

Into a
New World

14

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in large format**



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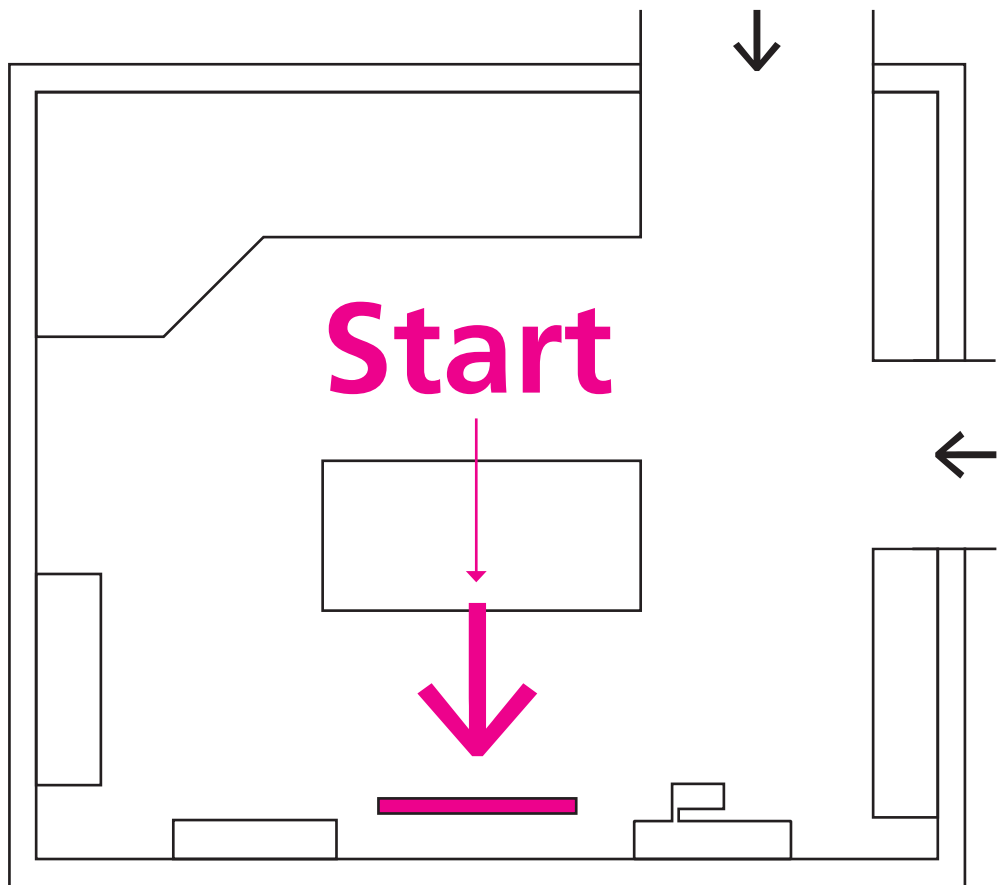
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We hope you enjoy your visit to the Weltmuseum Wien!

Vienna, December 2024

Room 14

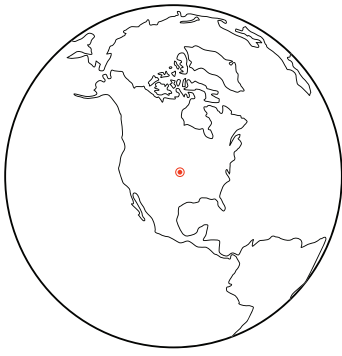


Into a New World

“Languages, beliefs, art and appearances are distinct among the First People of North America. Designs on sacred items, tools and the people identify who they are and where they come from. That tradition has carried on today with the use of flags, clothing and modern artwork. The tribes vary, but share some beliefs and traditions, like the sacredness of the cardinal directions and the relationship with the natural world. Tribes also share a history of genocide, loss of land, resources and overall marginalization since the arrival of Europeans and the creation of the United States and Canada. But the story of Native Peoples does not end in sorrow and defeat. The story carries on into the future, built upon the actions of the ancestors, forged from the perseverance of today’s people and the unbreakable connection to home.

Today, traditional and non-traditional meld, to create a way for tribal people to walk in both a tribal and non-tribal world. With every tribal flag flown, the wearing of modern clothes with native meaning and creation of traditional artwork, the message is clear to the world: We are still here!"

Eric Hemenway
LTBB Odawa Indians



Weltmuseum Wien maintains very early collections on North America from the 18th and beginning of the 19th century. Objects from the Great Lakes region in the East, the coastal area in the West, from Greenland in the North, and the Great Plains at the centre found their way to Austria early on. As they are truly exceptional and old, they are internationally in great demand as loan objects. In the next few years, however, they will be presented to Weltmuseum Wien visitors. Several Austrians assembled collections among the equestrian cultures of the North American Plains when they were thought to be threatened with extinction in the 19th century. The Museum continued to expand the collections in the 20th century. Taking into account all the new additions acquired in the 21st century as well, it is possible to illustrate developments in the material culture over a long period of time.

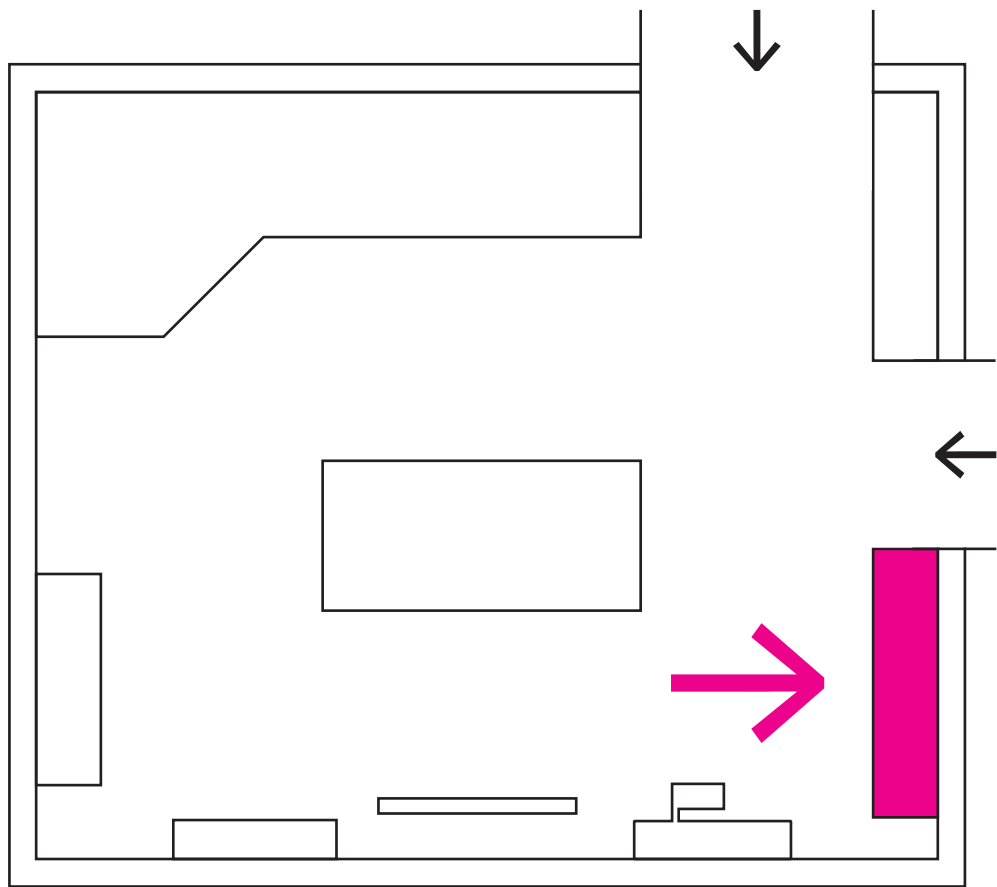
From the Austrian Parliament: "Then burst out such another wild and frantic and deafening clamor as has not been heard on this planet since the last time the Comanches surprised a white settlement at midnight."

Mark Twain, author, 1898

"The relationship between Vienna and the Waganakising Odawa, also known as Little Traverse Odawa, goes back some 200 years."

Eric Hemenway, Director of Archives,
Little Traverse Odawa, 2016

Room 14



East

Eastern North America was originally full of forests. The Europeans cleared these woodlands, and their demand for furs resulted in wars among First Americans involved in the fur trade. The beaver nearly became extinct, and most of the Native population was driven away. Objects were made from birch bark, black ash, and porcupine quills. In the Great Lakes region, Johann G. Schwarz and Martin Pitzer collected such objects at the Catholic mission, which was supported by Austria both in terms of funds and personnel. The modern era gave rise to new forms like altar sets and glove boxes. Bead decorations threatened to replace traditional porcupine quill work for a short while. The latter was revitalised in the 20th century and has become a recognised form of art.

- 1 Wrap-around with flower decoration**
Ojibwe, Canada/USA, ca. 1880;
wool, cotton, glass beads, linen

2 Serigraph “Sacred Fish”, 92/100

Norval Morrisseau (Copper Thunderbird, 1931–2007), Ojibwe, Canada, 1976; paper

3 Serigraph “Spring”, artist’s proof

Daphne Odjig (1919–2016),
Odawa/Potawatomi/English, Canada,
1979; paper

Black ash

The baskets made from thin strips of black ash wood were only created for personal use at first; later decorative versions were also sold. The emerald ash borer was introduced in 2002, spread very quickly, and today has already destroyed millions of trees. Renée Dillard considers the beetle to be a serious threat to the tradition of basketry. Passing down the relevant skills from one generation to the next has become difficult or virtually impossible. For this reason, she has begun writing down and documenting her knowledge for future generations.

