Great Lakes Research Alliance for the Study of Aborigainal Arts and Cultures

AANII! SHE:KON! YIHEH! WELCOME!

You are exploring the public face of the GRASAC Knowledge System, a repository of Great Lakes Aboriginal material culture.



GRASAC Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures

What is GRASAC?

- collaborative & interdisciplinary research group (~400 members)
- focus on the Great Lakes region
- creators of the GRASAC Knowledge Sharing system (GKS) an online database of ~4000 heritage items, ~25000 language items
- visits to collections across North America and Europe

GRASAC Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures

The GRASAC project "brings together researchers from three primary sectors—Aboriginal communities, universities, and museums and archives—who share two central goals.

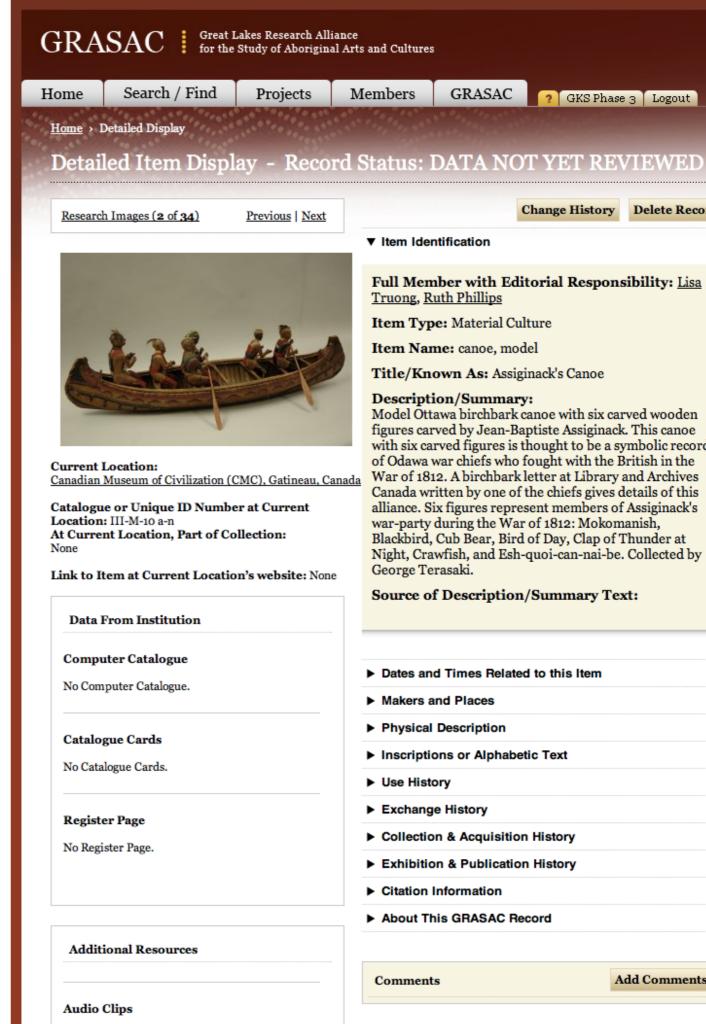
On a cognitive level they seek to advance research on the history and expressive culture of the Anishinaabe, Hodenosaunee, and Wendat by combining knowledge developed within Western academic disciplines with Aboriginal knowledges.

On an ethical level, they endeavor to create new forms of access to Indigenous heritage for members of originating communities."

- Heidi Bohaker, Alan Corbiere & Ruth Phillips, "Wampum Unites Us: Digital Access, Interdisciplinarity and Indigenous Knowledge -- Situating the GRASAC Knowledge Sharing Database" (2015).

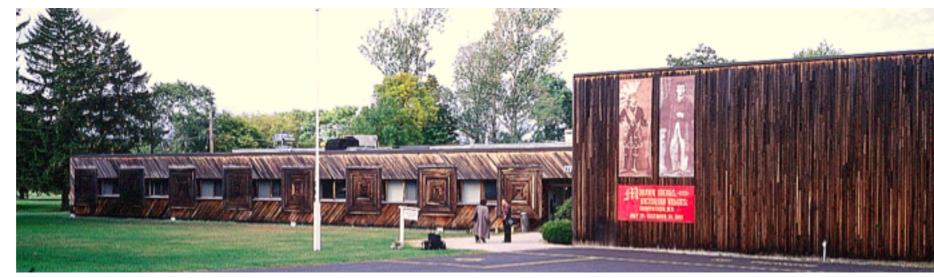
GKS Database

- Teams of diverse researchers who pool their varied collective knowledges to make records
- Database of "Heritage Items": material culture, archival documents, historical photos & paintings, and associated multimedia files.
- Aboriginal and Western knowledge systems
- Trans-disciplinary or holistic philosophy
- Transparent approach to knowledge creation





Ojibwe Cultural Foundation M'chigeeng, Manitoulin Island



Woodland Cultural Centre Museum Brantford, Six Nations

- the GRASAC lab is at Carleton
- GRASAC members are located around the world
- GRASAC's primary community partners have been the Ojibwe Cultural Foundation & the Woodland Cultural Centre

Miigwech to our funding sources:













MINISTRY OF RESEARCH AND INNOVATION MINISTÈRE DE LA RECHERCHE ET DE L'INNOVATION





Initial Research Question:

GRASAC began as a question raised by a small group of researchers in 2004 who were interested in the potential of databases and who came from different disciplinary backgrounds (law, anthropology, art history, history) and different cultural traditions, both Indigenous and non-Indigenous: would it be possible to use information technology to digitally reunite Great Lakes heritage that is currently scattered across museums and archives in North America and Europe with Aboriginal community knowledge, memory and perspectives?

GRASAC's Beginnings... Planning Meetings at Carleton 2005 & 2007



Cory Willmott (SIUE), Norm Vorano (CMC), Heidi Bohaker (UofT), Trudy Nicks (ROM), Alan Corbiere (Ojibwe Cultural Foundation)





Sylvia Kasprycki, (Museum fur Volkerkunde, Frankfurt) and Alan Corbiere

Jonathan King (British Museum), Cory Willmott (Southern Illinois U)

GRASAC's Beginnings... First GRASAC Team Research Trip:



National Museum of Scotland, 2006.

Keith Jamieson (Woodland Cultural Centre), Cory Willmott (Southern Illinois University), Heidi Bohaker (University of Toronto), Laura Peers (Pitt Rivers/ Oxford University), Alan Corbiere (Ojibwe Cultural Foundation), Robert Storrie (British Museum).

GRASAC Team Research Trips... British Museum 2007:



GRASAC Members and British Museum Staff, Orsman Road Stores

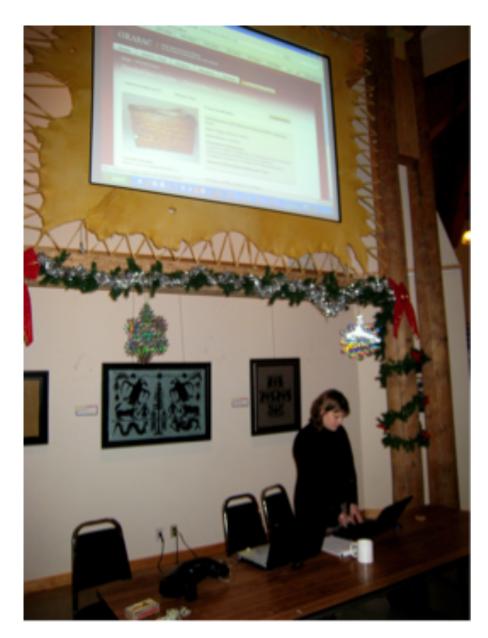
GRASAC Team Research Trips... British Museum 2007: Subjects not Objects



Lindsay Borrows, Heidi Bohaker, John Borrows & Cory Willmott study an Anishinaabe drum collected by Henry Christy, Manitoulin Island, 1857. British Museum, London.



