

*Pipes  
that won't  
Smoke;  
Coal  
that won't Burn*



Carol Sheehan

Glenbow Museum

# Pipes That Wont Smoke Coal That Wont Burn Haida Sculpture In Argillite

**Sabine Zange**



## **Pipes That Wont Smoke Coal That Wont Burn Haida Sculpture In Argillite:**

**Pipes that Won't Smoke, Coal that Won't Burn** Carol Sheehan, Glenbow Museum, 1981      **The Early Years of Native American Art History** Janet Catherine Berlo, 1992 This collection of essays deals with the development of Native American art history as a discipline rather than with particular art works or artists It focuses on the early anthropologists museum curators dealers and collectors and on the multiple levels of understanding and misunderstanding a      **Art, Observation, and an Anthropology of Illustration** Max Carocci, Stephanie Pratt, 2022-06-02 Art Observation and an Anthropology of Illustration examines the role of sketches drawings and other artworks in our understanding of human cultures of the past Bringing together art historians and anthropologists it presents a selection of detailed case studies of various bodies of work produced by non Western and Western artists from different world regions and from different time periods from Native North America Cameroon and Nepal to Italy Solomon Islands and Mexico to explore the contemporary relevance and challenges implicit in artistic renditions of past peoples and places In an age when identities are partially constructed on the basis of existing visual records the book asks important questions about the nature of observation and the inclusion of culturally relevant information in artistic representations How reliable are watercolours paintings or sketches for the understanding of past ways of life How do old images of bygone peoples relate to art historical and anthropological canons How have these images and technologies of representation been used to describe illustrate or explain unknown realities The book is an essential tool for art historians anthropologists and anyone who wants to understand how the observation of different realities has impacted upon the production of art and visual cultures Incorporating current methodological and theoretical tools the 10 chapters collected here expand the area of connection between the disciplines of art history and anthropology bringing into sharp focus the multiple intersections of objectivity evidence and artistic licence

**The Arts of the North American Indian** Philbrook Art Center, 1986 Fourteen authorities explore sociology anthropology art history of Native American creativity      **Captured Heritage** Douglas Cole, 2011-11-01 The heyday of anthropological collecting on the Northwest Coast took place between 1875 and the Great Depression The scramble for skulls and skeletons poles canoes baskets feast bowls and masks went on until it seemed that almost everything not nailed down or hidden was gone The period of most intense collecting on the coast coincided with the growth of anthropological museums which reflected the realization that time was running out and that civilization was pushing the indigenous people to the wall destroying their material culture and even extinguishing the native stock itself Douglas Cole examines the process of collecting in the context of the development of museums and anthropology The main North American museums with Northwest Coast collections the Smithsonian Institution the American Museum of Natural History Chicago s Field Museum of Natural History the Royal British Columbia Museum and the Canadian Museum of Civilization in Ottawa were intense rivals in the race against time For the new edition of Captured Heritage Douglas Cole has written a preface in which he outlines

developments since the book's first publication in 1985. Since that time, for example, the Kwagiulth Museum and Cultural Center on Quadra Island and the U Mista Museum and Cultural Center at Alert Bay have been successful in having some of their artifacts repatriated.

