



Robes of Power

Totem Poles on Cloth

Doreen Jensen and Polly Sargent

Robes Of Power Totem Poles On Cloth

Michael D. Blackstock



Robes Of Power Totem Poles On Cloth:

Robes of Power Doreen Jensen, Polly Sargent, University of British Columbia. Museum of Anthropology, 1986 First major publication to focus on Button Blankets and the oral history about them **Robes of Power** Doreen Jensen, Polly Sargent, 2011-11-01 The button blanket is eye catching prestigious and treasured one of the most spectacular embellishments to the Indian culture of the Northwest Coast and a unique form of graphic and narrative art The traditional crest style robe is the sister of the totem pole and like the pole proclaims hereditary rights obligations and powers Unlike the pole about which countless books and papers have been written the button blanket has had no chroniclers This is not only the first major publication to focus on button blankets but also the first oral history about them and their place in the culture of the Northwest Coast Those interviewed include speakers from six of the seven major Northwest Coast Indian groups Elders designers blanket makers and historians each has a voice but all do not conform to any one theory about the ceremonial robe Rather the book is a search for the truth about the historical and contemporary role and traditions of the blanket as those relate to the past and present Indian way of life on the Pacific Northwest Coast **Museum Diplomacy** Sarah E.K. Smith, Sascha Priewe, 2023-09-05 Museum diplomacy has come to new prominence in the contemporary moment Museums have increasingly global agendas advancing diverse international partnerships across the world Moreover they hold the potential to advance cross cultural education and foster mutual understanding at a moment when we are beset by global challenges Acknowledging the troubled histories of these institutions and their contested status Museum Diplomacy How Cultural Institutions Shape Global Engagement recognizes the pivotal contributions of museums global work while also grappling with the significant issues questions and possibilities that these activities raise The collection features examinations of museum diplomacy by fifteen leading scholars and museum practitioners These texts address global case studies that speak to museum practices related to objects collections and people and charting foundational concepts and ideas Taken as a whole the book provides contemporary examples grounded in historic context along with provocations and explorations of best practices providing points for reflection along with guidance for practitioners and scholars alike Through these wide ranging contributions Museum Diplomacy also contributes a new understanding of cultural diplomacy that recognizes the vital diplomatic work of curators museum administrators and other museum professionals as well as how these practitioners exert their own agency in ways that may or may not align with broader government and institutional agendas Ultimately Museum Diplomacy calls on the sector to rethink their perceptions of cultural diplomacy and embrace an expansive understanding of the diplomatic practitioner *Unsettling Native Art Histories on the Northwest Coast* Kathryn Bunn-Marcuse, Aldona Jonaitis, 2020-07-20 Inseparable from its communities Northwest Coast art functions aesthetically and performatively beyond the scope of non Indigenous scholarship from demonstrating kinship connections to manifesting spiritual power Contributors to this volume foreground Indigenous understandings in recognition of this rich context and its

historical erasure within the discipline of art history By centering voices that uphold Indigenous priorities integrating the expertise of Indigenous knowledge holders about their artistic heritage and questioning current institutional practices these new essays unsettle Northwest Coast art studies Key themes include discussions of cultural heritage protections and Native sovereignty re centering women and their critical role in transmitting cultural knowledge reflecting on decolonization work in museums and examining how artworks function as living documents The volume exemplifies respectful and relational engagement with Indigenous art and advocates for more accountable scholarship and practices