GRASAC Team Research Trips... Return to the Ojibwe Cultural Foundation





Reporting some research findings to the M'Chigeeng community December 2008; Consultation with Elders, Ojibwe Cultural Foundation, November 2008.



GRASAC Pilot Database 2007:

Your Menu

Grasac

test

Collaborative Projects

- Artifacts
- **Photographs**
- Archival **Documents**
- Documentary Art
- Audio/Video
- People
- **Communities**
- **Events**

Museum of Scotland (NMS) Catalogue Number: A.1894.269

Additional views Computerized Museum Record

Video of item being discussed

Historical Period: (empty)

Maker: (empty)

Original Collector: (empty)

Collection History: [old label attached to inside of bag] "Bag/ No. American Indn bt of Fenton & Sons, London. 1894. [pound sign] - 6

Dimensions: length (total) 60 cm, (bag without strap 16 cm to 18.4, strap: length 69 x width 6

Materials: body: woolen yarn, porcupine quills, size 6 pony beads, red linen bias tape border; strap: wooledn yarn edged with ?worsted yarn, or ?bison hair; tassels; brass cones with red-dyed animal hair and guill wrapping around base of cones; lining of bag is woven striped linen; base of bag is comprised of fibre cords, possibly hemp or nettlestalk fibre; decorative strip is of black dyed hide and porcupine guills with remnants of guill wrapped tassels.

Techniques: [body] finger weaving with bead infill; leaching or possibly resist dying technique used to produce lighter areas of colour on the torso and on the back centre of the shoulder strap [strap] finger-woven of double strands of wool with interwoven beads [decorative strip] black-dyed hide with quillwork

Colours: white beads, strap and body have faded from bright red, lining cloth is now beige with faded greenish stripes but would orginally have been white with blue/black stripes; organe and cream quills would have originally been red and white, patches of greenish-vellow on the thunderbird torso and on the centre of the shoulder strap.

Conditions: fair, signs of wear and repair; edges have been stabilized with conservation tape

Motifs: thunderbird with 3 heads

Notes/Summary: On-site researchers: A number of techniques identify this as an eighteenth or early 19th century piece. The larger beads (with lower numbers) seen on this bag are often early and weren't used after about 1830, the leaching technique does not appear after the early 19th century, and the dark blackish-brown hide with quillwork is also quintessentially 18th century. The thunderbird motif is striking and unusual. It may represent a family of thunderbirds as suggested by the 'layered' tails with a smaller tail inside the larger one (a child?) The bag is covered with power symbols and could have had a number of uses; Keith suggests it could have been used to carry a wampum. Alan: it could also have had a more utilitarian use Cory: a bag used to cary medicine would not have a strap, this was designed to be carried and worn Keith. and Al: likely to be worn by a high status person, Ruth: This is one of the masterpieces of the collection

Source of Acquisition: Fenton & Sons, London [dealer]

Date of Accession: (empty)

Accession Number: (empty)

Bibliography & Additional Information: (empty)

Added Comments

MAKE A CONNECTION | ADD A COMMENT

April 20, 2007

CMC has a sash with the same technique of bleaching.

- Cory Willmot

English Name: shoulder bag

Community / Nation: Anishinaabe

Region: Central Great Lakes

General Classification: (empty) Historical Period: (empty)

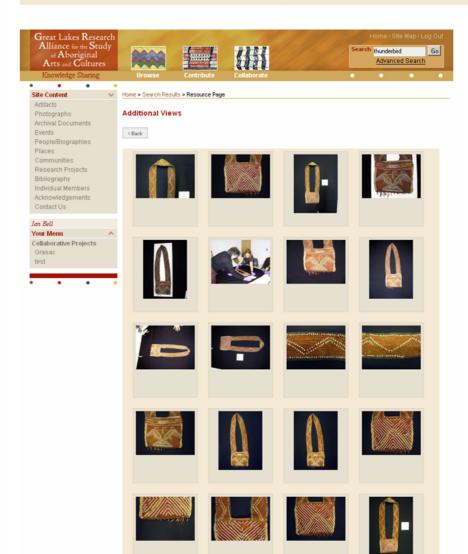
Maker: (empty)

Original Collector: (empty)

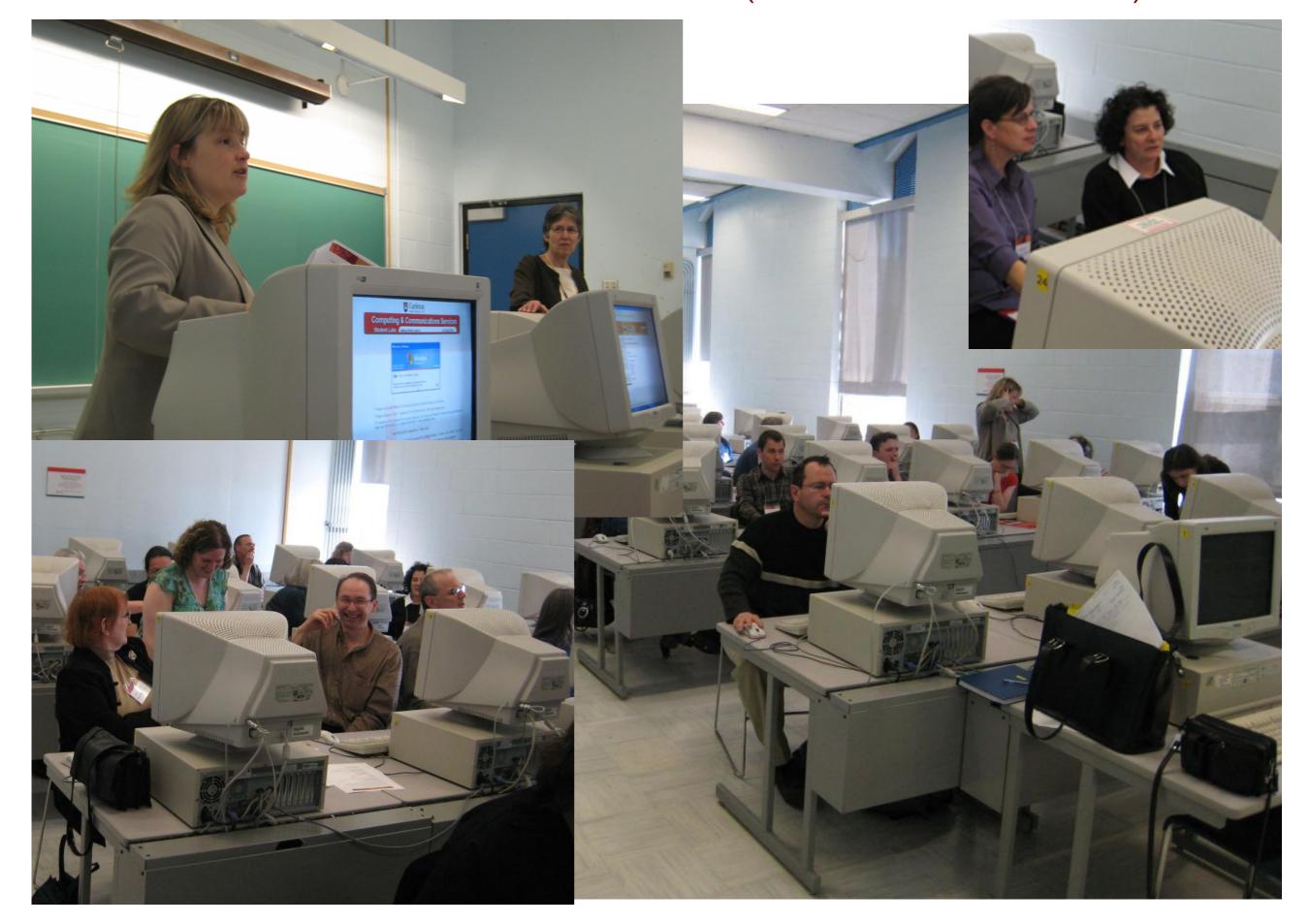
Collection History: [old label attached to inside of bag] "Bag/ No. American Indn bt of Fenton & Sons, London. 1894. [pound sign] - 6