5 Lidded basket

Mrs. Max-son-qua, Ojibwe, Garden River Reserve, Ontario, Canada, before 1973; black ash

6 Basket with flowers for a church

M. (Maime?) Migwans (1925–2000), M'Chigeeng First Nation (West Bay), Ojibwe, Manitoulin Island, Ontario, Canada, ca. 1987; black ash, sweet grass

7 Candy basket

Joanne Louise Koon (1939–2015), Sault Ste. Marie Tribe of Chippewa Indians, Grawn, Michigan, USA, before 1973; black ash, wood, sweet grass

8, 10

Basket with handle, lidded basket

Catherine Trudeau?, Odawa/Ojibwe, Sleeping Bear Point, Petoskey, Michigan, USA, before 1971 and ca. 1980; black ash

9 Strawberry basket

Kanien'keháka (Mohawk), Six Nations of the Grand River Reserve, Ontario, Canada, before 1973; black ash, sweet grass

11 Berry basket

Edward Peterson, Lac du Flambeau Band of Lake Superior Chippewa Indians, Harbor Springs, Michigan, USA, 2010; black ash, plant fibres

12 European-style hunting coat

Naskapi-Innu, Quebec/Labrador, Canada, ca. 1800; caribou leather

13 Glengarry-style cap

Haudenosaunee (Iroquois), USA, before 1853; velvet, silk, wool lining, glass beads, paper

14 Pouch

Myaamia (Miami), southern Lake Michigan, USA, ca. 1820; leather, dyed porcupine quills, silk, metal, hair, sinews

15 Pouch

Haudenosaunee (Iroquois)?, St. Lawrence River, Canada/USA, ca. 1780;
leather, dyed porcupine quills, brass, elk hair



Quillwork artist Mary Kiogima
Archives and Records, LTBB of Odawa Indians,
Harbor Springs, Michigan, USA

Birch bark

Yvonne Walker Keshick is one of the most notable artists for porcupine quillwork. As she recounts, birch bark containers were originally made for storing seeds or food. New forms and shapes, such as canoe models and boxes for gloves or maple sugar, richly decorated with flowers or scenes of “American Indian life” in vibrant colours, were only created to be sold. This tradition provided financial assistance in a world of constant change. Today these “new” forms are also appreciated as valuable heirlooms.

4 Bowl

20 Pedestal box with flower decoration

21 Maple sugar container with pig image

Mamaceqtaw (Menominee), Green Bay, Wisconsin, USA, ca. 1820; birch bark, dyed porcupine quills, root fibre

**22 Box, maple sugar camp, and
First Americans in canoes**

Myaamia (Miami), southern Lake Michigan,
USA, ca. 1820; birch bark, dyed porcupine
quills, root fibre

17 Box for gloves

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27 Box with birds and smoking First Americans

Wendat (Huron), Wendake?, Great Lakes,
Canada/USA, before 1853 and 2nd half of
the 19th century; birch bark, dyed porcupine
quills, elk hair

**16 Model canoe with flowers and U.S. eagles,
(Acc.-Nr. 131.797)**

18 Bag

19 Calling card tray

Odawa, Michigan, USA, before 1853;
birch bark, dyed porcupine quills, elk hair,
cotton, wood, silk

23 Quilled box

Algonquin, Mackinac?, Great Lakes,
USA/Canada, 1st half of the 19th century;
birch bark, dyed porcupine quills, silk

24 Box with spider web decoration

25 Quilled box with bear image

Yvonne Walker Keshick (Binakwiikwe/Falling
Leaves Woman, *1946), Odawa/Ojibwe,
Harbor Springs, Michigan, USA, before 1987
and 1985; birch bark, natural porcupine quills,
sweet grass

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26 Quilled box with U.S. flag

Maime Migwans (1925–2000), M'Chigeeng
First Nation (West Bay), Ojibwe, Manitoulin
Island, Ontario, Canada, 1983;
birch bark, porcupine quills, sweet grass

28 Wampum belt

Onoda'gega (Onondaga)/Algonquin/
European-American (?), USA, 18th century;
shell, leather strap, plant fibres

29 Pipe with twisted stem

Odawa, Michigan, USA, before 1853;
wood, catlinite, metal

30 Black-dyed moccasins

Haudenosaunee (Iroquois), Canada/USA,
ca. 1820; leather, dyed porcupine quills,
elk hair, plant fibres, metal, silk

31 Moccasins with blue cuffs

Algonquin, Canada/USA, ca. 1830;
leather, wool, silk, dyed porcupine quills,
glass beads, plastic?

32 Children's moccasins

Odawa/Mamaceqtaw (Menominee) (?),
Michigan, USA, before 1853;
leather, glass beads

33 Moccasins with flags of the U.S. and Mexico

Kiwigapawa (Kickapoo), Shawnee, Oklahoma,
USA, before 1981; leather, glass beads

34 Moccasins with blue ribbons

Odawa, Michigan, USA, before 1853;
leather, glass beads, silk

35 Black-dyed moccasins with black ribbons

Algonkin/Mamaceqtaw (Menominee) (?),

Wisconsin, USA, ca. 1820;

leather, dyed porcupine quills, silk

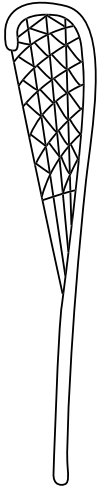
36 Moccasins

Myaamia (Miami)/Odawa (?), southern Lake

Michigan, USA, ca. 1820;

leather, dyed porcupine quills, sinews

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37, 38

Lacrosse stick and balls

The form of the stick is reminiscent of a crosier, or “la crosse” in French. It was used for catching and throwing the ball. The risk of getting hurt was immense; the game was rough and often compared to war. In 1763, a group of Ojibwe staged a game of lacrosse to trick the unsuspecting troops of Fort Michilimackinac and conquer the fort. Today lacrosse is Canada’s most popular summer sport. Vienna’s lacrosse clubs Vienna Monarchs and Vienna Cherokees were founded in 2003.

Lacrosse stick: Eastern Canada, before 1878;
wood, sinews

Lacrosse balls: STX, Baltimore, Maryland, USA,
2014; plastic, paper

39 Knife sheath

Algonquin, USA, ca. 1820; leather, metal,
birch bark, dyed porcupine quills

40 Pipe tomahawk

Ottawa, Canada/USA, ca. 1820; wood, metal

41 Ball-headed club

Odawa, Michigan, USA, before 1853;
wood, plant fibres

42 Model gunstock club

Algonquin, USA/Canada, ca. 1820; wood

43 Bow

Odawa, Michigan, USA, before 1853;
wood, sinews

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44 Bird and rabbit arrow

Odawa, Michigan, USA, before 1853;
wood, sinews, intestine

Christianity

In the 19th century, several priests from the Austrian Empire, including the bishops Frederic Baraga and Ignaz Mrak, worked as missionaries in North America. They received financial and material support from the Austrian Leopoldine Society. The exhibited tabernacle and candlesticks come from the mission L'Arbre Croche or "Crooked Tree" at the northeastern shore of Lake Michigan. This is the only still preserved example of once several similar altar sets.

45-51

Altar set with tabernacle and six candlesticks
Odawa/Mamaceqtaw (Menominee),
Cross Village, Michigan, USA, 1845;
wood, birch bark, dyed porcupine quills,
silk, metal

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52 Image of St. Kateri Tekakwitha
(ca. 1656–1680), Kanien'keháka
(Mohawk)/Algonquin New York, USA, 2013;
paper

53 Holy water font

Odawa, Michigan, USA, before 1853;
birch bark, dyed porcupine quills, silk

Thunderbird and Underwater Panther

The two supernatural beings are represented on the sides of each bag. The thunderbirds living in the skies and the underwater panthers living in deep waters are the most powerful of all manitous. They offer protection, fertility, success, and healing but sometimes are also feared.

While Thunderbird brings lightning, thunder, and storms, Underwater Panther uses his great tail to create dangerous waves, floods, and vortexes.

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54 Pouch with Underwater Panther design

Odawa, Michigan, USA, before 1853;
plant fibres, wool

55 Pouch with Thunderbird design

Odawa, Michigan, USA, before 1853;
plant fibres, wool

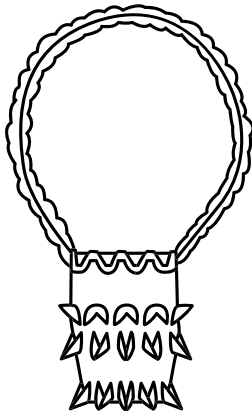
56 Black-dyed pouch with Thunderbird and Sturgeon

Mamaceqtaw (Menominee), Wisconsin, USA,
ca. 1820; deerskin, dyed porcupine quills,
metal, deer hair, cotton



Manufacturing of a canoe model, Odawa,
ca. 1900

Archives and Records, LTBB of Odawa Indians,
Harbor Springs, Michigan, USA



57 Ghost supper basket

The Odawa ghost supper is a ceremonial meal in November that brings together friends and relatives to commemorate and honour the dead. There is always an empty chair reserved for the ancestors and those that have “walked on”. Their graves are cleaned, decorated, and presented with gifts. Aside from a sacred fire, tobacco and prayers are offered to the ancestors. The Odawa thus emphasise that their identity is based on the relationship between the living and the dead.

