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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* - Steven Leuthold - 2010-07-05
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.

*Cross-Cultural Issues in Art* - Steven Leuthold - 2010-12-16
This book provides an engaging introduction to aesthetic concepts, expanding the discussion beyond the usual Western theorists and Western examples.

*Indigenous Perspectives on Contemporary Native Art, Indigenous Aesthetics and Representation* - John Paul Rangel - 2012
This book provides an engaging introduction to aesthetic concepts, expanding the discussion beyond the usual Western theorists and Western examples.
Indigenous Media in Mexico - Erica Cusi Wortham - 2013-09-13
In Indigenous Media in Mexico, Erica Cusi Wortham explores the use of video among indigenous peoples in Mexico as an important component of their social and political activism. Funded by the federal government as part of its "pluricultural" policy of the 1990s, video indígena programs became social processes through which indigenous communities in Oaxaca and Chiapas engendered alternative public spheres and aligned themselves with local and regional autonomy movements. Drawing on her in-depth ethnographic research among indigenous mediamakers in Mexico, Wortham traces their shifting relationship with Mexican cultural agencies; situates their work within a broader, hemispheric network of indigenous media producers; and complicates the notion of a unified, homogeneous indigenous identity. Her analysis of projects from community-based media initiatives in Oaxaca to the transnational Chiapas Media Project highlights variations in cultural identity and autonomy based on specific histories of marginalization, accommodation, and resistance.

Sami Art and Aesthetics - Svein Aamold - 2017-12-31
During the last five decades we have witnessed an increase in activity among artists identifying themselves as Sami, the only recognised indigenous people of Scandinavia. At the same time, art and duodji (traditional Sami art and craft) have been organized and institutionalized, not least by the Sami artists themselves.
Art and Aesthetics discusses and highlights these developments and places them in historical and contemporary contexts for an international audience. At stake are complex, changing terms regarding the creative and the political agencies. The question is not how indigeneity, identity, people, art, duodji, and aesthetics correspond to conventional Western ideas, rather it is how they interact with the Sami and their neighbouring cultures and societies. The volume is written by some of the foremost art historians and literary scholars in Sami art, craft, architecture, culture, and indigenous studies. Artists presented include Johan Turi, Ivar Jaks, Outi Pieski, Folke Fjellstrom, Katarina Pirak Sikku, Geir Tore Holm, and Silje Figenschou Thoresen.

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Contemporary Documentary - Daniel Marcus - 2015-10-05
Contemporary Documentary offers a rich survey of the rapidly expanding landscape of documentary film, television, video, and new media. The collection of original essays addresses the emerging forms, popular genres, and innovative approaches of the digital era. The anthology highlights geographically and thematically diverse examples of documentaries that have expanded the scope and impact of non-fiction cinema and captured the attention of global audiences over the past three decades. It also explores the experience of documentary today, with its changing dynamics of production, collaboration, distribution, and exhibition, and its renewed political and cultural relevance. The twelve chapters - featuring engaging case studies and written from a wide range of perspectives including film theory, social theory, ethics, new media, and experience design - invite students to think critically about documentary as a vibrant field, unrestricted in its imagination and quick in its response to new forms of filmmaking. Offering a methodical exploration of the expansive reach of documentary as a creative force in the media and society of the twenty-first century, Contemporary Documentary is an ideal collection for students of film, media, and communication who are studying documentary film.

