

POSSESSIONS

INDIGENOUS ART / COLONIAL CULTURE /
DECOLONIZATION



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NICHOLAS THOMAS

Possessions Indigenous Art Colonial Culture

Anna Haebich



Possessions Indigenous Art Colonial Culture:

Possessions Nicholas Thomas, 2022-09-27 A timely reexamination of European engagements with Indigenous art and the presence of Indigenous art in the contemporary art world The arts of Africa Oceania and Native America famously inspired twentieth century modernist artists such as Pablo Picasso Henri Matisse and Max Ernst Was this a cross cultural discovery to be celebrated Or just one more example of Western colonial appropriation What might a decolonized art history look like Over the last half century scholarship emerged that gave the arts of Africa Oceania and Native America dedicated attention though often in terms associated with tribal art connoisseurship without acknowledgment of the colonial contexts of Indigenous art traditions or histories of appropriation and violence and often stopped short of engaging with Indigenous visions or voices Decolonization refers to an event a liberation In one sense decolonization has happened it was the moment of national independence for formerly colonized nations across Africa Asia and Oceania But from another perspective more prominent in current debate decolonization is ongoing What work does art do now toward decolonization And how can we the audience be active agents in redefining these histories Possessions first published in 1999 offered a dynamic and genuinely cross cultural art history focused on the encounter or the confrontation in Australasia between the visual cultures of European colonization and Indigenous expressions This new edition of Possessions contributes to today's debates on diversity and race giving voice to Indigenous artists and their continued presence in contemporary art today A new introduction and concluding chapter frame the book in the present day with recent studies catalogs and updated references

Possessions Nicholas Thomas, 1999 This book focuses on the distinctive situation of the settler society countries in which large numbers of Europeans made their home displacing outnumbering but never entirely eclipsing native peoples In this dynamic of dispossession and resistance settler artists and designers have drawn on indigenous motifs and styles in their search for national distinctiveness Yet powerful indigenous art traditions have also been used to assert the presence of native peoples and their prior claim to sovereignty Cultural exchange proves to be a two way process and an unpredictable one much contemporary indigenous art draws on modern Western art while affirming ancestral values and rejecting the European appropriation of tribal culture

BOOK JACKET Performing Indigeneity Laura R. Graham, H. Glenn Penny, 2014-12-01 This engaging collection of essays discusses the complexities of being indigenous in public spaces Laura R Graham and H Glenn Penny bring together a set of highly recognized junior and senior scholars including indigenous scholars from a variety of fields to provoke critical thinking about the many ways in which individuals and social groups construct and display unique identities around the world The case studies in Performing Indigeneity underscore the social historical and immediate contextual factors at play when indigenous people make decisions about when how why and who can be indigenous in public spaces Performing Indigeneity invites readers to consider how groups and individuals think about performance and display and focuses attention on the ways that public spheres both indigenous and nonindigenous ones have received these

performances The essays demonstrate that performance and display are essential to the creation and persistence of indigeneity while also presenting the conundrum that in many cases indigeneity excludes some of the voices or identities that the category purports to represent " *Women and Things, 1750?950* " MaureenDaly Goggin,2017-07-05 In contrast to much current scholarship on women and material culture which focuses primarily on women as consumers this essay collection provides case studies of women who produced material objects The essays collected here make an original contribution to material culture studies by focusing on women s social practices in relation to material culture The essays as a whole are concerned with women s complex and active engagement with material culture in the various stages of the material object s life cycle from design and production to consumption use and redeployment Also theorized and described are the ways in which women engaged in meaning making identity formation and commemoration through their manipulation of materials and techniques ranging from taxidermy and shell work to collecting autographs and making scrapbooks This volume takes as its object of investigation the overlooked and often despised categories of women s decorative and craft activities as sites of important cultural and social work This volume is interdisciplinary with essays by art historians social historians literary critics rhetoricians and museum curators The scope of the volume is international with essays on eighteenth century German silhouettes Australian aboriginal ritual practices Brittany mourning rites and Soviet era recipes that provide a comparative framework for the majority of essays which focus on British and North American women who lived and worked in the long nineteenth century This volume will appeal to a broad range of students and scholars in women s history art history cultural studies museum studies anthropology cultural and social history literature rhetoric and material culture studies Arts in the Margins of World Encounters Willemijn de Jong,Eriko Aoki,John Clammer,2021-09-07 Arts in the Margins of World Encounters presents original contributions that deal with artworks of differently marginalized people such as ethnic minorities refugees immigrants disabled people and descendants of slaves a wide variety of art forms like clay figures textile paintings poems museum exhibits and theatre performances and original data based on committed long term fieldwork and or archival research in Brazil Martinique Rwanda India Indonesia Japan Australia and New Zealand The volume develops theoretical approaches inspired by innovative theorists and is based on currently debated analytical categories including the ethnographic turn in contemporary art polycentric aesthetics and aesthetic cannibalization among others This collection also incorporates fascinating and intriguing contemporary cases but with solid theoretical arguments and grounds Arts in the Margins of World Encounters will appeal to students at all levels scholars and practitioners in arts aesthetics anthropology social inequality and discrimination as well as researchers in other fields including post colonialism and cultural organizations *Chinese in Colonial Burma* Yi Li,2017-02-25 Using previously unexplored archives from colonial institutions and individuals and primary materials produced by the Burmese Chinese this comprehensive study investigates over a century of history of the Burmese Chinese under British colonial rule Due to the peculiar position of Burma in the British