Renee Dillard (Wasson), Odawa, Harbor Springs, Michigan, USA, 2010;
black ash, sweet grass

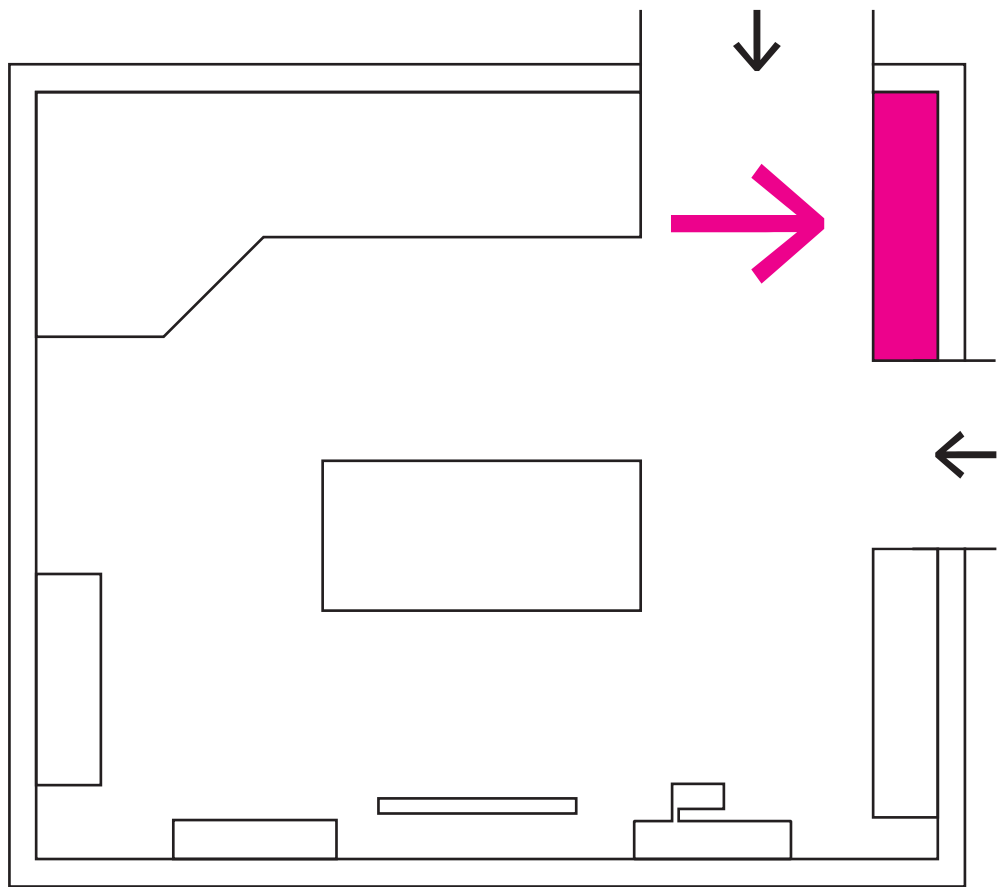
58 Pipe

Ho-Chunk (Winnebago), Wisconsin,
USA, ca. 1820; wood, stone,
dyed porcupine quills

59 Missionaries' snowshoes

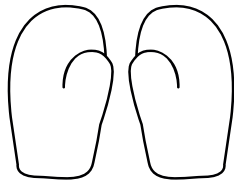
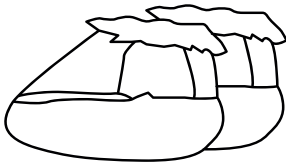
Odawa, around Harbor Springs, Michigan,
USA, before 1853; wood, rawhide, leather,
silk, iron, cotton

Room 14



North

The North American Arctic was populated in several waves originating in Asia. The last wave encountered a Scandinavian population that disappeared in Greenland in the 16th century. Newly developed technologies made it possible to survive with hardly any accessible materials in the cold climate: driftwood, stone, walrus ivory, furs, and leather. Vienna's first Greenland collection was assembled by Karl Ludwig Giesecke between 1806 and 1813. Another one followed in 1906, collected by the two Viennese Rudolf Trebitsch and Gustav Stiasny. Whaling and colonisation as well as Christianisation uprooted the local communities. Today they are once again forced to change due to such issues as rising temperatures, the situation of the Arctic Ocean, natural resources, and growing tourism.



1, 2

Shoes and gloves from the Jan Mayen Expedition 1882–1883

The attire of the Austrian Jan Mayen Expedition to the North Atlantic was modelled after Inuit objects at the Museum.

“The coats were made from reindeer hide, which has the advantage of staying flexible even in the extreme cold. Mr. Klutschak was kind enough to offer us his experience in manufacturing clothes from staying among the Eskimo for two years,” explained Emil von Wohlgemuth, leader of the expedition.

Austria, before 1882; reindeer, sinew

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3 Sinew-backed bow

Yupi'k?, Bristol Bay, Alaska, USA, before 1904;
wood, sinews

4, 5

Two arrows, wood and metal from the ships of the John Franklin Expedition (1845–1848)

Netsilik-Inuit, Queen Maud Gulf?, Qikiqtaq (King William Island), Nunavut, Canada, ca. 1850–1875; wood, bone, copper

6 Bag

Inuit, eastern Kalaallit Nunaat (Greenland), before 1906; leather, seal leather

7 Pouch with initials “Dr K L G” of the collector Dr. Karl Ludwig Giesecke

Inuit, western Kalaallit Nunaat (Greenland), ca. 1810; leather

8 Bag with dried moss for wicks in oil lamps

Inuit, eastern Kalaallit Nunaat (Greenland), before 1906; leather, seal leather, moss, auk feet webbing

9 Pouch with hunting scene for marine mammals in coastal waters

Inuit, western Kalaallit Nunaat (Greenland), ca. 1810; leather, sinews, intestine

10 Peaked cap with traditional eye protection
Inuit, eastern Kalaallit Nunaat (Greenland),
ca. 1880; plant fibres, leather, seal leather

12 Boots
Inuit, Sisimiut (Holsteinsborg), southern
Kalaallit Nunaat (Greenland), before 1906;
leather, seal leather, sealskin

Clothing

The isolating hair of the fur clothing provides protection against the cold, while the thick, hooded coats store body heat. The thin slits of the snow goggles protect the wearer against the bright sunlight. Today's modern outdoor equipment is based on such Arctic examples. Aside from functional properties, the beaded collars and tartan patterns demonstrate that aesthetics are just as important. The white women's anorak is an excellent example of ceremonial attire, presumably intended for going to church on Sunday.

11 Amautik, women's clothing

Inuit, Meta Incognita Peninsula, North Bay,
Nunavut, Canada, before 1878; sealskin



Eskimo women, eastern Kalaallit Nunaat
(Greenland), before 1906

13 Model kayak

The extensions in the front and back serve as handles for righting the kayak after capsizing. In addition, they allow a second person to stabilise the kayak when taking off or returning to shore.

Inuit, presumably Central Arctic, Northwest Territories/Nunavut, Canada, before 1778;
wood, whale intestine

- 14 Model kayak with equipment**
Inuit, Aasiaat (Egedesminde), western Kalaallit Nunaat (Greenland), before 1906;
wood, seal intestine, bone
- 15 Model kayak with paddler**
Inuit, Kalaallit Nunaat (Greenland), ca. 1800;
leather, wood, bone
- 16 Model sledge**
Inuit, Uummannaq, western Kalaallit Nunaat (Greenland), before 1906;
wood, bone, leather
- 17 Handle with whale hunting scenes**
Alaska, USA, 19th century; bone
- 18 Pendant with engravings: bear hunt, sledge ride, and transport of caught fish**
Alaska, USA, 19th century; walrus ivory
- 19 Engraved hunting scenes, e.g. with bow and arrow and gun**
Inuit/Inupiaq (?), Alaska, USA, 19th century;
bone

20 Pipe modelled after Chinese-Russian examples

Alaska, USA, 19th century; walrus ivory

21 Model kayak with paddler

Yup'ik, Bristol Bay?, Alaska, USA,
19th century; walrus ivory

22 Needle case as seal

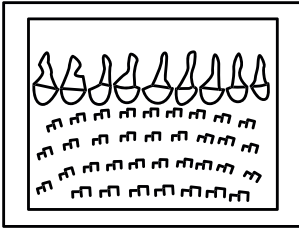
Yup'ik, Nushagak, Nushagak River,
Bristol Bay, Alaska, USA, before 1886; bone

23 Compass

Inuit, Aasiaat (Egedesminde), western
Kalaallit Nunaat (Greenland), before 1906;
walrus ivory, brass

24 Hairpin with Christian cross

Inuit, Aasiaat (Egedesminde), western
Kalaallit Nunaat (Greenland), before 1906;
walrus ivory



25 Lithograph “Nunali”, 23/50

Pudlo Pudlat began painting after giving up his nomadic lifestyle and settling down in Cape Dorset. His art is dedicated to the various issues of how life changes. “Nunali” (city) is an impression of Cape Dorset as a modern settlement with terraced housing. Pudlo Pudlat was the first Inuit artist to have his own solo exhibition in the National Gallery of Canada in 1990. Most Canadian museums have added his artwork to their collections. Pudlo Pudlat (1916–1992), Inuit, Kinngait (Cape Dorset), Nunavut, Canada, 1990; paper

26 Stonecut stencil

“Man and Woman”, 3/50

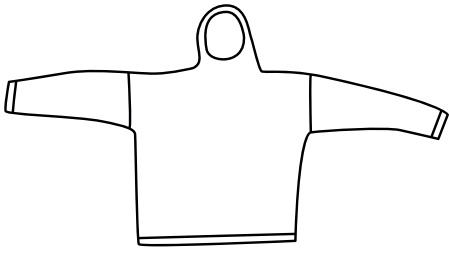
Simon Tookoome (1934–2010),
Utkusiksalingmiut Inuit, Qamanittuaq
(Baker Lake), Nunavut, Canada, 1979; paper



Arctic Alaska Eskimos.

