



# Rebecca Belmore The Named And The Unnamed

**Gascia Ouzounian**



## **Rebecca Belmore The Named And The Unnamed:**

Rebecca Belmore Rebecca Belmore, James Luna, Charlotte Townsend-Gault, Morris and Helen Belkin Art Gallery, 2003 Belmore has always been clear that she is not a traditionalist She was raised rather as a small town Indian in Sioux Lookout which is in the Anishinabe Territory of Northern Ontario Page 12 Native or Aboriginal peoples **Rebecca Belmore** Jessica Bradley, Jolene Rickard, Kamloops Art Gallery, Morris and Helen Belkin Art Gallery, 2005 Additional keywords Aboriginal or Native peoples First Nations art artist **Remembering Vancouver's Disappeared Women** Amber Dean, 2016-01-27 Between the late 1970s and the early 2000s at least sixty five women many of them members of Indigenous communities were found murdered or reported missing from Vancouver's Downtown Eastside In a work driven by the urgency of this ongoing crisis which extends across the country Amber Dean offers a timely critical analysis of the public representations memorials and activist strategies that brought the story of Vancouver's disappeared women to the attention of a wider public Remembering Vancouver's Disappeared Women traces what lives on from the violent loss of so many women from the same neighbourhood Dean interrogates representations that aim to humanize the murdered or missing women asking how these might inadvertently feed into the presumed dehumanization of sex work Indigeneity and living in the Downtown Eastside of Vancouver Taking inspiration from Indigenous women's research activism and art she challenges readers to reckon with our collective implication in the ongoing violence of settler colonialism and to accept responsibility for addressing its countless injustices Rebecca Belmore Ingeborg Marshall, Kristina Huneault, Jennifer Adese, 2018 This is a unique book It is not an exhibition catalogue nor is it an artist's book It is a sustained multi faceted exploration of a single work of art by Rebecca Belmore March 5 1819 In this extraordinary video installation Belmore looks back two centuries to revisit a devastating encounter in Beothuk territory in the central interior of the island of Newfoundland Page 9 **Native Lands** Shari M. Huhndorf, 2024 Native Lands analyzes the role of visual and literary culture in contemporary Indigenous campaigns for territorial rights In the post 1960s era Indigenous artists and writers have created works that align with the goals and strategies of new Native land based movements These works represent Native histories and epistemologies in ways that complement activist endeavors while also probing the limits of these political projects especially with regard to gender The social marginalization of Native women was integral to dispossession And yet its enduring consequences have remained largely neglected even in Native organizing as a pressing concern associated with the status of Indigenous people in settler nation states The cultural works discussed in this book provide an urgent Indigenous feminist rethinking of Native politics that exposes the innate gendered dimensions of ongoing settler colonialism They insist that Indigenous campaigns for territorial rights must entail gender justice for Native women This Is Not a Hoax Heather Jessup, 2019-11-06 This Is Not a Hoax shows how the work of some contemporary artists and writers intentionally disrupts the curatorial and authorial practices of the country's most respected cultural institutions art galleries museums and book publishers This first ever study

of contemporary Canadian hoaxes in visual art and literature asks why we trust authority in artistic works and how that trust is manifest This book claims that hoaxes far from being merely lies meant to deceive or wound may exert a positive influence Through their insistent disobedience they assist viewers and readers in re examining unquestioned institutional trust habituated cultural hierarchies and the deeply inscribed racism and sexism of Canada s settler colonial history Through its attentive look at hoaxical works by Canadian artists Iris H ussler Brian Jungen and Rebecca Belmore photographer Jeff Wall and writers and translators David Solway and Erin Mour this book celebrates the surprising ways hoaxes call attention to human capacities for flexibility adaptation and resilience in a cultural moment when radical empathy and imagination is critically needed