**Wilson Duff** Robin Fisher, 2022-05-28 The fascinating origin story of Wilson Duff, the pioneering BC anthropologist and museologist remembered for his contributions to research on First Nations cultures of the Northwest Coast. Wilson Duff was born in 1925 in the city of Vancouver, and his turbulent early years were shaped by the Great Depression and the Second World War. An intelligent child, he quickly progressed in school. After one year at the University of British Columbia, he signed up for the Air Force. An analytic thinker, Duff excelled as a navigator on a Liberator bomber based in India. However, these years carried their own traumas: the omnipresent terror of war and the specter of death. On his return from India, Duff recommenced his studies at UBC. There, he began a love affair with anthropology and museum studies. As provincial anthropologist at the BC Provincial Museum from 1950 to 1965, and then at the University of British Columbia, he helped to shape Canadian and British Columbian understanding of First Nations cultures. Forging relationships with Indigenous Peoples during field work, Duff was particularly interested in the Northwest Coast cultures and art, and authored important books including *Arts of the Raven: Masterworks by the Northwest Coast Indian* and *Images: Stone B.C. Thirty Centuries of Northwest Coast Indian Sculpture*. Hundreds of students left his classes with a greater understanding of Indigenous cultures and the consequences of settler colonialism in British Columbia. He devoted his life to understanding Indigenous people and cultures and communicating that understanding to newcomers, a subject of continued relevance today. Duff struggled with depression for much of his life and died by suicide at age 51. In the end, he claimed he did not fear death because the end is the beginning. He believed in reincarnation; that he would be coming back. In tracing the story of Wilson Duff, biographer Robin Fisher reveals the evolution of anthropological studies, the history of a time and place: Vancouver during the Great Depression and war years, and the more recent changes taking place in museum and anthropology studies. Told with insight and attention to the controversies and complexities of Duff's life, this story will fascinate anyone engaged in BC history.

From Maps to Metaphors Robin Fisher, Hugh Johnston, 2011-11-01 During the summers of 1792-94, George Vancouver and the crew of the British naval ships *Discovery* and *Chatham* mapped the northwest coast of North America from Baja California to Alaska. Vancouver's voyage was the last and longest of the great Pacific voyages of the late eighteenth century. Taking the art and technique of distant voyaging to a new level, Vancouver eliminated the possibility of a northwest passage, and his remarkably precise surveys completed the outline of the Pacific. But to map an area is to appropriate it; to begin to bring it under control. And Vancouver's charts of the northwest coast were part of a process of economic exploitation and cultural disruption. Although he and the other great navigators of his age exercised no control over the ideas and enterprises spawned by their voyages, their names have come to symbolize the consequences of European expansion, good or bad. *From Maps to Metaphors* grew out of the Vancouver Conference on Exploration and Discovery, held to observe the

bicentennial of Vancouver's arrival on the Pacific northwest coast. It brings to light much of the new research on the discovery of the Pacific and illuminates the European and Native experience. The chapters are written from a variety of perspectives and provide new insights on many aspects of Vancouver's voyages from the technology employed to the complex political and power relationships among European explorers and the Native leadership. While it is no longer possible to celebrate the arrival to the northwest coast of explorers such as Vancouver, their achievements cannot be overlooked. The charts, log books, journals, and specimens from these voyages are important sources of information and essential for the reconstruction of an image of the Pacific region and its people in the eighteenth century. *Ding - Bild - Wissen* Cora Bender, 2005

**Catalogue of the Northwest Coast Collection, Cambridge University Museum of Archaeology and Anthropology** Gillian Crowther, 1996 *Art Et Architecture Au Canada* Loren Ruth Lerner, Mary F. Williamson, 1991-01-01

Identifies and summarizes thousands of books, article, exhibition catalogues, government publications, and theses published in many countries and in several languages from the early nineteenth century to 1981. **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. *The Magic Leaves* Peter L. Macnair, Alan L. Hoover, 1984. *American Indian Art Magazine*, 2003

**Paperbound Books in Print**, 1992. *Raven Travelling* Daina Augaitis, 2008. This publication coincided with an exhibition of the same name celebrating the Vancouver Art Gallery's 75th anniversary. *Canadiana*, 1985. [Faces, Voices & Dreams](#) Peter L. Corey, Lydia Black, 1987. Additional keywords: Eskimos, Aboriginal peoples, Native peoples, First Nations.

[The Masterkey for Indian Lore and History](#), 1981. Includes the Museum's annual reports. **Art Books**, 1950. Including an international directory of museum permanent collection catalogs. **RACAR, Revue D'art Canadienne**, 1983.

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