

Edward Poitras

Canada XLVI Biennale di Venezia



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Edward Poitras Canada Xlvi Biennale Di Venezia:

Edward Poitras Gerald McMaster, Edward Poitras, 1995 The Canadian Museum of Civilization is proud to have been chosen as the sponsoring institution for the XLVI Venice Biennale and is excited by the selection of Gerald McMaster Curator of Contemporary Art to represent Canada at this prestigious event We are further honored to be able to work with an exciting and challenging artist such as Edward Poitras The Canadian Museum of Civilization established exhibition space dedicated to the work of contemporary aboriginal artist at the same time ensuring that an aboriginal curator well versed in at and museological practices interpreted these developments and brought them to the public eye This book is an important aspect of this articulation Edward Poitras has steadily won new audiences with his compelling installations Poitras comes from the great Canadian Prairies where history is at once romantic discordant and unusual characteristics reflected in many of his works particularly in this project His expression is deceptively minimal inviting the viewer to pay close attention to the subtleties of the work In seeking to articulate the reality of aboriginal experience and the complexity of the work of aboriginal artists Gerald McMaster has co curated large retrospective exhibitions controversial thought provoking exhibitions and numerous smaller shows In this book Gerald McMaster as curator and Edward Poitras as artist have worked together to create an installation that explores the themes of identity and the interplay of self and Other in the context of a constantly evolving experience These important issues concern aboriginal and non aboriginal people everywhere **Beyond**

Wilderness John O'Brian, 2007-09-30 The great purpose of landscape art is to make us at home in our own country was the nationalist maxim motivating the Group of Seven's artistic project The empty landscape paintings of the Group played a significant role in the nationalization of nature in Canada particularly in the development of ideas about northernness wilderness and identity In this book John O Brian and Peter White pick up where the Group of Seven left off They demonstrate that since the 1960s a growing body of both art and critical writing has looked beyond wilderness to re imagine landscape in a world of vastly altered political technological and environmental circumstances By emphasizing social relationships changing identity politics and issues of colonial power and dispossession contemporary artists have produced landscape art that explores what was absent in the work of their predecessors Beyond Wilderness expands the public understanding of Canadian landscape representation tracing debates about the place of landscape in Canadian art and the national imagination through the twentieth century to the present Critical writings from both contemporary and historically significant curators historians feminists media theorists and cultural critics and exactly reproduced artworks by contemporary and historical artists are brought together in productive dialogue Beyond Wilderness explains why landscape art in Canada had to be reinvented and what forms the reinvention took Contributors include Benedict Anderson Cornell Grant Arnold Vancouver Art Gallery Rebecca Belmore Jody Berland York Eleanor Bond Concordia Jonathan Bordo Trent Douglas Cole Marlene Creates Marcia Crosby Malaspina Greg Curnoe Ann Davis Nickle Arts Museum Leslie Dawn

Lethbridge Shawna Dempsey Christos Dikeakos Peter Doig Rosemary Donegan OCAD Stan Douglas Paterson Ewen Robert Fones Northrop Frye Robert Fulford General Idea Rodney Graham Reesa Greenberg Gu Xiong British Columbia Cole Harris British Columbia Richard William Hill Middlesex Robert Houle Andrew Hunter Waterloo Lynda Jessup Queen s Zacharias Kunuk Igloodik Isuma Productions Johanne Lamoureux Montreal Robert Linsley Waterloo Barry Lord Lord Cultural Resources Marshall McLuhan Mike MacDonald Liz Magor ECIAD Lorri Millan Gerta Moray Guelph Roald Nasgaard Florida State N E Thing Company Carol Payne Carleton Edward Poitras Dennis Reid Art Gallery of Ontario Michel Saulnier Nancy Shaw Simon Fraser Johanne Sloan Concordia Michael Snow Robert Stacey David Thauberger Loretta Todd Esther Trepanier Quebec Dot Tuer OCAD Christopher Varley Jeff Wall Paul H Walton McMaster Mel Watkins Toronto Scott Watson British Columbia Anne Whitelaw Alberta Joyce Wieland Jin me Yoon Simon Fraser Lawrence Paul Yuxweluptun and Joyce Zemans York Native North American Art Janet Catherine Berlo, Ruth Bliss Phillips, 2015 This lively introductory survey of indigenous North American arts from ancient times to the present explores both the shared themes and imagery found across the continent and the distinctive traditions of each region Focusing on the richness of artwork created in the US and Canada Native North American Art Second Edition discusses 3 000 years of architecture wood and rock carvings basketry dance masks clothing and more The expanded text discusses twentieth and twenty first century arts in all media including works by James Luna Kent Monkman Nadia Myre Jaune Quick to See Smith Will Wilson and many more Authors Berlo and Phillips incorporate new research and scholarship examining such issues as art and ethics gender representation and the colonial encounter By bringing into one conversation the seemingly separate realms of the sacred and the secular the political and the domestic and the ceremonial and the commercial Native North American Art shows how visual arts not only maintain the integrity of spiritual and social systems within Native North American societies but have long been part of a cross cultural experience as well *That's Raven Talk* Mareike Neuhaus, 2011 Annotation A reading strategy for orality in North American Indigenous literatures that is grounded in Indigenous linguistic traditions **Scissors, Paper, Stone** Martha Langford, 2007-06-27 Finalist Raymond Klibansky Book Prize Humanities and Social Sciences Federation of Canada 2008 Making a connection between photography and memory is almost automatic Should it be In *Scissors Paper Stone* Martha Langford explores the nature of memory and art She challenges the conventional emphasis on the camera as a tool of perception by arguing that photographic works are products of the mind picturing memory is first and foremost the expression of a mental process Langford organizes the book around the conceit of the child s game scissors paper stone using it to ground her discussion of the tensions between remembering and forgetting the intersection of memory and imagination and the relationship between memory and history *Scissors Paper Stone* explores the great variety of photographic art produced by Canadian artists as expressions of memory Their work including images by Carl Beam Carole Cond and Karl Beveridge Donigan Cumming Stan Denniston Robert Houle Robert Minden Michael Snow Diana Thorneycroft Jeff Wall and Jin me Yoon is presented as part of a