**Precarious Visualities** Olivier Asselin, Johanne Lamoureux, Christine Ross, 2008-07-21 Through the study of exemplary media works and practices photography film video performance installations web cams scholars from various disciplines call attention to the unsettling of identification and the disablement of vision in contemporary aesthetics To look at an image that prevents the stabilization of identification identity and place to perceive a representation that oscillates between visibility and invisibility to relate to an image which entails a rebalancing of sight through the valorization of other senses to be exposed through surveillance devices to the gaze of new figures of authority the aesthetic experiences examined here concern a spectator whose perception lacks in certainty identification and opticality what it gains in fallibility complexity and interrelatedness Precarious Visualities provides a new understanding of spectatorship as a relation that is at once corporeal and imaginary and persistently prolific in its cultural social and political effects Contributors include Raymond Bellour cole des hautes tudes en sciences sociales Monika Kin Gagnon Concordia University Beate Ochsner University of Mannheim Universit t Mannheim Claudette Lauzon McGill University David Tomas Universit du Qu bec Montr al Slavoj Zizek Ljubljana University and University of London Marie Fraser Universit du Qu bec Montr al Alice Ming Wai Jim Concordia University Julie Lavigne Universit du Qu bec Montr al Amelia Jones University of Manchester Eric Michaud cole des hautes tudes en sciences sociales H l ne Samson McCord Museum and Thierry Bardini Universit de Montr al

**Critical Dreaming** Lilian Mengesha, 2025-05-20 Ways of knowing against colonialism In the 1990s the North American Free Trade Agreement NAFTA the Violence Against Women Act VAWA and US and Canadian boarding residential schools practices led to an increase in cases of missing and murdered Indigenous women from the US Mexico border Guatemala Canada and the United States Indigenous artists aiming to recontextualize these state sponsored instances of violence created works grappling with time ancestry and relationality Lilian Mengesha interprets the works of these artists within a decolonial context through an aesthetic frame she calls critical dreaming Using methods from performance studies gender studies and Indigenous studies Critical Dreaming considers artists as expert world makers Mengesha examines selected works by Lara Kramer Regina Jos Galindo Rebecca Belmore Monique Mojica LeAnne Howe and Sky Hopinka demonstrating how each materializes alternative modes of experiencing time making kin and communing with land Mengesha argues that critical

dreaming is a performance that advances material and embodied practices of survival both individual and collective to challenge colonial and nationalist discourses invested in a teleology of disappeared people history and land Her writing provides valuable insight into the intergenerational effects of settler colonialism on Indigenous communities throughout the Americas looking at how artists build worlds anew through Indigenous ways of knowing and making inspired from the past and repurposed for the present *Critical Dreaming* offers a resonant framework for understanding Indigenous embodied ways of knowing that work against colonial attempts to discredit or disappear forms of imagination relationality and resistance connecting disparate Indigenous communities This powerful book urges readers to recognize how Indigenous artists contribute to ongoing struggles against multiple forms of colonialism

**The Politics of Cultural Memory** Jim Aulich, Lucy Burke, Simon Faulkner, 2020-05-15 This edited collection explores the political dimensions of cultural memory work in its varied forms of representation from public monuments to literary texts Addressing the different ways that cultural texts represent the past in the present the collection demonstrates that cultural memory is something actively made the site of a struggle over meanings that can serve a range of political and cultural purposes The collection offers essays that discuss the politics of cultural memory both in theory and in practice and features work by some of the leading scholars in the field including Susannah Radstone Graham Dawson Felicity Collins and Therese Davis Contributors explore the ways in which memory comes to be articulated through particular cultural practices from film and photography to literature and public monuments all of which have their own codes and conventions modes of address and audiences As such this volume brings together scholars working in a range of disciplines literary studies history art history film studies and in so doing seeks to establish a dialogue between different disciplines and methodologies and to explore cultural memory work in a range of different intellectual fields cultural forms and political and historical contexts for instance the Holocaust Northern Ireland Australia Palestine and the former Soviet Bloc The collection will be of interest to students researchers and scholars working in the area of cultural memory studies for whom it will represent an invaluable collection of current work in the field It will also interest scholars working in the particular areas with which it engages for instance postcolonial studies Holocaust studies Eastern European Studies Irish Studies Art History and English Studies

Creative Presence Emily Merson, 2020-09-11 This book contributes a transnational feminist intersectional analysis of artwork as a powerful force in world politics and argues that contemporary artwork is a site of knowledge production that provides vital insights for scholars of world politics

*The Testimonial Uncanny* Julia V. Emberley, 2014-09-30 Through the study of Indigenous literary and artistic practices from Canada Australia New Zealand and the United States Julia V Emberley examines the ways Indigenous storytelling discloses and repairs the traumatic impact of social violence in settler colonial nations She focuses on Indigenous storytelling in a range of cultural practices including novels plays performances media reports Internet museum exhibits and graphic novels In response to historical trauma such as that experienced at Indian residential schools as well as

present day violence against Indigenous bodies and land Indigenous storytellers make use of Indigenous spirituality and the sacred to inform an ethics of hospitality They provide uncanny configurations of political and social kinships between people between the past and the present and between the animate and inanimate This book introduces readers to cultural practices and theoretical texts concerned with bringing Indigenous epistemologies to the discussion of trauma and colonial violence

