

Mootookakio'ssin

distant awareness



Social Sciences and
Humanities Research
Council of Canada

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Conseil de recherches
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Teaching
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ART
GALLERY



Canada Council
for the Arts
Conseil des arts
du Canada

We are a large group
of Blackfoot-led
Indigenous and
non-Indigenous
researchers, artists,
students, and Elders
**working to reconnect
historical Blackfoot
items held in museum
collections in Europe
with Blackfoot
communities.**

Thank you to all Elders and
individuals that have provided
input on this project.

Blackfoot Elders

Elders from Kainai, Piikani,
Siksika, and Amskapipiikani
are directing the project

Jerry Potts
Velma Crowshoe
Dr. Leroy Little Bear
Amethyst First Rider
Kent Ayoungman

Linda Little Chief
John Murray
Carol Murray
Martin Heavy Head

U of L & UK Researchers

Christine Clark, Assistant Professor, New Media
Josephine Mills, Director/curator, U of L Art Gallery
Danielle Heavy Head, Blackfoot Digital Library liaison
Jackson 2Bears, Associate Professor, Art Studio
Marcus Dostie, Instructor, Geography
Louisa Minkin, Reader, Central Saint Martins
Ian Dawson, Critical Practices Research Group, University of Southampton
Andy Jones, Professor of Archaeology, Stockholm University
Alison Brown, Personal Chair in Social Anthropology, University of Aberdeen

Consultation, Writing, and Research

Melissa Shouting, Program Coordinator and Instructor, Health Science

Art-making and Workshops

Kirsten Meiszing, Public Programmer, U of L Art Gallery
Miguelztinta Solis, PhD Student, Art Studio
Chataya Holy Singer, Art Studio Research Assistant
Kale Fox Zacharias, Art Studio Research Assistant
Sierra Shade, Research and Programming Assistant

3D Research and Modelling

Tom Allison, Associate Lecturer, Central Saint Martins
Anna Nikolova, Masters Student, New Media

Web Design and Development

Calvin Lloyd, Web Developer, Computer Science
Justin Petluk, Web Developer, Computer Science
Simone Bowes, Designer, New Media

Research Assistants

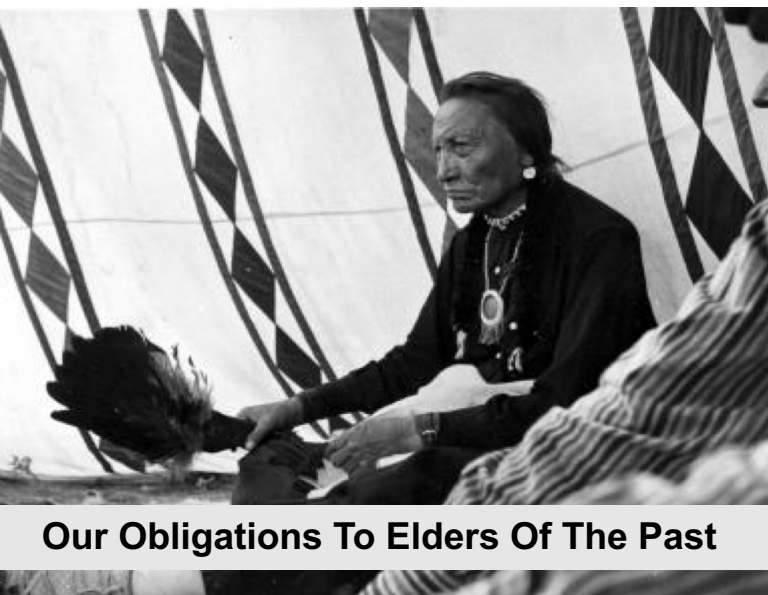
Tanis Crosschild, New Media
Deserae Tailfeathers, Museum Studies
Darby Herman, New Media
Deserae Yellow Horn
Andrea Fox, Masters Student
Kirstan Schamuhn, Museum Studies
Kylie Fineday, Art Studio
Emily Drummond, Museum Studies

Illustrations

Api'soomaahka (William Singer III)



An all-encompassing online platform for documentary work that elaborates on a knowledge base that emerged through a continuity of thousands of years of living in kitawahsinnoo.



Our Obligations To Elders Of The Past



Preserving The Knowledge Of Our Living Elders



Repatriating Our Heritage

Reconnecting with Blackfoot items in museums

Collection search: 157 results


[New search](#)

Keyword: **blackfoot** 

Hide filters 



Sort by

Object name 






On display only 


Image only 

Enter a keyword




Production date 


Person/organisation
(101 terms) 


Place (47 terms) 

Object name (113 terms) 

Culture/period/dynasty
(1 term) 

Ethnic group (26 terms) 

Material (87 terms) 

