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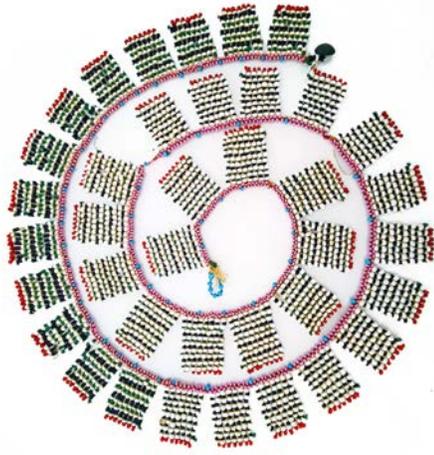
# The Virtual Coe *Being together while being apart...*

November 12, 2021

## *The message on the necklace*



The culture, language, and rich tradition of the Zulu people remains strong in the KwaZulu-Natal province of South Africa. Not much is known of this mysterious necklace



from the past—who made it, when it was worn, or its message. However, we do know it was made of trade beads and fiber as a neck ornament.

Rich in cultural patrimony, beadwork continues to form part of the foundation of what it means to be Zulu today. With its unique eye-catching geometrical designs and variety of colors, Zulu beadwork is more than a jewelry piece worn by men and women. When worn, it creates a lively channel for communicating many animated messages...the status, marriage status, and place of origin, to name a few. Striking symbols and brilliant colors are part of a playful, and sometimes solemn, entanglement of meanings that convey to the eye of the beholder its hidden message. At times the wearer can decipher the meanings, but at times it is so personal, that only the maker knows.



Like a puzzle waiting to be made, the artist's intention begins to appear, with its colorful splendor. Symbols of desires, admiration, and best intentions begin to unfold. If you are lucky enough, you may even be able to decipher the message.

Learn more [here](#).

Artist Unknown (Zulu), *Neck Ornament*, c. 1890. Trade beads and fiber, 45 x 1.5 in. AF0046

*The oven is set, and ingredients gathered...*



We are quick to get away from the winter winds and into the warmth of our homes. We might start a fire and brew some tea to encourage some heat. When the cold seems to settle in deep, and the warmth only kisses our cheeks; we pull out a timeless tradition.

The oven is set, and ingredients are gathered. As the recipe is formed, the countertop gets dusted with flour, so the dough can be rolled out thin. The cookie cutters are pressed gently into the dough, and the excess is pulled back to reveal a familiar shape. As the cookies are baking to get crisp and sturdy; the table is set with an assortment of candies, buttercream frosting, and colorful sprinkles. Once the cookies are cooled and placed on the table, family and friends gather around. It's a kind of warmth that can only seep in when loving hands press together the walls of the gingerbread house.

Over the centuries, the gingerbread house has been reimagined and embraced by all sorts of families, friends, and different cultures. Irene Desmoulin (Odawa) puts a

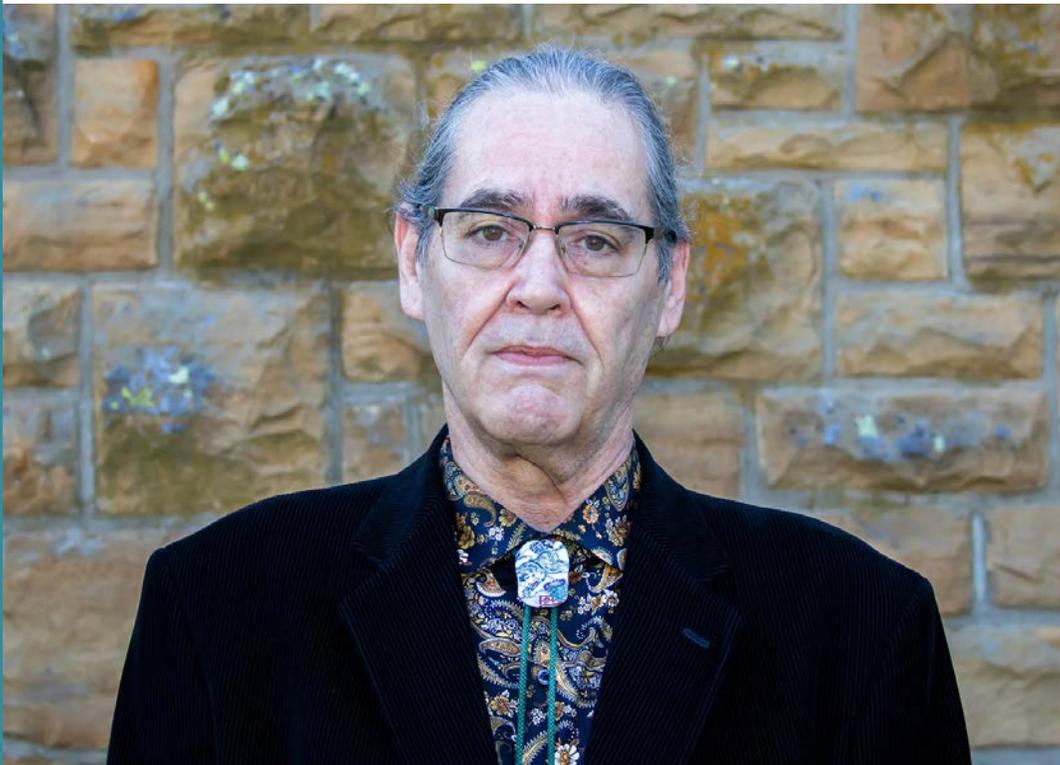


lovely twist on the Germanic-inspired gingerbread house with this birchbark box cottage that encourages us to reminisce about this holiday tradition.

Learn more from author Tess Smith [here](#). Tess interned with the Coe from late September to early November 2021. She came to visit her aunt in Santa Fe from Dade City, FL and has completed one year at Ringling College of Art and Design as an illustration major. She is currently working towards transferring to the University of South Florida for a BA in Art History.

Irene Desmoulin (Odawa), *Cottage*, 2000. Birchbark, porcupine quills, sweetgrass, commercial dye, 7.25 x 9 x 7 in. NA0216

## *Collections Spotlight with Sean Standing Bear*



Experience artist **Sean Standing Bear** as he hosts COLLECTIONS SPOTLIGHT.

Sean Standing Bear is an oral historian and well-respected consultant on Osage history and traditions. Standing Bear is the son of George Eugene Standing Bear and a descendant of Chief Fred Lookout, the last hereditary chief of the Osage. He is from an esteemed family of political and cultural leaders. His cultural understanding comes from a unique perspective shaped by long conversations with his grandmother Mary Nora Lookout Standing Bear. Standing Bear has spent years studying the Osage Nation Museum collection and is knowledgeable about the donor collections and early inventories conducted by the Stovall Museum, Norman, OK, during the 1960s. He studied at the Institute of American Indian Arts,

Santa Fe, NM, during the 1970s and earned an A.A. at Rogers State College, Claremore. He was a primary consultant for the *Art of the Osage* exhibition at the St. Louis Art Museum.

**When:**

Tuesday, November 16, 2021, 3:00 pm MST / 4:00 pm CST

[Register here](#). It's free!

**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. Watch past Collection Spotlight events, on the Coe Center YouTube channel [HERE](#).



## Save the date...!

**Ring in the joy—celebrate this Holiday Season!**

Where? at the Coe Center Holiday Open House  
It's free!

**Saturday, December 11, from 1-4 pm**

See you there with masks on!

*Masks and proof of vaccination are required.*



## The Virtual Coe

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