Frank LaRoche?, um 1895

text auf deutsch in der datei



27 Waterproof gut parka, outerwear

"[...] and if the kayaker is wearing his waterproof suit made of seal intestine, he will not get wet at all," as the collector Rudolf Trebitsch explained. Such parkas made from the intestines of marine animals were meticulously sewn up with sinews. This water-repellent yet breathable type of raincoat was used both on land and at sea. In the Arctic region, the quality and processing of the used materials made the difference between life and death. For this reason, good manufacturers were highly appreciated.

Inuit, eastern Kalaallit Nunaat (Greenland), before 1906; intestine, sinews, leather

28 Women's garment, national dress of Greenland

Inuit, Upernavik, northwestern Kalaallit Nunaat (Greenland), before 1906;
wool, cotton, felt, leather, silk, glass beads

29 Men's pants

Inuit, eastern Kalaallit Nunaat (Greenland),
before 1906; sealskin, leather

30 Women's pants

Inuit, eastern Kalaallit Nunaat (Greenland),
before 1906; sealskin, leather

31 Rare ceremonial women's anorak

Inuit, western Kalaallit Nunaat (Greenland),
ca. 1800; caribou hide, sinews, intestine,
plant fibres, wool, glass beads

32 Snow goggles

Inuit, Ikerasak, western Kalaallit Nunaat
(Greenland), before 1906; wood, glass

34 Snow goggles

Inuit, Illorsuit, western Kalaallit Nunaat
(Greenland), before 1906; leather

Carvings

Working with whalebone, walrus ivory, stone, and driftwood is an old craft in the Arctic region. These materials were used for carving objects of everyday life, such as combs, jewellery, needle cases, fish hooks, and lamps as well as figures of supernatural beings. When visitors began to show interest in these objects, they soon became a profitable source of income. The carvings address a wide range of subjects from mythology to scenes of everyday life. Canada has been promoting this form of art production since the mid-20th century.

33 Protective eyewear

Inuit, eastern Kalaallit Nunaat (Greenland), before 1906; driftwood, bone, leather

35 Female polar bear (hunting charm/toy?)

Inupiaq, Singeak, Shishmaref Inlet, Seward Peninsula, Alaska, USA, before 1886; bone

36 Bear (hunting charm/toy?)

Alaska, USA, 19th century; bone

37 Polar bear (hunting charm/toy?)

Inuit, eastern Kalaallit Nunaat (Greenland),
before 1906; wood

38 Polar bear

Paulusie Kapuik, Inuit, Kuujjuarapik, Nunavik,
Quebec, Canada, before 1970; soapstone

39 Tupilak (hunting charm/toy?)

Inuit, eastern Kalaallit Nunaat (Greenland),
before 1906; wood

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40 Iron

Inuit, Upernavik, northwestern Kalaallit
Nunaat (Greenland), before 1906; soapstone

41 Reclining woman

Jeannie Shauk (*1920), Inuit, Kuujjuaraapik,
Nunavik, Quebec, Canada, before 1970;
soapstone

42 Woman and child

Allie Niviaxie (*1960), Inuit, Inukjuak,
Nunavik, Quebec, Canada, before 1970;
soapstone

43 Seal hunter

Bobby T., Inuit, Salluit (Sugluk), Nunavik,
Quebec, Canada, before 1970;
bone, soapstone

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44 Doll

Yup'ik (Kuigpakmiut)/Inupiaq (?), Yukon River,
Alaska, USA, before 1886; walrus ivory

45 Man in anorak

Signature P.H. or P.A., Inuit, western Kalaallit
Nunaat (Greenland), 1970s; wood

**46 Man with walking stick, carrying
a block of stone**

Thorsen/F.h.b. (Frederikshab), Inuit,
Paamiut (Frederikshab), southwestern
Kalaallit Nunaat (Greenland),
before 1977; soapstone

47 Harpoon head for marine mammal hunting

Inuit, western Kalaallit Nunaat (Greenland),
ca. 1800; bone, iron

48 Throwing board for arrow or spear

Sugpiaq (Chugach, Alutiiq), Alaska, USA,
before 1778; wood, walrus ivory

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Inuksuk

An inuksuk is a stone monument used to guide travellers and to mark sacred sites. It seems to be becoming a new national symbol of Canada. In 2010 an inuksuk was used as the logo of the Winter Olympics in Vancouver. In 1999 Sam Pitsiulak built an inuksuk in front of the "Centre for Canadian Studies" at the campus (Old General Hospital) of the University of Vienna as a gift of the Canadian government. Moreover, an inuksuk is found on the flag of Nunavut (Our Land), a Canadian territory that is predominantly populated and governed by Inuit.

49 Sculpture with engraved inuksuk

Annie Ainalik Parr (*1961), Inuit, Kinngait
(Cape Dorset), Nunavut, Canada, before 2009;
soapstone

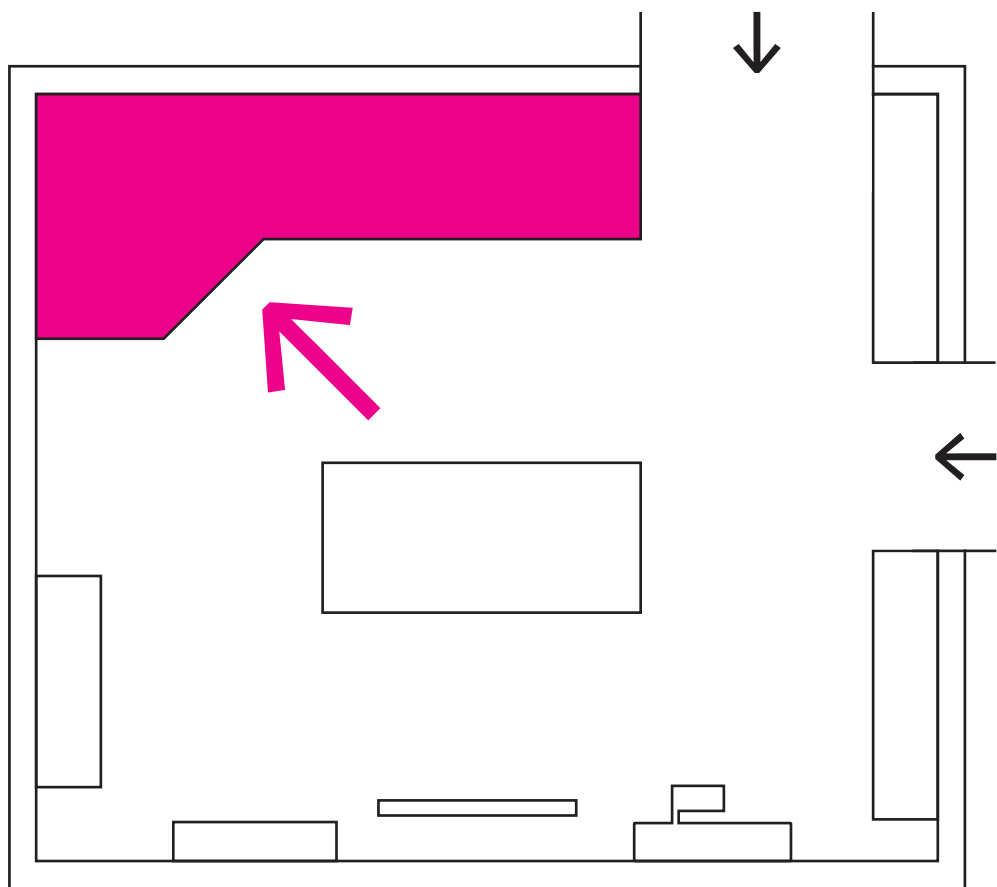
50 Inuksuk

Annie Ainalik Parr (*1961), Inuit, Kinngait (Cape Dorset), Nunavut, Canada, before 2009; soapstone, wood

51 Inuksuk

Henry, Inuit, Kangiqsualjjauq, Inuvik, Quebec, Canada, before 2009; soapstone

Room 14



Centre

The nomadic and equestrian cultures of the North American Plains, known for hunting buffalo, spread after the introduction of the European horse all across central North America. Their heyday was in the 19th century. Joseph Klinger's collection dates back to the beginning of the century, while the Viennese Hugo Mueller began collecting in the late 19th century, when these cultures lost their means of existence. With their warriors beaten, railroads crossing their land, and the bison herds almost extinct, they were forced to abandon their way of living and relocate to reservations. It was easier for Euro-Americans to deal with the plains and open battles than with the First Americans' guerrilla warfare in the woods and mountains elsewhere in North America. Not only for this reason but also due to the mass media and Wild West shows, the cultures of the North American Plains have always shaped the image of the "Indian".