Technique (28 terms) 

adze

Am1937,0315.93 | Made by:
Kainai | 1930s |
Excavated/Findspot: Hillsdown

arm-band

Am1949,06.13.a-b | Made by:
Blackfoot | Made by: Plains
Peoples | 1880s |
Found/Acquired: Canada

arrow-head

Am1954,05.2188 | Made by:
Blackfoot | Found/Acquired: USA

badge

2011,4080.1 | Issuer: Siksika
(Blackfoot) Nation | 2011

artefact

Am1983,Q.191 | Made by:
Blackfoot | Made by: Plains
Peoples | Found/Acquired:
Montana (state) | Found/Acquired:
Alberta

bag; parfleche



Am1982,28.19 | Made by:
Blackfoot | Made by: Plains
Peoples | 1850-1858 |
Found/Acquired: Rupert's Land

band

Am1949,06.17 | Made by:
Blackfoot | Made by: Plains
Peoples | 1880s |
Found/Acquired: Canada

bag



belt

belt



Reconnecting with Blackfoot items in museums

knife-sheath

Object Type

[knife-sheath](#)

Museum number

Am1887,1208.14

Description

Sheath (for knife) made of hide, beads (glass), brass, metal. Two panels of beadwork cover one surface, broken by a row of metal cones attached to hide thongs. One section of beadwork bears a floral design and the other smaller panel is geometric; an mostly unbroken line of brass studs edge the sheath.

Production ethnic group

Made by: [Blackfoot](#)

Made by: [Plains Peoples](#) (?)

Production date

19thC

Findspot

Found/Acquired: [Montana \(state\)](#) (?)

Americas: North America: USA: Montana (state)

Found/Acquired: [Alberta](#) (?)

Americas: North America: Canada: Alberta

Materials

[skin](#)

[glass](#)

[brass](#)



Use this image



New search

Why are so many Blackfoot items in Europe?



In the 1800s, governments designed policies to eliminate Indigenous cultural practices through restrictions and assimilation.



Trading valuable items for food or other basic needs was a means of survival.

“From the Blackfoot point of view,
all of these items are alive and
waiting to rejoin our people.”

Danielle Heavy Head

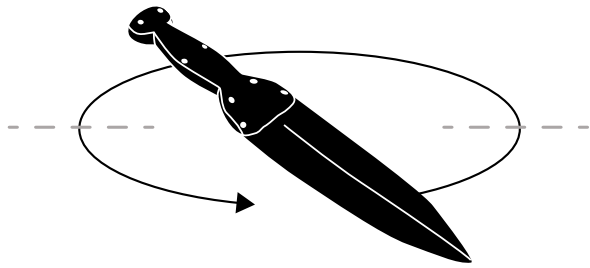


“technology can work
against us, or we can
harness it and use it ...
from a perspective
that’s ours as Blackfoot
people.”

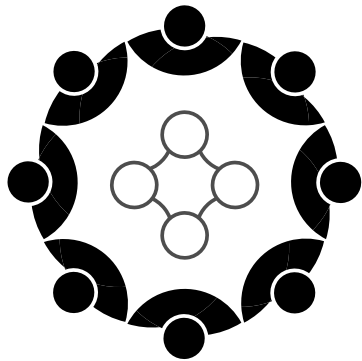
Ki'naksaapo'p (Narcisse Blood)
Blackfoot Digital Library



Mootookakio'ssin aims to:



Create highly detailed digital spatial models of Blackfoot items in museum collections in Europe.



Enable artists and community to access the items; to see the materials, techniques, and skills that connect to Blackfoot culture, history, and land. This includes:

- 1. Virtual access (website and VVs),**
- 2. art-making/exhibitions,**
- 3. community gatherings.**

Protocols and Process

Elders from Kainai, Piikani, Siksika, and Amskapipiikani are directing the project.

The project emerged from conversations with Blackfoot Elders. We meet regularly to discuss various aspects of the project, receive direction, and ensure that protocols are followed.

All data generated through the project will become part of the Blackfoot Digital Library and therefore belongs to the Blackfoot people.

Unless otherwise specified, copyright and intellectual property is held by the Blackfoot people and administered by the Blackfoot Digital Library.

Only images of non-sacred items will be publicly displayed.

All items that are displayed on the website or during events have been identified as non-sacred and non-ceremonial by our Elder advisory. They were chosen based on their utilitarian use and general value for the community to see.

We are only drawing on public knowledge to describe the Blackfoot items.

All information displayed with the items is offered and vetted by Elders, pulled from public sources, including websites, books, and exhibits. Blackfoot authors and sources are always prioritized.



Avebury archeological site visit. Back row: Kent Ayoungman (Siksika), Ian Dawson (University of Southampton), Jackson 2Bears (UofL), Jerry Potts (Piikani), Velma Crowshoe (Piikani), Carol Murray (Amskapipiikani), Melissa Shouting (Kainai), Danielle Heavy Head (Kainai), Justine Heavy Head (Kainai), Dr. Josephine Mills (UofL), Hannah Jones (family), Dr. Andy Jones (University of Southampton), Josh Jones (family), Dr Joshua Pollard (University of Southampton), John Murray (Amskapipiikani), Tanya Doody (family). Front: Deserae Yellow Horn (Piikani), Christine Clark (UofL), Louisa Minkin (Central St. Martins), and Tom Alison (Central St. Martins),

Visiting Collections in England

In July 2019, members of our research team travelled to England with Elders from the Blackfoot Confederacy and Blackfoot students.

