The new tribe: Critical perspectives and practices in Aboriginal contemporary art
McMaster, G.R.

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: http://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
Supplement IV
List of Illustrations


fig. 5b Edward Poitras, *Three Lemons and a Dead Coyote*, (detail). From the exhibition of the same name at the Ottawa School of Art.


fig. 7b Edward Poitras and Gerald McMaster, *Untitled*, (detail).


fig. 15b James Luna, *The Artifact Piece*.

fig. 15c James Luna, *The Artifact Piece*. 


fig. 19 Petroglyphs. Peterborough, Ontario.


fig. 21 Lance Belanger, *Lithic Sphere* (1994), at home of Vagn Lundby in Rudkobing, Island of Longeland, Denmark.


fig. 24 Alex Janvier, 287, detail of signature.


fig. 30 Robert Houle, *The Place Where God Lives* (1989). Oil on canvas, 4 panels, each 244 X 182.8 cm, collection of the National Gallery of Canada, Ottawa.


fig. 32b Robert Houle, *Kekabishcoon Péenish Chipedahbung* (detail).


fig. 33b Rebecca Belmore, *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother.*

fig. 34 Mary Longman, *Reservations* (1993). Mixed media, 137 x 38 x 38.5 cm. From the exhibition *Mary Longman: Traces*. Collection and photograph courtesy the Kamloops Art Gallery.


fig. 37b Nora Naranjo-Morse, *Gia’s Song*, (detail).

fig. 37c Nora Naranjo-Morse, *Gia’s Song*, (detail).


fig. 39b Shelley Niro, *Honey Moccasin*, (detail).


fig. 40b Jolene Rickard, *Corn Blue Room*.


fig. 43 C. Maxx Stevens, *History: True or False* (1993). Mixed-media installation. From an exhibition at the College of Santa Fe, New Mexico. Photograph courtesy of C. Maxx Stevens.


fig. 44b C. Maxx Stevens, *if these walls could talk*. 