Native Apparitions - Steve Pavlik - 2017-11-07
In Cherokee, the term for motion picture is a-da-yy-la-ti or a-da-yu-la-ti, meaning “something that appears.” In essence, motion pictures are machine-produced apparitions. While the also explores the experience of documentary today, with its changing dynamics of production, collaboration, distribution, and exhibition, and its renewed political and cultural relevance. The twelve chapters - featuring engaging case studies and written from a wide range of perspectives including film theory, social theory, ethics, new media, and experience design - invite students to think critically about documentary as a vibrant field, unrestricted in its imagination and quick in its response to new forms of filmmaking. Offering a methodical exploration of the expansive reach of documentary as a creative force in the media and society of the twenty-first century, Contemporary Documentary is an ideal collection for students of film, media, and communication who are studying documentary film.
In Cherokee, the term for motion picture is a-da-yv-la-ti or a-da-yu-la-ti, meaning “something that appears.” In essence, motion pictures are machine-produced apparitions. While the Cherokee language recognizes that movies are not reality, Western audiences may on some level assume that film portrayals offer sincere depictions of imagined possibilities, creating a logic where what is projected must in part be true, stereotype or not. Native Apparitions offers a critical intervention and response to Hollywood’s representations of Native peoples in film, from historical works by director John Ford to more contemporary works, such as Apocalypto and Avatar. But more than a critique of stereotypes, this book is a timely call for scholarly activism engaged in Indigenous media sovereignty. The collection clusters around three approaches: retrospective analysis, individual film analysis, and Native- and industry-centered testimonials and interviews, which highlight indigenous knowledge and cultural context, thus offering a complex and multilayered dialogic and polyphonic response to Hollywood’s representations. Using an American Indian studies framework, Native Apparitions deftly illustrates the connection between Hollywood’s representations of Native peoples and broader sociopolitical and historical contexts connected to colonialism, racism, and the Western worldview. Most importantly, it shows the impact of racializing stereotypes on Native peoples, and the resilience of Native peoples in resisting, transcending, and reframing Hollywood’s Indian tropes. CONTRIBUTORS Chadwick Allen Richard Allen Joanna Hearne Tom Holm Jan-Christopher Horak Jacqueline Land Andrew Okpeaha MacLean M. Elise Marubbio Steve Pavlik Rose Roberts Myrton Running Wolf Richard M. Wheelock

Native Apparitions - Steve Pavlik - 2017-11-07

Making History: The IAIA Museum of Contemporary Native Arts is a unique contribution to the fields of visual culture, arts education, and American Indian studies. Written by scholars actively producing Native art resources, this book guides readers—students, educators, collectors, and the public—in how to learn about Indigenous cultures as visualized in our creative endeavors. By highlighting the rich resources and history of the Institute of American Indian Arts, the only tribal college in the nation devoted to the arts whose collections reflect the full tribal diversity of Turtle Island, these essays present a best-practices approach to understanding Indigenous art from a Native-centric point of view. Topics include biography, pedagogy, philosophy, poetry, coding, arts critique, curation, and writing about Indigenous art. Featuring two original poems, ten essays authored by senior scholars in the field of Indigenous art, nearly two hundred works of art, and twenty-four archival photographs from the IAIA’s nearly sixty-year history, Making History offers an opportunity to engage the contemporary Native Arts movement.

Making History - Institute of American Indian Arts - 2020-10-01
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**Encyclopedia of Children, Adolescents, and the Media** - Jeffrey Jensen Arnett - 2006-12-14
From Internet censorship to sex and violence on television and in video games to debates over rock lyrics, the effect of media on children and adolescents is one of the most widely debated issues in our society. The Encyclopedia of Children, Adolescents, and the Media presents state-of-the-art research and ready-to-use facts on the media’s interaction with children and adolescents. With more than 400 entries, the two volumes of this resource cover the traditional and electronic media and their controversial impact—for good and ill—on children and adolescents.

**Music, Indigeneity, Digital Media** - Thomas R. Hilder - 2017
Investigates the significance of a range of digital technologies in contemporary Indigenous musical performance, exploring interdisciplinary issues of music production, representation, and transmission.

**Native Americans on Film** - M. Elise Marubbio - 2013-02-22
“An essential book for courses on Native film, indigenous media, not to mention more general courses . . . A very impressive and useful collection.” —Randolph Lewis, author of Navajo Talking Picture The film industry and mainstream popular culture are notorious for promoting stereotypical images of Native Americans: the noble and ignoble savage, the prounound-challenged sidekick, the ruthless warrior, the female drudge, the princess, the sexualized maiden, the drunk, and others. Over the years, Indigenous filmmakers have both challenged these representations and moved past them, offering their own distinct forms of cinematic expression. Native Americans on Film draws inspiration from the Indigenous film movement, bringing filmmakers into an intertextual conversation with academics from a variety of disciplines. The resulting dialogue opens a myriad of possibilities for engaging students with ongoing debates: What is Indigenous film? Who is an Indigenous filmmaker? What are Native filmmakers saying about Indigenous film and their own work? This thought-provoking text offers theoretical approaches to understanding Native cinema, includes pedagogical strategies for teaching particular films, and validates the different voices, approaches, and worldviews that emerge across the movement. “Accomplished scholars in the emerging field of Native film studies, Marubbio and Buffalohead . . . focus clearly on the needs of this field. They do scholars and students of Native film a great service by
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Native Studies Keywords - Stephanie Nohelani Teves - 2015-05-21
Native Studies Keywords is a genealogical project that looks at the history of words that claim to have no history. The end goal is not to determine which words are appropriate but to critically examine words that are crucial to Native studies, in hopes of promoting debate and critical interrogation.