Imaging Techniques: Photogrammetry and RTI



Tom Allison adjusts the camera to capture a beaded moccasin using photogrammetry at the Museum of Archeology and Anthropology.

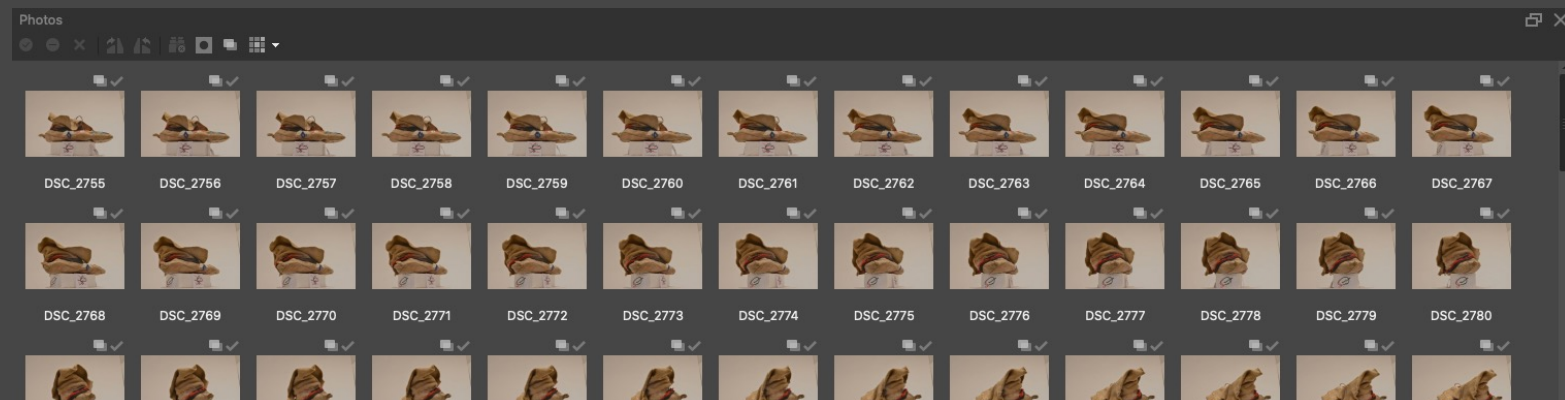
Each ring is made up of a series of photographs taken around the object at different angles.

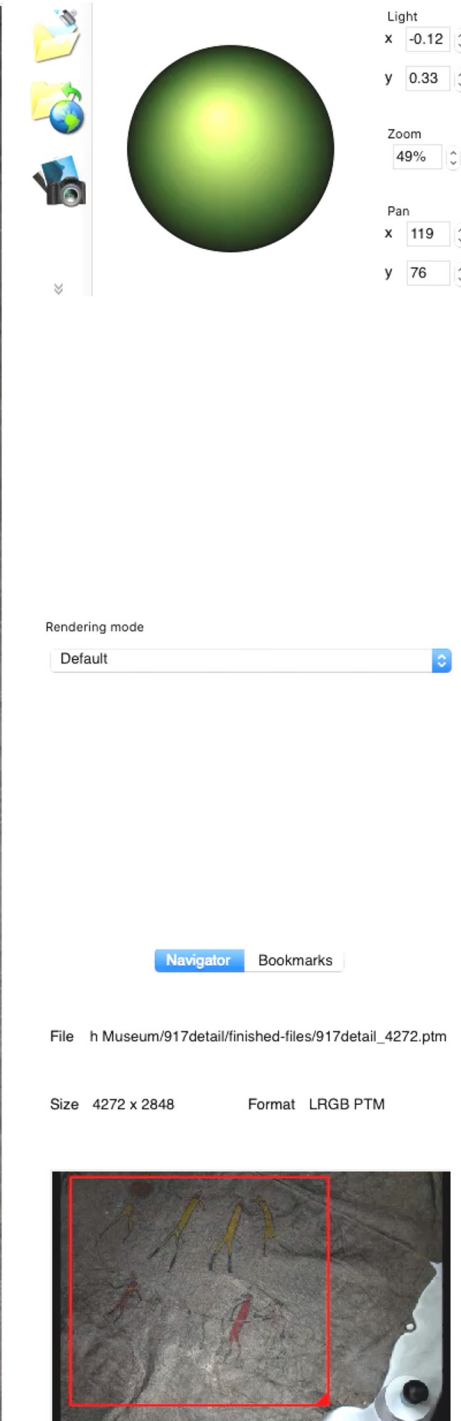


Software uses the data from the photos to generate a textured 3D model.

Photogrammetry

A photographic process that creates an extremely dense and precisely textured 3D model.





Hundreds of photographs with a moving light source are used to make the interactive image.