Dimensions: length (total) 60 cm, (bag without strap 16 cm to 18.4, strap: length 69 x width 6

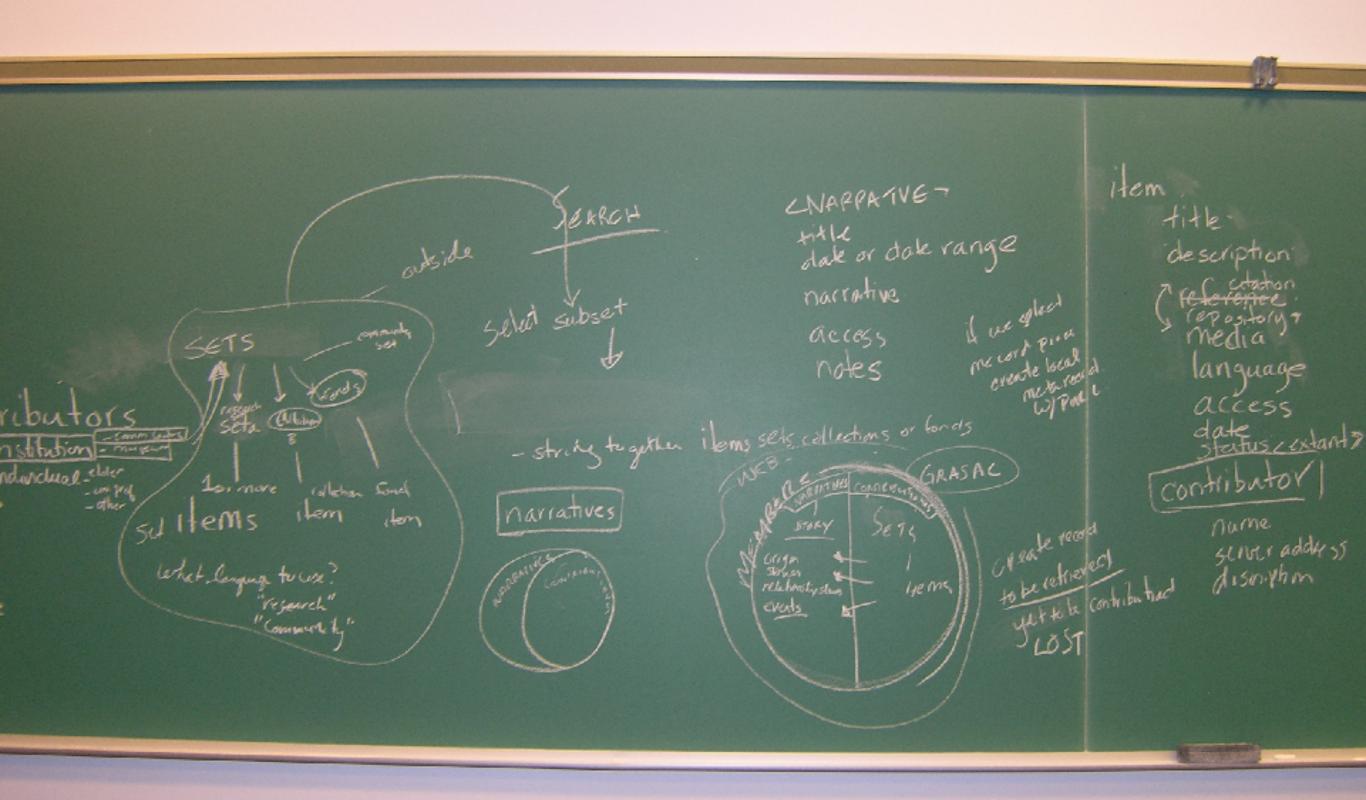
Materials: body: woolen yarn, porcupine quills, size 6 pony beads, red linen bias tape border; strap; wooledn yarn edged with ?worsted yarn, or ?bison hair; tassels; brass cones with red-dyed animal hair and quill wrapping around base of cones; lining of bag is woven striped linen; base of bag is comprised of fibre cords, possibly hemp or nettlestalk fibre; decorative strip is of black dyed hide and porcupine guills with remnants of guill wrapped tassels,



TESTING THE PILOT SOFTWARE (CARLETON, APRIL 2007)



Back to the drawing board... 2007



The Heritage Item

- * One table/form for everything.
- * Think about how material culture communicates stories, ideas, teachings.
- * Think about how archival documents (treaties, letters, diaries, etc) have their own material qualities.
- * Don't think in *isolation*, think *holistically*.
- * Attribute the source of all information
- * Everything has a maker, everything has a creation date, even if you don't know it!

Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures

Search - Add - Browse - Projects Members - Help



Description File

GKS ID: 25435
OLD GKS ID: 3351

Images / Manuscript Pages

Show Summary

Show Detailed

Comments

Change History

Item Type: Material Culture

Current Location: Canadian Museum of Civilization

Catalogue/Accession Number III-I-2007_1

or Reference:

Description/Summary:

Collar created by Hodnesaunee artist Sam Thomas in 2001 by sewing glass beads on a lilac-coloured piece of velvet to create a pattern of birds, flowers, and leaves. Before it was acquired by the museum it was used as a betting token during the peach stone game played during the Midwinter Ceremony.

Item Name: Collar

Editor(s): Ruth Phillips
Jasmine Fenn

Local Origin: Niagara Falls, Ontario

Nation of Origin: Cayuga

Hodenosaunee/Haudenosaunee

Date Made or Date Range: 2001

Related Heritage Items

No relation

Enter GKS ID



Related Language Items

No relation

Enter GKS ID



Related Folders Items

Not added to any folder. Select a folder



Add to folder

Create a new folder

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My account

About GRASAC

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Add -Members -Help Search -Browse * Projects

Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures



GKS ID: 25435 OLD GKS ID: 3351

No relation

Enter GKS ID

Add New Relation

Related Language Items

No relation

Enter GKS ID

Add New Relation

Related Folders Items

Related Heritage Items

Not added to any folder. Select a folder

*

Add to folder

Create a new folder



Description File

Images / Manuscript Pages

Show Summary

Show Detailed

Comments

Change History

Show All Categories

- Item Identification
- Dates and Times Related to this Item

Date Made or Date Range : 2001

Rationale for Assigned Date: Year of creation, museum documentation

Related Seasonal Time: Winter

Associated Ceremonial Time: Midwinter Ceremony

Rationale for Assigned Season and/or

Ceremonial Time:

Statement by the artist, Sam Thomas, as well as by the CMC. Used for betting in the Peach Stone Game

Date Print Made:



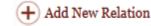
GKS ID: 25236 OLD GKS ID: 1876 Tasks

Edit Devel

Related Heritage Items

No relation

Enter GKS ID



Related Language Items

No relation

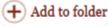
Enter GKS ID



Related Folders Items

Not added to any folder. Select a folder

Upper Canada Treaties to 1815



+ Create a new folder



Description File



Show Summary

Show Detailed

Comments

Change History



Item Type: Material Culture

Current Location: Cambridge University Museum of Archaeology and Anthropology

Catalogue/Accession Number Z35127

or Reference:

Description/Summary:

A square hide shoulder bag, now missing its strap, dating to the second half of the 18th century and attributable to the Anishinaabe. Two thunderbirds, power lines, and motifs that may represent horned serpents are displayed on the front. Transferred to the museum from the Trinity College Library, University of Cambridge, in 1914.

Item Name: bag, shoulder

Editor(s): Stacey Loyer
Ruth Phillips

Local Origin:

Nation of Origin: Anishinaabe

Date Made or Date Range: 1750s to 1800





Manitoulin Makers: A GRASAC Rosetta Stone

Bowl made of sweetgrass. Made by Maniian Pakwatchikwe Shawana. British Museum, Am2003,19.49. GRASAC record ID 277.



