

Contesting Knowledge Museums And Indigenous Perspectives

Museum EthicsArt for a New
UnderstandingInterpreting Slavery at Museums and
Historic SitesUnsettling Native Art Histories on the
Northwest CoastThe British National
BibliographyUncertain Images: Museums and the
Work of PhotographsColonial Collecting and
DisplayMuseum ActivismMuseums and
CommunitiesIndigenous Peoples and the
Collaborative Stewardship of NatureContesting
Human Remains in Museum CollectionsSpirited
EncountersMuseums, Heritage and Indigenous
VoiceMuseums and Source CommunitiesMuseums and
Their CommunitiesMedia PraxisDecolonizing
MuseumsMuseums and Anthropology in the Age of
EngagementInterpreting African American History and
Culture at Museums and Historic SitesMediating
KnowledgesIndigenous Prosperity and American
ConquestRethinking the Fur TradeWestern American
LiteratureIndigenous Data SovereigntyMuseum Object
Lessons for the Digital AgeContested Histories in
Public SpaceCrafting IdentityMuseum
PiecesContesting Bodies and Nation in Canadian
HistoryThe National Museum of the American
IndianIndigenous Peoples, National Parks, and
Protected AreasEXHIBITING CULTURES PBInterpreting
Religion at Museums and Historic SitesThe Western
Historical QuarterlyContesting KnowledgeContested
PropertiesIndigenous Notions of Ownership and

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Libraries, Archives and Museums
Legible Sovereignties
The Return of Cultural Treasures
Indian Women and French Men

Museum Ethics

This book tells the story of the search by the Zuni people for a culturally relevant public institution to help them maintain their heritage for future generations. Using a theoretical perspective grounded in knowledge systems, it examines how Zunis developed the A:shiwi A:wana Museum and Heritage Center to mediate between Zuni and Anglo-American values of history and culture. By using in-depth interviews, previously inaccessible archival records, and extensive ethnographic observations, Gwyneira Isaac provides firsthand accounts of the Zunis and non-Zunis involved in the development of the museum. These personal narratives provide insight into the diversity of perspectives found within the community, as well as tracing the ongoing negotiation of the relationship between Zuni and Anglo-American cultures. In particular, Isaac examines how Zunis, who transmit knowledge about their history through oral tradition and initiation into religious societies, must navigate the challenge of utilizing Anglo-American museum practices, which privilege technology that aids the circulation of knowledge beyond its original narrators. This book provides a much-needed contemporary ethnography of a Pueblo community recognized for its restrictive approach to outside observers. The complex interactions between Zunis and anthropologists explored here, however, reveal

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not only Puebloan but also Anglo-American attitudes toward secrecy and the control of knowledge.

Art for a New Understanding

Indigenous Prosperity and American Conquest recovers the agrarian village world Indian women created in the lush lands of the Ohio Valley. Algonquian-speaking Indians living in a crescent of towns along the Wabash tributary of the Ohio were able to evade and survive the Iroquois onslaught of the seventeenth century, to absorb French traders and Indigenous refugees, to export peltry, and to harvest riparian, wetland, and terrestrial resources of every description and breathtaking richness. These prosperous Native communities frustrated French and British imperial designs, controlled the Ohio Valley, and confederated when faced with the challenge of American invasion. By the late eighteenth century, Montreal silversmiths were sending their best work to Wabash Indian villages, Ohio Indian women were setting the fashions for Indigenous clothing, and European visitors were marveling at the sturdy homes and generous hospitality of trading entrepôts such as Miamitown. Confederacy, agrarian abundance, and nascent urbanity were, however, both too much and not enough. Kentucky settlers and American leaders—like George Washington and Henry Knox—coveted Indian lands and targeted the Indian women who worked them. Americans took women and children hostage to coerce male warriors to come to the treaty table to cede their homelands. Appalachian squatters, aspiring land barons, and

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ambitious generals invaded this settled agrarian world, burned crops, looted towns, and erased evidence of Ohio Indian achievement. This book restores the Ohio River valley as Native space.