This free program developed by Cultural Heritage Imaging allows us to study the surface for detail, like making marks and material texture.


Reflectance Transformation Imaging

(RTI)

A photographic method that captures a surface's shape and color. The resulting digital file can be digitally interacted with as if with a raking light, revealing detailed surface information.

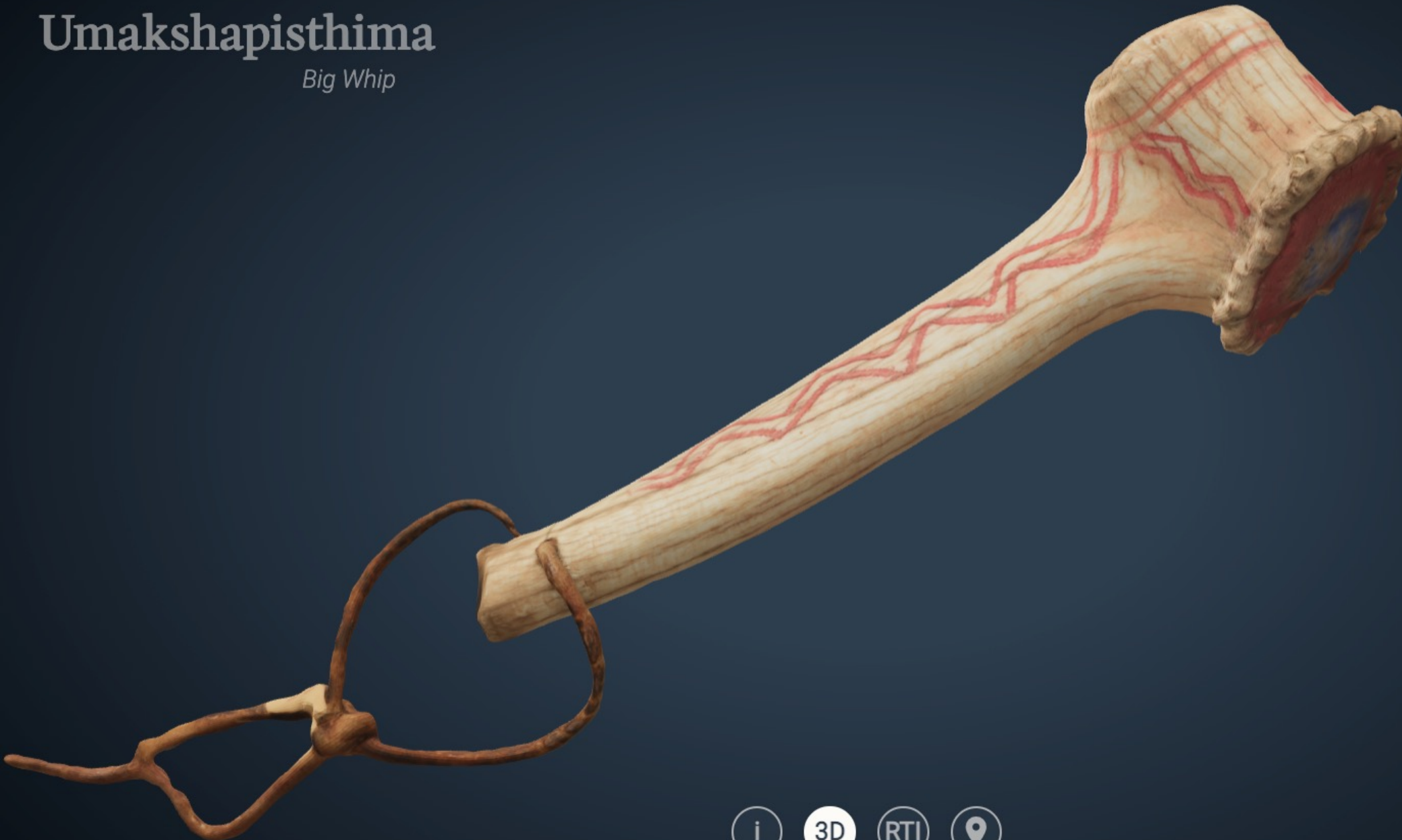
Blackfoot Digital Library Microsite Development