Closing the Distance...Reconnecting Roots Pitt Rivers Museum, Oxford, 2008:



Alan Corbiere at the Pitt Rivers Museum, Oxford, using a video link to discuss an Illini bag in the museum's collection with Elder Eddie King at the Ojibwe Cultural Foundation, Manitoulin Island, Ontario, December 2008.

The graduate student / research assistant perspective







Wahsontiio Cross and Alex Nahwegahbow; Peabody Museum of Archaeology and Ethnology, Harvard University, MA; Peabody Essex Museum, Salem MA



Lisa Truong, Judy Hall, Ruth Phillips, Alan Corbiere, Crystal Migwans, Lewis Debasige, Adriana Greci-Green, Penny Pine; Canadian Museum of History, 2011

Indigenous Languages Module

"By adding in terms from Indigenous languages we want to be able to answer more than the question "what's that?" in Anishinabemowin, Wendat, Cayuga, or Mohawk. We want to provide information that illuminates the item's current ontological status, while tracing etymological changes that stimulate discussion about Anishinaabe or Hodenosaunee epistemologies related to specific items in the GKS.

The goal is to provide a window into Anishinaabe or Hodenosaunee world view that privileges language as the key to an item's history and historically layered meanings. The completion of the Indigenous language module will mark the beginning of an exciting new phase of research possibilities."

 Bohaker, Corbiere & Phillips, "Wampum Unites Us: Digital Access, Interdisciplinarity and Indigenous Knowledge—Situating the GRASAC Knowledge Sharing Database" (2015)

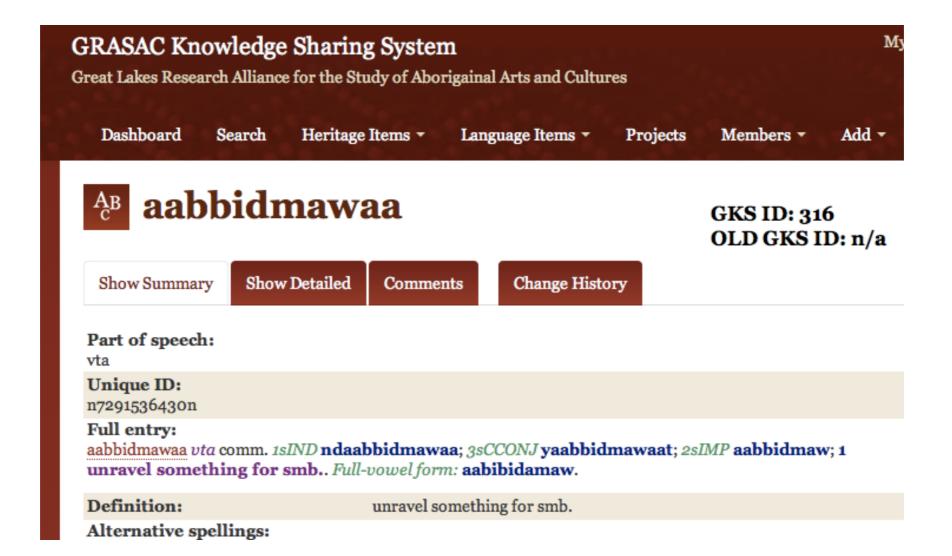
Indigenous Languages: Design Meeting (2010)



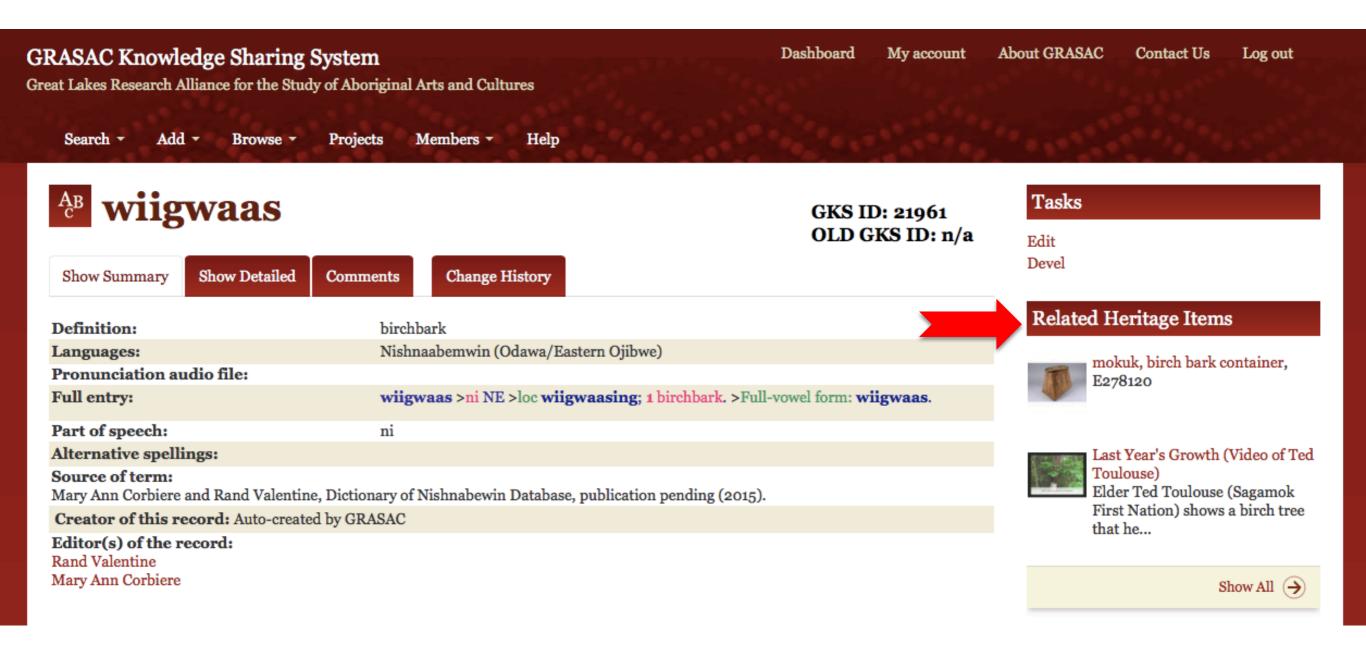


Indigenous Languages Module

- To name heritage items in their language of origin
- To promote research on indigenous worldviews through indigenous languages
- "Language Items" will parallel and link to "Heritage Items" in the GKS
- Made possible by a team of GRASAC linguists who contributed their dictionaries to the GKS to create the bulk of our existing Language Items: Carrie Dyck & Amos Key's Cayuga Dictionary; and Mary Ann Corbiere & Rand Valentine's Nishanaabemowin Dictionary



Indigenous Languages Module: Wiigwaas



Indigenous Languages Module: Wiigwaas Related Heritage Items

Search -

Add -

Browse *

Projects Members - Help

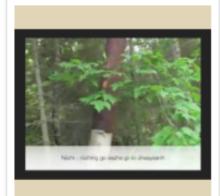
wiigwaas



N-nisaasii Mtig (Video of Ted Toulouse) Elder Ted Toulouse, from Sagamok First Nation, shows and explains how to harvest sheets of birch bark. In Ojibwe with Ojibwe captions. Video created by Ted Toulouse, Alan Corbiere and Evelyn Roy. * To play the video, open the "Show Detailed" tab above, then look under the "Media" section at the bottom of the list.