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Planet TV - Lisa Parks - 2003
From the 1967 live satellite program "Our World" to MTV music videos in Indonesia, from French television in Senegal to the global syndication of African American sitcoms, and from representations of terrorism on German television to the international Teletubbies phenomenon, TV lies at the nexus of globalization and transnational culture. Planet TV provides an overview of the rapidly changing landscape of global television, combining previously published essays by pioneers of the study of television with new work by cutting-edge television scholars who refine and extend intellectual debates in the field. Organized thematically, the volume explores such issues as cultural imperialism, nationalism, postcolonialism, transnationalism, ethnicity and cultural hybridity. These themes are illuminated by concrete examples and case studies derived from empirical work on global television industries, programs, and audiences in diverse social, historical, and cultural contexts. Developing a new critical framework for exploring the political, economic, sociological and technological dimensions of television cultures, and countering the assumption that global television is merely a result of the current dominance of the West in world affairs, Planet TV demonstrates that the global dimensions of television were imagined into existence very early on in its contentious history. Parks and
Kumar have assembled the critical moments in television's past in order to understand its present and future. Contributors include Ien Ang, Arjun Appadurai, Jose B. Capino, Michael Curtin, Jo Ellen Fair, John Fiske, Faye Ginsburg, R. Harindranath, Timothy Havens, Edward S. Herman, Michele Hilmes, Olaf Hoerschelmann, Shanti Kumar, Moya Luckett, Robert McChesney, Divya C. McMillin, Nicholas Mirzoeff, David Morley, Hamid Naficy, Lisa Parks, James Schwoch, John Sinclair, R. Anderson Sutton, Serra Tinic, John Tomlinson, and Mimi White.

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**Visualities** - Denise K. Cummings - 2011-06-01

In recent years, works by American Indian artists and filmmakers such as Jaune Quick-To-See Smith, Edgar Heap of Birds, Sherman Alexie, Shelley Niro, and Chris Eyre have illustrated the importance of visual culture as a means to mediate identity in contemporary Native America. This insightful collection of essays explores how identity is created and communicated through Native film-, video-, and art-making; what role these practices play in contemporary cultural revitalization; and how indigenous creators revisit media pasts and resignify dominant discourses through their work. Taking an interdisciplinary approach, Visualities: Perspectives on Contemporary American Indian Film and Art draws on American Indian Studies, American Studies, Film Studies, Cultural Studies, Women’s Studies, and Postcolonial Studies. Among the artists examined are Hulleah J. Tsinhnahjinnie, Eric Gansworth, Melanie Printup Hope, Jolene Rickard, and George Longfish. Films analyzed include Imprint, It Starts with a Whisper, Mohawk Girls, Skins, The Business of Fancydancing, and a selection of Native Latin films.

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Cultural Politics and the Mass Media - Patrick Daley - 2004
Founded in 1923, it was the territory's first Native-owned-and-operated newspaper and quickly became the voice of Native opposition to commercial fishing interests. Similarly, the authors detail the formation of KYUK-AM in 1971, the first community radio station to program in both the English and Yup'ik languages.