Interpreting Slavery at Museums and Historic Sites

Comprehensive and global in scope, this book critically evaluates the range of management options that claim to have integrated Indigenous peoples and knowledge, and then outline an innovative, alternative model of co-management, the Indigenous Stewardship Model.

Unsettling Native Art Histories on the Northwest Coast

The British National Bibliography

Museum exhibitions focusing on Native American history have long been curator controlled. However, a shift is occurring, giving Indigenous people a larger role in determining exhibition content. In *Decolonizing Museums*, Amy Lonetree examines the complexities of these new relationships with an eye toward exploring how museums can grapple with centuries of unresolved trauma as they tell the stories of Native peoples. She investigates how museums can honor an Indigenous worldview and way of knowing, challenge stereotypical representations, and speak the hard truths of colonization within exhibition spaces to

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address the persistent legacies of historical unresolved grief in Native communities. Lonetree focuses on the representation of Native Americans in exhibitions at the Smithsonian's National Museum of the American Indian, the Mille Lacs Indian Museum in Minnesota, and the Ziiibiwing Center of Anishinabe Culture and Lifeways in Michigan. Drawing on her experiences as an Indigenous scholar and museum professional, Lonetree analyzes exhibition texts and images, records of exhibition development, and interviews with staff members. She addresses historical and contemporary museum practices and charts possible paths for the future curation and presentation of Native lifeways.

Uncertain Images: Museums and the Work of Photographs

As the global 'data revolution' accelerates, how can the data rights and interests of indigenous peoples be secured? Premised on the United Nations Declaration on the Rights of Indigenous Peoples, this book argues that indigenous peoples have inherent and inalienable rights relating to the collection, ownership and application of data about them, and about their lifeways and territories. As the first book to focus on indigenous data sovereignty, it asks: what does data sovereignty mean for indigenous peoples, and how is it being used in their pursuit of self-determination? The varied group of mostly indigenous contributors theorise and conceptualise this fast-emerging field and present case studies that illustrate the challenges and opportunities involved. These range from

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indigenous communities grappling with issues of identity, governance and development, to national governments and NGOs seeking to formulate a response to indigenous demands for data ownership. While the book is focused on the CANZUS states of Canada, Australia, Aotearoa/New Zealand and the United States, much of the content and discussion will be of interest and practical value to a broader global audience. 'A debate-shaping book ... it speaks to a fast-emerging field; it has a lot of important things to say; and the timing is right.' — Stephen Cornell, Professor of Sociology and Faculty Chair of the Native Nations Institute, University of Arizona 'The effort ... in this book to theorise and conceptualise data sovereignty and its links to the realisation of the rights of indigenous peoples is pioneering and laudable.' — Victoria Tauli-Corpuz, UN Special Rapporteur on the Rights of Indigenous Peoples, Baguio City, Philippines

Colonial Collecting and Display

Current discourse on Indigenous engagement in museum studies is often dominated by curatorial and academic perspectives, in which community voice, viewpoints, and reflections on their collaborations can be under-represented. This book provides a unique look at Indigenous perspectives on museum community engagement and the process of self-representation, specifically how the First Nations Elders of the Blackfoot Confederacy have worked with museums and heritage sites in Alberta, Canada, to represent their own culture and history. Situated in a

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post-colonial context, the case-study sites are places of contention, a politicized environment that highlights commonly hidden issues and naturalized inequalities built into current approaches to community engagement. Data from participant observation, archives, and in-depth interviewing with participants brings Blackfoot community voice into the text and provides an alternative understanding of self and cross-cultural representation. Focusing on the experiences of museum professionals and Blackfoot Elders who have worked with a number of museums and heritage sites, *Indigenous Voices in Cultural Institutions* unpicks the power and politics of engagement on a micro level and how it can be applied more broadly, by exposing the limits and challenges of cross-cultural engagement and community self-representation. The result is a volume that provides readers with an in-depth understanding of the nuances of self-representation and decolonization.