Gete-wiigwaas Bwe-kik (Video of Ted & Mina Toulouse, Mary Ann Corbiere) Ted and Myna Toulouse and Mary Ann Corbiere discuss a bwe-kik (large birch storage vessel) at the Smithsonian's National Museum of Natural History in Washington (GKS ID #25724). Ted and Myna explain that it looks like it was made from the bark of a birch tree that has second growth, that is, it had been previously harvested and the



Last Year's Growth (Video of

Ted Toulouse) 2014 Elder Ted Toulouse (Sagamok First Nation) shows a birch tree that he harvested the bark from two years ago, demonstrating that the tree survives but also that the bark that regenerates there is stronger and thicker. This is the type of bark used for the birch bark container (mokuk) shown in GKS record #25724 from the Smithsonian's National

GKS ID: 21961 OLD GKS ID: n/a



mokuk, birch bark container before 1913

Related Heritage Items



mokuk, birch bark container, E278120



Last Year's Growth (Video of Ted Toulouse)

Elder Ted Toulouse (Sagamok First Nation) shows a birch tree that he...

Show All (>)



Enter GKS ID



Related Language Items

No relation

Enter GKS ID

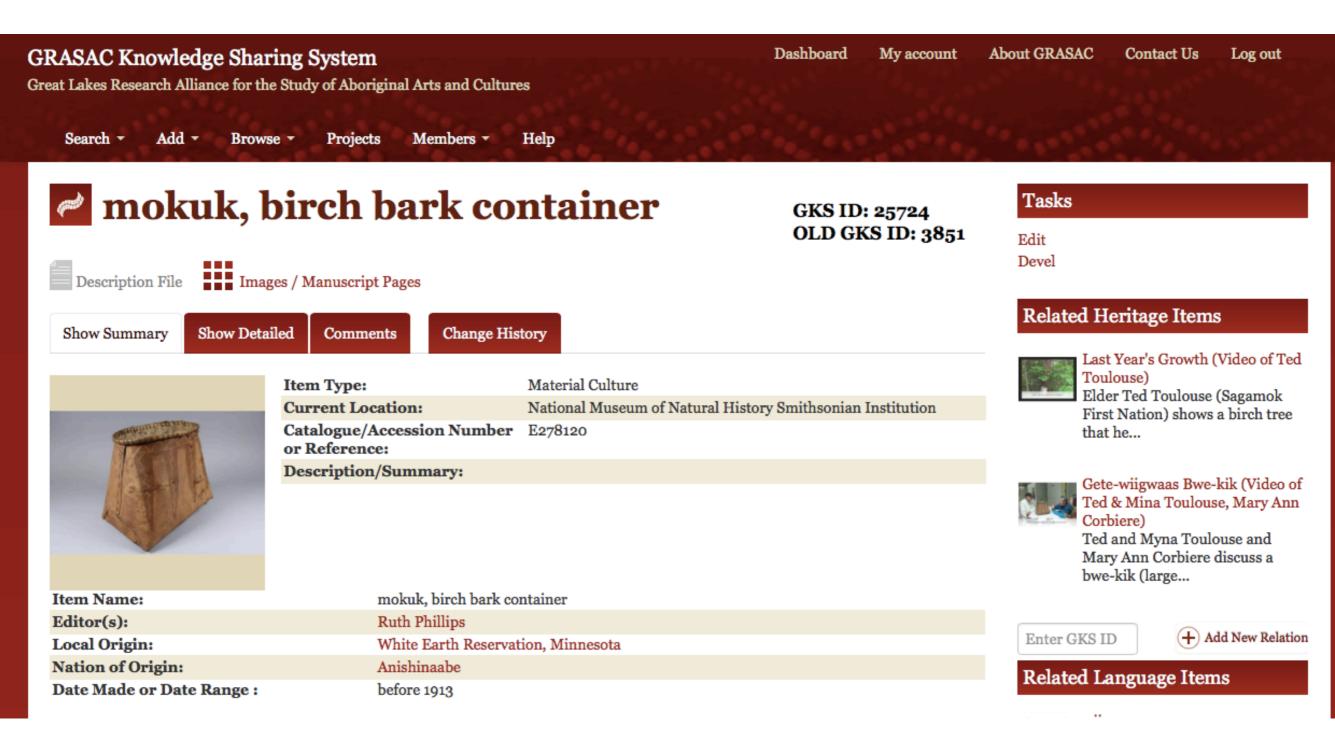


Related Folders Items

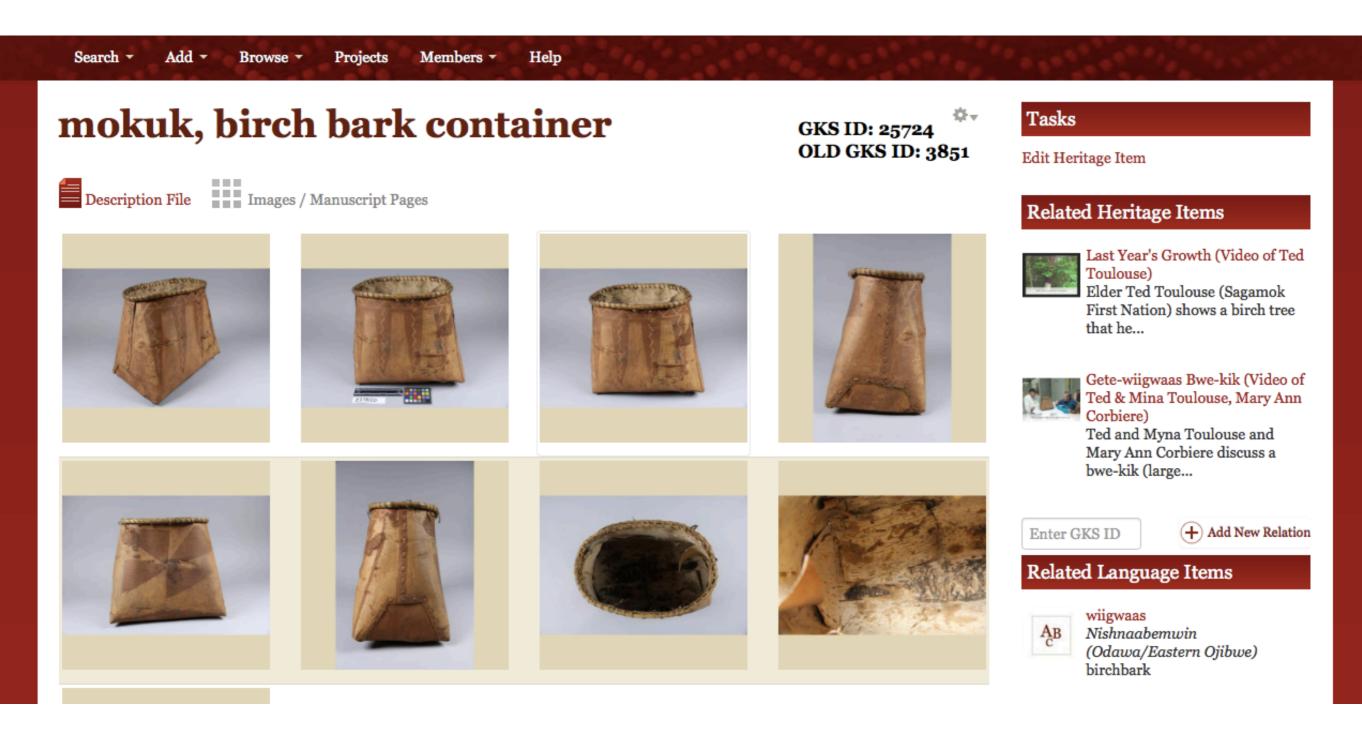
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Indigenous Languages Module: Wiigwaas Related Heritage Item: Mokuk



