

Beads, they're sewn so tight

Bev Koski
Katie Longboat
Jean Marhsall
Olivia Whetung

Guest curated by
Lisa Myers

Resource Guide

Textile Museum of Canada

October 10, 2018-May 26, 2019

Beads, they're sewn so tight, guest curated by Lisa Myers, is an exhibition of work by four contemporary artists who innovate in the field of beading and quillwork. In beadwork, threads create structure and hold beads together, creating a seemingly invisible scaffold. As metaphor and as material, they unite form, design and meaning. *Beads, they're sewn so tight* takes up the depths of social and political relations embedded in the visual language of pattern and surface design including living traditions with an emphasis on family and community networks.

Beads, they're sewn so tight features over 40 beaded works by Bev Koski, Katie Longboat, Jean Marshall and Olivia Whetung, many of which are shown here for the first time. From weaving to loom-work and embroidery, their artwork threads together formal aspects of artmaking such as colour and composition with critical issues such as language retention, stereotypes, and social and environmental injustices for Indigenous people.

"I see these artists as not merely using beadwork in their art practices but building on the technique and knowledge of beading and quillwork," said Myers. "They have each honed different beading techniques, working meticulously to convey meaning through work that's conceptually driven."

Bev Koski's new beaded series consists of swatches of modernist abstract patterns found in day-to-day life, from product packaging to family photographs. Pattern is also a focus of Katie Longboat's study of her Cree grandmother's bead designs, which inform her experimentation with Cree floral design and Haudenosaunee raised beadwork. Jean Marshall's floral beaded mittens and quill-adorned moccasins are arranged in a circle, suggesting the gathering of Treaty #9 leaders to contend with economic development and environmental degradation. Olivia Whetung's loom works highlight both the presence and absence of beads, asserting a visual vocabulary of place.

"This exhibition comes at a moment when so much is happening. Indigenous artists and makers have an active and critical art scene here in Toronto. This is an opportunity to continue to create space for Indigenous artists and curators in a museum context," said Myers.

Beads, they're sewn so tight is organized by the Textile Museum of Canada and is generously supported by the Ontario Arts Council and presenting sponsor BMO Financial Group.

Cover image: Olivia Whetung, *onjishkawigaabawin* (detail), 2015

ABOUT THE ARTISTS

Bev Koski is an Anishnabekwe artist who lives in Vancouver. She is a graduate of the Ontario College of Art and has a BFA from York University. Koski was involved for many years with 7th Generation Image Makers, an art and mural program for Indigenous youth, run by Native Child and Family Services of Toronto. She has shown her work at the Harbourfront Centre in Toronto, Kamloops Art Gallery, Carleton Art Gallery, Thunder Bay Art Gallery, Gallery 44 and Oakville Galleries. She is a constant beader.

Katie Longboat is both Mohawk and Cree from Six Nations of the Grand River and is currently living and working in Toronto. She began her beading journey at the age of 14, inspired by the beautiful beadwork worn by traditional and contemporary dancers at local powwows. Katie took an interest in other beading styles and began to merge traditional First Nations beadwork with contemporary practices. She enjoys creating intricate pieces that pull together traditional Cree florals, Iroquois raised beading and contemporary jewellery making techniques. Katie works full time as a Child and Youth Counsellor and teaches beading classes at the Native Canadian Centre of Toronto and other community organizations.

Jean Marshall is of Anishinaabe/English descent, born and raised in Thunder Bay, Ontario. She comes from Kitchenuhmaykoosib, also known as Big Trout Lake. She currently lives along the shore of Lake Superior, on the lands of Animikii-Wajiw/Thunder Mountain also known as Fort William First Nation, Ontario. Marshall loves working with beads, fabric and porcupine quills and has learned her practice through observation, mentorship and by participating in residencies. She admires the creative thinkers Patricia Ningewance, Rebecca Belmore, Christian Chapman and the late Ahmoo Angecone. Her work focuses on land, identity, community and language. She was the recipient of the K.M Hunter Award in 2012 and the REVEAL, Indigenous Art Award in 2017.