Mabo's Cultural Legacy - Geoff Rodoreda - 2021-06-08
More than any other event in Australia's legal, political and cultural history, the High Court of Australia's 1992 Mabo decision challenged previous ways of thinking about land, identity, belonging, the nation and history. Now, more than a quarter of a century after Mabo, this book examines the broader impacts of this landmark legal decision on various forms of Australian culture and cultural practice. How is Australia's post-Mabo imaginary being reflected, refracted and articulated in contemporary film, fiction, poetry, biography and other forms of cultural expression? To what extent has the discussion and practice of history, linguistics, anthropology and other branches of the humanities been challenged or transformed by Mabo? While the judges in Mabo recognised native title, they also denied Indigenous people sovereignty over the continent: how is First Nations sovereignty being articulated and creatively imagined in more recent post-Mabo discourse? This interdisciplinary book, offering a transnational perspective via scholars based in Australia, continental Europe and the UK, provides an overview of the diverse impact and discursive influence of Mabo on fields of artistic endeavour and cultural practice in Australia today.

Handbook of Indigenous Religion(s) - Greg Johnson - 2017-06-21
Consisting of original scholarship at the intersection of indigenous studies and religious studies, the Handbook of Indigenous Religion(s) includes a programmatic introduction arguing for new ways of conceptualizing the field, numerous case study-based examples, and an Afterword by Thomas Tweed.

Native American Performance and Representation - S. E. Wilmer - 2011-11-01
An exploration of Native American performance examines the balance between traditional and modern techniques of performance and discusses native self-representation, cultural authenticity,
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The Art of Protest - T. V. Reed - 2019-01-22
A second edition of the classic introduction to arts in social movements, fully updated and now including Black Lives Matter, Occupy Wall Street, and new digital and social media forms of cultural resistance The Art of Protest, first published in 2006, was hailed as an “essential” introduction to progressive social movements in the United States and praised for its “fluid writing style” and “well-informed and insightful” contribution (Choice Magazine). Now thoroughly revised and updated, this new edition of T. V. Reed’s acclaimed work offers engaging accounts of ten key progressive movements in postwar America, from the African American struggle for civil rights beginning in the 1950s to Occupy Wall Street and Black Lives Matter in the twenty-first century. Reed focuses on the artistic activities of these movements as a lively way to frame progressive social change and its cultural legacies: civil rights freedom songs, the street drama of the Black Panthers, revolutionary murals of the Chicano movement, poetry in women’s movements, the American Indian Movement’s use of film and video, anti-apartheid rock music, ACT UP’s visual art, digital arts in #Occupy, Black Lives Matter rap videos, and more. Through the kaleidoscopic lens of artistic expression, Reed reveals how activism profoundly shapes popular cultural forms. For students and scholars of social change and those seeking to counter reactionary efforts to turn back the clock on social equality and justice, the new edition of The Art of Protest will be both informative and inspiring.

Mapping Modernisms - Elizabeth Harney - 2018-11-16
Mapping Modernisms brings together scholars working around the world to address the modern arts produced by indigenous and colonized artists. Expanding the contours of modernity and its visual products, the contributors illustrate how these artists engaged with ideas of Primitivism through visual forms and philosophical ideas. Although often overlooked in the literature on global modernisms, artists, artworks, and art patrons moved within and across national and imperial borders, carrying, appropriating, or translating objects, images, and ideas. These itineraries made up the dense networks of modern life, contributing to the crafting of modern subjectivities and of local, transnationally inflected modernisms. Addressing the silence on indigeneity in established narratives of modernism, the contributors decenter art history’s traditional Western orientation and prompt a re-evaluation of canonical understandings of twentieth-century art history. Mapping Modernisms is the first book in Modernist Exchanges, a multivolume project dedicated to rewriting the history of modernism and modernist art to include artists, theorists, art...
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Navajo Talking Picture - Randolph Lewis - 2012-07
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Huihui - Jeffrey Carroll - 2014-12-31
This groundbreaking anthology is the first to navigate the interconnections between the rhetorics and aesthetics of the Pacific. Like the bright and multifaceted constellation for which it is named, Huihui: Rhetorics and Aesthetics in the Pacific showcases a variety of genres and cross-genre forms—critical essays, poetry, short fiction, speeches, photography, and personal reflections—that explore a wide range of subjects, from Disney’s Aulani Resort to the Bishop Museum, from tiki souvenirs to the Dusky Maiden stereotype, from military recruitment to colonial silencing, from healing lands to healing words and music, from decolonization to sovereignty. These works go beyond conceiving of Pacific rhetorics and aesthetics as being always and only in response to a colonizing West and/or East. Instead, the authors emphasize the importance of situating their work within indigenous intellectual, political, and cultural traditions and innovations of the Pacific. Taken together, this anthology threads ancestral and contemporary discursive strategies, questions colonial and oppressive representations, and seeks to articulate an empowering decolonized future for all of Oceania. Representing several island and continental nations, the contributing authors include Albert Wendt, Haunani-Kay Trask, Mililani Trask, Chantal Spitz, Jonathan Kay Kamakawiwo’ole Osorio, Flora Devatine, Kalena Silva, Steven Winduo, Alice Te Punga Somerville, Selina Tusitala Marsh, ku’ualoha ho’omanawanui, Craig Santos Perez, Gregory Clark, Chelle Pahinui, Dan Taulapapa McMullin, Michael Puleloa, Lisa King, and Steven Gin. Collectively, their words guide us over ocean routes like the great wa’a, va’a, waka, proa, and sakman once navigated by the ancestors of Oceania, now navigated again by their descendants.