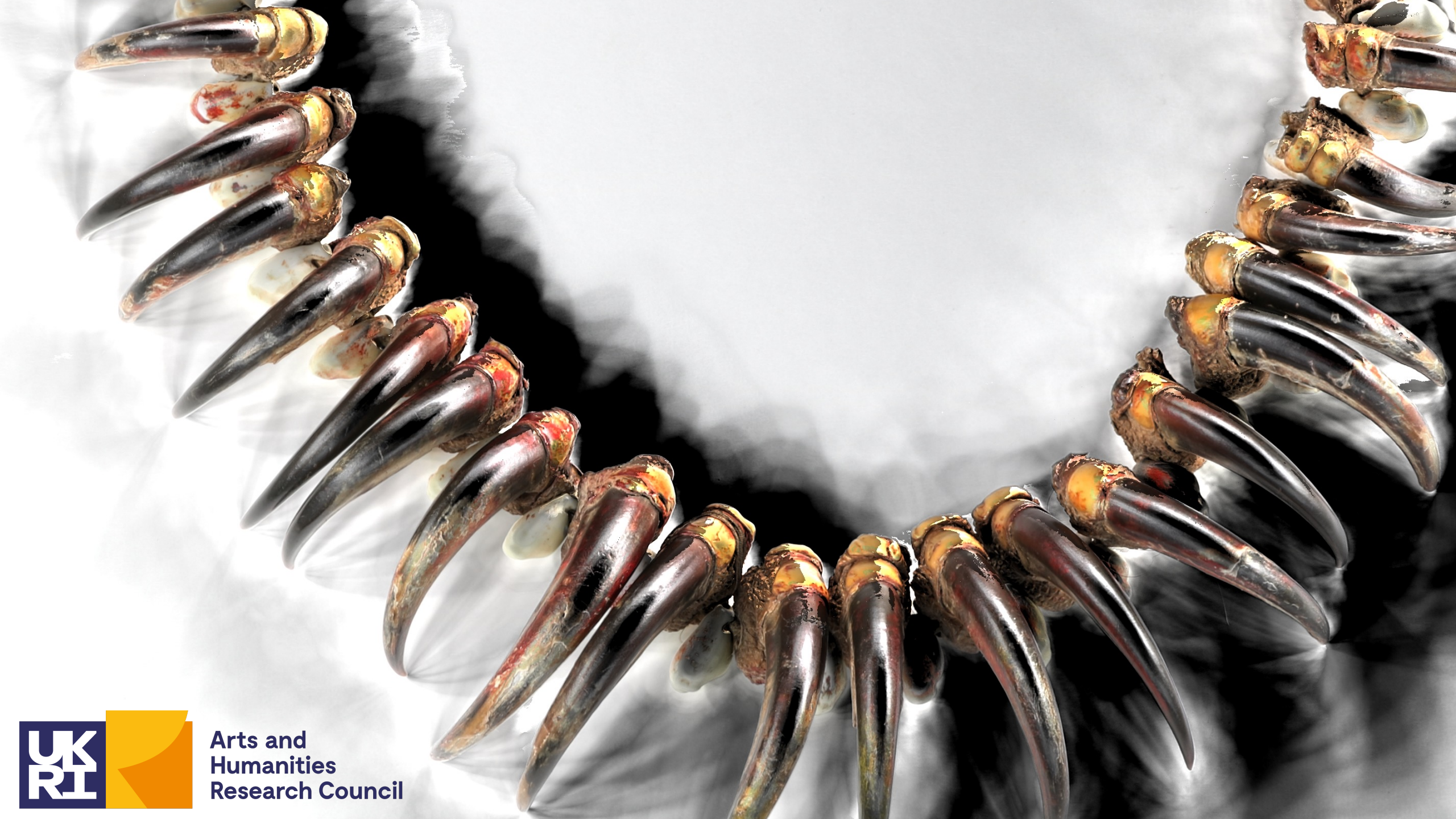
Providing access to the digital items and renarrating them with their associated knowledge and culture.

Mootookakio'ssin >  Explore

Umakshapisthima

Big Whip





Arts and
Humanities
Research Council

*Concepts have teeth and teeth that bite through time:
Digital imaging and Blackfoot material culture in UK museums.*



Virtual Visits

High resolution video feeds between museums in England and Blackfoot Territory, enabling real-time interaction.



Community Gatherings

Photo by Austin Knibb | University of Lethbridge

Workshops

Sharing skills in traditional art practices (where appropriate) alongside digital technologies



Student Artmaking and Exhibitions

Students in Indigenous Art Studio are making the the project themes. Online galleries have been created to showcase the work.



Serene Weasel Traveller, *Itsikin* (2020)



