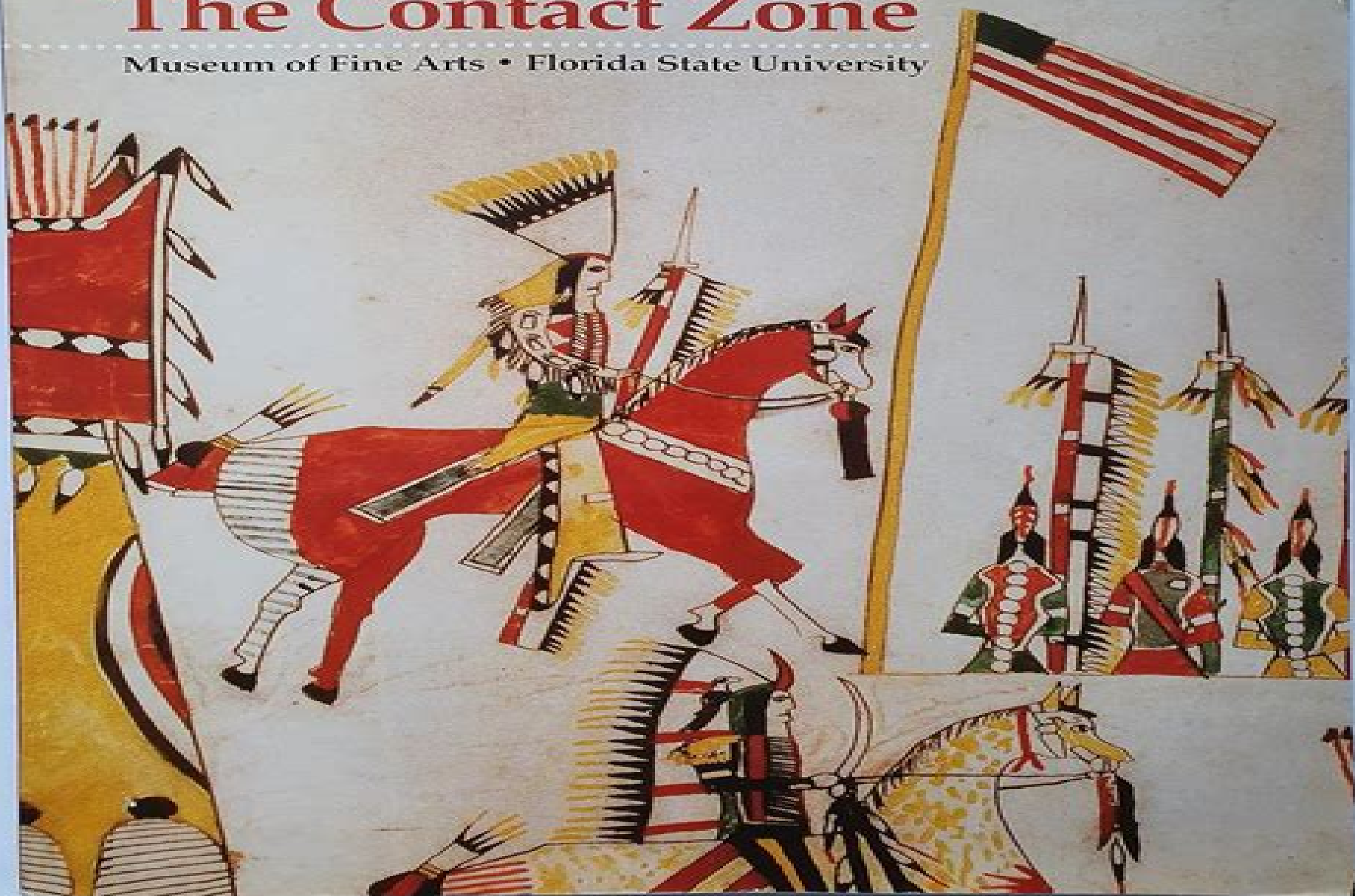


Dimensions of Native America: **The Contact Zone**

Museum of Fine Arts • Florida State University



Dimensions Of Native America The Contact Zone

Léo Pomar



Dimensions Of Native America The Contact Zone:

Dimensions of Native America Jehanne Teillet-Fisk, Robin Franklin Nigh, 1998 From the introduction The collision and reconciliation of meanings and interpretations found in the arts of and by Native Americans is the theme that dominates Dimensions of Native America the Contact Zone Arts change through cultural drift or through a form of acculturation or contact with a foreign culture This exhibition focuses on the Native American arts that changed as a result of contact with Euroamericans through acculturation or assimilation At the same time Euroamerican art also changed through contact with Native American cultures The exhibition is concerned with those acculturated art forms made by both Native Americans and Euroamericans that deliberately converge with and often appropriate each other s cultural properties New concepts of technology in making art new media new subject matter new styles and new or different canons of aesthetics that were absent in a pre contact situation for the Native and non Native are now integrated into the visual and performing arts By focusing on the acculturated arts this exhibition will provide our multi cultural community with a framework for better understanding and appreciating how these arts express fertile new ideas that are integrated into the matrix of tribe culture or society A further objective is to question the accuracy and intentions of the Western artists particularly from the nineteenth and early twentieth centuries who appropriated cultural property from the different American Indian tribes making visual constructions of them in alignment with the prevailing objectives of the dominant culture at that time These arts can then be compared with the visual constructions made by contemporary North American Indian and non Indian artists of the late twentieth century whose internationally recognized works address in avant garde terms what it means to construct ethnic identities and cultural experiences that can and have led to misrepresentations of cultural truths and stereotypes This exhibition is the effort of a group of enthusiastic undergraduates and graduates who took in the spring of 1996 my art history course on the arts and cultures of the Southwest the Pueblo and Navajo Din peoples Since Florida State University has identified with and valorized the achievements of the Florida Seminole Tribe the group felt it fitting for FSU students to organize and develop a campus exhibition addressing aspects of past and present American Indian art and culture Working under extraordinary time constraints and limited funding these six undergraduates and eleven graduates never wavered in their commitment to this project All of the students felt the need to see the arts and visit the cultural areas they were writing about

First Peoples, First Contacts Jonathan C. H. King, 1999 From the Big Game Hunters who appeared on the continent as far back as 12 000 years ago to the Inuits plying the Alaskan waters today the Native peoples of North America produced a culture remarkable for its vibrancy breadth and diversity and for its survival in the face of almost inconceivable trials This book is at once a history of that culture and a celebration of its splendid variety Rich in historical testimony and anecdotes and lavishly illustrated it weaves a magnificent tapestry of Native American life reaching back to the earliest human records A recognized expert in North American studies Jonathan King interweaves his account with

Native histories from the arrival of the first Native Americans by way of what is now Alaska to their later encounters with Europeans on the continent's opposite coast from their exchanges with fur traders to their confrontations with settlers and an ever more voracious American government To illustrate this history King draws on the extensive collections of the British Museum artwork clothing tools and artifacts that demonstrate the wealth of ancient traditions as well as the vitality of contemporary Native culture These illustrations all described in detail form a pictorial document of relations between Europeans and Native American peoples peoples as profoundly different and as deeply related as the Algonquians and the Iroquois the Chumash of California and the Inupiat of Alaska the Cree and the Cherokee from their first contact to their complicated coexistence today **Brian Honyouti** Zena Pearlstone,2018-05-17 Although Hopi carver Brian Honyouti 1947-2016 was deeply embedded in his culture and produced ritual artworks throughout his life he nevertheless also created unique commercial artworks The latter the focus of this volume increasingly diverged from the world view embodied in Hopi art ceremony and philosophy to become a new form of storytelling While it is unlikely that anyone familiar with Hopi carvings dolls would look to Honyouti's artworks expecting to unearth political social or environmental truths and circumstances these are nonetheless the messages he determined to convey In Brian Honyouti Hopi Carver art historian Zena Pearlstone explores the ideas Honyouti sought to communicate through his work She examines as well how he transmitted them by turning a traditional art form the carved representations of katsinas into a modernistic critique of local Native American and global concerns It is as a result of these universal implications that Honyouti's art will endure Because Honyouti's attachment to Hopi culture was so profound he veiled his critical reflections with humor and imagination to avoid exposing too much to public scrutiny Feeling that there should be a public record of his intentions however he set aside many of his self imposed limitations when he agreed to collaborate with Pearlstone It was his hope that having made his intentions public for the first time his work would be seen as a window into Hopi life as well as a reflection of contemporary mainstream American society