**The Routledge International Handbook of Intercultural Arts Research** Pamela Burnard,Elizabeth

Mackinlay,Kimberly Powell,2016-01-08 For artists scholars researchers educators and students of arts theory interested in culture and the arts a proper understanding of the questions surrounding interculturality and the arts requires a full understanding of the creative methodological and interconnected possibilities of theory practice and research The International Handbook of Intercultural Arts Research provides concise and comprehensive reviews and overviews of the convergences and divergences of intercultural arts practice and theory offering a consolidation of the breadth of scholarship practices and the contemporary research methodologies methods and multi disciplinary analyses that are emerging within this new field *Music, Sound and Space* Georgina Born,2013-01-17 Music Sound and Space is the first collection to integrate research from musicology and sound studies on music and sound as they mediate everyday life Music and sound exert an inescapable influence on the contemporary world from the ubiquity of MP3 players to the controversial use of sound as an instrument of torture In this book leading scholars explore the spatialisation of music and sound their capacity to engender modes of publicness and privacy their constitution of subjectivity and the politics of sound and space Chapters discuss music and sound in relation to distinctive genres technologies and settings including sound installation art popular music recordings offices and hospitals and music therapy With international examples from the Islamic soundscape of the Kenyan coast to religious music in Europe to First Nation musical sociability in Canada this book offers a new global perspective on how music and sound and their spatialising capacities transform the nature of public and private experience

*Borders, Culture, and Globalization* Victor Konrad,Melissa Kelly,2021-05-18 Border culture emerges through the intersection and engagement of imagination affinity and identity It is evident wherever boundaries separate or sort people and their goods ideas or other belongings It is the vessel of engagement between countries and peoples assuming many forms exuding a variety of expressions changing shapes but border culture does not disappear once it is developed and it may be visualized as a thread that runs throughout the process of globalization Border culture is conveyed in imaginaries and productions that are linked to borderland identities constructed in the borderlands These identities underlie the enforcement of control and resistance to power that also comprise border cultures Canada s borders in globalization offer an opportunity to explore the interplay of borders and culture identify the fundamental currents of border culture in motion and establish an approach to understanding how border culture is placed and replaced in globalization Published in English **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

**Collision** David Cecchetto, Nancy Cuthbert, Julie Lasseonde, 2008-12-18 With very few exceptions interdisciplinary art and interarts practices examined as such including the perspective of artist researchers and not subsumed under a singular category of performance or visual art have until now been largely ignored While it would be simplistic to think that this collection somehow rectifies the piecemeal status of this discourse our wager is that this collection works towards presenting an understanding of this status as in a certain sense constitutive of the field Beginning with an introduction to the very multiplicities that compose and complicate interdisciplinary practices then moving into questions of body technology location movement space practice performativity aesthetics this collection covers an enormous amount while still retaining an overarching sense of unity in the context of the subject as a whole Each of these sections negotiates a series of interrelated collisions in order to address a range of theoretical positions as well as a variety of international and cultural perspectives In addition to addressing the notion of interdisciplinarity and the challenges of specific interarts practices this publication seeks to question how we might understand interarts practice in a way that does not exclude perspectives such as spirituality law political activism and community development to name only a few The inclusion of these disparate practices within this publication itself a site of collision of the poetic the conversational and the theoretical is thus not presented as an attempt to unify or normalize them but rather as a productive charting of their radical explosion a collision that is always a colliding