Indigenous Languages Module: Wiigwaas Related Heritage Item: Mokuk Images



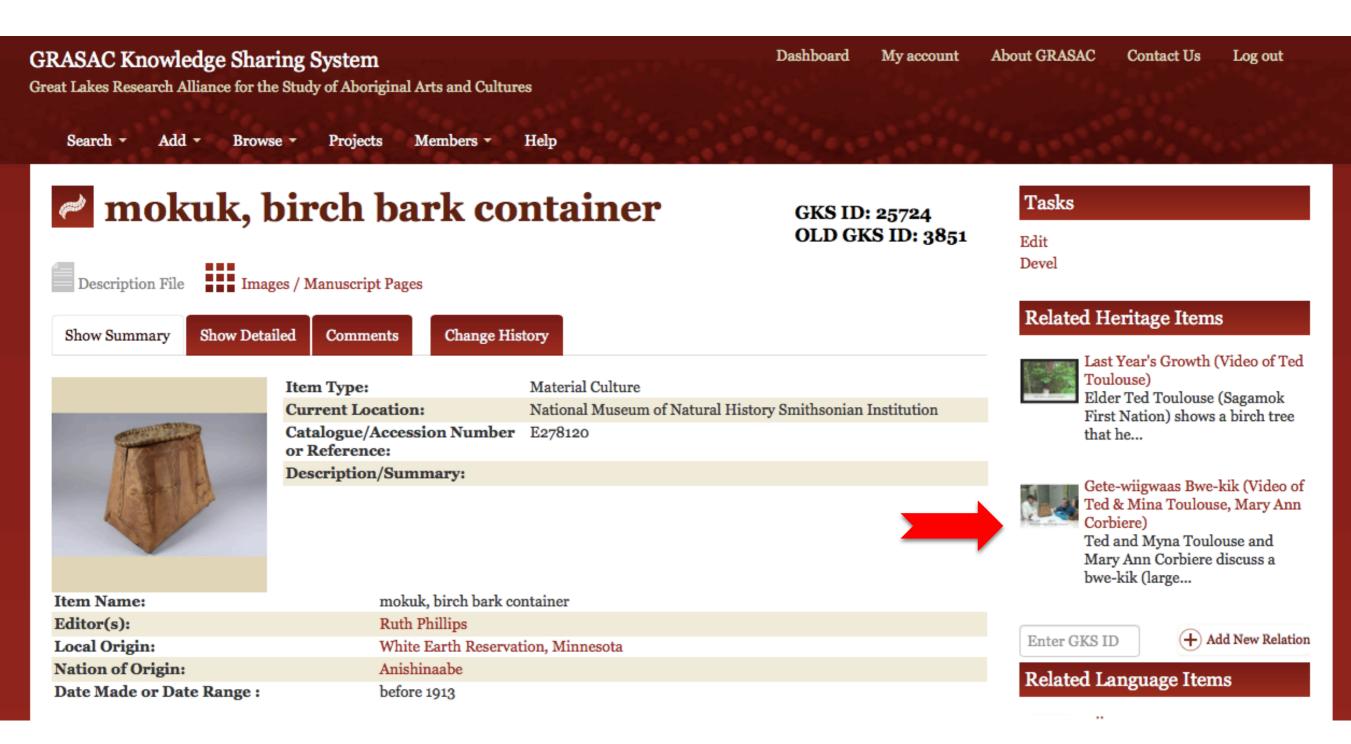
Indigenous Languages Module: Wiigwaas Related Heritage Item: Mokuk Detailed Image



Indigenous Languages Module: Wiigwaas Related Heritage Item: Mokuk Detailed Image



Indigenous Languages Module: Wiigwaas Related Heritage Item: Interpretation of Mokuk



Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures

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Gete-wiigwaas Bwe-kik (Video of Ted & Mina Toulouse, Mary Ann Corbiere)

Large storage vessel made from old bark (English)

(None)



Images / Manuscript Pages

Show Summary

Show Detailed

Comments

Change History



Video Recording Item Type:

Mary Ann Corbiere

Current Location: National Museum of Natural History Smith

Catalogue/Accession Number or Reference:

Description/Summary:

Ted and Myna Toulouse and Mary Ann Corbiere discuss a bwe-kik (large birch storage vessel) at the Smithsonian's National Museum of Natural History in Washington (GKS ID #25724). Ted and Myna explain that it looks like it was made from the bark of a birch tree that has second growth, that is, it had been previously harvested and the bark grew back. Narrated in Nishnaabemwin, with Nishnaabemwin captions added by Alan Corbiere. * To see the video, as well as a transcript and glossary for it, click on the "Detailed View" tab above, then look inside the "Media" section at the bottom of the list. * To see the GKS Heritage Item record for the birch bark vessel (mokuk) being examined see record # 25724.

Item Name:

Editor(s): Alan Corbiere Kate Higginson

Local Origin: **Nation of Origin:**

Date Made or Date Range :

GKS ID: 27392 OLD GKS ID: n/a



Recovering Voices Program: Smithsonian's National Museum of Natural History



Mina Toulouse, Mary Ann Corbiere, Ruth Phillips, Crystal Migwans, Alan Corbiere & Ted Toulouse (2014)

Recovering Voices Program: Smithsonian's National Museum of Natural History



Recovering Voices Program: Smithsonian's National Museum of Natural History Sugaring Stories



Indigenous Languages Module: Wiigwaas Anishinaabemowin Birchbark Harvesting Videos



Indigenous Languages Module: Wiigwaas Related Heritage Item: Birchbark Harvesting

Dashboard

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GKS ID: 27395 OLD GKS ID: n/a

GRASAC Knowledge Sharing System

Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures

Search - Add - Browse - Projects Members - Help



"I don't kill the tree": Harvesting Birchbark (Video of Ted Toulouse) (English)





Show Summary

Show Detailed

Comments

Change History



Item Type: Video Recording

Current Location: Ojibwe Cultural Foundation

Catalogue/Accession Number

or Reference:

Description/Summary:

Elder Ted Toulouse, from Sagamok First Nation, shows and explains how to harvest sheets of birch bark. In Ojibwe with Ojibwe captions. Video created by Ted Toulouse, Alan Corbiere and Evelyn Roy. * To play the video, open the "Show Detailed" tab above, then look under the "Media" section at the bottom of the list.

Item Name:

Editor(s): Alan Corbiere
Kate Higginson

Local Origin:

Nation of Origin:

Date Made or Date Range:

Tasks

About GRASAC

Edit Revisions Devel

Related Heritage Items



Kwewiigwaas (Video of Ted Toulouse)

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Ted Toulouse, from Sagamok First Nation, shows the marks on a sheet...



Last Year's Growth (Video of Ted Toulouse)

Elder Ted Toulouse (Sagamok First Nation) shows a birch tree that he...

Enter GKS ID



Related Language Items



wiigwaas

Nishnaabemwin (Odawa/Eastern Ojibwe) birchbark

AANII! SHE:KON! YIHEH! WELCOME!

Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures

This is the public website of the GRASAC Knowledge System, a digital repository of Great Lakes Aboriginal material culture and heritage items. To learn more about the history and people involved in GRASAC, see the About GRASAC tab above; for a taste of our research, take a look at the online Exhibits below. If you are a GRASAC member, use the GKS4 tab above to access the current version of the research database. We welcome your comments and feedback through the Contact Us tab above. Thanks for visiting!





Ninaatigwaaboo: Maple Water → courtesy of the please see the Credits page at the end of this exhibit for details.

View virtual exhibit!

Exhibits: Selected GRASAC Research



Ninaatigwaaboo: Maple Water

A socio-cultural history of Anishinaabe practices of harvesting and trading maple syrup and sugar. Curated by Alan Corbiere (2015).



Four views of a Model Canoe

This short exhibit presents four interpretations of Chief Assiginack's Canoe, a notable birch mark miniature model canoe held in the collection of the Canadian Museum of History. Curated by Crystal Migwans (2013).



Four Views of a Drum

A brief exhibit designed to showcase four interdisciplinary perspectives on a remarkable Anishinaabe drum now held at the British Museum. Curated by Crystal Migwans (2013).