Museum Activism

A vast number of national parks and protected areas throughout the world have been established in the customary territories of Indigenous peoples. In many cases these conservation areas have displaced Indigenous peoples, undermining their cultures, livelihoods, and self-governance, while squandering opportunities to benefit from their knowledge, values, and practices. This book makes the case for a paradigm shift in conservation from exclusionary, uninhabited national parks and wilderness areas to

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new kinds of protected areas that recognize Indigenous peoples' conservation contributions and rights. It documents the beginnings of such a paradigm shift and issues a clarion call for transforming conservation in ways that could enhance the effectiveness of protected areas and benefit Indigenous peoples in and near tens of thousands of protected areas worldwide. *Indigenous Peoples, National Parks, and Protected Areas* integrates wide-ranging, multidisciplinary intellectual perspectives with detailed analyses of new kinds of protected areas in diverse parts of the world. Eleven geographers and anthropologists contribute nine substantive fieldwork-based case studies. Their contributions offer insights into experience with new conservation approaches in an array of countries, including Australia, Canada, Guatemala, Honduras, Nepal, Nicaragua, Peru, South Africa, and the United States. This book breaks new ground with its in-depth exploration of changes in conservation policies and practices—and their profound ramifications for Indigenous peoples, protected areas, and social reconciliation.

Museums and Communities

The essays in section 1 consider ethnography's influence on how Europeans represent colonized peoples. Section 2 essays analyze curatorial practices, emphasizing how exhibitions must serve diverse masters rather than solely the curator's own creativity and judgment, a dramatic departure from past museum culture and practice. Section 3 essays consider tribal museums that focus on contesting and

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critiquing colonial views of American and Canadian history while serving the varied needs of the indigenous communities.

Indigenous Peoples and the Collaborative Stewardship of Nature

This book moves the field forward in its collective conversation about the interpretation of slavery—acknowledging the criticism of the past and acting in the present to develop an inclusive interpretation of slavery.

Contesting Human Remains in Museum Collections

In the late-nineteenth century, British travelers to the Andaman and Nicobar Islands compiled wide-ranging collections of material culture for scientific instruction and personal satisfaction. *Colonial Collecting and Display* follows the compelling history of a particular set of such objects, tracing their physical and conceptual transformation from objects of indigenous use to accessioned objects in a museum collection in the south of England. This first study dedicated to the historical collecting and display of the Islands' material cultures develops a new analysis of colonial discourse, using a material culture-led approach to reconceptualize imperial relationships between Andamanese, Nicobarese, and British communities, both in the Bay of Bengal and on British soil. It critiques established conceptions of the act of collecting, arguing for recognition of how indigenous

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makers and consumers impacted upon "British" collection practices, and querying the notion of a homogenous British approach to material culture from the Andaman and Nicobar Islands.

Spirited Encounters

Contested Histories in Public Space brings multiple perspectives to bear on historical narratives presented to the public in museums, monuments, texts, and festivals around the world, from Paris to Kathmandu, from the Mexican state of Oaxaca to the waterfront of Wellington, New Zealand. Paying particular attention to how race and empire are implicated in the creation and display of national narratives, the contributing historians, anthropologists, and other scholars delve into representations of contested histories at such "sites" as a British Library exhibition on the East India Company, a Rio de Janeiro shantytown known as "the cradle of samba," the Ellis Island immigration museum, and high-school history textbooks in Ecuador. Several contributors examine how the experiences of indigenous groups and the imperial past are incorporated into public histories in British Commonwealth nations: in Te Papa, New Zealand's national museum; in the First Peoples' Hall at the Canadian Museum of Civilization; and, more broadly, in late-twentieth-century Australian culture. Still others focus on the role of governments in mediating contested racialized histories: for example, the post-apartheid history of South Africa's Voortrekker Monument, originally designed as a tribute to the

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Voortrekkers who colonized the country's interior. Among several essays describing how national narratives have been challenged are pieces on a dispute over how to represent Nepali history and identity, on representations of Afro-Cuban religions in contemporary Cuba, and on the installation in the French Pantheon in Paris of a plaque honoring Louis Delgrès, a leader of Guadeloupean resistance to French colonialism. Contributors. Paul Amar, Paul Ashton, O. Hugo Benavides, Laurent Dubois, Richard Flores, Durba Ghosh, Albert Grundlingh, Paula Hamilton, Lisa Maya Knauer, Charlotte Macdonald, Mark Salber Phillips, Ruth B. Phillips, Deborah Poole, Anne M. Rademacher, Daniel J. Walkowitz

