



Edited by JOHN O'BRIEN & PETER WHITE

Beyond Wilderness

The Group of Seven, Canadian Identity,
and Contemporary Art

Beyond Wilderness The Group Of Seven Canadian Identity And Contemporary Art

Anthony S. Fauci



Beyond Wilderness The Group Of Seven Canadian Identity And Contemporary Art:

Beyond Wilderness John O'Brian, Peter White, 2017-12-30 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 *Beyond Wilderness* contributors 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 Igloolik Isuma Productions Johanne Lamoureux Montr'al 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 Trapanier Qu'bec 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

Beyond Wilderness John O'Brian, Peter White, 2007 The legacy of the Group of Seven and the reinvention of Canadian landscape art since the 1960s

Identity Landscapes Ellyn Lyle, 2020-03-09 Beginning from the notion that self is constructed contributors in *Identity Landscapes* Contemplating Place and the Construction of Self are particularly interested in how relationships with place inform identity development Locating identity inquiry in methodologies that encourage an explicit examination of self e.g. autoethnography self study autobiographical inquiry artography and reflexive inquiry authors situate

themselves epistemologically and geographically as they explore where place and identity converge Through critical qualitative creative and arts integrated approaches this collection aims to advance thought regarding the myriad ways that place informs identity development A History of Modern Tourism Eric Zuelow,2015-10-26 Tourism is one of the largest industries in the world yet leisure travel is more than just economically important It plays a vital role in defining who we are by helping to place us in space and time In so doing it has aesthetic medical political cultural and social implications However it hasn't always been so Tourism as we know it is a surprisingly modern thing both a product of modernity and a force helping to shape it A History of Modern Tourism is the first book to track the origins and evolution of this pursuit from earliest times to the present From a new understanding of aesthetics to scientific change from the invention of steam power to the creation of aircraft from an elite form of education to family car trips to see national shrines this book offers a sweeping and engaging overview of a fascinating story not yet widely known **The Way It Is** James King,2017-09-02 The long awaited biography of one of Canada's most intriguing and beguiling artists Do artists really thrive in big cities or do they just learn to imitate New York Is it a contradiction for an artist to be fiercely local and profoundly identified with international art movements If the brilliant colourist and regionalist pioneer Greg Curnoe stood for any one thing it was making trouble An intriguing rebel throughout his life he challenged ideas about what art should be and pushed it in radical new directions including away from Toronto a city he rejected while succeeding masterfully in its galleries His untimely death in 1992 cut short a career of constant reinvention This first biography of Curnoe recaptures in vivid detail the public and personal life of an iconoclast who was called a walking autobiography as his work seemed to document his endless struggle against many of the core tenets of the art of his time An anti establishment firebrand and a fierce opponent of American dominance in Canadian culture Curnoe in his conceptual practice constructed a stunning body of work that remains a hallmark in late twentieth century Canadian art **Uplift** PearlAnn Reichwein,Karen Wall,2020-11-15 The Banff School opened its doors in 1933 by offering a summer drama course Since then it has grown into a renowned cultural destination today known as the Banff Centre for Arts and Creativity As PearlAnn Reichwein and Karen Wall recount in this engaging history over its first four decades the school produced and circulated ideals of culture and liberal democratic citizenship that were intrinsic to the development of modern Canada Uplift traces the role of the school in shaping arts and cultural education as reflected in its array of artistic political economic and ideological interests Situated within Banff National Park the school and its surroundings combined stunning natural scenery and cultural capital in a symbolic national landscape In an era of unstable cultural policy and funding Uplift draws welcome attention to the place of fine arts culture and the humanities in public education and in Canada's history World Yearbook of Education 2011 Lyn Yates,Madeleine Grumet,2011-02-01 How do curriculum conceptions of knowledge and the schooling experiences of young people engage the great issues of this tumultuous time Curriculum is always influenced by the events that shape our world but when testing and

benchmarking preoccupy us we can forget the world that is both the foundation and the object of curriculum This edited volume brings together international contributors to analyze and reflect on the way the events of the last decade have influenced the curriculum in their countries As they address nationalism in the face of economic globalisation the international financial crisis immigration and the culture of diaspora they ask how national loyalties are balanced with international relationships and interests They ask how the rights of women and of ethnic and racial groups are represented They ask what has changed about history and civics post 9 11 and they ask how countries that have experienced profound political and economic changes have addressed them in curriculum These interactions and changes are a subject of particular interest for an international yearbook in that they are almost always permeated by global movements and influenced by multinational bodies and practices And as these essays show in curriculum global and international issues are explicitly or implicitly also about local and national interests and about how citizens engage their rights and responsibilities This volume brings together a new approach to perspectives on curriculum today and a new collection of insights into the changes from different parts of the world which discuss How is the world represented in curriculum How do responses to world events shape the stories we tell students about who they are and can be This book will be of great benefit to educational researchers and policy makers as well as undergraduate and postgraduate students