imperial world and the Southeast Asian Chinese network the Chinese community had a unique experience in a Southeast Asian colony governed by Europeans with an India based system This book reveals through everyday life experience prominent community figures and milestone events the internal rivalry and integration among different regional groups within the community and the general impressions it left in contemporary observations and communal memories The book also traces historical roots of some unsolved ethnic issues in present day Myanmar Envisioning Human Geographies Paul Cloke, Philip Crang, Mark Goodwin, 2014-02-24 Bringing together many of the leading human geographers from around the English speaking world Envisioning Human Geographies offers a series of personal visions for the future of human geography The result is a vigorous and far sighted debate about what human geography could and should be concerned with in the twenty first century The individual contributors develop their arguments to address the shape and direction of human geographies with each chapter looking forward and envisioning an intellectual future for the subject The result is a set of powerful statements written around the themes of space nature enclosure political economy non representation post colonialism feminism post structuralism computation morality spirituality activism The statements are tied via an introduction that discusses the ideological academic and aesthetic prompts that fire the human geographical imagination Envisioning Human Geographies maps out important new territories of enquiry for human geography and is essential reading for all students studying the nature and philosophy of the subject The Contemporary Museum Simon Knell, 2018-10-11 The Contemporary Museum issues a challenge to those who view the museum as an artefact of history constrained in its outlook as much by professional institutional and disciplinary creed as by the collections it accumulated in the distant past Denying that the museum can locate its purpose in the pursuit of tradition or in idealistic speculation about the future the book asserts that this can only be found through an ongoing and proactive negotiation with the present the contemporary This volume is not concerned with any present but with the peculiar circumstances of what it refers to as the global contemporary the sense of living in a globally connected world that is preoccupied with the contemporary To situate the museum in this world of real and immediate need and action beyond the reach of history the book argues is to empower it to challenge existing dogmas and inequalities and sweep aside old hierarchies As a result fundamental questions need to be asked about such things as the museum s relationship to global time and space to systems and technologies of knowing to the life well lived to the movement and rights of people and to the psychology permanence and organisation of culture Incorporating diverse viewpoints from around the world The Contemporary Museum is a follow up volume to Museum Revolutions and as such should be essential reading for students in the fields of museum and heritage studies cultural studies communication and media studies art history and social policy Academics and museum professionals will also find this book a source of inspiration **Galleries of Maoriland** Roger Blackley, 2018-10-18 **Galleries of Maoriland** introduces us to the many ways in which European colonists to New Zealand discovered created propagated and romanticised the Maori world

summed up in a popular nickname describing New Zealand Maoriland But Blackley shows that Maori were not merely passive victims they too had a stake in this process of romanticisation What this book asks were some of the Maori purposes that were served by curio displays portrait collections and the wider ethnological culture Galleries of Maoriland looks at Maori prehistory in European art the enthusiasm of settlers and Maori for portraiture and recreations of ancient life the trade in Maori curios and the international exhibition of this colonial culture By illuminating New Zealand s artistic and ethnographic economy this book provides a new understanding of our art and our culture