Dorothy Grant Dorothy Grant, 2024-10-15 *An Endless Thread* serves as a long overdue celebration of Grant who has long advocated for the intersection of cultural pride style and a maintaining of tradition Vogue Part look book part memoir and part history this beautifully illustrated monument to a singular designer who helped inspire the growing Indigenous fashion movement is also a powerful demonstration of the enduring resonance and possibilities of Haida art Inspired by a discussion with celebrated Haida artist Bill Reid Haida designer Dorothy Grant made it her life's mission to bring her culture's traditional art into contemporary fashion while adhering to the principle of Yaguudang or respect for oneself and others The 1989 launch of her Feastwear collection featuring modern silhouettes hand appliqué d with Northwest Coast formline immediately established her at the forefront of Indigenous fashion in North America and she has since hosted runway shows and trunk sales from Paris to Vancouver to Tokyo Her clients include Indigenous leaders national politicians and global celebrities and her garments can be found in museums and galleries around the world including the Metropolitan Museum of Art Dorothy Grant *An Endless Thread* is the first monograph to celebrate her trailblazing career It features new photography of dozens of garments spanning the past four decades modeled in studio and natural settings in Vancouver and Haida Gwaii alongside sketches traditional button robes and spruce root weaving and personal stories and reflections from Grant Essays by Haida repatriation specialist and museologist Sdahl Kawaas Lucy Bell and curator India Rael Young place Grant in the long continuum of Haida fashion and trace the many innovations and accomplishments of her journey and Haida curator and artist Kwiaahwah Jones a longtime assistant to Grant shares behind the scenes insights and memories An associated exhibition *Dorothy Grant Retrospect* opens at Haida Gwaii Museum in spring 2024

Tales of Ghosts Ronald W. Hawker, 2007-10-01 The years between 1922 and 1961 often referred to as the Dark Ages of Northwest Coast art have largely been ignored by art historians and dismissed as a period of artistic decline *Tales of Ghosts* compellingly reclaims this era arguing that it was instead a critical period during which the art played an important role in public discourses on the status of First Nations people in Canadian society Those with an interest in First Nations and Canadian history and art history anthropology museology and post colonial studies will be delighted by the publication of this major contribution to their fields

Understanding Northwest Coast Art Cheryl Shearar, 2008-09-01 Easy to use and easy to read *Understanding Northwest Coast Art* is an essential source for understanding and visually identifying the underlying themes and subjects of Northwest

Coast Native art The first section of this book features an alphabetical list of words relating to Northwest Coast art with definitions descriptions and explanations and synopses of the major myths associated with them As an aid to identification and understanding many of the crests beings and symbols are illustrated in the 60 black and white reproductions of contemporary works of art The second section offers descriptions of the art styles and types of decorated objects created by the various Northwest Coast cultural groups

Incorporating Culture Solen Roth,2018-12-14 Fragments of culture often become commodities when the tourism and heritage business showcases local artistic and cultural practice And frequently this industry develops without the consent of those whose culture is commercialized What does this say about appropriation social responsibility and intercultural relationships And what happens when communities become more involved in this cultural marketplace Incorporating Culture examines how Indigenous artists and entrepreneurs are cultivating more equitable relationships with the companies that reproduce their designs on everyday objects slowly modifying a capitalist market to make room for Indigenous values and principles Moving beyond an interpretation of cultural commodification as necessarily exploitative Solen Roth discusses how communities can treat culture as a resource in a way that nurtures rather than depletes it She deftly illustrates the processes by which Indigenous people have been asserting control over the Northwest Coast art industry by reshaping it to reflect local models of property relationships and economics

Faces in the Forest Michael D. Blackstock,2001-11-16 In Faces in the Forest Michael Blackstock a forester and an artist takes us into the sacred forest revealing the mysteries of carvings paintings and writings done on living trees by First Nations people Blackstock details this rare art form through oral histories related by the Elders blending spiritual and academic perspectives on Native art cultural geography and traditional ecological knowledge Faces in the Forest begins with a review of First Nations cosmology and the historical references to tree art Blackstock then takes us on a metaphorical journey along the remnants of trading and trapping trails to tree art sites in the Gitxsan Nisga a Tlingit Carrier and Dene traditional territories before concluding with reflections on the function and meaning of tree art its role within First Nations cosmology and the need for greater respect for all of our natural resources This fascinating study of a haunting and little known cultural phenomenon helps us to see our forests with new eyes