Olivia Whetung is anishinaabekwe and a member of Curve Lake First Nation. She completed her BFA with a minor in anishinaabemowin at Algoma University in 2013, and her MFA at the University of British Columbia in 2016. Whetung works in various media including beadwork, printmaking, and digital media. Her work explores acts of/active native presence, as well as the challenges of working with/in/through Indigenous languages in an art world dominated by the English language. Her work is informed in part by her experiences as an anishinaabemowin learner. Whetung is from the area now called the Kawarthas, and presently resides on Chemong Lake, Ontario.

ABOUT THE CURATOR

Lisa Myers is an independent curator, artist and assistant lecturer in the Faculty of Environmental Studies at York University. Her curatorial practice considers the varied values and functions of elements such as time, sound, and knowledge. Recent curatorial projects include three touring exhibitions, *Recast* (2014), *wnoondwaamin | we hear them* (2016) and *Carry Forward* (2017). This is the first exhibition she has curated at the Textile Museum of Canada. Myers has an MFA in Criticism and Curatorial practice from OCAD University. She is Toronto and Port Severn based and is a member of Beausoleil First Nation.



Bev Koski
Thunder Bay #1
2013

IDEAS IN THE EXHIBITION

Indigenous Art History

Throughout *Beads, they're sewn so tight*, curator Lisa Myers quotes Deborah Doxtator's writing from an essay called "Basket, Bead and Quill, and the making of 'Traditional' Art." Doxtator – a curator and scholar whose research focused on Indigenous history, literature, and art – wrote the essay for the exhibition catalogue of the 1995 exhibition *Basket, Bead and Quill* (Thunder Bay Art Gallery).

Myers positions the significance of this essay by noting that "Doxtator was writing in a time when contemporary Indigenous artists were working really hard to be recognized by art institutions and to not be relegated to the ethnographic museum context." An artwork from this era that illustrates this effort is James Luna's *Artifact Piece* (1987). Luna himself was installed in a museum display case alongside cases containing his significant personal belongings – records, his degree, photographs, his divorce papers; a living man who grew up in the 60s, who watched TV and listened to music and read books and is Indigenous. *Artifact Piece* calls attention to typical ways Indigenous culture was exhibited in museums: objectified, historicized and reduced to a small number of representative artifacts (see "Remembering James Luna" by Richard Hill under Related Reading, p 16).

In this essay, Doxtator presents a vocabulary and a lens through which to consider Indigenous arts such as beadwork and basketry in relation to the critical Western art historical discourse. Western art history has typically categorized Indigenous art as either 'traditional' or 'contemporary;' Doxtator rejects this binary, writing that "Native thought has conceptualized art in its varied forms as permeating everything in every day life."

Doxtator notes that students in her Native Literature classes, elders, art galleries and the press are often "sad about what they perceive to be 'the loss of Native traditions.'" Rather than lamenting the loss of something from the old days, Doxtator writes that by making things in traditional forms such as beadwork, one learns the processes that were used to prepare materials and translate them into patterns; tradition is kept alive as people use, enact and change the knowledge they gain from this making.

In *Beads, they're sewn so tight*, Myers builds on these ideas by showing how Bev Koski, Katie Longboat, Jean Marshall and Olivia Whetung are anchored in traditions of physical making and meaning making evoked through working in the mediums of

beadwork and quillwork as they "interpret the world that is here and now" in their artwork.

Dr. Deborah Doxtator (1957-1998), was a member of the Mohawks of the Bay of Quinte. As a curator and scholar her research included Indigenous history, literature, and art. Doxtator held a Bachelor of Arts degree in English and History from Queen's University, a Master of Arts in Canadian Studies from Carleton University, a Master of Museum Studies degree from the University of Toronto, and a PhD in History from the University of Western Ontario. She was an Assistant Professor in English and Humanities at York University. From 1988 to 1997, she curated multiple exhibitions and wrote an impressive list of exhibition and academic publications that remain influential.

Jean Marshall, *Ring of Fire I* (detail), 2015



Resource Development

Jean Marshall has contributed two works to *Beads, they're sewn so tight: Ring of Fire I* and *Ring of Fire II*. The titles of these pieces comes from the area of a proposed mining development called the Ring of Fire that covers about 1.5 million hectares of land in the James Bay lowlands in Northern Ontario. The area is rich in palladium, platinum, nickel, diamonds and gold, and has the largest chromite deposit in North America. The mineral deposits are valued at more than \$60 billion dollars and have the potential to sustain mining operations for 100 years.