Amelia Vicenti, John Mills
Batizar, Tinde (Jicarilla
Apache), Dulce, New
Mexico, USA
Marguerite Rymes,
1931–1935

Horse

The European means of transportation, the horse and the railway, stood at the beginning and end of the equestrian cultures of the North American Plains. The horse enabled a mobile way of life that shaped the global image of First Americans: belligerent, on horseback, with tent, feather headdress, and hunting buffalo. According to Joyce Kitson, horse sticks demonstrate their respect for the horse as a symbol of power and authority. With the annihilation of the buffalo herds and the expansion of the railway, the equestrian cultures lost both their land and basis of existence.

1 Saddlebag

Lakota, Central Great Plains, USA, ca. 1890;
leather, cotton, sinews, feathers, glass beads,
metal, plastic

2 Stirrups

Plains Ojibwe, Lake Superior region,
USA/Canada, before 1820; leather, wood

3 Horse whip

Eskiinla (Diablo, ca. 1846–1880), Cibecue
Apache, Ndeé (Western Apache/White
Mountain Apache), Arizona, USA,
before 1875; leather

4 Pad saddle

Dakota Territory, USA, before 1879;
leather, glass beads, wool, textile, silk

5 Horse dance and memorial stick

He Nupa Wanika (Joseph No Two Horns,
1852–1942)?, Hunkpapa Lakota, Canada/USA,
ca. 1880; wood, hair, porcupine quills, leather,
cotton, metal, skin

6 Horse dance and memorial stick

He Nupa Wanika (Joseph No Two Horns,
1852–1942), Hunkpapa Lakota, Canada/USA,
ca. 1880; wood, metal, leather, feathers

650)))

7 Horse-memorial wood carving

“Sitting Bull’s Horse”

D. Joyce Kitson (Pehinsawin/Red-Hair
Woman), Hunkpapa Lakota/Hidatsa, Bismarck,
North Dakota, USA, ca. 2000;
wood, animal hair, glass beads

8 Horse collar

Apsaalooké (Crow), Northern Great Plains,
USA, ca. 1900; textile, wool, leather,
glass beads

Weapons

The equestrian tradition of the Great Plains flourished in the 19th century. Weapons, also as status symbol, were part of this tradition. The ball-headed club can be traced back to eastern North America, the original home region of many of the indigenous peoples of the Interior Plains. While bow and arrow as well as clubs and knives are still used, the blades of knives and tomahawks as well as arrow heads are now made of metal. Holster and cases for firearms are the last development in this wave of arms innovations.

9 Gun case

Apsaalooké (Crow)?, Northern Great Plains, USA, ca. 1880; leather, glass beads, textile

10 Bow

Central Great Plains, USA, ca. 1870–1880; wood

11-13

Arrows

Sioux, Central Great Plains, USA, before 1881;
wood, feathers, metal

14 Quiver and bow case

Central Great Plains, USA, ca. 1870–1880;
leather, glass beads

15 Spontoon tomahawk with beaded drop pendant

Apsaalooké (Crow)/Nimi'ipuu (Nez Perce) (?),
Montana, USA, ca. 1900; iron, brass, leather,
glass beads, wood

16 Axe

Wah-Zha-Zhi (Osage)?, Eastern Great Plains,
USA, ca. 1850; wood, metal, feathers,
leather, fur

17 Stone-headed club

Plains Cree, Northern Great Plains, Canada,
ca. 1870–1880; stone, wood, glass beads,
rawhide, leather, cloth

18 Slingshot club and coup stick

Lakota, Central Great Plains, USA,
before 1874; stone, wood, rawhide,
animal hair, leather

19 Ball-headed spike club

Plains Ojibwe, Lake Superior region,
USA/Canada, before 1820; wood, bone

20 Warrior doll

Lakota, Central Great Plains, USA, ca. 1900;
rawhide, fur, human hair, glass beads, bones,
sinews, cotton

21 Quiver

Ndeé (Apache), Arizona, USA, before 1875;
skin, leather, sinews, intestine

45 Knife sheath

Sicangu Lakota (Brulé), Spotted Tail Agency,
Nebraska, USA, before 1874; leather, sinews,
glass beads, metal

46 Knife sheath

Sicangu Lakota (Brulé), Spotted Tail Agency,
Nebraska, USA, before 1874; leather, sinews,
glass beads, metal

47 Holster

Santee, Dakota Territory, USA, before 1879;
leather, cotton, glass beads,
dyed porcupine quills, metal

48 Knife sheath

Blackfoot/Lakota (?), Northern Great Plains,
Canada/USA, before 1884;
leather, glass beads, sinews, metal

49 Knife sheath

Mandan City, North Dakota, USA, ca. 1890;
deerskin, glass beads

64 Knife sheath

Central Great Plains, USA, before 1893;
leather, glass beads, metal



Bobbie Manwell, Sutherland
Monarco, Tinde
(Jicarilla Apache), Dulce, New
Mexico, USA
Marguerite Rymes 1931–1935

22 Lower back dance bustle

Lakota?, Livingston, Montana, USA, ca. 1890;
wood, leather, skin, wool, silk, fur, metal,
sinews, bird skin, feathers



23 Shirt of a political leader

According to LaDonna Brave Bull Allard of the Standing Rock Sioux Tribe, the exhibited shirt was not a so-called warrior's shirt but one belonging to a Wicasa Yatapika or "praiseworthy man". Men of this political position were expected to exemplify the virtues of compassion, power, and courage. Men could not be granted a higher privilege than the right to wear such a shirt. This example is decorated with eagle feathers, ermine, horse hair, and human hair. The hair symbolises all the people for whom the shirt owner was responsible.

Lakota, Central Great Plains, USA/Canada, ca. 1870; leather, ermine fur, human hair, horse hair, feathers, dyed porcupine quills, wood, wool

Headdresses

Feather and horn headdresses reflect spiritual and political power as well as the owner's leadership qualities. The symbolic sunbeams of the feather headdress offered the same protection as the sun and arrows of the four cardinal directions on the military cap. Horn headdresses were personal symbols of certain warriors as well as the insignia of warrior societies. Roaches once were warrior attributes. Today they are part of the festive attire of many men. Fur caps simply offered practical protection against the winter's cold temperatures.

24 Military cap with tipi and feather designs

Viola Black Spotted Horse (1916–1979),
Sicangu Lakota (Brulé), Rosebud Indian
Reservation, South Dakota, USA, ca. 1980;
leather, glass beads, textile

25 Split-horn headdress with eagle feather trailer

Lakota?, Central Great Plains, USA, ca. 1870;
feathers, wool, leather, fur, horn,
porcupine quills, ermine, hair, cotton, fibres

26 Bonnet

Plains Ojibwe, Lake Superior region,
USA/Canada, before 1820; pronghorn skin,
leather, sinews, intestine, horns

27 Turban with feathers

Plains Cree/Lakota (?), Northern Great Plains,
Canada/USA, ca. 1880; fur, feathers, cotton,
glass beads, wool, leather

51 Roach headdress

Sioux, Central Great Plains, USA/Canada,
before 1884; deer hair, horse hair, leather

52 Buffalo headdress

Plains Ojibwe, Lake Superior region,
USA/Canada, before 1820; horn, fur, leather

53 Figure with buffalo headdress

Gerald McMaster (*1953),
Plains Cree/Blackfoot, Canada, 1988;
cardboard, acrylic

54 Figure with feather headdress

Gerald McMaster (*1953), Plains
Cree/Blackfoot, Canada, 1988;
cardboard, acrylic

Men's shirts

Apart from being pieces of clothing, men's shirts also carried specific information. Both the red colour and arrows on the Plains Ojibwe shirt refer to the owner's deeds in battle. Although the shirts of the Lakota reflected personal achievements, they were the official robes of leaders and represented the entire nation. The blue and yellow colour on the upper and lower halves symbolises heaven and earth. In times of need, shirts and other belongings were sold and ultimately ended up in museum collections.

28 Men's shirt

Plains Ojibwe, Lake Superior region,
USA/Canada, before 1820;
leather, dyed porcupine quills, sinews,
glass beads, hair

41 Men's shirt

Central Great Plains, USA, before 1880;
leather, sinews, human hair, wool, glass beads

Pipe and tobacco pouches

These pouches were part of the men's formal equipment and contained tobacco, herbs, and disassembled pipes. They were originally made of leather and decorated with personal symbols made from porcupine quills. The semicircles on one such pouch are interpreted as hoof prints, which refers to nine captured horses. The use of traded wool cloth, beading, and floral patterns is new. Initials are a new way of personalising a pouch.

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29 Pipe and tobacco pouch

Santee?, Dakota Territory, USA, before 1879;
wool, glass beads, dyed porcupine quills,
leather, sinews, silk

35 Pipe and tobacco pouch

Plains Cree?, Northern Great Plains, Canada,
before 1884; leather, glass beads, textile

36 Pipe and tobacco pouch

Lakota, Cheyenne River?, USA, ca. 1880;
leather, glass beads, dyed porcupine quills,
metal

Pipes

Pipes were key objects on various special occasions both in the religious and social sense. Pipe ceremonies were an integral part of preparing for war, court proceedings, or when concluding trade or political agreements. The act of passing along a pipe not only cemented relationships but also strengthened the connection to invisible forces. As peace negotiations ended with the tradition of smoking a pipe, Europeans began calling them peace pipes.