A Wealth of Thought Franz Boas,2015-09-14 Although Franz Boas one of the most influential anthropologists of the twentieth century is best known for his voluminous writings on cultural physical and linguistic anthropology he is also recognized for breaking new ground in the study of so called primitive art His writings on art have major historical value because they embody a profound change in art history Nineteenth century scholars assumed that all art lay on a continuum from primitive to advanced artworks of all nonliterate peoples were therefore examples of early stages of development But Boas s case studies from his own fieldwork in the Pacific Northwest demonstrated different tenets the variety of history the influence of diffusion the symbolic and stylistic variation in art styles found among groups and sometimes within one group and the role of imagination and creativity on the part of the artist This

volume presents Boas's most significant writings on art dated 1889-1916 many originally published in obscure sources now difficult to locate. The original illustrations and an extensive combined bibliography are included. Aldona Jonaitis's careful compilation of articles and the thorough historical and theoretical framework in which she casts them in her introductory and concluding essays make this volume a valuable reference for students of art history and Northwest anthropology and a special delight for admirers of Boas.

Jack Shadbolt, and the Coastal Indian Image Marjorie M. Halpin, Jack Shadbolt, University of British Columbia. Museum of Anthropology, 1986. Jack Shadbolt was inspired in his formative years by his contact with Emily Carr and with her brooding works portraying the remnants of Indian villages against the overwhelming wilderness. He made sketches of Indian artifacts and the Cowichan Reserve in the 1930s but it was only after World War II that elements of Indian art began to show up in his style. Marjorie Halpin finds in the changes in the way Indian forms occur in Shadbolt's paintings an appropriate expression of the changing attitudes of British Columbians to native society and the political will the native people now manifest. As she demonstrates the place of Indian motifs in Shadbolt's painting can be broadly correlated with the cultural quickening of Indian society in recent years. From the late 1940s until his 1969 retrospective Shadbolt chiefly used details from Indian sculptures as elements in highly designed watercolours. Subsequently they became part of more generalized primitives combining with elements of tribal art of the Southwestern United States and Melanesia. But in the 1980s the coastal artifacts have become wholly integrated yet autonomous forms in the paintings. Though Jack Shadbolt has never been an ideological artist he recognizes that his recent works make direct political statements. But he believes his expression of his feelings must continue to be in poetic rather than literal terms. Shadbolt's paintings reveal his emotional sympathy with Kwagiutl, Haida and Tlingit forms and his deep response to the Indians' spiritual and historic presence in the British Columbia environment. Marjorie Halpin adds an informative and intriguing commentary to the growing body of critical literature on Jack Shadbolt and the various movements of which he has been a part. Significantly too she stresses the commonality between Canadian native and non-native artists in addressing universal artistic concerns.

Painful Beauty Megan A. Smetzer, 2021-07-27. Winner of the 2024 Charles C. Eldredge Prize by the Smithsonian American Art Museum. Showcases the vibrant practices of Tlingit women's beadwork. For over 150 years Tlingit women artists have beaded colorful intricately beautiful designs on moccasins, dolls, octopus bags, tunics and other garments. *Painful Beauty* suggests that at a time when Indigenous cultural practices were actively being repressed, beading supported cultural continuity, demonstrating Tlingit women's resilience, strength and power. Beadwork served many uses from the ceremonial to the economic as women created beaded pieces for community use and to sell to tourists. Like other Tlingit art, beadwork reflects rich artistic visions with deep connections to the environment, clan histories and Tlingit worldviews. Contemporary Tlingit artists Alison Bremner, Chloe French, Shigen Doo Tan, George Lily Hudson, Hope Tanis, Seiltin and Larry McNeil foreground the significance of historical beading practices in their diverse boundary pushing artworks. Working with

museum collection materials photographs archives and interviews with artists and elders Megan Smetzer reframes this often overlooked artform as a site of historical negotiations and contemporary inspirations She shows how beading gave Tlingit women the freedom to innovate aesthetically assert their clan crests and identities support tribal sovereignty and pass on cultural knowledge Painful Beauty is the first dedicated study of Tlingit beadwork and contributes to the expanding literature addressing women s artistic expressions on the Northwest Coast **The Force of Family** Cara Krmpotich,2014-01-01

