

STRONG HEART.

NATIVE AMERICAN VISIONS AND VOICE



APERTURE

Strong Hearts Native American Visions And Voices

Susan Lobo,Steve Talbot

Strong Hearts Native American Visions And Voices:

Strong Hearts, 1995 Photographs essays and poetry by Native Americans **Native American Performance and Representation** S. E. Wilmer, 2011-11-01 Native performance is a multifaceted and changing art form as well as a swiftly growing field of research Native American Performance and Representation provides a wider and more comprehensive study of Native performance not only its past but also its present and future Contributors use multiple perspectives to look at the varying nature of Native performance strategies They consider the combination and balance of the traditional and modern techniques of performers in a multicultural world This collection presents diverse viewpoints from both scholars and performers in this field both Natives and non Natives Important and well respected researchers and performers such as Bruce McConachie Jorge Huerta and Daystar Rosalie Jones offer much needed insight into this quickly expanding field of study This volume examines Native performance using a variety of lenses such as feminism literary and film theory and postcolonial discourse Through the many unique voices of the contributors major themes are explored such as indigenous self representations in performance representations by nonindigenous people cultural authenticity in performance and representation and cross fertilization between cultures Authors introduce important though sometimes controversial issues as they consider the effects of miscegenation on traditional customs racial discrimination Native women's position in a multicultural society and the relationship between authenticity and hybridity in Native performance An important addition to the new and growing field of Native performance Wilmer's book cuts across disciplines and areas of study in a way no other book in the field does It will appeal not only to those interested in Native American studies but also to those concerned with women's and gender studies literary and film studies and cultural studies

Strong Hearts Paul Chaat Smith, Robert Davis, Theresa Harlan, Linda Hogan, James Luna, Leslie Marmon Silko, Jolene Rickard, N. Scott Momaday, Luci Tapahonso, James Welch, Robert Jr Willard, 1993 [The Routledge Companion to Indigenous Art Histories in the United States and Canada](#)

Heather Igloliorte, Carla Taunton, 2022-12-30 This companion consists of chapters that focus on and bring forward critical theories and productive methodologies for Indigenous art history in North America This book makes a major and original contribution to the fields of Indigenous visual arts professional curatorial practice graduate level curriculum development and academic research The contributors expand create establish and define Indigenous theoretical and methodological approaches for the production discussion and writing of Indigenous art histories Bringing together scholars curators and artists from across the intersecting fields of Indigenous art history critical museology cultural studies and curatorial practice the companion promotes the study and dissemination of Indigenous art and stimulates new conversations on such key areas as visual sovereignty and self determination resurgence and resilience land based embodied and nation specific knowledges epistemologies and ontologies curatorial and museological methodologies language decolonization and Indigenization and collaboration consultation and mentorship [Trading Gazes](#) Susan Bernardin, 2003 The story of western Americans in the

late nineteenth and early twentieth centuries has been told most notably through photographs of American Indians. Unlike this vast archive produced primarily by male photographers which depicted American Indians as either vanishing or domesticated the lesser known images by the women featured in *Trading Gazes* provide new ways of seeing the intersecting histories of colonial expansion and indigenous resistance. Four unconventional women Jane Gay who documented land allotment to the Nez Perces Kate Cory an artist who lived for years in a Hopi community Grace Nicholson who purchased cultural items from the Karuk and other northern California tribes and Mary Schaffer who traveled among the Stoney and Metis of Alberta Canada used cameras to document their cross cultural encounters. *Trading Gazes* reconstructs the rich biographical and historical contexts explaining these women's presence in different Native communities of the North American West. Their photographs not only record the unprecedented opportunities available for Euro American women eager to shed gender restrictions but also reveal how women's newfound mobility depended on the increasing restrictions placed on Native Americans in this era. By tracing the complex often unexpected relationships forged between these women their cameras and the Native subjects of their photographs *Trading Gazes* offers a new focus for recovering women's histories in the West while bringing attention to the complicated legacies of these images for Native and non Native viewers.