30 Ceremonial pipe with Thunderbirds

Santee/Ioway/Winnebago/Algonquin (?),
Upper Mississippi River Basin, USA, ca. 1820;
wood, catlinite, dyed porcupine quills,
deer hair, horse hair

31 Pipe with relief carving of Elk, Turtle and Buffalo

Omaha/Lakota (?), Central Great Plains, USA, ca. 1880; ash wood, catlinite, dyed porcupine quills, leather

32 Pipe

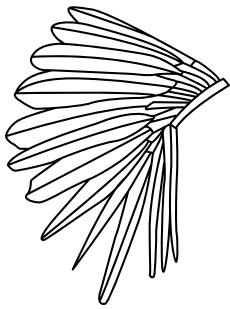
Sioux, Central Great Plains, acquired in St. Paul, Minnesota, USA, ca. 1870; wood, catlinite, dyed porcupine quills, horse hair, feathers, bird skin

33 Pipe bowl

Santee, USA, ca. 1850; catlinite, metal

34 Double-bowl pipe

Baxoje (Ioway)?, Central Great Plains, USA, ca. 1880; wood, catlinite, paper



37 Feather headdress

As First Americans were already wearing western clothes and had no use for such headdresses anymore, Adelheid Gaubinger was able to acquire the exhibited piece about 1930. Just as Archduke Franz Ferdinand had observed 40 years earlier, the collector noted that their hairstyle was the only trait still unchanged. In his book "Around the World in a Dinner Jacket", a head waiter from Vienna describes how amazed he was to encounter First Americans wearing the same type of clothes as he did instead of carrying war axes and feather headdresses in the late 19th century.

Northern Great Plains, Alberta, Canada, before 1930; feathers, fur, hair, leather, wool felt, glass beads



Woman and man, Great Plains,
St. Louis, ca. 1860

38 Bear claw necklace

Inventoried as Pawnee, Eastern Great Plains,
USA, ca. 1820; bear claws, leather

39 Women's dress

Dress stitched together from deerskin. Both chest and back section are decorated with the tail of a deer. Pieces of leather are applied below to offer protection when kneeling down. The dress was offered to the Museum as a rare object in 1881. It is worn by the woman in the exhibited picture.

Central Great Plains, USA, ca. 1850;
deer leather, glass beads, sinews

40 Rattle of a warrior society

Great Plains, Canada/USA, ca. 1840;
wood, deer hoof (dewclaw), leather,
glass beads, dyed porcupine quills

42 Moccasins

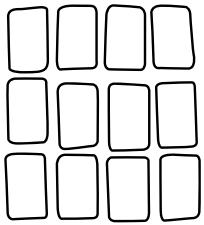
Sicangu Lakota (Brulé), Spotted Tail Agency,
Nebraska, USA, before 1874; leather, sinews,
felt, glass beads

43 Moccasins

Genevieve Running Horse Moore (*1928),
Sicangu Lakota (Brulé), Rosebud Indian
Reservation, South Dakota, USA, ca. 1983;
rawhide, leather, cotton, glass beads,
dyed porcupine quills

44 Moccasins

Hunkpapa Lakota?, Livingston, Montana,
USA, before 1890; leather, sinews, intestine,
dyed porcupine quills, glass beads



50 Deck of 32 playing cards

Incomplete deck of cards for the game "Monte". Each of the four suits of cups/goblets, swords, clubs/ cudgels, and coins originally had seven numeral cards as well as the three figure or court cards of jack, knight, and king. They were mostly adopted from Spanish Mexico (Arab origin). When the supply of cards came to a standstill due to hostilities with the Mexicans in about 1830, the Apache began making their own cards from rawhide.

Ndeé (Apache)/Ute (?), Utah, USA, ca. 1880;
leather

Parfleche

These geometrically painted bags were made by women and used to both hold and transport food, clothes and other items. The word parfleche derives from the French for “to ward off an arrow”, referring to the rawhide that was tough enough to be used as a shield in battle. Worn and battered bags were recycled, here into knife sheaths and moccasin soles. Today new products painted “in parfleche style” are offered for sale.

55 Bag

Arapaho?, Dakota Territory, USA, ca. 1850;
rawhide, leather, metal

56 Parfleche envelope

Sioux/Arapaho (?), Dakota Territory, USA,
ca. 1860–1870; leather

57 Knife sheath

Central Great Plains, USA, 19th century;
leather

58 Parfleche envelope

Sioux, Central Great Plains, USA/Canada,
ca. 1865–1870; leather

59 Moccasins with parfleche soles

Central Great Plains, USA, 19th century;
parfleche leather, glass beads, cotton



Eagle Feather in woven blanket
and child in dress with deer teeth,
Oglala Lakota

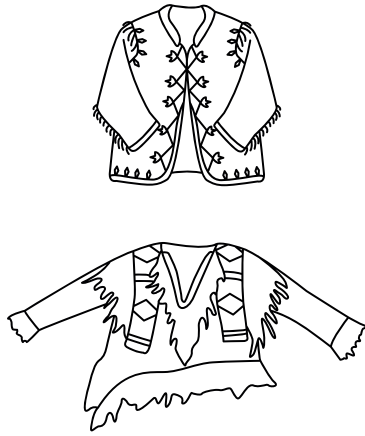
Frank A. Rinehart/Adolph F. Muhr,
Omaha, 1898–1900

60 Ribbon shirt

Nellie Two Bulls (Zintkala To Win/Blue Bird
Woman, 1926–2007), Oglala Lakota, Pine
Ridge Indian Reservation, South Dakota,
USA, before 1985; cotton, satin strips

61 T-Shirt “Made in Native America”

Virgil Ortiz (*1969), Cochiti Pueblo,
New Mexico, NMAI, New York, USA, 2015;
cotton



62, 63

Coat and shirt

Coat, vest, and baby's bonnet as well as glass beads, cotton, and satin: while the forms and materials were European, the design was distinctly American. First American women created their very own and characteristic style. They adapted the U.S. American star-spangled banner to correspond to their traditions by using four-pointed morning stars. The label "Made in Native America" in the field of stars as well as the embroidered name of the coat's owner underline this distinct identity.

Coat

Mdewakanton Dakota?, Minnesota, USA, before 1907; leather, wool, sinews, intestine, plant fibres, metal

Men's shirt

Tinde (Jicarilla Apache),
Arizona/Colorado/Texas, Southern Great
Plains, USA, 1850–1870; leather, sinews,
intestine, glass beads



Alice Lone Bear in woven blanket
with deer teeth, Sioux

Frank A. Rinehart/Adolph F. Muhr,
Omaha, 1898–1900

65 Game wheel

Dakota Territory, USA, ca. 1870; wood, leather

66 Baby's bonnet

Lakota, Cheyenne River Sioux?, Central Great
Plains, USA, ca. 1890; glass beads, sinews,
intestine, cotton

67 Children's vest with U.S. flag

Lakota, Central Great Plains, USA, ca. 1900;
leather, textile, glass beads

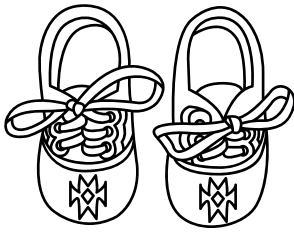
68 Men's vest with morning star flags

Presumably Lakota, Central Great Plains, USA,
19th century; leather, glass beads

653)))

69 Moccasins

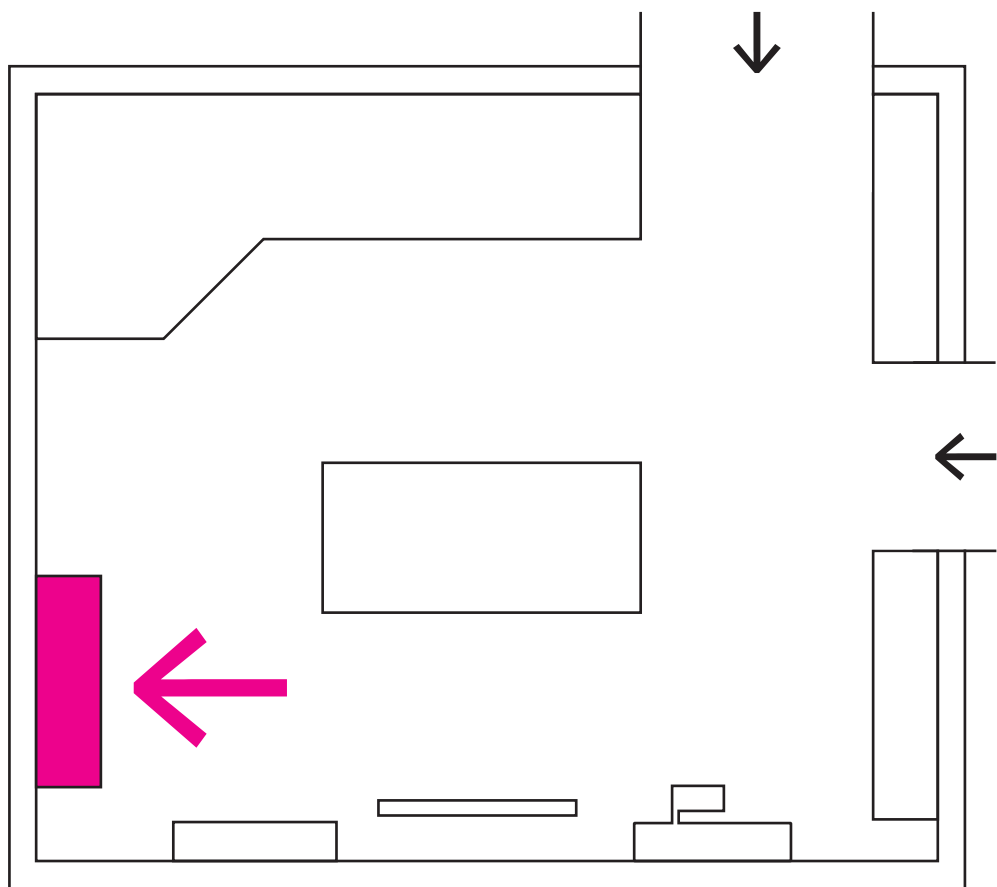
Inventoried as Pawnee, USA, before 1893;
leather, glass beads, silk