Marshall's artwork addresses the complexity of this project and the positions of the various stakeholders which include nine First Nations communities, Federal and Provincial governments, and mining companies. Jean Marshall is from kitchenuhmaykoosib (Big Trout Lake) and the Ring of Fire would have a significant impact on her and her community but the conversations and negotiations about the project are hard, if not impossible, to participate and be heard in as an individual. Jean's work speaks to the importance of dialogue on this issue because the environment and the future of these communities are at stake.

Though there are many different, sometimes opposing, interests and priorities, most people involved agree that there are advantages and disadvantages to proceeding with the project. The past seven years since the project's inception have given First Nations communities the opportunity to prepare through learning about the mining proposal and land-use planning, undertaking employability training, and readying communities for the immense and irreversible change this project will bring.

Here are some of the issues surrounding the Ring of Fire mining project:

Environmental impact: The Ring of Fire mining development and associated infrastructure projects will have a significant, irreversible impact on the environment, the full extent of which is impossible to predict. The area is the largest contiguous temperate wetland complex in the world and one of the largest intact, undeveloped areas on the planet. It is home to thriving populations of plant, mammal and fish species that are in decline elsewhere. The Far North Act, established in 2010, requires that a community-based land-use plan is created and approved by all involved First Nations before any major development, like the Ring of Fire project, begins.

Road access: For the project to go ahead, all-weather roads must be constructed connected the mining area to the Ontario highway system. Many of the communities in the area can currently only be accessed by plane or winter ice-road. In addition to the environmental impact of constructing the roads and introducing large amounts of truck traffic (one hundred 70-tonne truckloads per day), the roads will have a significant impact on the lifestyle and culture of these communities which have always been extremely isolated.

Education: Most jobs in the mining industry require a high school diploma, if not additional professional training. Formal high school-level education is not available in the communities around the Ring of Fire; students must move to cities such as Thunder Bay and billet with local families to complete high school. People are increasingly reluctant to let their children do this because several students in this situation have died in recent years.

Employment: Unemployment is high in the communities in the Ring of Fire. Employability training through organizations like Four Rivers environmental services and Outland Camps have helped prepare locals, in particular youth, to take advantage of the job opportunities the mining project will offer in the region.

Health issues: Substance abuse, lack of potable water, high rates of suicide, and lack of access to healthcare professionals (doctors, dentists, nutritionists) are some issues these communities are facing. The mining company Noront has paid for an opiate addiction treatment for residents in some communities as a work-readiness initiative and increased infrastructure and population will likely increase access to professional health services. However, plants used in traditional medicines and healing are threatened by the environmental impacts of the project.



Garth Lenz, James Bay lowlands,
from *Canadian Geographic*.

Representation

Bev Koski's series of beaded figures address the ways Indigenous identities have been misrepresented through stereotypical depictions. One way these representations are circulated is through figurines. Koski purchases these and sometimes receives them from friends who know about her project. The titles tell us where they have been purchased: Toronto, Ottawa, Michigan, Disneyland, Berlin. This widespread geography gives a sense of how far these harmful, stereotypical representations of North American Indigenous people have travelled.

The figurines that Koski acquires exhibit various stereotypical representations that disregard contemporary pluralistic, diverse Indigenous life. Some examples of these stereotypes include exaggerated physical characteristics; depictions of the 'noble savage,' untouched by civilization and therefore possessing an innate purity; violent, bloodthirsty hunters and warriors; and depictions that make it seem like Indigenous people seem like a historical population rather than one which continues to exist today. These representations can be found in films like *Pocahontas* and the *Smurfs*, in paintings done by early European settler artists like John Mix Stanley (see: *Osage Scalp Dance*, 1845), Benjamin West (see: *The Death of General Wolfe*), and Paul Kane (see: *Big Snake, Chief of the Blackfoot Indians, Recounting his War Exploits to Five Subordinate Chiefs*, c. 1851-1856), in books like *The Indian in the Cupboard* by Lynne Reid Banks or the sub-genre of romance novels that feature Indigenous love interests.

