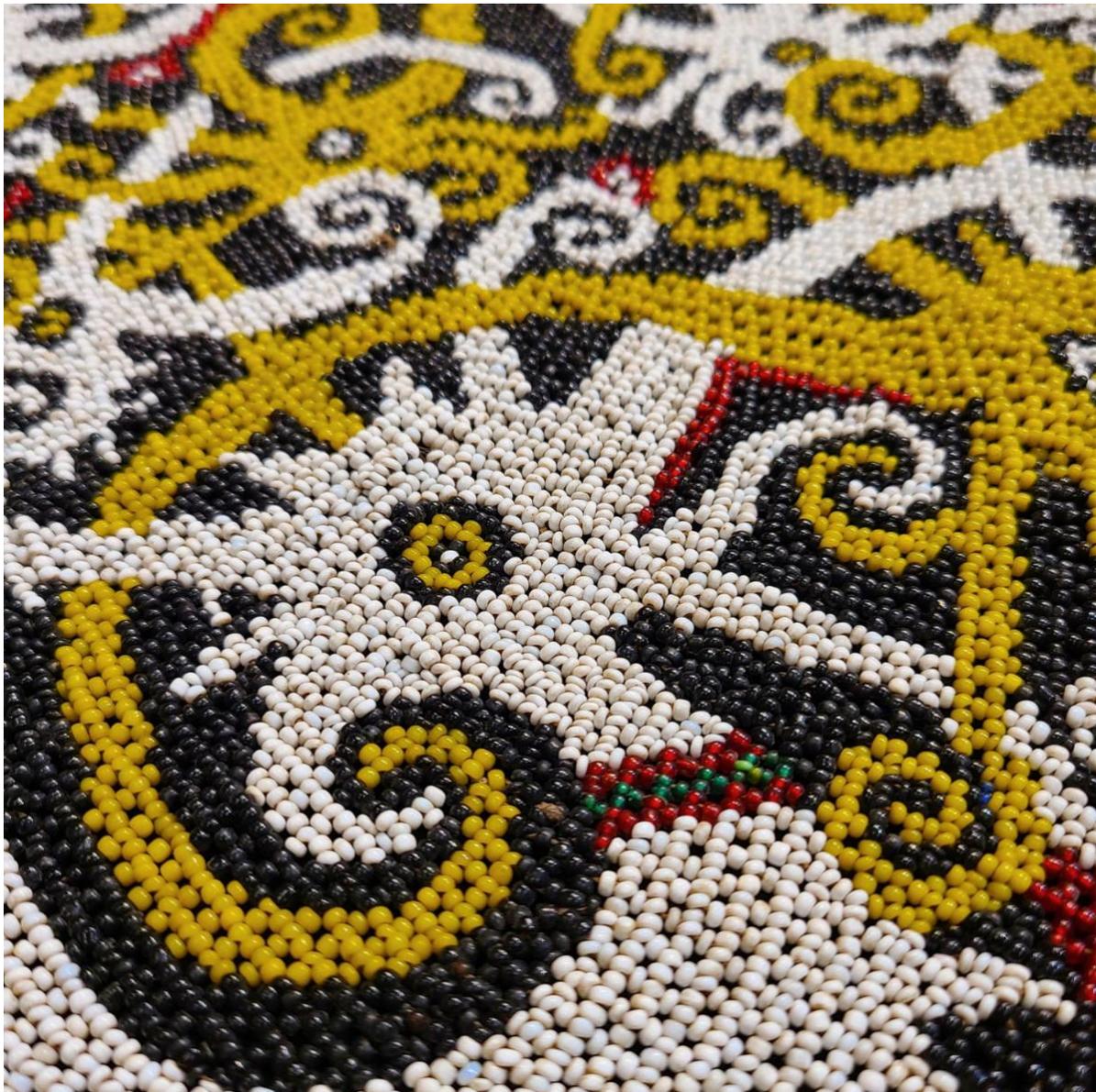


The Virtual Coe *Being together while being apart...*

April 30, 2021

A dragon or a hat, or both?





Indigenous beadwork in Borneo is an ancient art form, with seed beads found in archaeological sites from centuries ago. It used to be a highly stratified art form, with imagery restricted to various **levels of social class**. Full human figures and certain animals such as leopards or hornbills were reserved for the elite and aristocracy, with imagery working its way down through lesser animals, human faces only, and purely geometric patterns. The main image on this hat panel is a dog/dragon form, which would have been imagery for the middle class. The panel would have been loom-beaded beginning with the small central ring, with additional strings added on as the diameter grew.

The imagery is protective, serving to buffer the wearer from physical and/or spiritual threats. The wearing of the imagery outside of one's status could bring on significant risk. Today, that stratification has shifted significantly as social boundaries have changed and religious and cultural practices have come to include Christianity and Islam. Even as life has changed, the **imagery and technique itself persist**.

Learn more about this piece [here](#).

Artist Unknown (Orang Ulu (attrib.) / Dayak), *Hat Panel*, early 20th c. Glass trade beads, 23.5 in. diam. AS0083

Delicately articulated diamonds....



