

# Smoky-Top

*The Art and Times of Willie Seaweed*

BILL HOLM



# Smokytop The Art And Times Of Willie Seaweed

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## **Smokytop The Art And Times Of Willie Seaweed:**

Smoky Top 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      **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      **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 Yupiit 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      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 Abies milleri, sp. nov., from the Middle Eocene Klondike Mountain Formation, Republic, Ferry County, Washington Schorn H. E., Wehr W. C., 1986-01-01 *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 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 American Indian Art Magazine, 1986 **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 **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 Ethnoarts Index , *Smoky-Top* Bill Holm,1983

**Museum as Process** Raymond Silverman,2014-09-19 The museum has become a vital strategic space for negotiating ownership of and access to knowledges produced in local settings Museum as Process presents community engaged culture work of a group of scholars whose collaborative projects consider the social spaces between the museum and community and offer new ways of addressing the challenges of bridging the local and the global Museum as Process explores a variety of strategies for engaging source communities in the process of translation and the collaborative mediation of cultural knowledges Scholars from around the world reflect upon their work with specific communities in different parts of the world Australia Canada Ghana Great Britain New Zealand Papua New Guinea Philippines South Africa Taiwan and the United States Each global case study provides significant insights into what happens to knowledge as it moves back and forth between source communities and global sites especially the museum Museum as Process is an important contribution to understanding the relationships between museums and source communities and the flow of cultural knowledge *The Masterkey* ,1984 **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's Aboriginality is unprecedented and indispensable Howard White publisher Encyclopedia of British Columbia **The Grove Encyclopedia of American Art** Joan M. Marter,2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries *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 *Turkish Traditional Art Today* Henry

Glassie,1993 He tells of architecture calligraphy woodworking and earthenware but lays particular emphasis on the brilliant underglaze painted ceramics of Kutahya and the rich piled carpets for which Turkey has been famed for centuries While searching for the traits that define art and the stylistic complexities that characterize Turkish creativity Glassie focuses on the artists and their theories and practices as well as the works they produce

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