Indigenous Cosmopolitans Maximilian Christian Forte, 2010 Timely and original this volume looks at indigenous peoples from the perspective of cosmopolitan theory and at cosmopolitanism from the perspective of the indigenous world In doing so it not only sheds new light on both but also has something important to say about the complexities of identification in this shrinking overheated world Analysing ethnography from around the world the authors demonstrate the universality of the local indigeneity and the particularity of the universal cosmopolitanism Anthropology doesn't get much better than this Thomas Hylland Eriksen Professor of Anthropology University of Oslo Author of Globalisation Book Jacket

The Oral History Reader Robert Perks, Alistair Thomson, 2015-11-19 The Oral History Reader now in its third edition is a comprehensive international anthology combining major classic articles with cutting edge pieces on the theory method and use of oral history Twenty seven new chapters introduce the most significant developments in oral history in the last decade to bring this invaluable text up to date with new pieces on emotions and the senses on crisis oral history current thinking around traumatic memory the impact of digital mobile technologies and how oral history is being used in public contexts with more international examples to draw in work from North and South America Britain and Europe Australasia Asia and Africa Arranged in five thematic sections each with an introduction by the editors to contextualise the selection and review relevant literature articles in this collection draw upon diverse oral history experiences to examine issues including Key debates in the development of oral history over the past seventy years First hand reflections on interview practice and issues posed by the interview relationship The nature of memory and its significance in oral history The practical and ethical issues surrounding

the interpretation presentation and public use of oral testimonies how oral history projects contribute to the study of the past and involve the wider community The challenges and contributions of oral history projects committed to advocacy and empowerment With a revised and updated bibliography and useful contacts list as well as a dedicated online resources page this third edition of *The Oral History Reader* is the perfect tool for those encountering oral history for the first time as well as for seasoned practitioners

Creative Presence Emily Merson, 2020-09-11 Historically artwork has played a powerful role in shaping settler colonial subjectivity and the political imagination of Westphalian sovereignty through the canonization of particular visual artworks aesthetic theories and art institutions methods of display *Creative Presence* contributes a transnational feminist intersectional analysis of visual and performance artwork by Indigenous contemporary artists who directly engage with colonialism and decolonization This book makes the case that decolonial aesthetics is a form of labour and knowledge production that calls attention to the foundational violence of settler colonialism in the formation of the world order of sovereign states *Creative Presence* analyzes how artists purposeful selection of materials media forms and place making in the exhibitions and performances of their work reveals the limits of conventional International Relations theories methods and debates on sovereignty and participates in Indigenous reclamations of lands and waterways in world politics Brian Jungen's sculpture series *Prototypes for New Understanding* and Rebecca Belmore's filmed performances *Vigil* and *Fountain* exhibit how colonial power has been imagined visualized and institutionalized historically and in contemporary settler visual culture These contemporary visual and performance artworks by Indigenous artists that name the political violence of settler colonial claims to exclusive territorial sovereignty introduce possibilities for decolonizing audiences sensibilities and political imagination of lands and waterways

Michael Snow James King, 2019-10-12 An all encompassing view of the life and work of one of Canada's greatest living artists Michael Snow is rightly recognized as one of the greatest Canadian artists In a productive lengthy career he has in a wide variety of genres and media asked and often answered some of the most vexing and important questions in the history of art During his lifetime the notion of what constitutes a work of art has undergone many changes and his work has consistently been at the forefront of that discussion *Michael Snow Lives and Works* examines all aspects of the artist's work and provides a guide to understanding its subtleties and complexities The book also charts the life of Snow his early years as a student and artist in Toronto his stay in New York City his turbulent marriage to Joyce Wieland his reputation as a lady's man and his adventures in movie making and improvised music In many ways Snow is the visual artist as intellectual his images are vibrant and compelling but so are the ideas behind them Ultimately his work is about perception What do we really see when we look at a work of art What is the act of looking all about What exactly is a work of art *Michael Snow Lives and Works* is a personal and intimate portrait of an artist who has helped shaped the face of Canadian art in our time