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Imagic Moments - Lee Schweninger - 2013-05-01
In Indigenous North American film Native Americans tell their own stories and thereby challenge a range of political and historical contradictions, including egregious misrepresentations by Hollywood. Although Indians in film have long been studied, especially as characters in Hollywood westerns, Indian film itself has received relatively little scholarly attention. In Imagic Moments Lee Schweninger offers a much-needed corrective, examining films in which the major inspiration, the source material, and the acting are essentially Native. Schweninger looks at a selection of mostly narrative fiction films from the United States and Canada and places them in historical and generic contexts. Exploring films such as Powwow Highway, Smoke Signals, and Skins, he argues that in and of themselves these films constitute and in fact emphatically demonstrate forms of resistance and stories of survival as they talk back to Hollywood. Self-representation itself can be seen as a valid form of resistance and as an aspect of a cinema of sovereignty in which the Indigenous peoples represented are the same people who engage in the filming and who control the camera. Despite their low budgets and often nonprofessional acting, Indigenous films succeed in being all the more engaging in their own right and are indicative of the complexity, vibrancy, and survival of myriad contemporary Native cultures.

Louise Erdrich's Justice Trilogy - Connie A. Jacobs - 2021-10-01
Louise Erdrich is one of the most important, prolific, and widely read contemporary Indigenous writers. Here leading scholars analyze the three critically acclaimed recent novels—The Plague of Doves (2008), The Round House (2012), and LaRose (2016)—that make up what has become known as Erdrich’s “justice trilogy.” Set in small towns and reservations of northern North Dakota, these three interwoven works bring together a vibrant cast of characters whose lives are shaped by history, identity, and
countering the exercise of regulatory force. The essays herein illuminate Erdrich’s storytelling abilities; the complex relations among crime, punishment, and forgiveness that characterize her work; and the Anishinaabé contexts that underlie her presentation of character, conflict, and community. The volume also includes a reader’s guide to each novel, a glossary, and an interview with Erdrich that will aid in readers’ navigation of the justice novels. These timely, original, and compelling readings make a valuable contribution to Erdrich scholarship and, subsequently, to the study of Native literature and women’s authorship as a whole.

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Louise Erdrich is one of the most important, prolific, and widely read contemporary Indigenous writers. Here leading scholars analyze the three critically acclaimed recent novels—The Plague of Doves (2008), The Round House (2012), and LaRose (2016)—that make up what has become known as Erdrich’s “justice trilogy.” Set in small towns and reservations of northern North Dakota, these three interwoven works bring together a vibrant cast of characters whose lives are shaped by history, identity, and community. Individually and collectively, the essays herein illuminate Erdrich’s storytelling abilities; the complex relations among crime, punishment, and forgiveness that characterize her work; and the Anishinaabé contexts that underlie her presentation of character, conflict, and community. The volume also includes a reader’s guide to each novel, a glossary, and an interview with Erdrich that will aid in readers’ navigation of the justice novels. These timely, original, and compelling readings make a valuable contribution to Erdrich scholarship and, subsequently, to the study of Native literature and women’s authorship as a whole.

