

# Smoky-Top

*The Art and Times of Willie Seaweed*

BILL HOLM



# Smoky Top The Art And Times Of Willie Seaweed

**JE Gale**



## **Smoky Top The Art And Times Of Willie Seaweed:**

**Smoky-Top, the Art and Times of Willie Seaweed** Bill Holm, 1983      Lelooska Chris Friday, 2011-07-01 Don Smith or Lelooska as he was usually called was a prominent Native American artist and storyteller in the Pacific Northwest Born in 1933 of mixed blood Cherokee heritage he was adopted as an adult by the prestigious Kwakiutl Sewid clan and had relationships with elders from a wide range of tribal backgrounds Initially producing curio items for sale to tourists and regalia for Oregon Indians Lelooska emerged in the late 1950s as one of a handful of artists who proved crucial to the renaissance of Northwest Coast Indian art He also developed into a supreme performer and educator staging shows of dances songs and storytelling During the peak years from the 1970s to the early 1990s the family shows with Lelooska as the centerpiece attracted as many as 30 000 people annually In this book historian and family friend Chris Friday shares and annotates interviews that he conducted with Lelooska between 1993 and ending shortly before the artist s death in 1996 This is the story of a man who reached quite literally a million or more people in his lifetime and whose life was at once exceptional and emblematic      **Smoky-top** Bill Holm, 1983      Sky Loom Brian Swann, 2014-11-01 Sky Loom offers a

dazzling introduction to Native American myths stories and songs drawn from previous collections by acclaimed translator and poet Brian Swann With a general introduction by Swann Sky Loom is a stunning collection that provides a glimpse into the intricacies and beauties of story and myth placing them in their cultural historical and linguistic contexts Each of the twenty six selections is translated and introduced by a well known expert on Native oral literatures and offers entry into the cultures and traditions of several different tribes and bands including the Yupit and the Tlingits of the polar North the Coast Salish and the Kwakwaka wakw of the Pacific Northwest the Navajos the Pimas and the Yaquis of the Southwest the Lakota Sioux and the Plains Crees of the Great Plains the Ojibwes of the Great Lakes the Naskapis and the Eastern Crees of the Hudson Bay area in Canada and the Munsees of the Northeast Sky Loom takes the reader on a wide ranging journey through literary traditions older than the discovery of the New World      **Abies milleri, sp. nov., from the Middle Eocene**

**Klondike Mountain Formation, Republic, Ferry County, Washington** Schorn H. E., Wehr W. C., 1986-01-01

**Exhibiting Cultures** Ivan Karp, 2012-01-11 Debating the practices of museums galleries and festivals Exhibiting Cultures probes the often politically charged relationships among aesthetics contexts and implicit assumptions that govern how art and artifacts are displayed and understood The contributors museum directors curators and scholars in art history folklore history and anthropology represent a variety of stances on the role of museums and their function as intermediaries between the makers of art or artifacts and the eventual viewers      **Writing the Hamat'sa** Aaron Glass, 2021-07-15 Long known as the Cannibal Dance the Hamat sa is among the most important hereditary prerogatives of the Kwakwa ka wakw of British Columbia In the late nineteenth century as anthropologists arrived to document the practice colonial agents were pursuing its eradication and Kwakwa ka wakw were adapting it to endure In the process the dance with dramatic

choreography magnificent bird masks and an aura of cannibalism entered a vast library of ethnographic texts Writing the Hamat sa offers a critical survey of attempts to record describe and interpret the dance over four centuries Going beyond postcolonial critiques of representation that often ignore Indigenous agency in the ethnographic encounter Writing the Hamat sa focuses on forms of textual mediation and Indigenous response that helped transform the ceremony from a set of specific performances into a generalized cultural icon This meticulous work illuminates how Indigenous people contribute to contest and repurpose texts in the process of fashioning modern identities under settler colonialism *Routes* James Clifford,1997-04-21 When culture makes itself at home in motion where does an anthropologist stand Clifford offers a new view of anthropology It is he says a moving picture of a world that reveals itself en route In this collage of essays meditations poems and travel reports Clifford takes travel and translation as openings into a complex modernity *Potlatch at Gitsegukla* William Beynon,2000 Contains 200 pages from Beynon s four notebook account of the five days of potlatches and totem pole raisings he attended at the Gitksan village of Gitsegulka in 1945 Long recognized as one of the most significant written records of Northwest coast potlatching his account includes detailed and often verbatim information about the events he witnessed along with his sketches of costumes and pole raising apparatus The editors have added photographs a comprehensive introduction a timeline of key events in Gitksan history and several appendices listing names places and terms Canadian card order number C99 911250 3 Annotation copyrighted by Book News Inc Portland OR *Looking at Totem Poles* Hilary Stewart,2009-09-01 Magnificent and haunting the tall cedar sculptures called totem poles have become a distinctive symbol of the native people of the Northwest Coast The powerful carvings of the vital and extraordinary beings such as Sea Bear Thunderbird and Cedar Man are impressive and intriguing In *Looking at Totem Poles* Hilary Stewart describes the various types of poles their purpose and how they were carved and raised She also identifies and explains frequently depicted figures and objects Each pole shown in a beautifully detailed drawing is accompanied by a text that points out the crests figures and objects carved on it Historical and cultural background are given legends are recounted and often the carver s comments or anecdotes enrich the pole s story Photographs put some of the poles into context or show their carving and raising **Ethnoarts Index** , **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 Hawker s insightful examination focuses on the complex functions that Northwest Coast objects such as the ubiquitous totem pole played during the period He demonstrates how these objects asserted the integrity and meaningfulness of First Nations identities while simultaneously resisting the intent and effects of assimilation enforced by the Canadian government s denial of land claims its ban of the potlatch and its support of assimilationist education 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 **American Indian Art Magazine** ,1986

