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*Charles Edenshaw*

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## BRAIDEN GATES

**Haida Material Heritage and Changing Museum Practice** TouchWood Editions  
 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.

**Roughhouse Friday** Black Dog Pub Limited

A fresh perspective from Haida leaders, art and cultural historians, anthropologists and artists on the lasting legacy of the famed Haida artist Bill Reid.

**Tales of Ghosts** SUNY Press

According to eminent French anthropologist Levi-Strauss, Reid "brought Northwest Coast art to the world scene, into dialogue with the whole of mankind." In this artistic biography, Karen Duffek gives an account of Bill Reid's life and work and of his role as artist, innovator, and ambassador of Haida art. After describing the processes by which Reid came to reconstruct the formal rules of a

complex artistic tradition, Duffek focuses on his mastery of new techniques, particularly in making jewellery, techniques which others now emulate. In the key chapter "Beyond the Essential Form," she uses Reid's own categories of his work as "copies, adaptations and explorations," to give a candid appraisal of his artistic achievements -- from massive poles to gold boxes, from intricate bracelets to the great bronze Killerwhale statue.

*First Nations Art in British Columbia, 1922-61* University of Washington Press

In this third instalment of Douglas & McIntyre's Collected series celebrating beloved Canadian artists, the iconic work of Bill Reid (1920 1998) is lavishly illustrated with photographs of his many sculptures, carvings, jewellery, screen prints and paintings. His long career was driven by an appreciation of the well-crafted object and informed by a rediscovery of the culture and themes of his Haida heritage. Through his international success, it was Bill Reid who reintroduced the art of the Pacific Northwest First Nations and brought a unique and important culture due attention on the world stage. Over his lifetime, Reid created many historic pieces of art including The Spirit of Haida Gwaii a monumental 4,900-kg bronze sculpture for the Canadian Embassy in Washington and its twin, The Jade Canoe, installed at the Vancouver International Airport. The Raven and the

First Men is a massive carving in yellow cedar commissioned for the University of British Columbia's Museum of Anthropology and is also featured on the Canadian \$20 bill. In addition to enduring praise for this artwork, Reid received the National Aboriginal Achievement Award for Lifetime Achievement in 1994. He continued to create stunning sculptures up until his death in 1998. Bill Reid Collected chronologically features the most beautiful and memorable works of Reid's career in full colour along with an introductory essay by Martine J. Reid. This collection pays tribute to one of Canada's most epochal First Nations artists. "

*A Wealth of Thought* Talonbooks

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{u2014}men's shirts with ermine fringe, weapons, and button blankets{u2014}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 {u2014} masks and katsinas, tablitas and medicine bundles {u2014} 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.

[Learning Through Ceremony](#) Greenwood Publishing Group

This book is the first life history of a Northwest Coast Indian woman. Florence Davidson, daughter of noted Haida carver and chief Charles Edenshaw, was born in 1896. As one of the few living Haida elders knowledgeable about the culture of a bygone era, she was a fragile link with the past. Living in Masset on the Queen Charlotte Islands, some fifty miles off the northwest coast of British Columbia, Florence Davidson grew up in an era of dramatic change for her people. On of the last Haida women to undergo the traditional puberty seclusion and an arranged marriage, she followed patterns in her life typical of women of her generation. Florence's narrative -- edited by Professor Blackman from more than fifty hours of tape recordings -- speaks of girlhood, of learning female roles, of the power and authority available to Haida women, of the experiences of menopause and widowhood. Blackman juxtaposes comments made by early observers of the Haida, government agents, and missionaries, with appropriate portions of the life history narrative, to portray a culture neither traditionally Haida nor fully Canadian, a culture adapting to Christianity and the imposition of Canadian laws. Margaret Blackman not only preserves Florence Davidson's memories of Haida ways, but with her own analysis of Davidson's life, adds significantly to the literature on the role of women in cross-cultural perspective. The book makes an important contribution to Northwest Coast history and culture, to the study of culture change, to fieldwork methodology, and to women's studies.

**The Art and Times of Charlie James** University of Washington Press

George Wharton James once commented that the basket to the Indian "meant a work of art, in which hope, aspiration, desire, love, religion, poetry, national pride, mythology, were all more or less interwoven." The first major study of the subject since 1904, this book presents essays written by those intimately familiar with the basket makers and basketry of North America. Illustrated with approximately 80 black-and-white photographs--many of which are historical records of basketry--Native American Basketry uses archaeological, ethnographic, historical and contemporary information in discussing the changes in native basketry from prehistoric times to the present.

[Expanding on Modern Native Art](#) University of Washington Press

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. *The Life of a Northwest Coast Artist* University of Washington Press

In September 2009, twenty-one members of the Haida Nation went to the Pitt Rivers Museum and the British Museum to work with several hundred heritage treasures. Featuring contributions from all the participants and a rich selection of illustrations, This Is Our Life details the remarkable story of the Haida Project -- from the planning to the encounter and through the years that followed. A

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fascinating look at the meaning behind objects, the value of repatriation, and the impact of historical trajectories like colonialism, this is also a story of the understanding that grew between the Haida people and museum staff.

[A Living Legacy](#) A&C Black

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.

[Mapping Modernisms](#) Portage & Main Press

Museums and the Past explores the central role of museums as memory keepers and makers.