Martin Roundstone



Cody Wells



RTI of Skinitsimaan Workshop 2023, by Ian Dawson

Prisoners of Love: Affect, Containment and Alternative Futures



ihanata

Mootookakio'ssin & Hastings Museum & Art Gallery



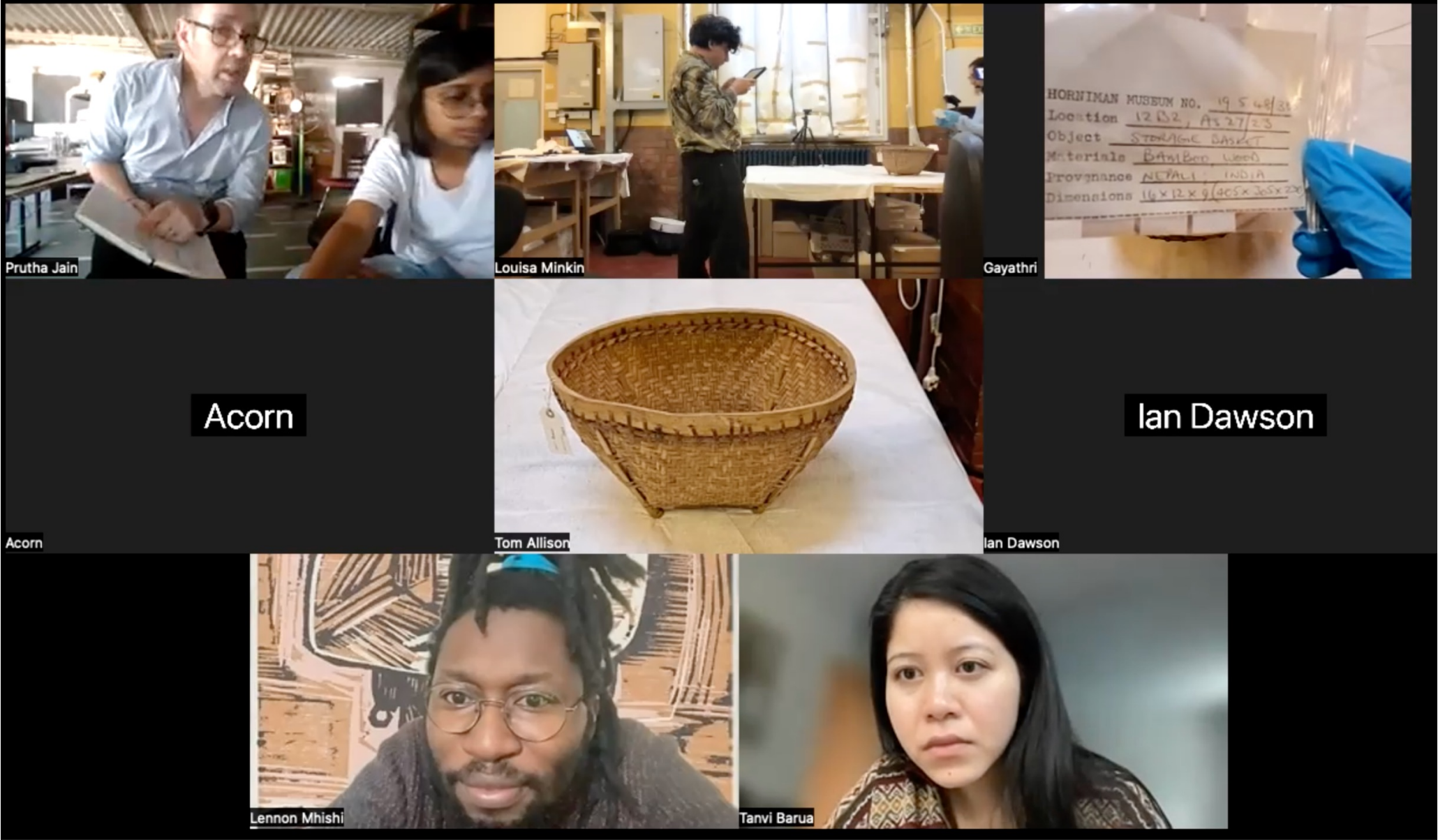


Hastings Museum & Art Gallery
Adanma Nwankwo & Esi Eshun
discussing a Yoruba Divination
Vessel

Below :
Palm Kernel 3D capture
Economic Botany Collection,
Kew



*Compound 13 Lab Dharavi, Mumbai
& The Horniman Museum & Gardens*





Plastik ka Mela:
waste work and
the art of survival
symposium,

G5A Foundation,
Mumbai
April 2023



vestibule:

Lethaby Gallery January 2023



Mark Seyram Amenyo-Xa and students - Archaeology Dept. University of Ghana, & Lennon Mhishi, Pitt Rivers Museum Oxford