Museums, Heritage and Indigenous Voice

Art for a New Understanding, an exhibition from Crystal Bridges Museum of American Art that opened in October 2018, seeks to radically expand and reposition the narrative of American art since 1950 by charting a history of the development of contemporary Indigenous art from the United States and Canada, beginning when artists moved from more regionally-based conversations and practices to national and international contemporary art contexts. This fully illustrated volume includes essays by art historians and historians and reflections by the artists included in the collection. Also included are key contemporary writings—from the 1950s onward—by artists, scholars, and critics, investigating the themes of transculturalism and pan-Indian identity, traditional practices conducted in radically new ways,

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displacement, forced migration, shadow histories, the role of personal mythologies as a means to reimagine the future, and much more. As both a survey of the development of Indigenous art from the 1950s to the present and a consideration of Native artists within contemporary art more broadly, *Art for a New Understanding* expands the definition of American art and sets the tone for future considerations of the subject. It is an essential publication for any institution or individual with an interest in contemporary Native American art, and an invaluable resource in ongoing scholarly considerations of the American contemporary art landscape at large.

Museums and Source Communities

Museums and Anthropology in the Age of Engagement considers changes that have been taking place in museum anthropology as it has been responding to pressures to be more socially relevant, useful, and accountable to diverse communities. Based on the author's own research and applied work over the past 30 years, the book gives examples of the wide-ranging work being carried out today in museum anthropology as both an academic, scholarly field and variety of applied, public anthropology. While it examines major trends that characterize our current "age of engagement," the book also critically examines the public role of museums and anthropology in colonial and postcolonial contexts, namely in the US, the Netherlands, and Indonesia. Throughout the book, Kreps questions what purposes and interests museums and anthropology serve in

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these different times and places. *Museums and Anthropology in the Age of Engagement* is a valuable resource for readers interested in an historical and comparative study of museums and anthropology, and the forms engagement has taken. It should be especially useful to students and instructors looking for a text that provides in one volume a history of museum anthropology and methods for doing critical, reflexive museum ethnography and collaborative work.

Museums and Their Communities

An interdisciplinary work that draws on the fields of rhetorical studies, Native American and Indigenous studies, and museum studies, *Legible Sovereignities* considers the creation, critical reception, and adaptation of Indigenous self-representation in three diverse Indigenously oriented or owned institutions. King tracks the exhibit spaces at the Saginaw Chippewa Indian Tribe of Michigan's Ziibiwing Center, Haskell Indian Nation University's Cultural Center and Museum, and the Smithsonian's Washington, DC branch of the National Museum of the American Indian over their first ten years, from their opening until the summer of 2014. Far from formulaic, each site has developed its own rhetorical approaches to reaching its public, revealing multiple challenges and successes in making Native self-representation legible and accessible. Through documentation and analysis of the inaugural exhibits and recent installations, interviews with curators and staff, and investigation into audience reception of these spaces, *Legible*

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Sovereignities argues that there can be no single blanket solution for effective Indigenous self-representation. Instead, Legible Sovereignities demonstrates the nuanced ways in which each site must balance its rhetorical goals and its audience's needs, as well as its material constraints and opportunities, in order to reach its visitors and have Indigenous voices heard.