The Indian Craze Elizabeth Hutchinson,2009-03-23 An historical examination of the early twentieth century Indian Craze a widespread interest in Native American art that explores its importance for Native Americans Euro Americans and the history of modernism American Indian Culture and Research Journal ,2007 *Handbook of North American Indians* William C. Sturtevant,2001 Encyclopedic summary of prehistory history cultures and political and social aspects of native peoples *Great Plains Quarterly* ,2009 *Handbook of North American Indians* ,1978 Encyclopedic summary of prehistory history cultures and political and social aspects of native peoples in Siberia Alaska the Canadian Arctic and Greenland **Social Sciences Index** ,1999 The Cumulative Book Index ,1999 *Past is Perfect in the Present Tense* Rebecca Sarah Hernandez,2004 The using two charts to demonstrate her theory the first Types of Native American art offers a list of canonical Native artforms the second The other types of Native American art provides examples of art and or Native objects created in genres often if not always ignored in academic discourse and research creating a lack of representation

given to these types of objects and ultimately the current issues confronting Native America By offering alternative exhibit strategies she concludes that Native America will be better appreciated and understood by the public at large when all Indigenous material culture is incorporated in public display Page vi vii **Team Spirits** C. Richard King, Charles Fruehling Springwood, 2001 Studies the controversy over the use of Native American mascots by professional sports colleges and high schools describing the origins and messages conveyed by such mascots as the Atlanta Braves and Florida State Seminoles

Indian Artist , 1997 **MultiCultural Review** , 1999 Beyond the Cheers C. Richard King, Charles Fruehling Springwood, 2001-05-31 From mascots to half time shows to media coverage Beyond the Cheers critically and honestly assesses the role of race in big time college sports *International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences* , 1999 *When this You See--* Elaine Reichek, 2000

America, History and Life , 2007 Article abstracts and citations of reviews and dissertations covering the United States and Canada *Framing America* Frances Kathryn Pohl, 2008 Abstract **On and Off the Page** Ari J. Adipurwawidjana, M. B. Hackler, 2009-03-26 This collection of essays comprised of research first presented at the seventh annual Louisiana Conference on Literature Language and Culture explores one of the most pervasive vexing and alluring concepts in the Humanities that of place Including essays which encompass a broad range of research fields and methodologies from Geography to Cybernetics it presents a cross section of approaches aimed revealing the complex cultural machinations behind what once may have seemed a static one dimensional topic Investigations into the function of place as a force in contemporary culture inevitably reveal a long history of the interplay between place and cultural product between context and text Just as traditional cultures mythologize sacred spaces so too has Western culture sanctified its own places through its literature Imagined places such as Faulker s Yoknapatawpha or Joyce s Dublin become the focus of conferences and festivals authors homes birthplaces and gravesites are transformed into sites of pilgrimage locales created for television shows and movies become actual businesses catering to a public for whom the line between fantasy and reality is increasingly blurred and persisting through the great cultural shifts of the past two hundred years is the popular and romantic notion that words performances narratives and even national identities are always in some way an expression of the places in which they are created and set With the idea of place foregrounded in so much contemporary discourse this collection promises to enter into an already lively debate and one which due to its relevance to where we live and how we make sense of our own places within them does not show any signs of flagging

Enjoying the Tune of Term: An Mental Symphony within **Dimensions Of Native America The Contact Zone**

In a global eaten by monitors and the ceaseless chatter of immediate connection, the melodic elegance and emotional symphony produced by the published term frequently diminish into the backdrop, eclipsed by the relentless noise and disturbances that permeate our lives. However, set within the pages of **Dimensions Of Native America The Contact Zone** a wonderful literary prize filled with organic feelings, lies an immersive symphony waiting to be embraced. Constructed by a wonderful composer of language, that fascinating masterpiece conducts readers on an emotional trip, well unraveling the hidden melodies and profound influence resonating within each carefully crafted phrase. Within the depths of the poignant review, we shall examine the book is key harmonies, analyze their enthralling publishing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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Dimensions Of Native America The Contact Zone Introduction

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