Indigeneity: Before and Beyond the Law Kathleen Birrell, 2016-07-01 Examining contested notions of indigeneity and the positioning of the Indigenous subject before and beyond the law this book focuses upon the animation of indigeneities within textual imaginaries both literary and juridical Engaging the philosophy of Jacques Derrida and Walter Benjamin as well as other continental philosophy and critical legal theory the book uniquely addresses the troubled juxtaposition of law and justice in the context of Indigenous legal claims and literary expressions discourses of rights and recognition postcolonialism and resistance in settler nation states and the mutually constitutive relation between law and literature Ultimately the book suggests no less than a literary revolution and the reassertion of Indigenous Law To date the oppressive specificity with which Indigenous peoples have been defined in international and domestic law has not been subject to the scrutiny undertaken in this book As an interdisciplinary engagement with a variety of scholarly approaches this book will appeal to a broad variety of legal and humanist scholars concerned with the intersections between Indigenous peoples and law including those engaged in critical legal studies and legal philosophy sociolegal studies human rights and native title law

The Last Man Tom Lawson, 2014-01-27 Little more than seventy years after the British settled Van Diemen s Land later Tasmania in 1803 the indigenous community had been virtually wiped out Yet this genocide at the hands of the British is virtually forgotten today The Last Man is the first book specifically to explore the role of the British government and wider British society in this genocide It positions the destruction as a consequence of British policy and ideology in the region Tom Lawson shows how Britain practised cultural destruction and then came to terms with and evaded its genocidal imperial past Although the introduction of European diseases undoubtedly contributed to the decline in the indigenous population Lawson shows that the British government supported what was effectively the ethnic cleansing of Tasmania particularly in the period of martial law in 1828 1832 By 1835 the vast majority of the surviving indigenous community had been deported to Flinders Island where the British government took a keen interest in the attempt to transform them into Christians and Englishmen in a campaign of cultural genocide Lawson also illustrates the ways in which the destruction of indigenous Tasmanians was reflected in British culture both at the time and since and how it came to play a key part in forging particular versions of British imperial identity Laments for the lost Tasmanians were a common theme in literary and museum culture and the mistaken assumption that Tasmanians were doomed to complete extinction was an important part of the emerging science of

human origins By exploring the memory of destruction *The Last Man* provides the first comprehensive picture of the British role in the destruction of the Tasmanian Aboriginal population **Law, Knowledge, Culture** Jane E. Anderson, 2009-01-01 Combining unique practical experience with a sophisticated historical and theoretical framework this impressive work offers a new basis to explore indigenous intellectual property In this wide ranging and imaginative study Anderson has laid the groundwork for future scholarship in the field Hopefully this work will set a new trajectory for how this important topic is approached and advanced with indigenous people Brad Sherman University of Queensland Australia This informative book investigates how indigenous and traditional knowledge has been produced and positioned within intellectual property law and the effects of this position in both national and international jurisdictions Drawing upon critical cultural and legal theory Jane Anderson illustrates how the problems facing the inclusion of indigenous knowledge resonate with tensions that characterise intellectual property as a whole She explores the extent that the emergence of indigenous interests in intellectual property law is a product of shifting politics within law changing political environments governmental intervention through strategic reports and innovative instances of individual agency The author draws on long term practical experience of working with indigenous people and communities whilst engaging with ongoing debates in the realm of legal theory Detailing a comprehensive view on how indigenous knowledge has emerged as a discrete category within intellectual property law this book will benefit researchers academics and students dealing with law in the fields of IP human rights property and environmental law It will also appeal to anthropologists sociologists philosophers and cultural theorists

Global Design History Glenn Adamson, Giorgio Riello, Sarah Teasley, 2011-03-15 This book gathers together a number of leading design historians whose research points the way forward aiming to address and promote changes to design history

Visual Culture and Decolonisation in Britain Anandi Ramamurthy, 2019-05-23 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 "Transculturation in British Art, 1770-1930 "