**Stereophonica** Gascia Ouzounian, 2021-02-16 Episodes in the transformation of our understanding of sound and space from binaural listening in the nineteenth century to contemporary sound art The relationship between sound and space has become central to both creative practices in music and sound art and contemporary scholarship on sound Entire subfields have emerged in connection to the spatial aspects of sound from spatial audio and sound installation to acoustic ecology and soundscape studies But how did our understanding of sound become spatial In Stereophonica Gascia Ouzounian examines a series of historical episodes that transformed ideas of sound and space from the advent of stereo technologies in the nineteenth century to visual representations of sonic environments today Developing a uniquely interdisciplinary perspective Ouzounian draws on both the history of science and technology and

the history of music and sound art She investigates the binaural apparatus that allowed nineteenth century listeners to observe sound in three dimensions examines the development of military technologies for sound location during World War I revisits experiments in stereo sound at Bell Telephone Laboratories in the 1930s and considers the creation of optimized acoustical environments for theaters and factories She explores the development of multichannel spatial music in the 1950s and sound installation art in the 1960s analyzes the mapping of soundscapes and investigates contemporary approaches to sonic urbanism sonic practices that reimagine urban environments through sound Rich in detail but accessible and engaging and generously illustrated with photographs drawings maps and diagrams of devices and artworks *Stereophonica* brings an acute imaginative and much needed historical sensibility to the growing literature around sound and space **Western**

**Voices in Canadian Art** Patricia Bovey, 2023-02-03 The story of artists in Western Canada and how they changed the face of Canadian art Listen to the visual voices of artists They tell us so poignantly who we are what we must cherish and what we must address as a society Patricia Bovey Throughout her remarkable career as a gallery director curator and author Patricia Bovey has tirelessly championed the work of Western Canadian artists *Western Voices in Canadian Art* brings this lifelong passion to a crescendo delivering the most ambitious survey of Western Canadian art to date Beginning with the earliest European trained artists in Western Canada and moving up to present day Bovey amplifies the depth scope and importance of the diverse artists both settler and Indigenous whose distinct voices have contributed to the Western Canadian artistic tradition Bovey then adopts a thematic approach richly informed by her knowledge and experience connecting art and artists through time and across provincial boundaries Insights from Bovey's studio visits and conversations with artists enhance our understandings of the history and trajectory of and impetus for Canadian artistic creation Lavishly illustrated with over 250 works reproduced in full colour *Western Voices in Canadian Art* is a book that needs to be seen and its artists and art celebrated **Imagining Resistance** J. Keri Cronin, Kirsty Robertson, 2011-09-23

*Imagining Resistance Visual Culture and Activism in Canada* offers two separate but interconnected strategies for reading alternative culture in Canada from the 1940s through to the present first a history of radical artistic practice in Canada and second a collection of eleven essays that focus on a range of institutions artists events and actions The history of radical practice is spread through the book in a series of short interventions ranging from the Refus global to anarchist inspired art and from Aboriginal curatorial interventions to culture jamming In each the historical record is mined to rewrite and reverse Canadian art history reworked here to illuminate the series of oppositional artistic endeavours that are often mentioned in discussions of Canadian art but rarely acknowledged as having an alternative history of their own p Alongside authors consider case studies as diverse as the anti war work done by John Lennon and Yoko Ono in Montreal and Toronto recent exhibitions of activist art in Canadian institutions radical films performance art protests against the Olympics interventions into anti immigrant sentiment in Montreal and work by Iroquois photographer Jeff Thomas Taken together the writings in *Imagining Resistance* touch on the



local the global the national and post national to imagine a very different landscape of cultural practice in Canada

**Photography and Resistance** Claire Raymond, 2022-05-26 This book argues that photography with its inherent connection to the embodied material world and its ease of transmissibility operates as an implicitly political medium It makes the case that the right to see is fundamental to the right to be Limning the paradoxical links between photography as a medium and the conditions of political social and epistemological disappearance the book interprets works by African American Indigenous American Latinx and Asian American photographers as acts of political activism in the contemporary idiom Placing photographic praxis at the crux of 21st century crises of political equity and sociality the book uncovers the discursive visual movements through which photography enacts reappearances bringing to visibility erased and elided histories in the Americas Artists discussed in depth include Shelley Niro Carrie Mae Weems Paula Luttringer LaToya Ruby Frazier Matika Wilbur Martine Gutierrez Ana Mendieta An My L and Rebecca Belmore The book makes visible the American land as a site of contestation and as yet not fully recognized battlefield

## **Rebecca Belmore The Named And The Unnamed** Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Rebecca Belmore The Named And The Unnamed**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve in to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

<https://now.acs.org/results/scholarship/HomePages/Paradise%20Lost%20Rural%20Idyll%20And%20Social%20Change%20Since%2018.pdf>

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### **Rebecca Belmore The Named And The Unnamed Introduction**

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