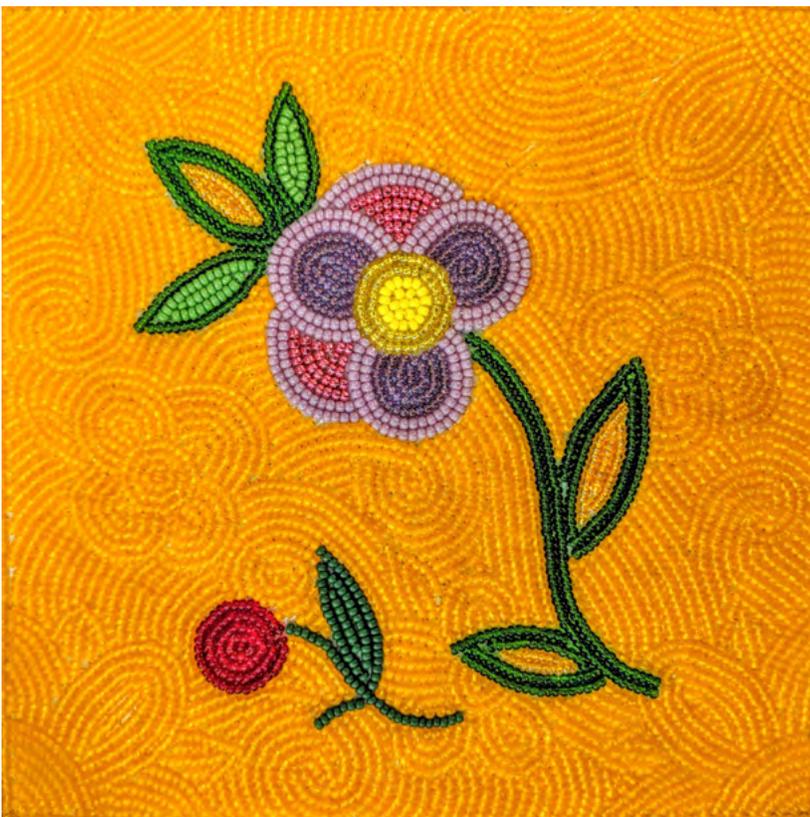
Buying these figurines takes them out of circulation as cheap, mass-produced objects that spread racist misrepresentations. Koski then covers them in a close-fitting beaded netting that follows the contours of the figurines, concealing their previous appearance.

Koski describes feeling that the figurines were complicit in perpetuating these stereotypes but as she started to cover them over in beads, she recognized that they were also victims of colonial conceptions of Indigenous people. She describes feeling sorry for them and being unable to cover their eyes; the beaded covering takes on a protective nature.

Encoded knowledge

Métis scholar, artist and author Sherry Farrell Racette has written that objects carry encoded knowledge, stories and memories (see Related Reading, p 17). Katie Longboat's series of work entitled *Kokum's Flowers* illustrates this idea. To make these pieces, Longboat studied her Kokum's (grandmother's) beadwork. Her Kokum, Emelda Wesley, was a Swampy Cree woman; she made beadwork for her family but also for sale to supplement her family's income. In studying Wesley's beadwork, Longboat saw similarities in the beading styles she and her Kokum use, present even though she did not learn beadwork from her Kokum. Through this act of recreating the patterns and working with her Kokum's colour choices, Longboat learned about her Kokum's work, her hands, her technique, her subject matter, her style, her taste, her skill. This information is embedded in the beadwork.

In Longboat's medallions that are featured in *Beads, they're sewn so tight* we see the stylistic differences that are representative of Cree and Haudenosaunee beadwork traditions, and of Longboat's cultural heritage. The necklace draws on Haudenosaunee raised beadwork techniques in which the maker layers beads to create dimension and relief. The medallion is a flat beaded surface that draws on Cree floral designs. Longboat takes ownership of these traditions by creating her own designs that combine the two styles of beadwork, working in distinctive colourways, and including Swarovski Crystals.



Katie Longboat
Kokum's flowers
2018

Documentation

Olivia Whetung's series of work entitled *onjishkawigaabawin* engages ideas around the documentation and persistence of Indigenous beading and crafts.