Four Views of a Club

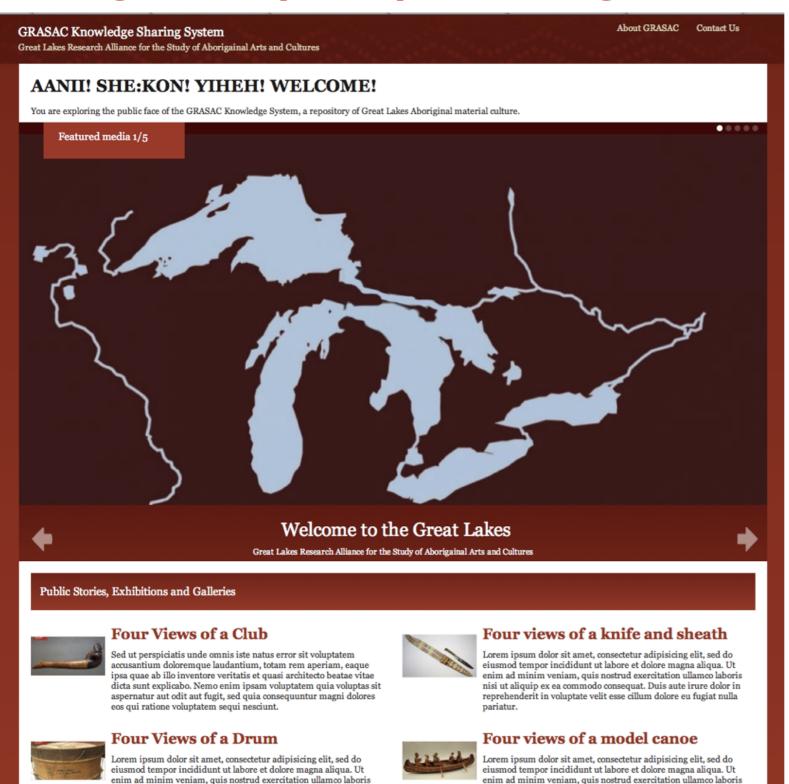
Four different perspectives on a beautiful carved wooden club, which is now found in the collection of the National Museum of the American Indian. Curated by Crystal Migwans (2013).



Four views of a Knife & Sheath

This exhibit showcases four interdisciplinary interpretations of a knife with a detailed beaded sheath (from the collection of the Canadian Museum of History). Curated by Crystal Migwans (2013).

GRASAC Public Website: Home Page Designed by Crystal Migwans



- more intuitive navigation
- fewer clicks to access the beautiful high-res GKS images
- 4-Approaches mini exhibitions as a way to suggest the holistic or multidisciplinary philosophy of **GRASAC**

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enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo conseguat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla

GRASAC Public Website: www.grasac.org

Designed by Crystal Migwans in 2014, following her involvement in GKS3 user testing and her report on this ("Stuck at the Search Page")

Design goals:

- Visual richness of GKS records highlighted with large scale images in carousel and exhibits
- Accessible, items not buried behind searches but up front in exhibits
- Language & exhibit length appropriate for general audience
- 4 Views or Approaches template design to highlight <u>GRASAC's</u> holistic or multi-disciplinary philosophy







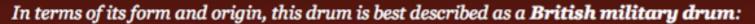
FOUR VIEWS OF A DRUM - by Crystal Migwans





British military drum

→ courtesy of the National Museum of the American Indian, NMAI 3/4643 - Drum



This modified British military drum shows how objects of European manufacture (such as blankets and medals) became aspects of Indigenous cultural identity. Drums were an important part of the marching bands of the British military, just as they were important to the war ceremonies of Great Lakes First Nations. Marching bands were considered essential to the discipline and morale of the troops, and were a common sight (and sound) in a British fort in nineteenth century Canada, when this drum was collected by Henry Christy.

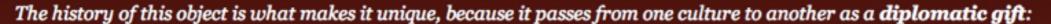






Diplomatic gift

→ courtesy of the National Museum of the American Indian, NMAI 3/4643 - Drum



The British maintained a strong presence in Canada to protect their trade and colonial interests, and made treaties with First Nations to solidify their hold. To the Anishinaabe people, to whom this drum belonged, trade and military relations were an extension of reciprocal family relations: every member must be provided for equally, and every member must lend aid when necessary. Diplomatic gifts helped establish this relationship. Regular shows of generosity and esteem were necessary from both sides, and so the British gifted many military items to their Anishinaabe allies – firearms, medals, officers' coats and more. This drum was likely part of a presentation of gifts, and represents the role of cultural exchange in Anishinaabe art.





Ceremonial drum

→ courtesy of the National Museum of the American Indian, NMAI 3/4643 - Drum

The way this drum has been transformed suggests its social and spiritual use as a **ceremonial drum**:

This drum is probably the same one painted by Paul Kane on his trip to Manitoulin Island. This British drum resembles a type of drum constructed from a wooden frame with hide stretched over both surfaces, and would have been used by members a spiritual society such as the Midewiwin. Drums were central in the spiritual life of the Anishinaabe. The sound of the drum was meant to be heard as a heartbeat, and was a way to communicate with the spirit world. The images painted on the surface of the drum imbue it with spiritual significance and provide a clue to the way it was used in ceremony.







→ courtesy of the National Museum of the American Indian, NMAI 3/4643 - Drum

The iconography of in the painted surface of this drum expresses spiritual themes, as a representation of the Anishinaabe cosmos:

The snare across the middle of the round drum has been interpreted by the artist as the horizon line, which divides sky from underworld in the circular Anishinaabe cosmos. The half-bird, half-human figures above the horizon are people transforming into thunderbirds. The figure to the left of the thunderbirds seems to be a horned woman, horns simply showed spiritual power. The figures below the horizon are underworld creatures, identified (by Ruth Phillips and Alan Corbiere) as the water or wood buffalo once native to the Great Lakes, who were said to know medicines by their roots. This painting speaks of knowledge of earthly medicines and gaining the power of thunderbirds.





GRASAC: Current Priorities (Steering Committee 2015)

- to develop the potential of the GKS as a research platform for the creation of new knowledge about Great Lakes heritage
- to extend the GRASAC partnership base to a much wider community of First Nations Culture Centres, universities, and researchers in Canada and the United States
- to refine GRASAC's governance structure and protocols for the protection of Indigenous intellectual property
- to develop strategies for the long-term sustainability of the project's digital resource and human community

ADVANCING DIALOGUE AND PRACTICE IN INDIGENOUS RESEARCH METHODS

APRIL 29-30TH, 2016

Africana Studies & Research Center | 310 Triphammer Road, Ithaca, NY 14853

GRASAC

Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures



Cornell University

Department of History of Art and Visual Studies

PART I: INDIGENOUS RESEARCH

METHODS, 9 AM Grounding Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures (GRASAC) at Cornell

PART II: PUBLIC CONFERENCE, 2:30 PA

Indigenous Methodologies and Art History hosted by the Department of History of Art and Visual Studies, co-sponsored by the American Indian and Indigenous Studies Program.

LIVESTREAM VIA imah-event.org







GRASAC Gathering Woodland Cultural Centre: September 2016



SSHRC Partnership Development Planning Meeting

Current Pilot Research Projects (SSHRC Partnership Development Grant 2016-18)

- Objects as Storytellers (anthropology focus)
- Reanimating the Indigenous Landscapes of the Great Lakes (digital mapping)
- Animating Knowledge: The Spirit of Community Stories (museum studies)
- Sounding Out Law (law and musicology)
- Wampum (anthropology & traditional knowledge)
- Shaataahaa: Indigenous Methodologies for Collections-based Research (museum & indigenous studies)
- Strengthening Our Language by Retelling Collection Stories (linguistics)
- Talking with Makers (art history focus)





For a GRASAC membership or other questions contact: Kate Higginson

phone: 613-520-2600 x6761

email: kate.higginson@carleton.ca

GRASAC Public Website:

https://grasac.org/

Articles on GRASAC:

Ruth Phillips, "The Digital (R)evolution of Museum-Based Research" Museum Pieces: Towards the Indigenization of Canadian Museums (McGill-Queens, 2011).

