

# POSSESSIONS

INDIGENOUS ART / COLONIAL CULTURE /  
DECOLONIZATION



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**NICHOLAS THOMAS**

# Possessions Indigenous Art Colonial Culture

**Howard Morphy, Morgan Perkins**



## **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** **Primitive Art in Civilized Places** Sally Price, 2001 What is so primitive about primitive art And how do we dare to use our standards to judge Drawing on a mixture of sources this text explores the cultural arrogance implicit in Westerners appropriation of non Western art

Cultures of decolonisation Ruth Craggs, Claire Wintle, 2016-01-01 *Cultures of decolonisation* combines studies of visual literary and material cultures in order to explore the complexities of the end of empire as a process Where other accounts focus on high politics and constitutional reform this volume reveals the diverse ways in which cultures contributed to wider political economic and social change This book demonstrates the transnational character of decolonisation thereby illustrating the value of comparison between different cultural forms and diverse places in understanding the nature of this wide reaching geopolitical change Individual chapters

focus on architecture theatre museums heritage sites fine art and interior design alongside institutions such as artists groups language agencies and the Royal Mint across Africa Asia the Caribbean and Europe Offering a range of disciplinary perspectives these contributions provide revealing case studies for those researching decolonisation across the humanities and social sciences

**The Archaeology of Colonialism** Claire L. Lyons, John K. Papadopoulos, 2002 The Archaeology of Colonialism demonstrates how artifacts are not only the residue of social interaction but also instrumental in shaping identities and communities Claire Lyons and John Papadopoulos summarize the complex issues addressed by this collection of essays Four case studies illustrate the use of archaeological artifacts to reconstruct social structures They include ceramic objects from Mesopotamian colonists in fourth millennium Anatolia the Greek influence on early Iberian sculpture and language the influence of architecture on the West African coast and settlements across Punic Sardinia that indicate the blending of cultures The remaining essays look at the roles myth ritual and religion played in forming colonial identities In particular they discuss the cultural middle ground established among Greeks and Etruscans clothing as an instrument of European colonialism in nineteenth century Oceania sixteenth century Andean urban planning and kinship relations and the Dutch East India Company settlement at the Cape of Good Hope

**The Archaeology of Early Colonial Manila** Ellen Hsieh, 2025-01-14 A view into the diverse culture of the Philippines in the sixteenth and seventeenth centuries Although Manila capital city of the Philippines played a critical role in economic and cultural exchanges between the East and the West during the sixteenth and seventeenth centuries little is known about what life was like for its residents during this time In this book Ellen Hsieh uses archaeological historical and ethnographic resources to document the ways Manila was transformed by the arrival of Spanish colonists in 1571 and how the city in turn shaped the modern world Manila was uniquely positioned as a crossroads in the networks of Southeast Asia East Asia and Iberia resulting in a hybridized culture where colonial Spanish Indigenous Tagalog and overseas Chinese groups exchanged goods and ideas In The Archaeology of Early Colonial Manila Hsieh analyzes material goods such as ceramics from Intramuros the Spanish walled city and Parian the Chinese quarter and illustrations from the Boxer Codex a Spanish manuscript featuring images of people in the Philippines and surrounding areas to illuminate the diversity of Manila society and to unravel the intricate power dynamics among these ethnic groups Bridging the gap in research between pre Spanish and late colonial periods and amplifying the voices of non elite diasporic and colonized communities often overlooked in historical documents Hsieh provides an important focus on Manila s contributions to world history during a period of intense globalization

**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

**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

*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, 1750-1950"** Maureen Daly 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 **The Anthropology of Art** Howard Morphy, Morgan Perkins, 2009-02-04 This anthology provides a

single volume overview of the essential theoretical debates in the anthropology of art Drawing together significant work in the field from the second half of the twentieth century it enables readers to appreciate the art of different cultures at different times Advances a cross cultural concept of art that moves beyond traditional distinctions between Western and non Western art Provides the basis for the appreciation of art of different cultures and times Enhances readers appreciation of the aesthetics of art and of the important role it plays in human society      **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. [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.

This book delves into Possessions Indigenous Art Colonial Culture. Possessions Indigenous Art Colonial Culture is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Possessions Indigenous Art Colonial Culture, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
    - Chapter 1: Introduction to Possessions Indigenous Art Colonial Culture
    - Chapter 2: Essential Elements of Possessions Indigenous Art Colonial Culture
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- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Possessions Indigenous Art Colonial Culture.

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