Whetung used patterns recorded in a book entitled *Ojibwa Crafts* by Carrie Lyford as the basis for *onjishkawigaabawin*. Lyford was the Associate Supervisor of Indian Education for the US Government in the early 20th century; her other writings include *Quill and Beadwork of the Western Sioux* and *Iroquois Crafts*, and several pamphlets as part of the Department of Indian Affairs' Indian Handcrafts series. In "*To Remain an Indian*": *Lessons in Democracy from a Century of Native American Education*, authors K. Tsianina Lomawaima and Teresa L. McCarty write that through documents like these, "Federal authority and expertise were reinforced" and it was felt that "Government experts, working from anthropological texts, could produce a finer array of design possibilities than Native students, and federal control was assumed essential to the continue life of Native crafts production." To write these publications, Lyford and her colleagues mainly studied museum collections, and supplemented what could be learned there with information from Indigenous elders.

While these have become important documents, they are also part of the complex story of interrelations between Indigenous people and colonial governments. Authors lamented the lack of traditional practices and skills in Indigenous communities, or the poor quality of work being produced, with minimal or no recognition of the role government played in this. In Canada, for example, the 1880 Potlatch Law made engagement in, or encouragement of others to participate in, Indigenous cultural ceremonies such as the Potlatch a criminal offence. Government efforts to create Indigenous arts and craft educational materials was presented as a "noble but difficult effort to revive 'real' Native culture that was fast disappearing or already extinct" (Lomawaima and McCarty, '*To Remain an Indian*').

Though Indigenous artists and educators have made use of *Ojibwa Crafts* as a source for patterns and designs, Whetung notes that the detached, ethnographic approach to Indigenous artwork used by authors like Lyford has resulted in gaps: the designs are presented without any acknowledgement of whose pattern it is, where it comes from, what it might signify, etc. They are presented one after another with page titles like 'Ojibwa designs used on beaded bands' and 'Ojibwa quill designs.' Whetung represents this lack of crucial information by leaving blank rows and sections in the beadwork patterns taken from Lyford's book.

GLOSSARY OF MATERIALS AND TECHNIQUES

Seed beads are made of very short pieces of chopped glass cane, and come in a variety of shapes and sizes. Bead sizes have been standardized. With seed bead sizing, the rule is the larger the number, the smaller the bead. 10/0 beads would be larger than 15/0 beads. The first number refers to approximately how many beads when lined up measure 1 inch. China, Japan and the Czech Republic are main centres of production.



Delica beads are glass beads that are cylindrical in shape with thin walls and large holes. They are manufactured in Japan by Miyuki. They come in 2 sizes; a size 11 and a size 8 (often known as a double delica). Delicas are ideal for techniques where the beads need to lie flat; they are often used in bead weaving (on or off loom) and beadwork patterns such as peyote, brick stitch and square stitch.



Swarovski is an Austrian company best known for its manufacture of high-quality crystals, a variety of glass with a high content of lead. The company was founded in the late-nineteenth century by Daniel Swarovski, who was born in what is now the Czech Republic; he apprenticed in his father's business and in 1892 he patented an electric cutting machine that facilitated the production of crystal glass. Swarovski coats some of its crystals with special metallic chemical coatings; one such treatment gives the surface of the crystal a rainbow appearance.



Tanning is the process of treating animal skins and hides to create leather. Tanning hide will permanently alter the structure of skin, making it more durable and less susceptible to decomposition. Home tanned hide refers to the process of creating leather by hand and involves the use of natural materials such as the brain of the animal and smoke from cedar. According to Ruby Sweetman of Portage College, there are 13 steps in this process and include 1) skinning the hide 2) soaking the hide 3) stretching the hide 4) fleshing the hide 5) scraping and thinning the hide 6) braining the hide 7) first smoking 8) soaking the hide 9) softening the hide 10) wringing out the hide 11) drying the hide 12) softening and fluffing the hide and 13) final soaking. Commercially dyed hide is treated with chromium sulfate, a process developed during the Industrial Revolution, and creates a leather of a different quality to that which is home tanned.

Wool stroud is a type of wool fabric that was a common trade item in the post-contact period. It was warm, came in a range of colours and is easy to work with. The town of Stroud in England was a major producer of this kind of cloth; fibre was sourced from Cotswold sheep from the nearby countryside and was processed in water-powered woollen mills in the town. Jean Marshall does bead embroidery on wool stroud in *Ring of Fire II*.