Media Praxis

In this landmark guide, nearly two dozen essays by scholars, educators, and museum leaders suggest the next steps in the interpretation of African American history and culture from the colonial period to the twentieth century at history museums and historic sites. This diverse anthology addresses both historical research and interpretive methodologies, including investigating church and legal records, using social media, navigating sensitive or difficult topics, preserving historic places, engaging students and communities, and strengthening connections between local and national history. Case studies of exhibitions, tours, and school programs from around the country provide practical inspiration, including photographs of projects and examples of exhibit label text. Highlights include: Amanda Seymour discusses the prevalence of "false nostalgia" at the homes of the first five presidents and offers practical solutions to create a more inclusive, nuanced history. Dr. Bernard Powers reveals that African American church records are a rich but often overlooked source for developing a more complete portrayal of individuals and

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communities. Dr. David Young, executive director of Cliveden, uses his experience in reinterpreting this National Historic Landmark to identify four ways that people respond to a history that has been too often untold, ignored, or appropriated—and how museums and historic sites can constructively respond. Dr. Matthew Pinsker explains that historic sites may be missing a huge opportunity in telling the story of freedom and emancipation by focusing on the underground railroad rather than its much bigger "upper-ground" counterpart. Martha Katz-Hyman tackles the challenges of interpreting the material culture of both enslaved and free African Americans in the years before the Civil War by discussing the furnishing of period rooms. Dr. Benjamin Filene describes three "micro-public history" projects that lead to new ways of understanding the past, handling source limitations, building partnerships, and reaching audiences. Andrea Jones shares her approach for engaging students through historical simulations based on the "Fight for Your Rights" school program at the Atlanta History Center. A exhibit on African American Vietnam War veterans at the Heinz History Center not only linked local and international events, but became an award-winning model of civic engagement. A collaboration between a university and museum that began as a local history project interpreting the Scottsboro Boys Trial as a website and brochure ended up changing Alabama law. A list of national organizations and an extensive bibliography on the interpretation of African American history provide convenient gateways to additional resources.

Decolonizing Museums

Indian Women and French Men depicts the encounter of Old World and New as an extended process of indigenous adaptation and change rather than one of conflict and inevitable demise. By serving as brokers between those two worlds, Indian women who married French men helped connect the Great Lakes to a larger, expanding transatlantic economy while securing the survival of their own native culture. As such, Sleeper-Smith points out, their experiences illuminate those of other traditional cultures forced to adapt to market-motivated Europeans."--Pub. website.

Museums and Anthropology in the Age of Engagement

This volume combines some of the most influential published research in this emerging field with newly commissioned essays on the issues, problems and lessons involved in collaborating museums and source communities. Focusing on museums in the UK, North America and the Pacific, the book highlights three areas which demonstrate the new developments most clearly: the museum as field site or 'contact zone' - a place which source community members enter for purposes of consultation and collaboration visual repatriation - the use of photography to return images of ancestors, historical moments and material heritage to source communities exhibition case studies - these are discussed to reveal the implications of cross-cultural and collaborative research for museums, and how such projects have

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challenged established attitudes and practices. As the first overview of its kind, this collection will be essential reading for museum staff working with source communities, for community members involved with museum programmes, and for students and academics in museum studies and social anthropology.

Interpreting African American History and Culture at Museums and Historic Sites

Since the late 1970s human remains in museum collections have been subject to claims and controversies, such as demands for repatriation by indigenous groups who suffered under colonization. These requests have been strongly contested by scientists who research the material and consider it unique evidence. This book charts the influences at play on the contestation over human remains and examines the construction of this problem from a cultural perspective. It shows that claims on dead bodies are not confined to once colonized groups. A group of British Pagans, Honouring the Ancient Dead, formed to make claims on skeletons from the British Isles, and ancient human remains, bog bodies and Egyptian mummies, which have not been requested by any group, have become the focus of campaigns initiated by members of the profession, at times removed from display in the name of respect. By drawing on empirical research including extensive interviews with the claims-making groups, ethnographic work, document, media, and policy

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analysis, *Contesting Human Remains in Museum Collections* demonstrates that strong internal influences do in fact exist. The only book to examine the construction of contestation over human remains from a sociological perspective, it advances an emerging area of academic research, setting the terms of debate, synthesizing disparate ideas, and making sense of a broader cultural focus on dead bodies in the contemporary period.

Mediating Knowledges

Offers information from the conference entitled "Poetics and politics of representation" on setting up museum displays

Indigenous Prosperity and American Conquest

Crafting Identity explores the complex interplay of social relations, values, dominations, and performances present in the world of Mexican mask making. The book examines how art, media, and tourism mediate Mexican culture from the margins ("arte popular"), making Mexican indigeneity "palatable" for Mexican nationalism and American and global markets for folklore.