70 Baby shoes

Harold Moore was the director of the Buechel Lakota Memorial Museum at the Rosebud Reservation, South Dakota between 1973 and 1983. First Americans had the opportunity to increase their family income by selling their products at the museum, as Denise One Star recounted, when she saw these shoes in a picture more than 30 years later. In her eyes, art plays a fundamental role in preserving her identity. For this reason, she teaches beading to younger generations. Denise One Star, Lakota/Oneida/Seneca, Rosebud Indian Reservation, South Dakota, USA, 1983; plastic, cotton, glass beads

Room 14



West

The western part of North America is comprised of the coastal region with temperate rainforests between the Pacific Ocean and the Rocky Mountains: cedars and spruces in the North, and coastal redwoods in the South. Enormous fish wealth dominated the regional economy. Basketry and the northern art of woodcarving are significant forms of cultural expression. The Viennese collections – the one by Captain James Cook (1778) in the North and the southern one by Karl von Loeffelholz from the period of the Gold Rush (ca. 1852) – date back to the earliest time of contact. The authorities both opposed and suppressed any cultural expressions of First Americans for a long time. Traditions were only revitalised in the 20th century, which resulted in the development of a still growing collectors' market for basketry, woodcarving, and screen printing.

1 Arrow case

Mowachaht, Nuu-chah-nulth (Nootka),
Nootka Sound, Vancouver Island, British
Columbia, Canada, before 1778;
cedar wood, sea otter tooth

635)))

2-4

Arrows

Klamath, Oregon, USA, before 1877/Olekwo'l
(Yurok), Tsurai, Trinidad Bay, California, USA,
before 1856; wood, feathers, stone, glass,
metal

5 Bow

Olekwo'l (Yurok), Tsurai, Trinidad Bay,
California, USA, before 1856; wood

6 Blunt weapon

Mowachaht, Nuu-chah-nulth (Nootka),
acquired in Prince William Sound, Alaska,
USA, before 1778; stone

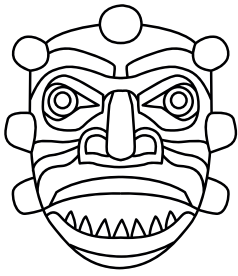
7 Club with head of Thunderbird

Nuu-chah-nulth

(Nootka)/Kwih-dich-chuh-ahtx (Makah) (?),
acquired in Prince William Sound, Alaska,
USA, before 1778; whale bone

8 Ceremonial ladle for serving food

Northwest Coast, before 1893; wood



9 Mask of “Badness from the Sea” (‘Yagis)

The display of masks in ceremonial dance dramas is a privilege reserved to high-ranking families. This is the face of the terrible sea creature ‘Yagis, the “Badness from the Sea”. The round bulges are presumed to represent sea anemones and demonstrate his existence under water. ‘Yagis suddenly starts screaming and causes unexpected currents, gusts of wind, and rough weather, or crushes canoes in his mouth. Amulets in the water protect sailors from these dangers.

Kwakwaka’wakw (Kwakiutl), British Columbia, Canada, before 1938; wood, metal

Screen prints

Both Colonisation and Christianisation tried to destroy the religious art and thus the independence of Northwest Coast cultures. This type of art depicted ancestors, crests and the supernatural world. In the 1960s, artists began studying museum objects to learn the old languages of form and design. Screen prints are discovered as a new artistic medium. They continue to depict mythical nature and enjoy great popularity both among the own population and the growing collectors' market.

637)))

10 „Beaver“, 19/74

Robert Davidson (*1946), Haida, British Columbia, Canada, 1977; paper

11 „Kwa-Gulth Frog“, 155/170

Richard Hunt (*1951), Kwakwaka`wakw (Kwakiutl), British Columbia, Canada, 1970; paper

18 „Raven and First Man“, 124/225

Danny Dennis (1951–2011), Gitksan,
British Columbia, Canada, 1989; paper

29 „The Dogfish Woman“, 144/200

Bill Reid (1920–1998), Haida, Canada, 1983;
paper

30 „Raven Spirit“, 37/225

Isaac Tait (1965–2000), Nisga`a,
British Columbia, Canada, 1994; paper

31 „Through the Smokehole“, 193/225

Phil Janzé (1950–2016), Gitksan,
British Columbia, Canada, 1981; paper

12 Raven rattle

Tsimshian/Haida (?), Northwest Coast,
before 1893; wood

638)))

13 Model dugout

Mowachaht, Nuuchah-nulth (Nootka),
Nootka Sound, Vancouver Island,
British Columbia, Canada, before 1778; wood

14 Frontlet, Eagle

Mowachaht, Nuuchahnulth (Nootka),
Nootka Sound, Vancouver Island,
British Columbia, Canada, before 1778;
wood, abalone shell, plant fibres, sinews

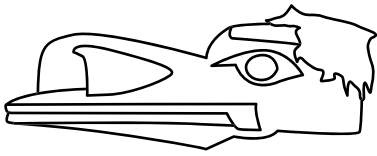
15 Mask

Mowachaht, Nuuchahnulth (Nootka),
Nootka Sound, Vancouver Island,
British Columbia, Canada, before 1778;
wood, resin, mica

636)))

17 Killer whale

Kwih-dich-chuh-ahtx (Makah), Washington,
USA, before 1873; wood



16 Frontlet or headdress Galukwiwe'

A candidate of the shaman society Hamatsa is abducted by the "Cannibal Spirit from the North End of the World" and his accompanying supernatural man-eating birds. His departure for the spirit world and return to the human realm symbolise death and rebirth as well as his initiation into the secret society of the Hamatsa. The frontlet represents Galukwiwe', the "Crooked Beak of Heaven", one of the spirit birds. Kwakwaka`wakw (Kwakiutl), British Columbia, Canada, before 1893; wood, plant fibres, cedar bast

639)))

Wickerwork

While moccasins were preserved as elements of clothing in other regions, the same applies to wickerwork hats at the west coast of North America. The dense wickerwork technique made these hats as well as baskets waterproof. Weaving was an important handicraft practised by women. The quality of their work had a determining influence on their status. Starting in the 19th century, wickerwork with figural motifs as well as trays and basketry-encased glass bottles were produced for sale.

19 Tray

Northwest Coast, before 1893; plant fibres

20, 27

Basket-Women's cap

Klamath, Oregon, USA, before 1877, Olkwo'l (Yurok), Tsurai, Trinidad Bay, California, USA, before 1856; plant fibres



Isabell Ides

Gerald H. Grosso, 1981

21 Basket with whalehunting scene

Isabell Ides (1899–2001), Kwih-dich-chuh-ahtx (Makah), Neah Bay, Washington, USA, before 1981; red cedar, bear grass, sweet grass, raffa

640)))

22, 24

Hats

Tlingit/Sugpiaq (Chugach, Alutiiq) (?), acquired in Nootka Sound, Vancouver Island, Canada, before 1778, Kwih-dich-chuh-ahtx (Makah), Washington, USA, before 1873; spruce root

23 Basketry-encased bottle

Nuu-chah-nulth

(Nootka)/Kwih-dich-chuh-ahtx (Makah) (?), British Columbia/Washington, Canada/USA, before 1893; glass, plant fibres

25 Men's cap

Klamath, Oregon, USA, before 1877; tule rush

26 Lidded basket with boat and birds

Ruth E. Claplanhoo (1902–2002),
Kwih-dich-chuh-ahtx (Makah), Neah Bay,
Washington, USA, before 1981;
red cedar, sweet grass, raffa

28 Cape

Northwest Coast, before 1893;
cedar fibres, mountain goat wool

**32 Image of a shaman with healer's crown
made of mountain goat horns**

Tlingit, Sitka, Alaska, USA, before 1873; wood

33 Mask of Thunderbird

Haisla/Tsimshian/Nuxalk (Bella Coola) (?),
Northwest Coast, before 1893;
wood, iron, leather

642)))

34 Shaman's cape

Taku River Tlingit, British Columbia, Canada,
ca. 1850; leather

35 Halibut hook

The hook bears the word “pol” (Paralichthys olivaceus, large tooth flounder). The carving was intended to ensure supernatural support for successful fishing. Octopus meat was used as bait. The hook was attached to stones and lowered down. When the hook was reeled in, the halibut turned over to reduce its resistance.

Sugpiaq (Chugach, Alutiiq)/Tlingit (?), Prince William Sound, Alaska, USA, before 1778;
fir and alder wood, bone, root shavings

36 Model pole

Model of a crest or totem pole with an opening as the entrance to a house. The lower segment depicts Beaver, who devoured the moon. Above Beaver, the mythical mother of the Haida, who sent Raven to find a new moon. Raven carries the new moon in his beak. Bear sits on top and keeps watch to ensure that everything is in order.