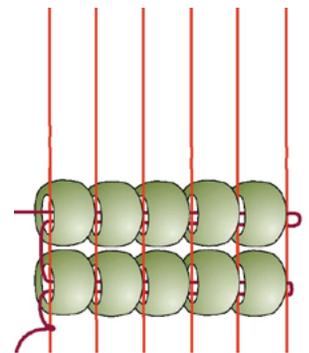
Bead weaving refers to beadwork techniques in which beads are interlaced together without the use of a loom. They can be woven into a flat fabric or a three-dimensional object. Different stitches produce pieces with distinct textures, shapes, and patterns. Ladder, brick and peyote stitch are commonly used in bead weaving; Bev Koski uses bead weaving in her work.

Brick stitch:



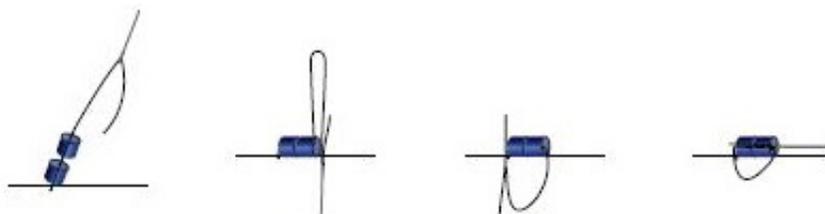
Loomwork is a beading technique used to produce beaded pieces on a frame similar to fabric or tapestry. Beads are woven, line-by-line, into colorful and interesting designs by following a pattern. The loom is set up with a series of warp threads, one more warp thread than the number of beads that will make up the width of the design. The appropriate number of beads are threaded on the weft thread, and this thread is then interlaced between the warp threads; the beads must be lined up between the warp threads to ensure the rows line up to display the design. Olivia Whetung uses this technique in her work.

Loomwork:



Bead embroidery is a type of beadwork that uses a needle and thread to stitch beads onto the surface of a piece of fabric as an embellishment. The beads may lie flat on the surface of the fabric or take on a three-dimensional appearance depending on the ways the beads are threaded on the needle or stitched in the cloth. Jean Marshall and Katie Longboat use this technique in their work.

Back stitch:



DISCUSSION QUESTIONS AND ACTIVITIES

- 1.** What have you learned from your elders? What family stories or knowledge do you hope to pass along to future generations?
- 2.** What are sites of significance to you and/or your family? How would you map these locations to highlight relationships between people, places and different time periods?
- 3.** Locate the communities that the artists are from on the First Nations Map of Ontario (see resources). How would you describe the local geography of these communities? What treaties are associated with these lands?
- 4.** We can think of beaded designs as pixelated images, like a digital image. The following activity will help you to see this in action:
 - a) Sketch a simple image on a small square of graph paper. Keep your drawing inside the template but don't try to follow the grid lines in any way.
 - b) Pick two or three coloured markers or pencils and colour in your sketch, following this rule: fill in all of a cell, or none of it. Only whole cells of the grid may be coloured in.
 - c) Use either loomwork or bead embroidery to translate your design into a beaded object or embellishment. (See resources for instructions on these techniques.)
- 5.** Visit a gift shop in your community (tourist area, museum, etc.). What souvenirs are available? Do these objects reflect your community? Do they reflect any stereotypes? What objects do you think would better reflect your community?
- 6.** Using the resources below, create an argument for or against the mining development in the Ring of Fire region of Ontario.

RESOURCES

The Indigenous Peoples Atlas of Canada was created by The Royal Canadian Geographical Society in conjunction with the Assembly of First Nations, Inuit Tapiriit Kanatami, the Métis Nation, the National Centre for Truth and Reconciliation, and Indspire. The project includes an interactive website in addition to a four-volume book set and five floor maps.

indigenouspeoplesatlasofcanada.ca

The Ontario First Nations map shows the locations of First Nation communities, Tribal Councils and land covered by specific treaties. The border shows symbols that have special meaning to First Nations in Ontario.

files.ontario.ca/pictures/firstnations_map.jpg

The article "What's at stake in Ontario's Ring of Fire" by Jessa Gamble provides an overview of the Ring of Fire project and the impact it will have on the environment and economy in Northern Ontario.

canadiangeographic.ca/article/whats-stake-ontarios-ring-fire

The Road to Webequie is a short documentary about the community of Webequie, Ontario and how the Ring of Fire will impact youth in the community.

youtube.com/watch?v=_IAvY6CLee8

The Ring of Fire is a six-part documentary series produced by the Aboriginal People's Television Network that looks at The Ring of Fire from perspectives of community wellness, education, employment, environmental and cultural impact, and more.