**Sensing Law** - Sheryl Hamilton - 2016-11-25
A rich collection of interdisciplinary essays, this book explores the question: what is to be found at the intersection of the sensorium and law’s empire? Examining the problem of how legal rationalities try to grasp what can only be sensed through the body, these essays problematize the Cartesian framework that has long separated the mind from the body, reason from feeling, and the human from the animal. In doing so, they consider how the sensorium can operate, variously, as a tool of power or as a means of countering the exercise of regulatory force. The senses, it is argued, operate as a vector for the implication of subjects in legal webs, but also as a powerful site of resistance to legal definition and determination. From the sensorium of animals to technologically mediated perception, the ways in which the law senses and the ways in which senses are brought before the law invite a questioning of the categories of liberal humanism. And, as this volume demonstrates, this questioning opens up the both interesting and important possibility of imagining other sensual subjectivities.

**The Value of Aesthetics** - Alanna Cant - 2019-09-01
Unlike many other handicrafts in the Mexican state of Oaxaca, which have long cultural and historical trajectories, Oaxacan woodcarving began in the second half of the twentieth century and has always been done for the commercial market. In The Value of Aesthetics, Alanna Cant explores how one family’s workshop in the village of San Martin Tilcajete has become the most critically and economically successful, surpassing those of neighbors who use similar materials and techniques. The dominance of this family is tied to their ability to produce a new aesthetic that appeals to three key “economies of culture”: the
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Decolonizing the Lens of Power - Kerstin Knopf - 2008
This is the first book that comprehensively examines Indigenous filmmaking in North America, as it analyzes in detail a variety of representative films by Canadian and US-American Indigenous filmmakers: two films that contextualize the oral tradition, three short films, and four dramatic films. The book explores how members of colonized groups use the medium of film as a means for cultural and political expression and thus enter the dominant colonial film discourse and create an answering discourse. The theoretical framework is developed as an interdisciplinary approach, combining postcolonialism, Indigenous studies, and film studies. As Indigenous people are gradually taking control over the imagemaking process in the area of film and video, they cease being studied and described objects and become subjects who create self-controlled images of Indigenous cultures. The book explores the translatability of Indigenous oral tradition into film, touching upon the changes the cultural knowledge is subject to in this process, including statements of Indigenous filmmakers on this issue. It also asks whether or not there is a definite Indigenous film practice and whether filmmakers tend to dissociate their work from dominant classical filmmaking, adapt to it, or create new film forms and styles through converging classical film conventions and their conscious violation. This approach presupposes that Indigenous filmmakers are constantly in some state of reaction to Western ethnographic filmmaking and to classical narrative filmmaking and its epitome, the Hollywood narrative cinema. The films analyzed are The Road Allowance People by Maria Campbell, I’at Hakim, Hopiit by Victor Masayesva, Talker by Lloyd Martell, Tenacity and Smoke Signals by Chris Eyre, Overweight With Crooked Teeth and Honey Moccasin by Shelley Niro, Big Bear by Gil Cardinal, and Atanarjuat: The Fast Runner by Zacharias Kunuk.
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**Hero, Hawk, and Open Hand** - Richard F. Townsend - 2004-01-01

Along the Ohio, Tennessee, and Mississippi Rivers, the archaeological remains of earthen pyramids, plazas, large communities, and works of art and artifacts testify to Native American civilizations that thrived there between 3000 B.C. and A.D. 1500. This fascinating book presents exciting new information on the art and cultures of these ancient peoples and features hundreds of gorgeous photographs of important artworks, artifacts, and ritual objects excavated from Amerindian archaeological sites. Drawing on excavation findings and extensive research, the contributors to the book document a succession of distinct ancient populations in the pre-Columbian world of the American Midwest and Southeast. A team of interdisciplinary scholars examines the connections between archaeological remains of different regions and the themes, forms, and rituals that continue in specific tribes of today. The book also includes the personal reflections of contemporary Native Americans who discuss their perspectives on the significance of the fascinating and beautiful prehistoric artifacts as well as their own cultural practices today.