Explains the intimate tie between Haida repatriation and kinship in its associated forms of memory history and respect Back cover *The Social Life of Trees* Laura Rival,2021-03-10 The passionate response of the British public to the Newbury Bypass is a revealing measure of how strongly people feel about trees and the environment Similarly in the United States the giant sequoia of California is an enduring national symbol that inspires intense feelings As rainforests are sacrificed to the interests of multi national corporations and traditional ways of life disappear the status of forests the cultural significance of trees and the impact of conservation policies are subjects that have inspired intense engagement Why do people feel so strongly about trees With this explosion of interest in environmental issues a serious study of what trees mean to people has long been overdue This interdisciplinary book responds to this need by providing the first cross cultural analysis of tree symbolism Drawing on rich case studies contributors explore the processes through which trees are used as metaphors of identity and continuity Political struggles over forest resources feature prominently and the perceptions of trees in various cultures provide telling insights into the ways in which human societies conceptualize nature As well as being a major contribution to the field of symbolic anthropology this comprehensive study will be essential reading for students in a wide range of courses and for anyone with a keen interest in the politics of ecology the occult and neo paganism and the history and sociology of environmentalism in its widest sense **Ethnic Fashion** Miguel Angel Gardetti,Subramanian

Senthilkannan Muthu,2016-04-08 This is the first book to introduce readers to the crux of ethnic fashion Covering all aspects it addresses the significance of sustainability including culture and ethnic fashion in the apparel industry It also highlights concepts and case studies pertaining to ethnic fashion *Native America in the Twentieth Century* Mary B.

Davis,2014-05-01 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company **Canadian Fashion Economies** Mark Joseph O'Connell,2025-09-04 A vital re examination of Canadian cultural and commercial history told through key fashion objects from First Nations colonial settlers and contemporary Canadian culture Traditional narratives of fashion tend to ignore sophisticated pre colonial networks First Nation innovations and techniques and their contributions to colonial dress From exquisite Chilkat weavings to the iconic Hudson s Bay Company blanket coat by way of ribbon skirts quilts and a beaver fur top hat this rich study uses Canadian fashion objects as a research tool to illuminate neglected areas in North American fashion history Using vivid object based research O Connell maps out pre colonial economic networks spanning the entire continent global colonial textile and fur trades and the material culture of French and

English migrant populations in the New World and equips readers with a framework for more nuanced and inclusive histories of Canadian culture and commerce Unexpected overlooked stories emerge as central to Canada s fashion history from hybrid fashion cultures to re used textiles in settler communities and O Connell highlights contemporary Canadian artists and designers who point to new possibilities to reclaim and preserve this cultural heritage

The Responsive Eye Ralph T. Coe,2003 Over the past three decades Ralph T Coe has traveled extensively throughout the United States and Canada to assemble this collection of Native American art one of the finest in private hands today Immersed in the cultures of Native America he has come to know artists and artisans traders dealers and shop proprietors selecting the very best they have to offer The Ralph T Coe Collection includes representative pieces from most Native American geographic regions and historical periods beginning with objects dating back to the fourth millennium B C Many examples men s shirts with ermine fringe weapons and button blankets evoke the heroic lifestyle of the past while small objects such as tipi and kayak models dolls and tiny moccasins speak to a more intimate significance Ritual objects imbued with spiritual meaning masks and katsinas tablitas and medicine bundles as well as utilitarian objects such as pottery and baskets also have a strong presence This catalogue tells the stories of nearly two hundred of these objects combining art history with personal reminiscence and reveals the role Coe has played in bringing about awareness of the artistic heritage of Native America Metropolitan Museum of Art website

North American Women Artists of the Twentieth Century Jules Heller,Nancy G. Heller,2013-12-19 First Published in 1997 Routledge is an imprint of Taylor Francis an informa company

Creating Indigenous Property Angela Cameron,Sari Graben,Val Napoleon,2020-10-21 Creating Indigenous Property identifies how contemporary Indigenous conceptions of property are rooted in and informed by their societally specific norms meanings and ethics

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