rich interdisciplinary study of contemporary photography and how it has shaped modern memory **Edward Poitras**
Edward Poitras, 1995 The Trickster Shift Allan J. Ryan, 1999 The influence and power of the Trickster figure often embodied as Coyote is deeply entwined with Native cultural sensibility and expressed through wry ironic humour In this entertaining and innovative book Allan Ryan explores the Trickster's presence in the work of outstanding artists such as Carl Beam Rebecca Belmore Bob Boyer Joane Cardinal Schubert George Littlechild Jim Logan Gerald McMaster Shelley Niro Ron Noganosh Jane Ash Poitras Edward Poitras Bill Powless and Lawrence Paul Yuxweluptun **Art for an Undivided Earth**
Jessica L. Horton, 2017-05-18 In *Art for an Undivided Earth* Jessica L Horton reveals how the spatial philosophies underlying the American Indian Movement AIM were refigured by a generation of artists searching for new places to stand Upending the assumption that Jimmie Durham James Luna Kay WalkingStick Robert Houle and others were primarily concerned with identity politics she joins them in remapping the coordinates of a widely shared yet deeply contested modernity that is defined in great part by the colonization of the Americas She follows their installations performances and paintings across the ocean and back in time as they retrace the paths of Native diplomats scholars performers and objects in Europe after 1492 Along the way Horton intervenes in a range of theories about global modernisms Native American sovereignty racial difference archival logic artistic itinerancy and new materialisms Writing in creative dialogue with contemporary artists she builds a picture of a spatially temporally and materially interconnected world an undivided earth **Native Universe**
Gerald McMaster, 2008 This gorgeous volume draws from the vast archives of the National Museum of the American Indian and features the voices and perspectives of some of the most prominent Native American scholars writers and activists 350 color photographs *Museums After Modernism* Griselda Pollock, Joyce Zemans, 2008-04-15 *Museums After Modernism* is a unique collection that showcases the ways questions about the museum go to the heart of contemporary debates about the production consumption and distribution of art The book features expert artists curators and art historians who grapple with many of the vibrant issues in museum studies while paying homage to a new museology that needs to be considered Examines the key contemporary debates in museum studies Includes original essays by noted artists curators and art historians Engages with vital issues in the practice of art making and art exhibiting Edited by the world renowned art historian and author Griselda Pollock **Native American Art in the Twentieth Century** W. Jackson Rushing III, 2013-09-27 This illuminating and provocative book is the first anthology devoted to Twentieth Century Native American and First Nation art Native American Art brings together anthropologists art historians curators critics and distinguished Native artists to discuss pottery painting sculpture printmaking photography and performance art by some of the most celebrated Native American and Canadian First Nation artists of our time The contributors use new theoretical and critical approaches to address key issues for Native American art including symbolism and spirituality the role of patronage and museum practices the politics of art criticism and the aesthetic power of indigenous knowledge The artist contributors who represent several Native

nations including Cherokee Lakota Plains Cree and those of the Plateau country emphasise the importance of traditional stories mythologies and ceremonies in the production of contemporary art Within great poignancy they write about recent art in terms of home homeland and aboriginal sovereignty Tracing the continued resistance of Native artists to dominant orthodoxies of the art market and art history Native American Art in the Twentieth Century argues forcefully for Native art's place in modern art history

Shifting Grounds Kate Morris, 2019-03-22 Foregrounds the importance of landscape within twenty first century Indigenous art A distinctly Indigenous form of landscape representation is emerging among contemporary Indigenous artists from North America For centuries landscape painting in European art typically used representational strategies such as single point perspective to lure viewers and settlers into the territories of the old and new worlds In the twentieth century abstract expressionism transformed painting to encompass something beyond the visual world and later minimalism and the Land Art movement broadened the genre of landscape art to include sculptural forms and site specific installations In *Shifting Grounds* art historian Kate Morris argues that Indigenous artists are expanding and reconceptualizing the forms of the genre expressing Indigenous attitudes toward land and belonging even as they draw upon mainstream art practices The resulting works evoke all five senses from the overt sensuality of Kay WalkingStick's tactile paintings to the eerie soundscapes of Alan Michelson's videos to the immersive environments of Kent Monkman's dioramas this art resonates with a fully embodied and embedded subjectivity *Shifting Grounds* explores themes of presence and absence survival and vulnerability memory and commemoration and power and resistance illuminating the artists' engagement not only with land and landscape but also with the history of representation itself

Contemporary Canadian Artists, 1997

Canadian Art, 1995

Contemporary Native American Authors Kay Juricek, Kelly J. Morgan, 1997 This comprehensive reference brings together more than 290 Native American writers Brief biographies often in the writers' own words are furnished along with background information such as tribal affiliations birthdates and education awards and publication highlights A broad range of fiction and nonfiction writers poets playwrights storytellers and writers of other genres who have published since 1961 are included

Troubling Abstraction Robert Houle, Mark Arthur Cheetham, Gerald McMaster, W. Jackson Rushing, Carol Podedworny, McMaster Museum of Art, 2007

Artbibliographies Modern, 1997

ARTnews, 1995

Complex Entanglements Nikos Papastergiadis, 2003 Papers from a the conference Globalisation Art Cultural Difference on the edge of change 2001 Sydney contributions by Langton and Perkins on Aboriginal art annotated separately

Flash Art, 1995

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