TLINGIT ART

Session 2
Art from 1st contact to settlement
STYLE BEFORE AND EARLY CONTACT

- Formline elements present
- Not as complex as later
- Some formlines very thick
- Some eyes without pinched corners
CONSEQUENCES OF FUR TRADE

• More wealth
• Some chiefs become richer
• More metal tools
• More art
• More complex art
• Bentwood technique
• Front – frontal view
• Sides – profile
• Back – rear
TEXTILES

- Raven’s tail
- Transition to including non-abstract images
- Chilkat technique
- Design parallels boxes
- Pattern boards
AFTER RUSSIANS

- Army takes over
- Missionaries
- Miners
- Settlers
- Tourists
- Appropriation of land, discrimination
ARTIST RESPONSES

• Formal changes
• Souvenir art
• Basket craze
• Beadwork
THE LAST POTLATCH, 1904

- Governor Brady
- Clans repay all debts
- Photographers hired
- Wasn’t the last
COLLECTING ART

- Rush for NWC art for museums
- Lt. George Emmons of US Navy
- Mainly shamanic pieces
- Purchased by AMNH, Burke Museum, Field Museum
LOUIS SHOTRIDGE

- High ranking Klukwan family
- Educated
- Hired by University Museum Philadelphia, 1915-1932
NATIVE AMERICAN GRAVES PROTECTION AND REPATRIATION ACT

- 1990
- GRAVE GOODS
- HUMAN REMAINS
- SACRED OBJECTS
- OBJECTS OF CULTURAL PATRIMONY