Rethinking the Fur Trade

A number of developments in the museum movement during the last few years have forced museums to give greater attention to ethical issues. Members of a

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profession are increasingly regarded constituting an ethical community. Every person with such a community must have a sense of personal obligation as well as a responsibility for others to assure ethical achievement. This volume firmly places notions of ethics in the field of action. Museum Ethics considers the theoretical and practical elements of the philosophy of conduct in relation to critical contemporary issues and museums. This discussion encompasses the procurement of artifacts, the rights of indigenous peoples, repatriation, the politics of display, the conservation of objects and the role of education, as well as the day-to-day management of a museum. All persons active in museum matters, whether custodian, curator, or trustee have an ethical obligation to the museum profession and the public. This volume will allow the professional and student to work towards a more responsible and responsive museum community.

Western American Literature

Using case studies drawn from all areas of museum studies, *Museums and their Communities* explores the museums as a site of representation, identity and memory, and considers how it can influence its community. Focusing on the museum as an institution, and its social and cultural setting, Sheila Watson examines how museums use their roles as informers and educators to empower, or to ignore, communities. Looking at the current debates about the role of the museum, she considers contested values in museum functions and examines provision,

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power, ownership, responsibility, and institutional issues. This book is of great relevance for all disciplines as it explores and questions the role of the museum in modern society.

Indigenous Data Sovereignty

Ruth Phillips argues that these practices are "indigenous" not only because they originate in Aboriginal activism but because they draw on a distinctively Canadian preference for compromise and tolerance for ambiguity. Phillips dissects seminal exhibitions of Indigenous art to show how changes in display, curatorial voice, and authority stem from broad social, economic, and political forces outside the museum and moves beyond Canadian institutions and practices to discuss historically interrelated developments and exhibitions in the United States, Britain, Australia, and elsewhere. Drawing on forty years of experience as an art historian, curator, exhibition critic, and museum director, she emphasizes the complex and situated nature of the problems that face museums, introducing new perspectives on controversial exhibitions and moments of contestation. A manifesto that calls on us to re-imagine the museum as a place to embrace global interconnectedness, *Museum Pieces* emphasizes the transformative power of museum controversy and analyses shifting ideas about art, authenticity, and power in the modern museum.

Museum Object Lessons for the Digital Age

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Interpreting Religion at Museums and Historic Sites encourages readers to consider the history of religion as integral to American culture and provides a practical guide for any museum to include interpretation of religious traditions in its programs and exhibits.

Contested Histories in Public Space

Almost all museums hold photographs in their collections, and museum professionals and their audiences engage with photographs in a myriad of ways. Yet despite some three decades of critical museology and photographic theory, and an extensive debate on the politics of representation, outside art museums, almost no critical attention has been given specifically to the roles, purposes and lives of these photographs within museums. This book brings into focus the ubiquitous yet entirely unconsidered work that photographs are put to in museums. The authors' argument is that there is an economy of photographs in museums which is integral to the processes of the museum, and integral to the understanding of museums. The international contributors, drawn from curators and academics, reflect a range of visual and museological expertise. After an introduction setting out the range of questions and problems, the first part addresses broad curatorial strategies and ways of thinking about photographs in museums. Shifting the emphasis from curatorial practices and anxieties to the space of the gallery, this is followed by a series of case studies of exhibitionary practices and the museum strategies

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that support them. The third section focuses on the role of photographs in the museum articulation of 'difficult histories'. A final section addresses photograph collections in a digital environment. New technologies and new media have transformed the management, address and purposing in photographs in museums, from cataloguing practices to streaming on social media. These growing practices challenge both traditional hierarchies of knowledge in museums and the location of authority about photographs. The volume emerges from PhotoCLEC, a HERA funded project on museums and the photographic legacy of the colonial past in a postcolonial and multicultural Europe.

Crafting Identity

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.