Julie F. Codell, 2017-07-05 Examining colonial art through the lens of transculturation the essays in this collection assess painting sculpture photography illustration and architecture from 1770 to 1930 to map these art works complex and unresolved meanings illuminated by the concept of transculturation Authors explore works in which transculturation itself was being defined formed negotiated and represented in the British Empire and in countries subject to British influence the

Congo Free State Japan Turkey through cross cultural encounters of two kinds works created in the colonies subject over time to colonial and to postcolonial spectators receptions and copies or multiples of works that traveled across space located in several colonies or between a colony and the metropole thus subject to multiple cultural interpretations Engaging Colonial Knowledge R. Roque,K. Wagner,2011-11-07 Presenting a set of rich case studies which demonstrate novel and productive approaches to the study of colonial knowledge this volume covers British Danish Dutch French German Portuguese and Spanish colonial encounters in Africa Asia America and the Pacific from the sixteenth to the twentieth century **The Ashgate Research Companion to Modern Imperial Histories** John Marriott,2016-03-23 Written by leading scholars this collection provides a comprehensive and authoritative overview of modern empires Spanning the era of modern imperial history from the early sixteenth century to the present it challenges both the rather insular focuses on specific experiences and gives due attention to imperial formations outside the West including the Russian Japanese Mughal Ottoman and Chinese The companion is divided into three broad sections Part I Times surveys the three main eras of modern imperialism The first was that dominated by the settlement impulse with migrants many voluntarily and many more by force making new lives in the colonies This impulse gave way most especially in the nineteenth century to a period of busy and rapid expansion which was less likely to promote new settlement and in which colonists more frequently saw their sojourn in colonial lands as temporary and related to the business mostly of governance and trade Lastly in the twentieth century in particular empires began to fail and to fall Part II Spaces studies the principal imperial formations of the modern world Each chapter charts the experience of a specific empire while at the same time placing it within the complex patterns of wider imperial constellations The individual chapters thus survey the broad dynamics of change within the empires themselves and their relationships with other imperial formations and reflect critically on the ways in which these topics have been approached in the literature In Part III Themes scholars think critically about some of the key features of imperial expansion and decline These chapters are brief and many are provocative They reflect the current state of the field and suggest new lines of inquiry which may follow from more comparative perspectives on empire The broad range of themes captures the vitality and diversity of contemporary scholarship on questions of empire and colonialism encompassing political economic and cultural processes central to the formation and maintenance of empires as well as institutions ideologies and social categories that shaped the lives both of those implementing and those experiencing the force of empire In these pages the reader will find the slave and the criminal the merchant and the maid the scientist and the artist alongside the structures which sustained their lives and their livelihoods Overall the companion emphasises the diversity of imperial experience and process Comprehensive in its scope it draws attention to the particularities of individual empires rather than over generalising as if all empires at all times and in all places behaved in a similar manner It is this contingent and historical specificity that enables us to explore in expansive ways precisely what constituted the modern empire **New Directions**

in Copyright Law Fiona Macmillan, Kathy Bowrey, 2006-08-29 This book the third in the series follows the themes considered in the first two volumes and brings together perspectives on copyright from law politics economics cultural studies and social theory in an effort to forge a truly coherent and meaningful agenda for the future of copyright It comprises thoughtful critical and often challenging contributions from an international multidisciplinary network of scholars

Boundary Markers Giselle Byrnes, 2015-12-21 In a country where land disputes were the chief cause of conflict between the coloniser and the colonised surveying could never be a neutral depoliticised pastime In a groundbreaking piece of scholarship Giselle Byrnes examines the way surveyors became figuratively and literally the cutting edge of colonisation Clearing New Zealand's vast forests laying out town plans and deciding on place names they were at every moment asserting British power **Boundary Markers** also shows how the surveyors commercial gaze a view of the countryside coloured by the desire for profit put them at odds with the M ori view of land

Spinning the Dream Anna Haebich, 2008-03-01 In **Spinning the Dream** multi award winning historian Anna Haebich re evaluates the experience of Assimilation in Australia providing a meticulously researched and masterfully written assessment of its implications for Australia's Indigenous and ethnic minorities and for immigration and refugee policy

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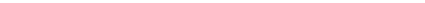
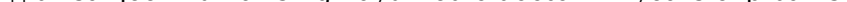
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