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 on Native participants including such public figures as Sarah Winnemucca and Red Cloud who fashioned themselves in deliberate ways for their portraits. Part II examines Native professional semiprofessional and amateur photographers. Drawing from tribal and state archives libraries museums and individual collections *Through a Native Lens* features photographs including some never before 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. Strong Hearts, 1995 In *Strong Hearts* popular visions of American Indians are challenged by artists and writers for whom self

representation is often as much a political as an artistic statement For example the darkly emotional scenes staged by Carm Little Turtle Larry McNeil s metaphorical images of eagle feathers Zig Jackson s satirical pictures of tourists photographing Indians Maggie Steber s intimate portrayal of the Wildcat family images of joy and pain captured by the children in the Shooting Back from the Reservation project and Jeffrey Thomas s close up portraits of traditional powwow dancers Three distinguished authors write about the struggle to overcome stereotyped perceptions of Native Americans Paul Chaat Smith cultural critic and writer compares the nineteenth century arms race that nearly wiped out his Comanche ancestors to the way in which the camera has been used to form unyielding perceptions of Native people Theresa Harlan curator at the C N Gorman Museum tells how constructed mythologies about Native people threaten not only their cultures but their very survival Photographer and educator Jolene Rickard regards contemporary Native image making as documents of our sovereignty both politically and spiritually In their essays all three show how the photographers in Strong Hearts use the camera to represent Native American people today One hundred twenty five images by thirty four Native American photographers are complemented by poetry that echoes ancient story telling traditions **Native American Voices** Susan Lobo,Steve Talbot,2001 Native American Voices is a unique collection of works designed to present readers with an exciting view into the diverse field of Native American Studies Editors Susan Lobo and Steve Talbot incorporate a hemispheric approach that reflects the varied perspectives histories and realities of the indigenous peoples of the Americas The collection contains not only scholarly articles but also journalistic selections oral history and testimony songs poetry and other documents that bring into focus the multidisciplinary nature of this field Maps and original artwork provide further context for the selections and an extensive tribal name index and lists of key terms facilitate both reference and comparative study

Artists and the Practice of Agriculture Silvia Bottinelli,2023-07-31 Artists and the Practice of Agriculture maps out examples of artistic practices that engage with the aesthetics and politics of gathering food growing edible and medicinal plants and interacting with non human collaborators In the hands of contemporary artists farming and foraging become forms of visual and material language that convey personal and political meanings This book provides a critical analysis of artistic practices that model alternative food systems It presents rich academic insights as well as 16 conversations with practicing artists The volume addresses pressing issues such as the interconnectedness of human and other than human beings the weight of industrial agriculture the legacy of colonialism and the promise of place based and embodied pedagogies Through participatory projects the artists discussed here reflect on the links between past histories present challenges and future solutions for the food sovereignty of local and networked communities The book is an easy to navigate resource for readers interested in food studies visual and material cultures contemporary art ecocriticism and the environmental humanities **Visual Currencies** Henrietta Lidchi,Hulleah Tsinhnahjinnie,2009 This is an edited collection of essays coming out of sessions held at the Native American Art Studies Association Conference Phoenix 2005 The seven

contributors focus on the far reaching influences of photography on Native American communities and the possibilities that it currently presents The essays explore the values or currencies attributed to photographers by practitioners and institutions be these Native artists or museums archives and anthropologists The book includes over 60 photographs by named indigenous Native American photographers *The Quest for Knowledge* Karen Ann Patterson,2001 **American Indian Culture and Research Journal** ,1996 CURRENT CONTENTS ,1995 **The World of Tribal Arts** ,1997 **Great Plains Quarterly** ,2011 **Image and Self in Contemporary Native American Photoart** ,1995 Includes work by Carm Little Turtle Shelley Niro Jolene Rickard Hulleah Tsinhnahjinnie Richard Ray Whitman **American Indian Art Magazine** ,1995 Reference Encyclopedia of the American Indian Barry T. Klein,2000 **Annual Report** Cincinnati Art Museum,1997 **American Indian Quarterly** ,1999

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