*Cannibal Tours and Glass Boxes* Michael M. Ames,2010-10-01 *Cannibal Tours and Glass Boxes* poses a number of probing questions about the role and responsibility of museums and anthropology in the contemporary world In it Michael Ames an internationally renowned museum director challenges popular concepts and criticisms of museums and presents an alternate perspective which reflects his experiences from many years of museum work Based on the author s previous book *Museums the Public and Anthropology* the new edition includes seven new essays which argue as in the previous volume that museums and anthropologists must contextualize and critique themselves they must analyse and critique the social political and economic systems within which they work In the new essays Ames looks at the role of consumerism and the market economy in the production of such phenomena as worlds fairs and McDonald s hamburger chains referring to them as museums of everyday life and indicating the way in which they like museums transform ideology into commonsense thus reinforcing and perpetuating hegemonic control over how people think about and represent themselves He also discusses the moral political ramifications of conflicting attitudes towards Aboriginal art is it art or artifact censorship is it liberating or repressive and museum exhibits are they informative or disinformative The earlier essays outline the development of museums in the Western world the problems faced by anthropologists in attempting to deal with the often conflicting demands of professional as opposed to public interests the tendency to both fabricate and stereotype and the need to establish a reciprocal rather than exploitative relationship between museums anthropologists and Aboriginal people Written during the course of the last decade these essays offer an accessible often anecdotal journey through one professional anthropologist s concerns about and hopes for his discipline and its future **Aboriginality** Alan Twigg,2005 Following the success of *First Invaders*

Ronsdale 2004 Alan Twigg turns his attention to First Nations writers unearthing more than 300 books by more than 170 mostly unheralded British Columbia aboriginal authors Taking the reader from residential schools to art galleries this lively and unprecedented panorama of British Columbia includes trailblazer Pauline Johnson political organizer George Manuel and Haida carver Bill Reid Equally important *Aboriginality* sheds new light on fascinating lesser known figures such as Chief William Sepass and Howard Adams to name only two Nearly half the author profiles are women including Marilyn Dumont Lizette Hall and Heather Harris Each author is presented in historical and chronological context along with background material on aboriginal history as well as rare photos illustrations and a comprehensive bibliography Alan Twigg

*Aboriginality* is unprecedented and indispensable Howard White publisher *Encyclopedia of British Columbia* **The**

**Masterkey** ,1984 **Art and Performance in Oceania** Barry Craig,Bernie Kernot,Christopher Anderson,1999-12-01 The Fifth International Symposium of the Pacific Arts Association titled *Art Performance and Society* called for papers in sessions dealing with Production and Performance Social and Cultural Context The Record and the Remainder and The Mission of

Museums In all some sixty papers were presented twenty four of which have been included in this book The first two topics elicited several papers that explored the creative process including the description and analysis of performance and the taxonomy of objects used the transmission of cultural knowledge and the identity and work of individual artists The second two topics provided the opportunity for papers on some significant early museum collectors and collections various methods of documenting cultural material such as photography how cultural material has been and can be exhibited and the role of museums and cultural centers in Pacific Island countries

**Native Arts Of North America, Africa, And The South Pacific** George A. Corbin, 2018-05-04 This introduction to the art of tribal peoples of North America Africa and the South Pacific does not briefly cover the hundreds of artistic traditions in these three vast areas but rather studies in depth thirty six art styles within all three areas using the methods of art history including stylistic analysis and iconographic interpretation Emphasis is on the art in cultural context and as a system of visual communication within each tribal area Where appropriate for a more complete understanding of the art data from archaeology ethnology linguistics religion and other humanistic disciplines are included Among the peoples and cultures whose art is studied are the Haida Kwakiutl and Tlingit the Hohokam and Mongollon the Anasazi and Hopi the Dogon and Bamana of Mali the Asante of Ghana the Benin Yoruba and Ibo of Nigeria the Fan the Bamum and the Kuba of Central Africa Australian aboriginal and Island New Guinea art Island Melanesia art central and eastern Polynesia Hawaii and the Maori in Marginal Polynesia The format of the text and selected illustrations is based on seventeen years of teaching African North American Indian and South Pacific art to undergraduate and graduate students at Herbert H Lehman College CUNY New York University and Columbia University The book is intended for art history and anthropology students and the interested lay reader or collector The detailed notes at the end of the book are for further study research and understanding of the tribal art style under discussion

**Exploring Coast Salish Prehistory** Julie K. Stein, 2012-11-25 Every year thousands of people visit the San Juan Islands off the coast of Washington State With a copy of Exploring Coast Salish Prehistory in hand they will enjoy an introduction both to archaeology in general and to sites within San Juan Island National Historic Park The Coast Salish people inhabited the San Juans for 5 000 years One important site on San Juan Island Cattle Point was a summer camp where residents engaged in fishing and shellfish harvesting Native peoples recollections of activities there have been confirmed by physical evidence in the form of shell middens fish bones and other artifacts Another San Juan site English Camp was a winter village site for 2 000 years Structural remains provide insight into how people s lives and activities changed over time Tools found at the site have allowed archaeologists to deduce that early residents ate camas bulbs and other plants engaged in woodworking weaving fishing and carving and manufactured and used stone tools Stein s discussions of the sites and archaeological practices are enhanced by numerous illustrations Clear photos of different types of artifacts topographical maps and other images help the reader to understand how people lived in the San Juans thousands of years ago

**B C Studies** ,1987

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