

Possessions Indigenous Art Colonial Culture

Possessions Current Industrial Reports Images of the Tropics The Whole Picture Unpacking Culture Double Vision Possessions Visual Culture and Decolonisation in Britain Weaving Cultures Cultural History for a Changing World World Art and the Legacies of Colonial Violence Art, Archaeology and Cultural Heritage of India The Journal of the Society of Arts and Institutions in Union Journal of the Society of Arts Journal of the Society of Arts Journal of the Royal Society of Arts 96-97 THE JOURNAL OF THE SOCIETY OF ARTS Treasures in Trusted Hands Refracted Modernity Nicholas Thomas Susie Protschky Alice Procter Ruth B. Phillips Nicholas Thomas Nicholas Thomas Anandi Ramamurthy Rene Javellana Jochen Hung Daniel J. Rycroft Raj Pruthi Royal Society of Arts (Great Britain) Royal Society of Arts (Great Britain) Jos van Beurden Yuko Kikuchi

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the arts of africa oceania and native america famously inspired twentieth century modernist artists such as picasso matisse and ernst the politics of such stimulus however have long been highly contentious was this a cross cultural discovery to be celebrated or just one more example of western colonial appropriation this revelatory book explores cross cultural art through the lens of settler societies such as australia and new zealand where europeans made new nations displacing and outnumbering but never eclipsing native peoples in this dynamic of dispossession and resistance visual art has loomed large settler artists and designers drew upon indigenous motifs and styles in their search for distinctive identities yet powerful indigenous art traditions have asserted the presence of first nations peoples and their claims to place history and sovereignty cultural exchange has been a two way process and an unpredictable one contemporary indigenous art draws on global contemporary practice but moves beyond a bland affirmation of hybrid identities to insist on the enduring values and attachment to place of indigenous peoples

images of the tropics critically examines dutch colonial culture in the netherlands indies through the prism of landscape art susie protschky contends that visual representations of nature and landscape were core elements of how europeans understood the tropics

justified their territorial claims in the region and understood their place both in imperial europe and in colonized asia during the nineteenth and early twentieth centuries her book thus makes a significant contribution to studies of empire art and environment as well as to histories of indonesia and europe surveying a rich visual culture developed over a period of some 350 years of dutch colonial engagement with indonesia susie protschky demonstrates how views of the archipelago's environment were far from simple topographical souvenirs rather this book reveals how images of the tropics visually articulated colonial attempts to legitimize and historicize what were in fact continually changing and contested claims to dutch territorial sovereignty in the indies further colonial images of nature were routinely inflected with diverse cultural preoccupations among them the constitution of gender class and racial boundaries in indies society the tenor of sexual mores in the tropics and the political role of religion in the archipelago landscape art thus indexed colonial views on a range of pressing social and political concerns

probing jargon free and written with the pace of a detective story procter dissects western museum culture with such forensic fury that it might be difficult for the reader ever to view those institutions in the same way again financial times a smart accessible and brilliantly structured work that encourages readers to go beyond the grand architecture of cultural institutions and see the problematic colonial histories behind them sumaya kassim should museums be made to give back their marbles is it even possible to decolonize our galleries must rhodes fall how to deal with the colonial history of art in museums and monuments in the public realm is a thorny issue that we are only just beginning to address alice procter creator of the uncomfortable art tours provides a manual for deconstructing everything you thought you knew about art history and tells the stories that have been left out of the canon the book is divided into four chronological sections named after four different kinds of art space the palace the classroom the memorial and the playground each section tackles the fascinating enlightening and often shocking stories of a selection of art pieces including the propaganda painting the east india company used to justify its rule in india the tattooed maori skulls collected as art objects by europeans and works by contemporary artists who are taking on colonial history in their work and activism today the whole picture is a much needed provocation to look more critically at the accepted narratives about art and rethink and disrupt the way we interact with the museums and galleries that display it