Museum Pieces

Contesting Bodies and Nation in Canadian History

This edited volume critically engages with contemporary scholarship on museums and their engagement with the communities they purport to serve and represent. Foregrounding new curatorial strategies, it addresses a significant gap in the available literature, exploring some of the complex issues arising from recent approaches to collaboration between museums and their communities. The book unpacks taken-for-granted notions such as scholarship, community, participation and collaboration, which can gloss over the complexity of identities and lead to tokenistic claims of inclusion by museums. Over sixteen chapters, well-respected authors from the US, Australia and Europe offer a timely critique to address what happens when museums put community-minded principles into practice, challenging readers to move beyond shallow notions of political correctness that ignore vital difference in this contested field. Contributors address a wide range of key issues, asking pertinent questions such as how museums negotiate the complexities of integrating collaboration when the target community is a living, fluid, changeable mass of people with their own agendas and agency. When is engagement real as opposed to symbolic, who benefits from and who drives initiatives? What particular challenges and benefits do artist collaborations bring? Recognising the multiple perspectives of community participants is one thing, but how can museums incorporate this

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successfully into exhibition practice? Students of museum and cultural studies, practitioners and everyone who cares about museums around the world will find this volume essential reading.

The National Museum of the American Indian

New edition of Greenfield's pioneering study about the legal, political and historical aspects of cultural restitution.

Indigenous Peoples, National Parks, and Protected Areas

Museum Object Lessons for the Digital Age explores the nature of digital objects in museums, asking us to question our assumptions about the material, social and political foundations of digital practices. Through four wide-ranging chapters, each focused on a single object – a box, pen, effigy and cloak – this short, accessible book explores the legacies of earlier museum practices of collection, older forms of media (from dioramas to photography), and theories of how knowledge is produced in museums on a wide range of digital projects. Swooping from Ethnographic to Decorative Arts Collections, from the Google Art Project to bespoke digital experiments, Haidy Geismar explores the object lessons contained in digital form and asks what they can tell us about both the past and the future. Drawing on the author's extensive experience working with collections across the world, Geismar argues for an understanding of digital media

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as material, rather than immaterial, and advocates for a more nuanced, ethnographic and historicised view of museum digitisation projects than those usually adopted in the celebratory accounts of new media in museums. By locating the digital as part of a longer history of material engagements, transformations and processes of translation, this book broadens our understanding of the reality effects that digital technologies create, and of how digital media can be mobilised in different parts of the world to very different effects.

EXHIBITING CULTURES PB

The first American national museum designed and run by indigenous peoples, the Smithsonian Institution's National Museum of the American Indian in Washington DC opened in 2004. It represents both the United States as a singular nation and the myriad indigenous nations within its borders. Constructed with materials closely connected to Native communities across the continent, the museum contains more than 800,000 objects and three permanent galleries and routinely holds workshops and seminar series. This first comprehensive look at the National Museum of the American Indian encompasses a variety of perspectives, including those of Natives and non-Natives, museum employees, and outside scholars across disciplines such as cultural studies and criticism, art history, history, museum studies, anthropology, ethnic studies, and Native American studies. The contributors engage in critical dialogues about key

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aspects of the museum's origin, exhibits, significance, and the relationship between Native Americans and other related museums.

Interpreting Religion at Museums and Historic Sites

The Western Historical Quarterly

From fur coats to nude paintings, and from sports to beauty contests, the body has been central to the literal and figurative fashioning of ourselves as individuals and as a nation. In this first collection on the history of the body in Canada, an interdisciplinary group of scholars explores the multiple ways the body has served as a site of contestation in Canadian history in the nineteenth and twentieth centuries. Showcasing a variety of methodological approaches, *Contesting Bodies and Nation in Canadian History* includes essays on many themes that engage with the larger historical relationship between the body and nation: medicine and health, fashion and consumer culture, citizenship and work, and more. The contributors reflect on the intersections of bodies with the concept of nationhood, as well as how understandings of the body are historically contingent. The volume is capped off with a critical introductory chapter by the editors on the history of bodies and the development of the body as a category of analysis.