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

Creating Together Diane Conrad, Anita Sinner, 2015-04-08 *Creating Together* explores an emerging approach to research that combines arts practices and scholarship in participatory community based and collaborative contexts in Canada across multiple disciplines Looking at a variety of art forms from photography and mural painting to performance art and poetry the contributors explore how the process of creating together generates and disseminates collective knowledge The artistic processes and works in an arts based approach to scholarship make use of aesthetic experiential embodied and emotional ways of knowing and creating knowledge in addition to traditional intellectual ways The anthology also addresses the growing trend in arts based research that takes a participatory community based or collaborative focus and encourages scholars to work together with other professionals and with community groups to explore questions create knowledge and express shared understandings The collection highlights three forms of research participatory arts based research that engages participants in all stages of the inquiry and aims to produce practical knowing to benefit the community community based arts research that has community public space at the heart of practice and collaborative arts approaches involving multi levelled multi layered and interdisciplinary collaboration from diverse perspectives To illustrate how such innovative work is being accomplished in Canada the collection includes examples from British Columbia to Newfoundland and across disciplines including the fine arts education the health sciences and social work

Cartographies of Race and Social Difference George J. Sefa Dei, Shukri Hilowle, 2018-12-04 This book critically examines how race is constructed globally to intersect gender class sexuality language ability and religion and answers some very important questions like how does anti black racism manifest itself within various contexts Chapters in the book use the Black and White paradigm as a lens for critical race analysis examining how for example the saliency of race and Blackness shape the post colony as well as the various post colonial nations The paradigm centers Whiteness as the lens of defining what and what is different The negative portrayal of difference is anchored in the sanctity of Whiteness It is through such

analysis that we can understand how historically colour has been a permanent marker of differentiation even though it has not been the only one. It is through conversations and dialogue in the classroom that the book was created given the current political shift in American and the rise of Anti Blackness, anti Indigeneity, Islamophobia and xenophobia. The book critically examines White supremacy, racialization of gender, post racial false narratives and other contemporary issues surrounding race.

Joyce Wieland's 'The Far Shore' Johanne Sloan, 2010-05-29 *The Far Shore* 1976 made under the direction of celebrated visual artist and experimental filmmaker Joyce Wieland is one of Canada's most innovative contributions to cinema. The film borrows elements from the life of Canadian painter Tom Thomson who is represented by the character of Tom McLeod. The main character however is not Tom but the fictional creation of Eulalie de Chicoutimi, the married Québécoise woman who loves him. Using Eulalie's perspective, Wieland was able to re-frame Thomson's life and story as a romantic melodrama while infusing it with subversive commentary on gender, nature and nationalism and ultimately on the value of art. Here, Wieland specialist Johanne Sloan offers a fascinating new perspective on *The Far Shore* making it more accessible by discussing Wieland's utopian fusion of art and politics, the importance of landscape within Canadian culture and the ongoing struggle over the meaning of the natural environment.

The Promise of Canada Charlotte Gray, 2016-10-18 What does it mean to be a Canadian? What great ideas have changed our country? An award-winning writer casts her eye over our nation's history highlighting some of our most important stories. From the acclaimed historian Charlotte Gray comes a richly rewarding book about what it means to be Canadian. Readers already know Gray as an award-winning biographer, a writer who has brilliantly captured significant individuals and dramatic moments in our history. Now in *The Promise of Canada* she weaves together masterful portraits of nine influential Canadians creating a unique history of our country. What do these people from George-Étienne Cartier and Emily Carr to Tommy Douglas, Margaret Atwood and Elijah Harper have in common? Each, according to Charlotte Gray, has left an indelible mark on Canada. Deliberately avoiding a top-down approach to history, Gray has chosen Canadians, some well-known, others less so, whose ideas she argues have become part of our collective conversation about who we are as a people. She also highlights many other Canadians from all walks of life who have added to the ongoing debate showing how our country has reinvented itself in every generation since Confederation while at the same time holding to certain central beliefs. Beautifully illustrated with evocative black and white historical images and colorful artistic visions and written in an engaging style, *The Promise of Canada* is a fresh, thoughtful and inspiring view of our historical journey. Opening doors into our past, present and future with this masterful work, Charlotte Gray makes Canada's history come alive and challenges us to envision the country we want to live in.