tourist art production is a global phenomenon and is increasingly recognized as an important and authentic expression of indigenous visual traditions these thoughtful engaging essays provide a comparative perspective on the history character and impact of tourist art in colonized societies in three areas of the world africa oceania and north america ranging broadly historically and geographically unpacking culture is the first collection to bring together substantial case studies on this topic from around the world

taking as its departure point bernard smith's classic study *european vision and the south pacific* 1960 double vision explores the ambivalences of european perceptions of the pacific and juxtaposes them with the indigenous visual cultures that challenge western assumptions about art and representation double vision addresses these larger interpretive questions through case studies of the cultures of voyages colonial art and indigenous affirmations of identity it suggests that images and texts can be combined through a new practice of innovative visually oriented cultural history this approach yields a fresh understanding of history colonialism and culture in australia new zealand and the pacific double vision is a challenging combination of visual and textual inquiry and its outstanding list of

contributors offers a fresh perspective on art and history in the pacific

first published in 2006 this volume provides the first in depth analysis of the place of visual representations within the process of decolonisation during the period 1945 to 1970 the chapters trace the way in which different visual genres art film advertising photography news reports and ephemera represented and contributed to the political and social struggles over empire and decolonisation during the mid twentieth century the book examines both the direct visual representation of imperial retreat after 1945 as well as the reworkings of imperial and racial ideologies within the context of a transformed imperialism while the book engages with the dominant archive of artists exhibitions newsreels and films it also explores the private images of the family album as well as examining the visual culture of anti colonial resistance

this volume explores the changing field of cultural history to map out its new developments and future directions covering major themes such as environment digitization heritage and identity

how have imperialism and its after effects impacted patterns of cultural exchange artistic creativity and historical curatorial interpretation world art and the legacies of colonial violence comprised of ten essays by an international roster of art historians curators and anthropologists forges innovative approaches to post colonial studies indigenous studies critical heritage studies and the new museology this volume probes the degree to which global histories of conflict coercion and occupation have shaped art historical approaches to intercultural knowledge and representation these debates are relevant to contemporary artists and scholars of visual material and museological culture in their attempts to negotiate imperial and colonial legacies confronting the aesthetics of abolition fascism and filipino independence and re thinking relationships between colonised and coloniser in cameroon north america and east timor the collection brings together new readings of primitivism and aboriginal art as well it features discussions of touring exhibitions popular media modernist paintings and sculptures historic photographs human remains and art installations in addition to the critical application of phenomenology in a fresh and contemporary manner the volume s world art perspective nurtures the possibility that intercultural ethics are relevant to the study of art power and modernity

besides presenting detailed discussion on indian classical art painting forms music dance architecture monuments sculpture ornaments amusement etc also shows how these were impacted upon by puranas in short it is a depiction of indian art archaeology and cultural heritage since the historic to modern times

this pioneering study charts the one way traffic of cultural and historical objects during five centuries of european colonialism former colonies consider this as a historical injustice that has not been undone

since the mid 1990s taiwanese artists have been responsible for shaping much of the international contemporary art scene yet studies on modern taiwanese art published outside of taiwan are scarce the nine essays collected here present different perspectives on taiwanese visual culture and landscape during the japanese colonial period 1895 1945 focusing variously on travel writings western and japanese oriental style paintings architecture aboriginal material culture and crafts issues addressed include the imagined taiwan and the discovery of the taiwanese landscape which developed into the imperial ideology of nangoku southern country the problematic idea of local color which was imposed by japanese and its relation to the nativism that was embraced by taiwanese the gendered modernity exemplified in the representation of chinese taiwanese women and the development of taiwanese artifacts and crafts from colonial to postcolonial times from their discovery estheticization and industrialization to their commodification by both the colonizers and the colonized contributors chao ching fu chia yu hu yuko kikuchi kaoru kojima ming chu lai hsin tien liao naoko shimazu toshio watanabe chuan ying yen

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