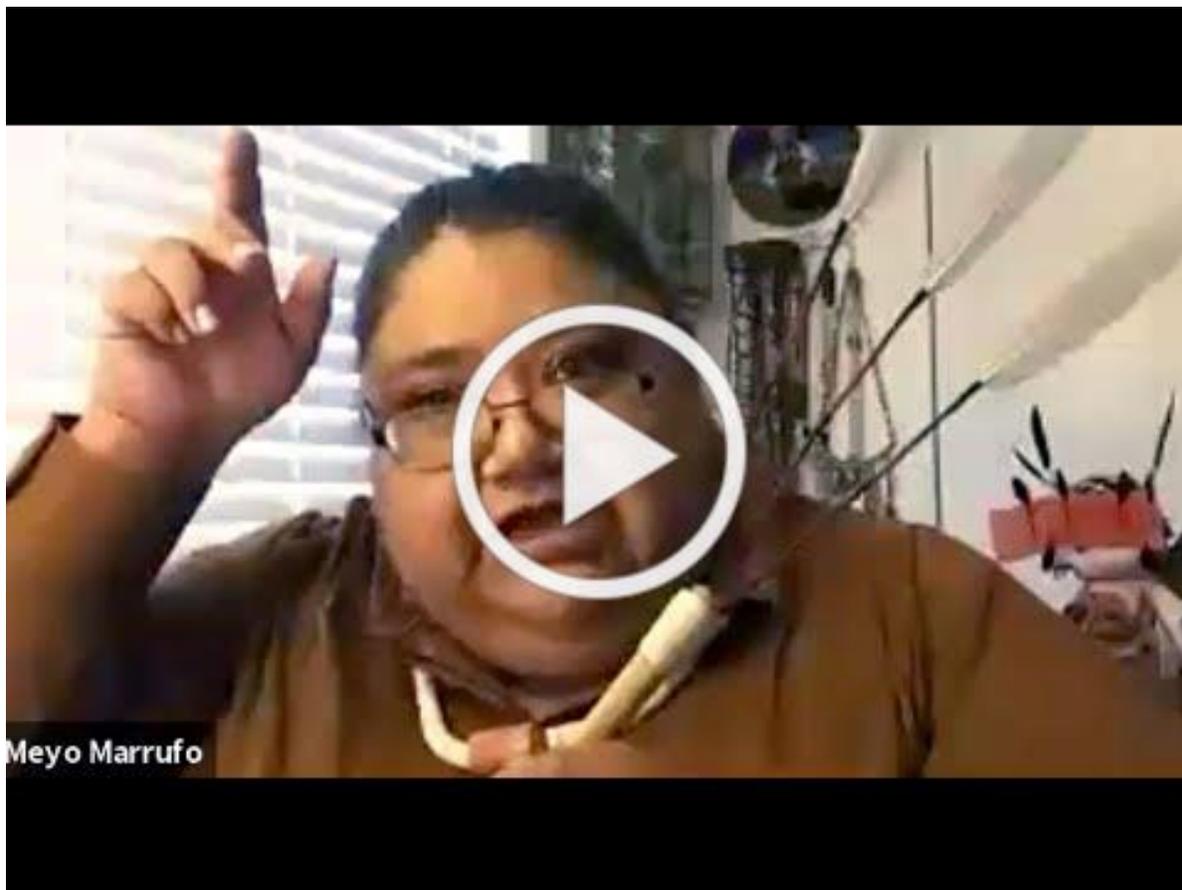
The beadwork of **the three Indigenous groups** of Kalaallit Nunaat (Greenland) (the majority identify as Kalaallit from West Greenland, while the Tunumiit primarily live in East Greenland and the Inughuit are from the North) are very similar, though the Kalaallit are known for their distinctive beaded collars created in an intricate **netting style**. This particular beaded piece, which functions as a table decoration or doily, seems to merge the netting style of beadwork with the tatting of European lace, which also became a popular trade item as colonization expanded.

This intricate example of beadwork, likely created by a Kalaallit woman in the 1970s, is an individualized example of beaded domestic decorative items that are made by

women in communities throughout the island.

To learn more, click [here](#).

Did you miss it?



Meyo Marrufo, hosted **COLLECTIONS SPOTLIGHT** on April 13, 2021. Marrufo is Eastern Pomo from the Clear Lake basin. While her tribe is from Robinson Rancheria, she has lived and learned from other California tribes, including Yurok, Hupa, Maidu, and Miwok territories. Marrufo has learned from many gifted artists over the years, focusing on cultural arts, regalia making, and traditional foods and cooking techniques. She teaches classes in Northern California in these methods, focused on continuing this knowledge and renewing it for future generations. Her digital artwork shows examples of basket patterns, traditional dancing, and Pomo life, and is shown throughout California.

To watch this enriching experience, click [HERE](#).

COLLECTIONS SPOTLIGHT a program developed in partnership with First American Art Magazine is an interactive, online monthly experience that brings together diverse scholars and Native artists who select artworks from the Coe's collection to interpret and discuss. The virtual Zoom format also brings together attendees from diverse regions. Attendee questions are accepted throughout the experience via chat, and at the end opened to audio. These events are free and open to the general public.

Read more [here](#) as curator Bess Murphy reflects on the Coe Center's program **COLLECTIONS SPOTLIGHT**

Above: artist Meyo Maruffo hosts COLLECTIONS SPOTLIGHT April 13, 2021.

To view past *The Virtual Coe* issues, please click [here](#).

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