

In the mid-nineteenth century, the Mi'kmaq people began to produce quillwork art for the growing tourism industry to support themselves. My presentation will explore how the role of this art has evolved through modern display practices. It will examine an example piece on display at the MFA Boston, and compare both the display and the object construction to other similar pieces. Under its construction, I will use visual analysis to analyze the dye kind, and propose that a different date be listed, as the Quillwork Pouch was likely made with aniline dye, not invented until the late 1850s. I will also analyze construction to show how global materials were used to create a more durable product. Under display, I will discuss how expressing uncertainty begins to decolonize a display. I will hence discuss how different tracking of metadata is relevant, including provenance lines. Additionally, I will bring Indigenous Data Sovereignty to the conversation. I also will touch on the subject of repatriation and the educational opportunity that a museum provides.