Using case studies from a Canadian context, the contributors to this collection reflect on the challenges in maintaining and developing museums as meaningful places of memory and learning. Discussions of museum practice and historical consciousness - how our understanding of the past shapes our sense of the future - consider the modern museum's narratives and pedagogical responsibilities and how museums continue to inform our sense of history.

[Social Structures and Aging Individuals](#) Metropolitan Museum of Art

In an era of intensifying globalization and transnational connectivity, the dynamics of cultural production and the very notion of creativity are in transition. Exploring creative practices in various settings, the book does not only call attention to the spread of modernist discourses of creativity, from the colonial era to the current obsession with 'innovation' in neo-liberal capitalist cultural politics, but also to the less visible practices of copying, recycling and reproduction that occur as part and parcel of creative improvisation.

**Theory and Practice in the Study of Race, Gender, and Culture** UBC Press

Miniatures - canoes, houses and totems, and human figurines - have been produced on the Northwest Coast since at least the sixteenth century. What has motivated Indigenous artists to produce these tiny artworks? Through case studies and conversations with artists themselves, So Much More Than Art convincingly dismisses the persistent understanding that miniatures are simply children's toys or tourist trinkets. Jack Davy's highly original exploration of this intricate pursuit demonstrates the importance of miniaturization as a technique for communicating complex cultural ideas between generations and communities, as well as across the divide that separates Indigenous and settler societies.

**Local Knowledge, Global Stage** UBC Press

A retrospective of the iconic Northwest Coast artist's oeuvre shares insights into his blend of traditional materials and designs with innovative personal techniques, drawing on interviews with regional descendants to explain Edenshaw's heritage and the ways in which his achievements reflect Haida culture.

[Raven's Cry](#) Farrar, Straus and Giroux

A beautifully crafted memoir about fathers and sons, masculinity, and the lengths we sometimes go to in order to confront our past "[A] lucidly written memoir . . . Coffin's triumph lies in ridding the language of his father, a language that compelled him to dwell in a house he did not recognize." --Matthew Janney, The Los Angeles Review of Books While lifting weights in the Seldon

Jackson College gymnasium on a rainy autumn night, Jaed Coffin heard the distinctive whacking sound of sparring boxers down the hall. A year out of college, he had been biding his time as a tutor at a local high school in Sitka, Alaska, without any particular life plan. That evening, Coffin joined a ragtag boxing club. For the first time, he felt like he fit in. Coffin washed up in Alaska after a forty-day solo kayaking journey. Born to an American father and a Thai mother who had met during the Vietnam War, Coffin never felt particularly comfortable growing up in his rural Vermont town. Following his parents' prickly divorce and a childhood spent drifting between his father's new white family and his mother's Thai roots, Coffin didn't know who he was, much less what path his life should follow. His father's notions about what it meant to be a man--formed by King Arthur legends and calcified in the military--did nothing to help. After college, he took to the road, working odd jobs and sleeping in his car before heading north. Despite feeling initially terrified, Coffin learns to fight. His coach, Victor "the Savage," invites him to participate in the monthly Roughhouse Friday competition, where men contend for the title of best boxer in southeast Alaska. With every successive match, Coffin realizes that he isn't just fighting for the championship belt; he is also learning to confront the anger he feels about a past he never knew how to make sense of. Deeply honest and vulnerable, Roughhouse Friday is a meditation on violence and abandonment, masculinity, and our inescapable longing for love. It suggests that sometimes the truth of what's inside you comes only if you push yourself to the extreme.

Oxford University Press on Demand

In a gorgeously illustrated exploration of the art of Michael Nicoll Yahgulanaas, Mischief Making disproves any notion that play is frivolous. Deploying mischievous tactics, Yahgulanaas shines a spotlight on serious topics. As he investigates Indigenous and other worldviews, the politics of land, cultural heritage, and global ecology, his distinctive style stretches, twists, and flips the formlines of classic Haida art to create imagery that resonates with the graphic vitality of Asian manga. This engaging and beautiful book delineates the philosophical underpinnings and evolution of the artist's visual practice, revealing his deep understanding of the seriousness of play.

[Calling Cards](#) UBC Press

In the late 1800s Haida artist Charles Edenshaw carved three platters depicting the same two frightened figures in a canoe. Their mission: enable men and women to go forth and multiply. Browne explores why Edenshaw returned, with a sense of humour, to this primal scene, suggesting that the theme was as important to him as to his contemporary, Sigmund Freud.

**A Crosscultural Anthology** UBC Press

Just East of Sundown presents the whole picture of these islands, from the fascinating legends of prehistory through the boom-and-bust days of mining and logging to the recent creation of national and international parks. Gwaii Haanas, the Douth Moresby National Park Reserve, signals the beginning of a new stage in the long and intricate story of the Charlottes."--Pub. desc.

**Michael Nicoll Yahgulanaas, Art, and the Seriousness of Play** SAGE Publications

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

[Lelooska](#) Springer Publishing Company

*Raven's Cry* is a Northwest Coast classic -- a moving and powerful work that is a fictionalized retelling of the near destruction of the Haida nation. The Haida are a proud and cultured people, whose home is Haida Gwaii (the Queen Charlotte Islands) off the coast of northern British Columbia. Until the first Europeans arrived in 1775, the Haida were the lords of the coast. The meeting of cultures was a fateful one: the Europeans had the advantages of firearms and immunity to their own deadly diseases. In just 150 years, the Haida and their culture were pushed to the edge of extinction. Christie Harris recreates this tale of tragedy and the ultimate survival of native spirit with dignity, beauty and ethnographic accuracy.