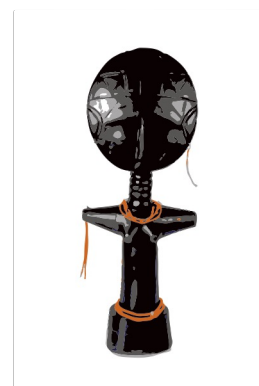
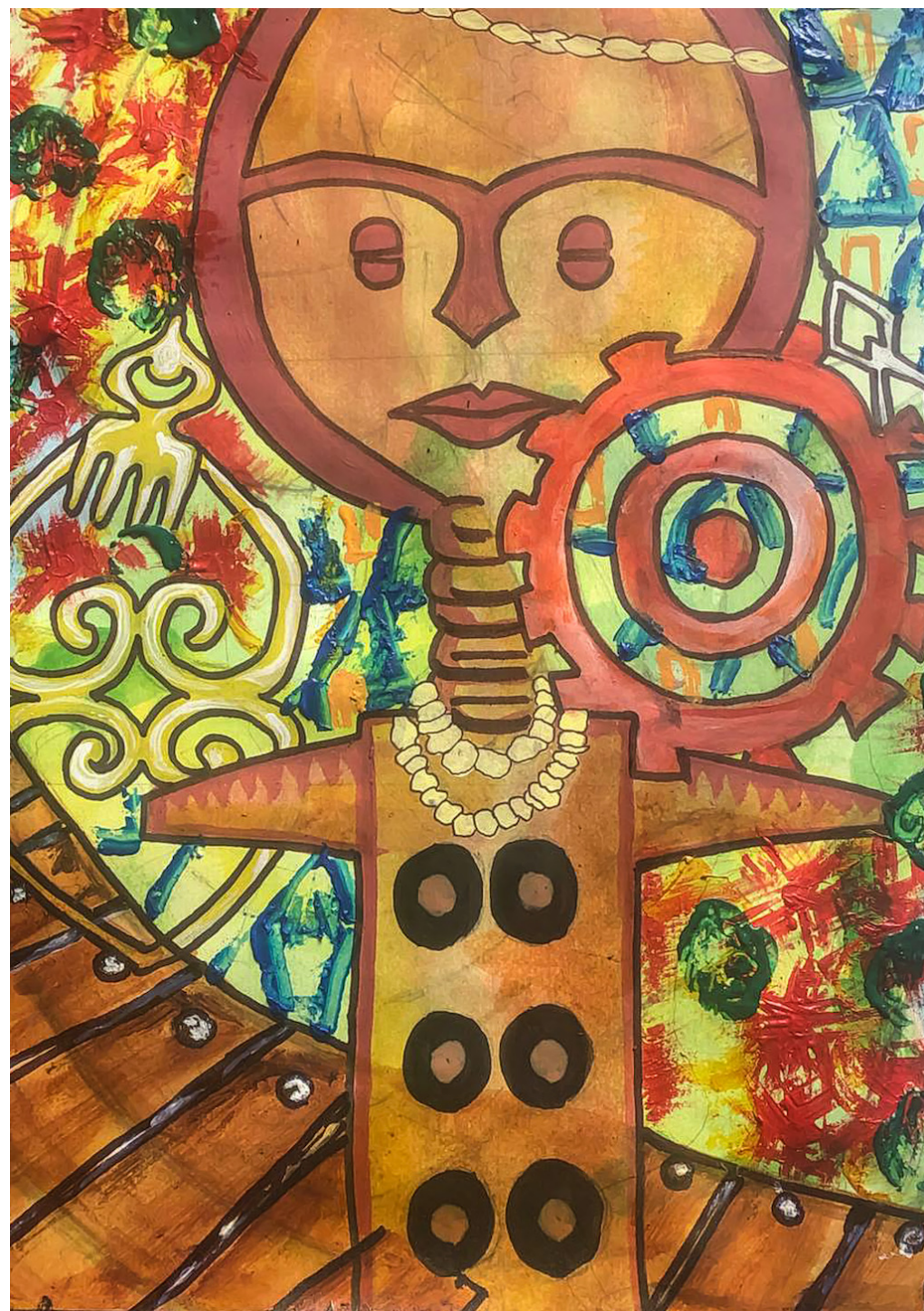






Free the Obas Joseph Ijoyemi 2023





Keteke

Mame Afua
Mensah

2023



Ost

September 29th - 30th 2023, London



Ost

September 29th - 30th 2023, London



Rihanata Bigey (2023)



Ian Dawson and Deserae Tailfeathers (2023)



Fabric Print from Gold Weights Collage Esi Eshun





Fabric Print from Gold Weights Collage Esi Eshun

Pleated by Adamna Nwankwo for OST exhibition

Bench upholstered by Kirtsen Meislinger for Mootookakio'ssin: Creating in Space Time

Mootookakio'ssin: Creating in Spacetime

an exhibition as process

November 6 – December 16, 2023, Lethbridge



Mootookakio'ssin: Creating in Spacetime

an exhibition as process

November 6 – December 16, 2023, Lethbridge



Mootookakio'ssin: Creating in Spacetime

an exhibition as process

November 6 – December 16, 2023, Lethbridge



Side Show →



PiitaKyatsis
Walker English

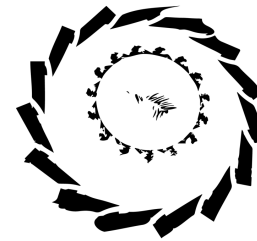
In(hair)itance 2023
Digital video, sound,
10:49

