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| Autore                  | Tator Carol   |
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| Soggetti                | Racism and the arts - Ontario - Toronto<br>Arts, Canadian - Ontario - Toronto - 20th century<br>Case studies.<br>Electronic books.<br>Ontario Toronto   |
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| Livello bibliografico   | Monografia  |
| Note generali           | Description based upon print version of record.   |
| Nota di bibliografia    | Includes bibliographical references and index.  |
| Nota di contenuto       | Theoretical perspectives -- Into the heart of Africa -- The Barnes collection -- The writing thru race conference -- The black/dance music station -- Miss Saigon -- Show Boat -- Revisiting central themes and tensions -- Concluding reflections.   |
| Sommario/riassunto      | In this thoughtful and lucid analysis, framed by their contention that 'cultural production is one way in which society gives voice to racism,' Carol Tator, Frances Henry, and Winston Matthis examine how six controversial Canadian cultural events have given rise to a new 'radical' or 'critical' multiculturalism. Mainstream culture has increasingly become the locus for challenge by racial minorities. Beginning with the Royal Ontario Museum's Into the Heart of Africa exhibition, and following through with discussions of Show Boat, Miss Saigon, the exhibition of the Barnes Collection at the Art Gallery of Ontario, the 'Writing Thru Race' conference in Vancouver, and the ill-fated attempts to acquire a licence for a black/dance radio station in Toronto, the |

authors examine manifestations of racism in Canada's cultural production over the last decade. A 'radical' multiculturalism, they argue, is difference as a politicized force, and arises whenever cultural imperialism is challenged.

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