youtube.com/watch?v=khkOR4O52HA

This segment from *The National* looks at the deaths of Indigenous students in Thunder Bay and the choice Northern Ontario families are being forced to make between education and safety.

youtube.com/watch?v=x9iTbspse3U

Materials and techniques

Loom work

fusionbeads.com/basic-beading-on-a-loom

Bead weaving

thesprucecrafts.com/about-bead-weaving-stitches-340498

Bead embroidery

pamashdesigns.com/blog/2017/10/26/how-to-embroider-with-beads

These videos produced by Portage College in 2014 feature Ruby Sweetman, Instructor, Native Arts and Culture program, describing the different characteristics and uses of home tanned and commercially tanned hides.

Home Tanned Hides: [youtube.com/watch?v=aT981X00pOo](https://www.youtube.com/watch?v=aT981X00pOo)

Commercially Tanned Hides: [youtube.com/watch?v=myINCmIXij0](https://www.youtube.com/watch?v=myINCmIXij0)

RELATED READING

Borrows, John. "Wampum in Niagara." In *Aboriginal and Treaty Rights in Canada: Essays on Law, Equality, and Respect for Difference*, ed. Michael Asch. Vancouver: UBC Press, 1997.

Corbiere, Alan. "Their own forms of which they take most notice: Diplomatic metaphors and symbolism on wampum belts." *Anishinaabe Niiwin: Four Winds*, ed. Alan Ojiig Corbiere, Mary Ann Maokwegijig, Deborah McGregor and Crystal Migwans. M'Chigeeng, Ontario: Ojibwe Cultural Foundation, 2014.

Crabtree, Caroline and Pam Stallebrass. *Beadwork: A World Guide*. London: Thames and Hudson, 2009.

Cypher, Carol. *Mastering Beadwork*. Fort Collins, Colorado: Interweave, 2007.

Doxtator, Deborah. "Basket, Bead and Quill, and the Making of 'Traditional' Art." In *Basket, Bead and Quill*, 11-21. Thunder Bay, Ontario: Thunder Bay Art Gallery, 1995.

Dubin, Lois. *Floral Journey: Native North American Beadwork*. Washington: University of Washington Press, 2014.

Fitzgerald, Diane. *Shaped Beadwork & Beyond: Dimensional Jewelry in Peyote Stitch*. New York: Lark Crafts, 2013.

Hill, Richard. "Remembering James Luna." *Canadian Art* (March 7, 2018): canadianart.ca/features/james-luna-in-memoriam

Lyford, Carrie. *Ojibwa Crafts (Chippewa)*. Lawrence, Kansas: Bureau of Indian Affairs, 1943.

Material Histories: Proceedings of a Workshop held at Marischal Museum, University of Aberdeen. April 26-27 2007. Aberdeen: University of Aberdeen Marischal Museum.

Myers, Lisa. "Water is Land, Land is Also Water." *C Magazine* (Summer 2017), 52-57, cmagazine.com/issues/134/pdf

Phillips, Ruth B. *Trading Identities: The Souvenir in Native North American Art from the Northeast, 1700-1900*. Seattle and London: University of Washington Press; Montreal and Kingston: McGill-Queen's University Press, 1999.

- Racette, Sherry Farrell. "Encoded Knowledge: Memory and Objects in Contemporary Native American Art." In *Manifestations: New Native Art Criticism*, ed. Nancy Mithlo. Santa Fe, New Mexico: Museum of Contemporary Native Arts, 2011.
- Robertson, Carmen. "Land and Beaded Identity: Shaping Art Histories of Indigenous Women of the Flatland." *RACAR* 42 (2017), 13-29),
racar-racar.com/uploads/5/7/7/4/57749791/racar_42_2_2_robertson.pdf
- Smith, T'ai. "Textile, A Diagonal Abstraction: Glass Bead in conversation with T'ai Smith." *Glass Bead* 1 (2017),
glass-bead.org/wp-content/uploads/GB_Site-1_Smith_Eng.pdf
- Smith, T'ai. "The Problem with Craft." *Art Journal*, 75:1 (2016), 80-84.
- Sutton, Scott. *Beadwork Techniques of the Native Americans*. Summertown, Tennessee: Native Voices, 2008.