

nation's subsequent embrace of native authenticity rewriting the story of the national encounter with modernity deloria provides revealing accounts of indians doing unexpected things singing opera driving cars acting in hollywood in ways that suggest new directions for american indian history focusing on the late nineteenth and early twentieth centuries a time when according to most standard american narratives indian people almost dropped out of history itself deloria argues that a great many indians engaged the very same forces of modernization that were leading non indians to reevaluate their own understandings of themselves and their society he examines longstanding stereotypes of indians as invariably violent suggesting that even as such views continued in american popular culture they were also transformed by the violence at wounded knee he tells how indians came to represent themselves in wild west shows and hollywood films and also examines sports music and even indian people's use of the automobile an ironic counterpoint to today's highways teeming with dakota pick ups and cherokee sport utility vehicles throughout deloria shows us anomalies that resist pigeonholing and force us to rethink familiar expectations whether considering the hollywood films of james young deer or the hall of fame baseball career of pitcher charles albert bender he persuasively demonstrates that a significant number of indian people engaged in modernity and helped shape its anxieties and its textures at the very moment they were being defined as primitive these secret histories deloria suggests compel us to reconsider our own current expectations about what indian people should be how they should act and even what they should look like more important he shows how such seemingly harmless even if unconscious expectations contribute to the racism and injustice that still haunt the experience of many native american people today

the anthropology of art is currently at a crossroads although well versed in the meaning of art in small scale tribal societies anthropologists are still wrestling with the question of how to interpret art in a complex post colonial environment alfred gell recently confronted this problem in his posthumous book *art and agency* the central thesis of his study was that art objects could be seen not as bearers of meaning or aesthetic value but as forms mediating social action at a stroke gell provocatively dismissed many longstanding but tired questions of definition and issues of aesthetic value his book proposed a novel perspective on the roles of art in political practice and made fresh links between analyses of style tradition and society offering a new overview of the anthropology

of art this book begins where gell left off presenting wide ranging critiques of the limits of aesthetic interpretation the workings of objects in practice the relations between meaning and efficacy and the politics of postcolonial art its distinguished contributors both elaborate on and dissent from the controversies of gells important text subjects covered include music and the internet as well as ethnographic traditions and contemporary indigenous art geographically its case studies range from india to oceania to north america and europe

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