Contesting Knowledge

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Only a decade ago, the notion that museums, galleries and heritage organisations might engage in activist practice, with explicit intent to act upon inequalities, injustices and environmental crises, was met with scepticism and often derision. Seeking to purposefully bring about social change was viewed by many within and beyond the museum community as inappropriately political and antithetical to fundamental professional values. Today, although the idea remains controversial, the way we think about the roles and responsibilities of museums as knowledge based, social institutions is changing. Museum Activism examines the increasing significance of this activist trend in thinking and practice. At this crucial time in the evolution of museum thinking and practice, this ground-breaking volume brings together more than fifty contributors working across six continents to explore, analyse and critically reflect upon the museum's relationship to activism. Including contributions from practitioners, artists, activists and researchers, this wide-ranging examination of new and divergent expressions of the inherent power of museums as forces for good, and as activists in civil society, aims to encourage further experimentation and enrich the debate in this nascent and uncertain field of museum practice. Museum Activism elucidates the largely untapped potential for museums as key intellectual and civic resources to address inequalities, injustice and environmental challenges. This makes the book essential reading for scholars and students of museum and heritage studies, gallery studies, arts and heritage management, and politics. It will be a source of

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inspiration to museum practitioners and museum leaders around the globe.

Contested Properties

Lucrative, far-reaching, and complex, the fur trade bound together Europeans and Native peoples of North America in the seventeenth and eighteenth centuries. Rethinking the Fur Trade offers a nuanced look at the broad range of contracts that characterized the fur trade, a phenomenon that has often been oversimplified and misrepresented. These essays show how the role of Native Americans was far more instrumental in the conduct and outcome of the fur trade than previously suggested. Rethinking the Fur Trade exposes what has been called the “invisible hand of indigenous commerce,” revealing how it changed European interaction with Indians, influenced what was produced to serve the interests of Indian customers, and led to important cultural innovations. The initial essays explain the working mechanisms of the fur trade and explore how and why it evolved in a North Atlantic context. The second section examines indigenous perspectives through primary-source writings from the period and considers newly evolving indigenous perspectives about the fur trade. The final sections analyze the social history of the fur trade, the profound effect of the cloth trade on Indian dress and culture, and the significance of gender, kinship, and community in the workings of economic exchange.

Indigenous Notions of Ownership and

Libraries, Archives and Museums

During the twentieth century, American Indians across North America organized protests against traditional museum treatment of Native materials and the Native community. In response, museums began to change their methods. *Spirited Encounters* provides a foundation for understanding museums, examines how museums collect Native materials, and explores protest as a fully American process of addressing grievances. Now that museums and American Indians are working together in the processes of repatriation, this book can help each side understand the other more fully.

Legible Sovereignties

The Return of Cultural Treasures

Inseparable from its communities, Northwest Coast art functions aesthetically and performatively beyond the scope of non-Indigenous scholarship, from demonstrating kinship connections to manifesting spiritual power. Contributors to this volume foreground Indigenous understandings in recognition of this rich context and its historical erasure within the discipline of art history. By centering voices that uphold Indigenous priorities, integrating the expertise of Indigenous knowledge holders about their artistic heritage, and questioning current institutional practices, these new essays “unsettle” Northwest Coast art studies. Key themes include discussions of

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cultural heritage protections and Native sovereignty; re-centering women and their critical role in transmitting cultural knowledge; reflecting on decolonization work in museums; and examining how artworks function as living documents. The volume exemplifies respectful and relational engagement with Indigenous art and advocates for more accountable scholarship and practices.

Indian Women and French Men

This book deals with the values of medicinal plants and associated knowledge(s) in the field of bioprospecting in post-apartheid South Africa. Bioprospecting, the use of genetic or biological resources for commercial purposes, is a profit-oriented enterprise facing new challenges with the rise of human rights and biodiversity politics. This new situation has led to claims for political leverage made by indigenous communities, as well as to claims for national and local cultural identity and heritage. The picture presented here contributes to the widely discussed yet so far unresolved question of how to appropriately share benefits, and how to protect indigenous knowledge in this field.

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