Haida, Koon Village, Moresby Island?, Haida Gwaii (Queen Charlotte Islands),
British Columbia, Canada, before 1873;
wood, mother-of-pearl

641)))



„Totempfähle in Kasaan, Alaska“ mit Touristen,
um 1905

Argillite

When travellers, whalers and fur traders reached the Northwest Coast and expressed their interest in acquiring small argillite sculptures as souvenirs, a new type of salesmanship developed. In the early 19th century, this new art form began producing carved panel pipes, model poles and jewellery. Argillite is only found on Haida Gwaii, although the Haida enjoy exclusive access to the best quarry.

37 Panel pipe

Haida, Haida Gwaii (Queen Charlotte Islands), British Columbia, Canada, ca. 1850; argillite

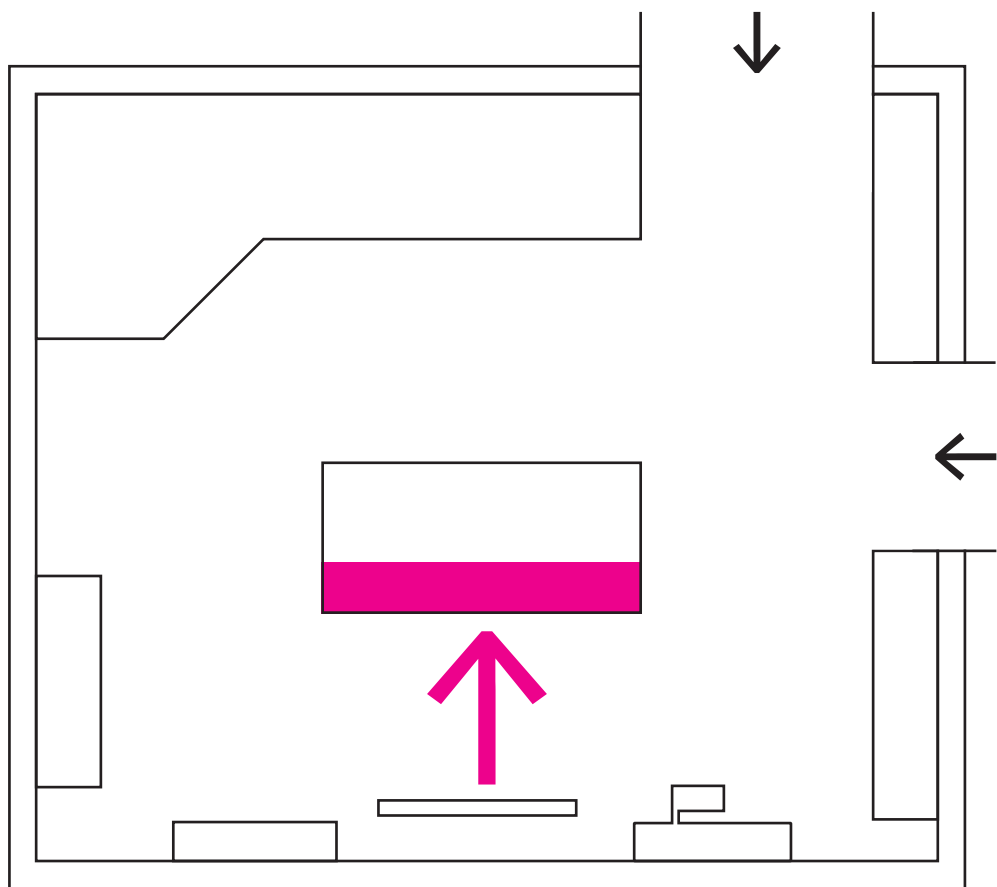
38 Panel pipe

Haida, Haida Gwaii (Queen Charlotte Islands), British Columbia, Canada, ca. 1820; argillite

39 Model pole

Haida, Laskeek Village?, Haida Gwaii (Queen Charlotte Islands), British Columbia, Canada, before 1873; argillite, bone

Room 14



Flags

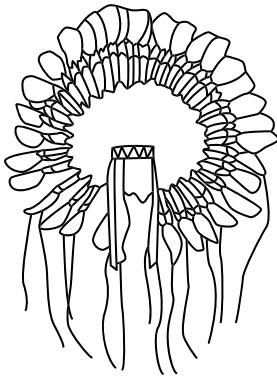
Like all nations across the world today, tribes also use flags as a symbol of their identity. Flags are universal signs of a government, a nation or a group. The mixing of western materials and traditional symbols is a long utilized practice by tribes. The power of images and symbols transcends language barriers and cultures. On these modern flags are traditional images and designs that identify the tribe, as well as the tribe's native language, elements that make it a tribal flag.

Eric Hemenway
LTBB Odawa Indians

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Flags in front of the government building of the Little Traverse Bay Bands of Odawa Indians, Harbor Springs, Michigan, USA



1 Feather headdress

Egon Winkler from Vienna received this feather headdress as a gift on the occasion of his farewell celebration as the Austrian trade commissioner to the United States in 1991. The headdress comes from a region where such headpieces were not worn in former times. In the 20th century the feather headdress lost its symbolic relation to war and was instead increasingly associated with leadership. Though well-known as an American Indian icon all around the world, the feather headdress also became a Pan-American Indian symbol of authority among the indigenous population of North America itself.

Florida, USA, ca. 1990; feathers, leather, horsehair, fur, plastic, glass beads, textile, felt

631))) 632)))



Sculpture, Loretta Foster, Diné (Navajo), alabaster, H 16.3 cm, W 10.5 cm

© Weltmuseum Wien

Baseball caps: identity

Feather headdresses from the grasslands, feathers in general, bows and arrows, tobacco pipes, tents, buffalo, wildlife, the colours of the four cardinal directions, representations in indigenous art styles, labels, such as Native, Native Pride, or the names of their own people: they all refer to own identities. Placed on everyday baseball caps, they become symbols of political, social, or cultural membership and belonging. Authentically American: Made in Native America.

- 2 Cap "Native Pride"**
Indian Hills Gallery, Petoskey, Michigan,
USA, 2013; plastic
- 3 Cap "Sgaan" (Whale)**
Design Kwiaahwah Jones (*1983),
Haida Native Origins, Wickaninnish Gallery,
Vancouver, Canada, 2016; cotton
- 4 Cap "Moose Harmony"**
Design Norval Morrisseau (Copper
Thunderbird, 1931–2007), Ojibwe Ocardo,
Inukshuk Gallery, Vancouver, Canada,
2016; cotton
- 5 Cap "Native Pride"**
LTTB of Odawa Indians, Petoskey, Michigan,
USA, 2014; plastic
- 6 Cap "Anishinaabe"**
LTBB of Odawa Indians, Harbor Springs,
Michigan, USA, 2016; cotton
- 7 Cap "Chumash"**
Otto Cap tm., California, USA, 1996;
wool, acrylic

- 8 Cap "Made in Native America"**
Design Virgil Ortiz (*1969), CAP VO MINA BLK., National Museum of the American Indian, New York, USA, 2015; cotton
- 9 Cap "Raven"**
Design Paul Windsor (*1981), Haisla/Heiltsuk Native Origins, Canada, 2015; cotton
- 10 Cap "Eagle Vision"**
Design Allan Weir (*1981), Haida Native Origins, Wickaninnish Gallery, Vancouver, Canada, 2016; cotton
- 11 Cap "Tulalip"**
Native Origins, Hibulb Cultural Center, Tulalip, Washington, USA, 2016; cotton
- 12 Cap "Native"**
Otto Cap tm., California, USA, ca. 2000; wool, acrylic
- 13 Cap "Friends"**
Design Benjamin Chee Chee (1944–1977), Ojibwe, Oscardo, Inukshuk Gallery, Vancouver, Canada, 2016; cotton

Baseball caps: native veterans

Courage and belonging to a warrior society were prominent aspects of indigenous life in North America. Today such honours are found in the armed forces of Canada and the United States. First Americans risk their lives all around the world in service of their country to defend peace, liberty, and democracy. While it once were warriors returning home from battle, it is now their successors, the veterans, who are ceremoniously welcomed and honoured as today's warriors.

14 Cap "Native Veteran Marine"

LTTB of Odawa Indians, Petoskey, Michigan, USA, 2014; plastic

15 Cap "Native Veteran Air Force"

LTTB of Odawa Indians, Petoskey, Michigan, USA, 2014; plastic

16 Cap "Native Veteran Army"

LTTB of Odawa Indians, Petoskey, Michigan, USA, 2014; plastic

Baseball caps: sports

Stereotypical representations of American Indians depict them as brave and wearing feathers and tomahawks. Sports teams and clubs are particularly prone to such portrayals: they call themselves Warriors or Braves and use symbols, such as feathers, tomahawks, or arrow heads. Logos often depict First Americans as caricatures, while sports fans dress up as American Indians and made-up war chants can be heard in the stadiums. Sports teams are often subjected to fierce criticism due to their treatment of human beings as well as symbols that are not their own.

17 Cap "Florida State Seminoles"

Florida, USA, 2015; plastic, wool

18 Cap "Golden State Warriors"

USA, 2013; plastic, wool

19 Cap "Barrow Whalers"

Anchorage, Alaska, USA, 2015; plastic

20 Cap "Seattle Seahawks"

New Era, Anchorage, Alaska, USA, 2015;
cotton, plastic