**Through a Native Lens** - Nicole Strathman - 2020-03-19

What is American Indian photography? At the turn of the twentieth century, Edward Curtis began creating romantic images of American Indians, and his works—along with pictures by other non-Native photographers—came to define the field. Yet beginning in the second half of the nineteenth century, American Indians themselves started using cameras to record their daily activities and to memorialize tribal members. Through a Native Lens offers a refreshing, new perspective by highlighting the active contributions of North American Indians, both as patrons who commissioned portraits and as photographers who created collections. In this richly illustrated volume, Nicole Dawn Strathman explores how indigenous peoples throughout the United States and Canada appropriated the art of photography and integrated it into their lifeways. The photographs she analyzes date to the first one hundred years of the medium, between 1840 and 1940. To account for Native activity both in front of and behind the camera, the author divides her survey into two parts. Part I focuses
published—that range from formal portraits to casual snapshots. The images represent multiple tribal communities across Native North America, including the Inland Tlingit, Northern Paiute, and Kiowa. Moving beyond studies of Native Americans as photographic subjects, this groundbreaking book demonstrates how indigenous peoples took control of their own images and distinguished themselves as pioneers of photography.

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The Oxford Handbook of Canadian Cinema - Janine Marchessault - 2019-03-20
The chapters in The Oxford Handbook of Canadian Cinema present a rich, diverse overview of Canadian cinema. Responding to the latest developments in Canadian film studies, this volume takes into account the variety of artistic voices, media technologies, and places which have marked cinema in Canada throughout its history. Drawing on a range of established and emerging scholars from a range of disciplines, this volume will be useful to teachers, scholars, and to a general readership interested in cinema in Canada. Moving beyond the director-focused approach of much previous scholarship, this book is concerned with communities, institutions, and audiences for Canadian cinema at both national and international levels. The choice of subjects covered ranges from popular, genre cinema to the most experimental of artistic interventions. Canadian cinema is seen in its interaction with other forms of art-making and media production in Canada and at the international level. Particular attention has been paid to the work of Indigenous filmmakers, members of diasporic communities and feminist and LGBTQ artists. The result is a book attentive to the complex social and institutional contexts in which Canadian cinema is made and consumed.

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**Indigenous Notions of Ownership and Libraries, Archives and Museums** - Camille Callison - 2016-07-11
Tangible and intangible forms of indigenous knowledges and cultural expressions are often found in libraries, archives or museums. Often the "legal" copyright is not held by the indigenous people’s group from which the knowledge or cultural expression originates. Indigenous peoples regard unauthorized use of their cultural expressions as theft and believe that the true expression of that knowledge can only be sustained, transformed, and remain dynamic in its proper cultural context. Readers will begin to understand how to respect and preserve these ways of knowing while appreciating the cultural memory institutions’ attempts to transfer the knowledges to the next generation.

**Framing the World** - Paula Willoquet-Maricondi - 2010-09-03
The essays in this collection make a contribution to the greening of film studies and expand the scope of ecocriticism as a discipline traditionally rooted in literary studies. In addition to highlighting particular films as productive tools for raising awareness and educating us about environmental issues, Framing the World: Explorations in Ecocriticism and Film encourages its readers to become more ecologically minded viewers, sensitive to the ways in which films reflect, shape, reinforce, and challenge our perceptions of nature, of human/nature relations, and of environmental issues. The contributors to this volume offer in-depth analyses of a broad range of films, including fictional and documentary, Hollywood and independent, domestic and foreign, experimental and indigenous. Drawing from disciplines including film theory, ecocriticism, philosophy, rhetoric, environmental justice, and American and Indigenous studies, Framing the World offers new and original approaches to the ecocritical study of cinema. The twelve essays are gathered in four parts, focusing on ecocinema as activist cinema; the representation of environmental justice issues in Hollywood, independent, and...
Willoquet-Maricondi’s introduction provides an overview of the field of ecocriticism and offers both philosophical and theoretical foundations for the ecocritical study of films. Contributors Beth Berila, St. Cloud State University * Lynne Dickson Bruckner, Chatham College * Elizabeth Henry, University of Denver * Joseph K. Heumann, Eastern Illinois University * Harri Kilpi, University of East Anglia * Jennifer Machiorlatti, Western Michigan University * Mark Minster, Rose-Hulman Institute of Technology * Robin L. Murray, Eastern Illinois University * Tim Palmer, University of North Carolina, Wilmington * Cory Shaman, Arkansas Tech University * Rachel Stein, Siena College * Paula Willoquet-Maricondi, Marist College