Agents of Deterioration
Lethaby Gallery
January 2024



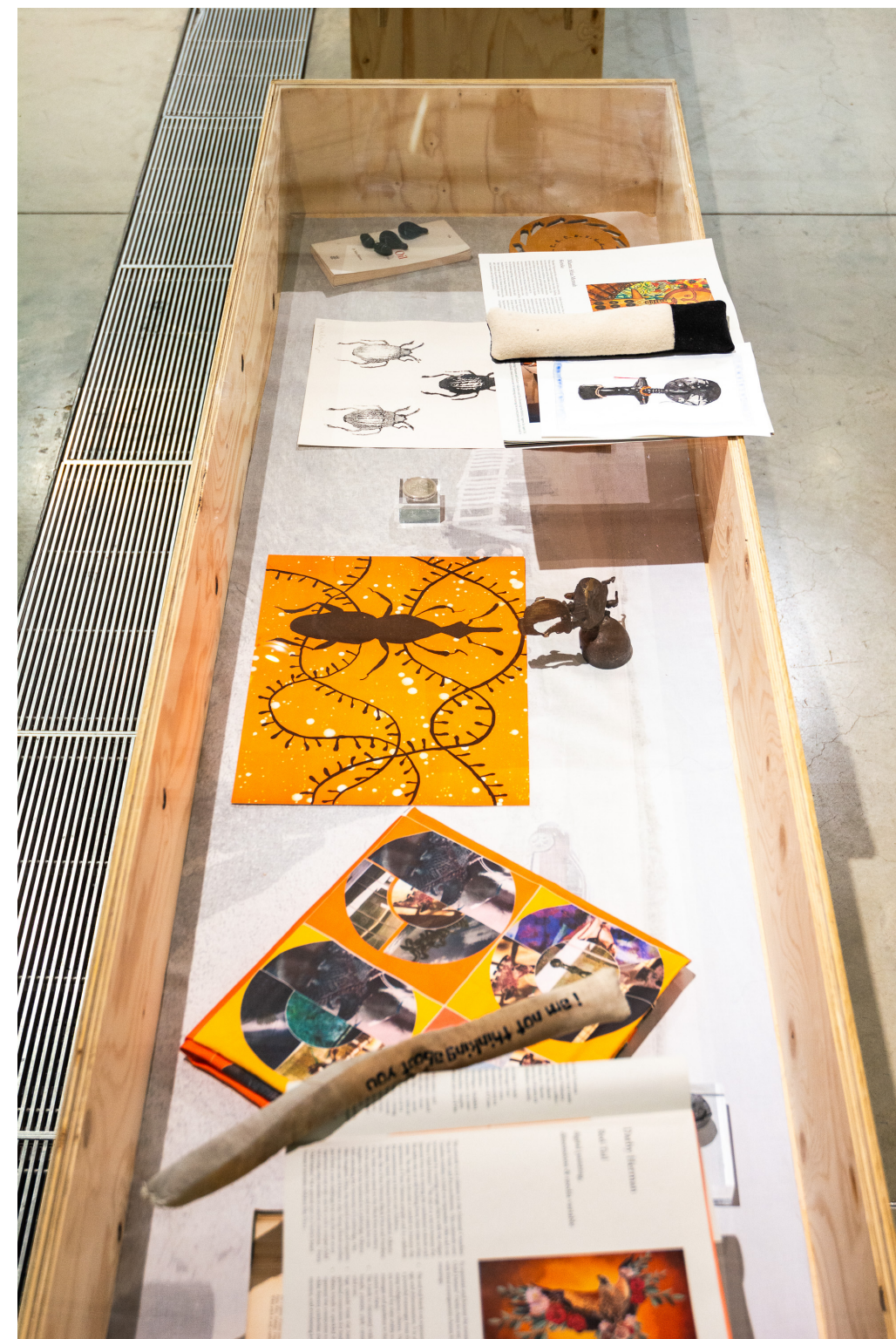


Serene Weasel Traveller, Dawn Codex, Louisa Minkin,
Compound 13 Lab & Ian Dawson, Rabiya Nagi

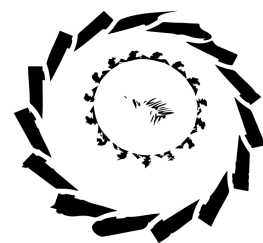


Rihanata Bigey
Tik Nugu 2023

This work is the first of a series, experimental at the moment, it's a work around Moore, a language that embodies Burkina Faso's diverse ethnic tapestry. It's about putting together Moore words with printed fragments and scars of my body and drawings that represent my childhood memories that serve as visual and linguistic exploration. The work serves as a link to a culture heritage, a narrative reclamation.



Mark Wallinger, Yinka Shonibare, Mame Afua Mensah, Esi Eshun, Darby Herman, John James Audubon, Louisa Minkin.



Miguelzinta Solis
& Kylie Fineday

Joseph Ijoyemi

SANTA MARIA AT THE WEST EDMONTON MALL"

"in the beginning the ants
were asked to steal the corn
from from Tonacatepetl,
the mountain of sustenance,
so people could have
something to

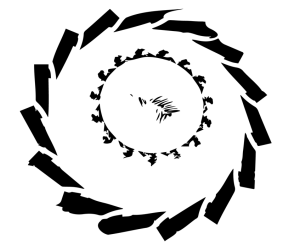
ants cra from
icebe

rotting wood
t fires

FOR CRIMES AC



Jag Charro
postcolonial pirate
Mexican Jack Sparrow?



Miguelztinta Solis
& Kylie Fineday

Thank you!

BDL Microsite | **mootookakiossin.ca**

About the Research | **info.mootookakiossin.ca**

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