Artistic Visions of the Anthropocene North Gry Hedin, Ann-Sofie N. Gremaud, 2018-03-09 In the era of the Anthropocene, artists and scientists are facing a new paradigm in their attempts to represent nature. Seven chapters which focus on art from 1780 to the present that engages with Nordic landscapes argue that a number of artists in this period work in the intersection between art, science and media.

technologies to examine the human impact on these landscapes and question the blurred boundaries between nature and the human Canadian artists such as Lawren Harris and Geronimo Inuit are considered alongside artists from Scandinavia and Iceland such as J C Dahl Eija Liisa Ahtila Toril Johannessen and Bj rk

Parallel Encounters Gillian Roberts, David Stirrup, 2014-03-24 The essays collected in iParallel Encounters The field of border studies has hitherto neglected the Canada US border as a site of cultural interest tending to examine only its role in transnational policy economic cycles and legal and political frameworks Border studies has long been rooted in the US Mexico divide shifting the locus of that discussion north to the 49th parallel the contributors ask what added complications a site specific analysis of culture at the Canada US border can bring to the conversation In so doing this collection responds to the demands of Hemispheric American Studies to broaden considerations of the significance of American culture to the Americas as a whole bringing Canadian Studies into dialogue with the dominantly US centric critical theory in questions of citizenship globalization Indigenous mobilization hemispheric exchange and transnationalism

Re-Imagining the First World War Anna Branach-Kallas, Nelly Strehlau, 2015-09-18 In the Preface to his ground breaking *The Great War and Modern Memory* 1975 Paul Fussell claimed that the dynamics and iconography of the Great War have proved crucial political rhetorical and artistic determinants on subsequent life Forty years after the publication of Fussell s study the contributors to this volume reconsider whether the myth generated by World War I is still part of the fiber of people s lives in English speaking countries What is the place of the First World War in cultural memory today How have the literary means for remembering the war changed since the war Can anything new be learned from the effort to re imagine the First World War after other bloody conflicts of the 20th century A variety of answers to these questions are provided in *Re-Imagining the First World War New Perspectives in Anglophone Literature and Culture* which explores the Great War in British Irish Canadian Australian and post colonial contexts The contributors to this collection write about the war from a literary perspective reinterpreting poetry fiction letters and essays created during or shortly after the war exploring contemporary discourses of commemoration and presenting in depth studies of complex conceptual issues such as gender and citizenship *Re-Imagining the First World War* also includes historical philosophical and sociological investigations of the first industrialised conflict of the 20th century which focus on responses to the Great War in political discourse life writing music and film from the experience of missionaries isolated during the war in the Arctic and Asia through colonial encounters exploring the role of Irish Chinese and Canadian First Nations soldiers during the war to the representation of war in the world famous series *Downton Abbey* and the 2013 album released by contemporary Scottish rock singer Fish The variety of themes covered by the essays here not only confirms the significance of the First World War in memory today but also illustrates the necessity of developing new approaches to the first global conflict and of commemorating new victims and agents of war If modes of remembrance have changed with the postmodern ethical shift in historiography and cultural studies which encourages the exploration of other subjectivities in

war so far concealed affinities and reverberations are still being discovered on the macro and micro historical levels the Western and other fronts the battlefield and the home front Although it has been a hundred years since the outbreak of hostilities there is a need for increased sensitivity to the tension between commemoration and contestation and to re member re conceptualise and re imagine the Great War *Engendering an avant-garde* Leah Modigliani, 2018-04-06 *Engendering an avant garde* is the first book to comprehensively examine the origins of Vancouver photo conceptualism in its regional context between 1968 and 1990 Employing discourse analysis of texts written by and about artists feminist critique and settler colonial theory the book discusses the historical transition from artists creation of defeatured landscapes between 1968 71 to their cinematographic photographs of the late 1970s and the backlash against such work by other artists in the late 1980s It is the first study to provide a structural account for why the group remains all male It accomplishes this by demonstrating that the importation of a European discourse of avant garde activity which assumed masculine social privilege and public activity effectively excluded women artists from membership

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