Heidi Bohaker, Alan Corbiere & Ruth Phillips, "Wampum Unites Us: Digital Access, Interdisciplinarity and Indigenous Knowledge -- Situating the GRASAC Knowledge Sharing Database" (2015).

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Hello, GRASAC member!

Welcome to the home page for the GRASAC Knowledge Sharing system (or GKS)! The tabs across the top of the page will help you to navigate the database. To access your personal user account click on My account. You can use the Search tab to search our collections of heritage and language items in various ways, and you can save specific search results into folders for later use. The Browse feature allows you to peruse language items in the database alphabetically and heritage items by Nation, Cultural Tradition, and Institution. The Projects module provides an online research space where you can work individually or collectively with other GRASAC members. Under the Projects tab you will find a listing of current individual and collaborative GRASAC research projects; you can join existing projects and create your own. To see listings of individual and institutional GRASAC members, select the Members tab.

GRASAC STATISTICS: Total Members: 550 | Total Database Records: 32866

Create New Item

My Recent Heritage Items Total Records: 1



box, quilled, 2001.168.1111, 1 and 2 A round lidded quilled box with a turtle motif on the lid, made by...





gaawyekaajgan Nishnaabemwin (Odawa/Eastern Ojibwe) quillbox

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My Projects Total Records: o

No items found

+ Create New Project

My Items Folders



Wampum Belts

Create a new folder

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Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures

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> GKS ID: 26715 OLD GKS ID: 1661

Tasks

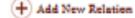
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Related Heritage Items



Jossette Debassige with her quill baskets, OCF, grasac_2055 Jossette Debassige with her quill baskets

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Related Language Items



gaawyekaajgan Nishnaabemwin (Odawa/Eastern Ojibwe) quillbox



gaawye

Nishnaabemwin (Odawa/Eastern Ojibwe) quill (of a porcupine)

Show All (→

+ Add New Relation

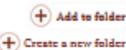
Related Folders Items

Not added to any folder. Select a folder

Wampum Belts

Enter GKS ID







(None)

(None)

Description File

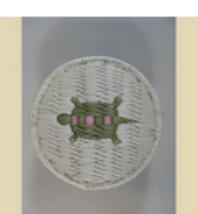
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Images / Manuscript Pages

Show Detailed

Comments

Change History



Material Culture Item Type:

Current Location: Royal Ontario Museum Catalogue/Accession Number 2001.168.1111, 1 and 2 or Reference:

Description/Summary:

A round lidded quilled box with a turtle motif on the lid, made by Josette Debassige, Anishinaabe from M'chigeeng, Manitoulin Island, Lake Huron in or before 1974

Item Name: box, quilled Editor(s): Ruth Phillips

Heidi Bohaker Trudy Nicks Cory Willmott Lisa Truong GRASAC member

Local Origin:

Nation of Origin: Anishinaabe Date Made or Date Range : 19605-1974

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box, quilled

(None)

(None)



Description File Images / Manuscript Pages

4 1 2 3 4 5 6 ▶



Title Text:

Catalog ID: 2001.168.1111, 1 and 2 Current Institution: Royal Ontario Museum

Image Credit: Description: Text Transcription:

Upload date: Friday, October 17, 2014 - 20:27

1661_20091707032347.jpg

Tasks

GKS ID: 26715 OLD GKS ID: 1661

Edit Heritage Item Edit Image Download Image

Related Heritage Items



Jossette Debassige with her quill baskets, OCF, grasac_2055 Jossette Debassige with her quill

Enter GKS ID



Related Language Items



gaawyekaajgan

Nishnaabemwin (Odawa/Eastern Ojibwe) quillbox



gaawye

Nishnaabemwin (Odawa/Eastern Ojibwe) quill (of a porcupine)

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Jossette Debassige with her quill baskets

GKS ID: 1050 OLD GKS ID: 2055 Tasks

Edit

Related Heritage Items



box, quilled, 2001.168.1111, 1 and

A round lidded quilled box with a turtle motif on the lid, made by ...

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+ Add New Relation

Related Language Items

No relation

Enter GKS ID

+ Add New Relation

Related Folders Items

Not added to any folder. Select a folder

Wampum Belts









Description File Images / Manuscript Pages

Show Summary

Show Detailed

Comments

Change History



Date Made or Date Range :

Historic Photograph Item Type:

Current Location: Ojibwe Cultural Foundation

Catalogue/Accession Number grasac 2055

or Reference:

Description/Summary: Jossette Debassige with her quill baskets

Editor(s):

Crystal Migwans Alan Corbiere Lewis DeBassige Cory Willmott

1974

Local Origin: M'Chigeeng First Nation

Nation of Origin: Anishinaabe



box, quilled

(None)

(None)







gaawyekaajgan

gaawye

Ojibwe)

quill (of a porcupine)

Nishnaabemwin (Odawa/Eastern Ojibwe) quillbox

Nishnaabemwin (Odawa/Eastern



gaawyike

Nishnaabemwin (Odawa/Eastern Ojibwe) do quillwork



gsingwaadzi

Nishnaabemwin (Odawa/Eastern Ojibwe) do something commendable





Jossette Debassige with her quill baskets, OCF, grasac_2055 Jossette Debassige with her quill baskets

Enter GKS ID



Related Language Items



gaawyekaajgan

Nishnaabemwin (Odawa/Eastern Ojibwe) quillbox



gaawye

Nishnaabemwin (Odawa/Eastern Ojibwe) quill (of a porcupine)

Show All 🥎

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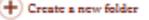


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GKS ID: 14920 OLD GKS ID: n/a

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^{AB} gaawyekaajgan

Show Summary

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Definition:

quillbox

Languages:

Nishnaabemwin (Odawa/Eastern Ojibwe)

Pronunciation audio file:

Full entry:

gaawyekaajgan >ni >pl gaawyekaajganan; 1 quillbox. De-mnik go ko zhoon'yaa gshkitoon gaawyekaajganan daawet. >She usually earns a fair bit of money when she sells quillboxes. MC2005.cs. >Full-vowel form: gaawayekaajigan.

Part of speech:

n

Alternative spellings:

Source of term:

Mary Ann Corbiere and Rand Valentine, Dictionary of Nishnabewin Database, publication pending (2015).

Creator of this record: Auto-created by GRASAC

Editor(s) of the record:

Rand Valentine Mary Ann Corbiere

GRASAC member

Tasks

Edit Revisions

Related Heritage Items



box, quilled , 2001.168.1111, 1 and

A round lidded quilled box with a turtle motif on the lid, made by...

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Related Language Items

No relation

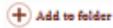
Enter GKS ID

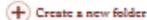


Related Folders Items

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GKS ID: 16318

OLD GKS ID: n/a

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^{AB} gsingwaadzi

Show Summary

Show Detailed

Comments

Change History

Definition:

do something commendable

Languages:

Nishnaabemwin (Odawa/Eastern Ojibwe)

Pronunciation audio file:

Full entry:

gsingwaadzi >vai >15IND ngosngwaadis; >35CCONJ gesngwaadzit; 1 do something commendable. Gesnaa gsingwaadzi wa kwezens gaawyeket. > Is that girl ever doing a commendable thing doing quillwork. MC2005.cs. > Full-vowel form: gosingwaadizi.

Part of speech:

vai

Alternative spellings:

Source of term:

Mary Ann Corbiere and Rand Valentine, Dictionary of Nishnabewin Database, publication pending (2015).

Creator of this record: Auto-created by GRASAC

Editor(s) of the record:

Rand Valentine

Mary Ann Corbiere

Tasks

Edit

Related Heritage Items



box, quilled, 2001.168.1111, 1 and

A round lidded quilled box with a turtle motif on the lid, made by ...

Enter GKS ID



Related Language Items

No relation

Enter GKS ID



Related Folders Items

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