Unsettling Sights - Corinn Columpar - 2010-03-11
Unsettling Sights: The Fourth World on Film examines the politics of representing Aboriginality, in the process bringing frequently marginalized voices and visions, issues and debates into the limelight. Corinn Columpar uses film theory, postcolonial theory, and Indigenous theory to frame her discussion of the cinematic construction and transnational circulation of Aboriginality. The result is a broad interdisciplinary analysis of how Indigeneity is represented in cinema, supported by more than twenty rigorous and theoretically informed case studies of contemporary feature films by both First- and Fourth-World filmmakers in the United States, Canada, New Zealand, and Australia. Columpar relies heavily on textual analysis of the films but also explores contextual issues in filmmaking such as funding, personnel, modes of production, and means of distribution. Part one of Unsettling Sights focuses on contact narratives in which the Aboriginal subject is constructed in reactive response to a colonizing or invading presence. Films such as The Piano and The Proposition, wherein a white man “goes native,” and The New World and Map of the Human Heart, which approach contact from the perspective of an Aboriginal character, serve as occasions to examine the ways in which Aboriginal identities are negotiated within dominant cinema. Part two shifts the focus from contact narratives to films that seek to define Aboriginality on its own terms, with reference to a (lost) homeland and/or Indigenous practices of (hi)story-telling: while texts such as Once Were
beDevil, Atanarjuat, and The Business of Fancydancing, among others, bring questions of voice, translation, and the relationship between cinema and oral tradition to the forefront.

Unsettling Sights is the first significant, scholarly examination of Aboriginality and cinema in an international context and will be invaluable to scholars and students in many fields including cinema studies, anthropology, critical race studies, cultural studies, and postcolonial studies.

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Unsettling Sights is the first significant, scholarly examination of Aboriginality and cinema in an international context and will be invaluable to scholars and students in many fields including cinema studies, anthropology, critical race studies, cultural studies, and postcolonial studies.

Native Recognition - Joanna Hearne - 2013-01-25

Offers a new interpretation of the century-long relationship between the Western film genre and Native American filmmaking.

Engaged Resistance - Dean Rader - 2011-04-01

From Sherman Alexie's films to the poetry and fiction of Louise Erdrich and Leslie Marmon Silko to the paintings of Jaune Quick-To-See Smith and the sculpture of Edgar Heap of Birds, Native American movies, literature, and art have become increasingly influential, garnering critical praise and enjoying mainstream popularity. Recognizing that the time has come for a critical assessment of this exceptional artistic output and its significance to American Indian and American issues, Dean Rader offers the first interdisciplinary examination of how American Indian artists, filmmakers, and writers tell their own stories. Beginning with rarely seen photographs, documents, and paintings from the Alcatraz Occupation in 1969 and closing with an innovative reading of the National Museum of the American Indian, Rader initiates a conversation about how Native Americans have turned to artistic expression as a means of articulating cultural sovereignty, autonomy, and survival. Focusing on figures such as author/director Sherman Alexie (Flight, Face, and Smoke Signals), artist Jaune Quick-To-See Smith, director Chris Eyre (Skins), author Louise Erdrich (Jacklight, The Last Report on the Miracles at Little No Horse), sculptor Edgar Heap of Birds, novelist Leslie Marmon Silko, sculptor Allen Houser, filmmaker and actress Valerie Red Horse, and other writers including
Selling the Indian - Carter Jones Meyer - 2001-08
A collection of essays consider the selling of American Indian culture and how it affects the Native community, showing how appropriation of American Indian cultures have been persistent practices of American society over the last century, constituting a form of cultural imperialism that could contribute to the destruction of American Indian culture and identity.

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Film, History and Cultural Citizenship - Tina Mai Chen - 2020-09-20
This new book investigates the relationship of film to history, power, memory, and cultural citizenship. The book is concerned with two central issues: firstly, the participation of film and filmmakers in articulating and challenging projects of modernity; and, secondly, the role of film in shaping particular understandings of self and other to evoke collective notions of belonging. These issues call for interdisciplinary and multi-layered analyses that are ideally met through dialogue across place, time, identities and genres. The contributors to this volume enable this dialogue by considering the ways in which cultural expression and identity expressed through film serve to create notions of belonging, group identity, and entitlement within modern societies.
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