

The Wider World & Scrimshaw Symposium

*A dynamic global
narrative and
celebration of
international maritime
material culture*

*Offered in-person at the Cook
Memorial Theater,
and online (via zoom)*



Tuesday, March 28, 2023

10:00am – 5:00pm

New Bedford Whaling Museum



The New Bedford Whaling Museum ignites learning through explorations of art, history, science, and culture rooted in the stories of people, the region, and an international seaport.

PROGRAM OF EVENTS



9:30am – Public Registration

light refreshments

Jacobs Family Gallery

10:00am – Welcoming Remarks

Amanda McMullen, President & CEO

New Bedford Whaling Museum

Cook Memorial Theater

Explore global carving traditions from across the Pacific Rim that were influenced by, sat in conversation with, and had an influence upon “Yankee” whaling scrimshaw

PROGRAM OF EVENTS

10:15 am-12:00pm – Panel I: The Space of the Oceans and Museums

Scrimshaw and the Wider World Exhibition Presentation

Naomi Slipp, Chief Curator, and Michael Dyer, Curator of Maritime History

BREACH

Courtney M. Leonard, Assistant Professor of Art and Art History, St. Olaf College

Bending Bones: Masculinity and Materiality in the Afterlives of Whales

Marina Wells, PhD Candidate, American and New England Studies, Boston University

Reconsidering Scrimshaw on Nantucket

Michael R. Harrison, Chief Curator and Obed Macy Research Chair, Nantucket Historical Association

Audience and Panelist Q+A

12:00-1:00 – Lunch Break | *complimentary
lunch in Jacobs Family gallery*

PROGRAM OF EVENTS

1:00-2:45 – Panel II: The Pacific Islands and Oceania

Scrimshaw as Archive

Maggie Cao, David G. Frey Associate Professor of Art History, University of North Carolina, Chapel Hill

Whalers, World's Fairs, and the Wilkes Expedition: Tracing the Movement of Māori Objects in American Museums

Jennifer J. Wagelie, Academic Liaison, Manetti Shrem Museum, University of California, Davis

Regalia from the Sea: Whaling Histories and Hawaiian Lei Niho Palaoa

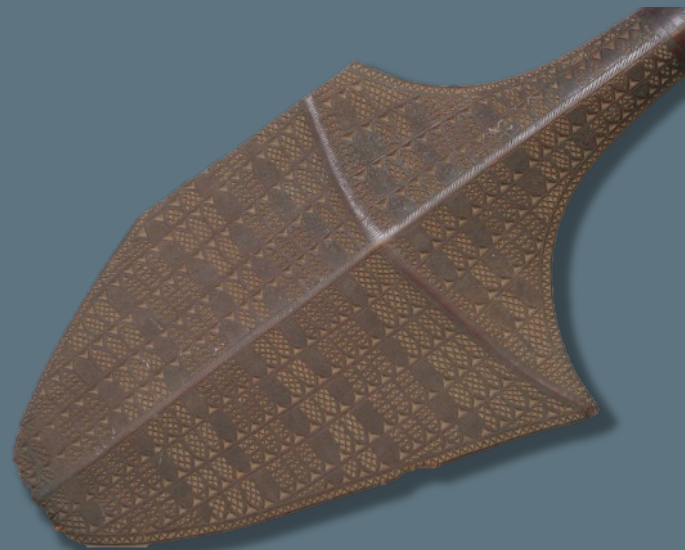
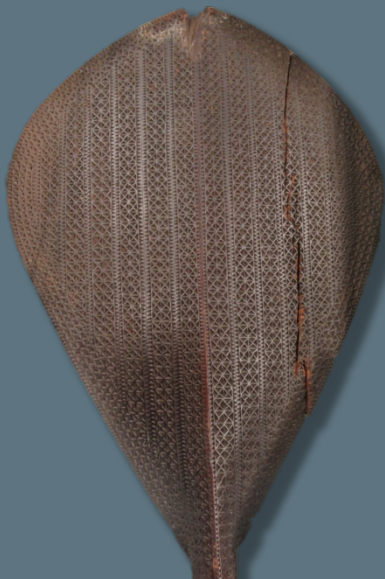
Sienna Weldon, MA Candidate, Art History, University of California, Davis

To hold, to frame, to extend, to mend: Pilinix care within the Archive of Constraint

alejandro t. acierto, Assistant Professor of Interdisciplinary Arts and Performance, Arizona State University

Audience and panelist Q+A

2:45-3:15pm – Coffee Break



PROGRAM OF EVENTS

3:15-5:00pm – Panel III: The Global Arctic and Pacific Northwest

The Bering Sea Meeting/Market Place: Making ‘Hybrid Arts’ and Trading It

Igor Krupnik, Cultural Anthropologist and Curator of Arctic and Northern Ethnology Collections, National Museum of Natural History, Smithsonian Institutions

The Walrus and the Palm Tree: Arctic Artists and Pacific Worlds

Bart Pushaw, Mads Øvlisen Fellow in Art History, University of Copenhagen

From talisman to trinket: ivory art and industry in the Bering Straits

Stephen Loring, Archeologist (Arctic Studies Center), National Museum of Natural History Museum, Smithsonian Institutions

For Future Generations: Indigenous Collections in Museums and Community-Based Heritage Research

Emily Jean Leischner, PhD candidate, Department of Anthropology, University of British Columbia

Audience and Panelist Q+A

5:00pm – Closing remarks

Naomi Slipp, Chief Curator, New Bedford Whaling Museum



Cover: Maker once known (Australian Aboriginal), sperm whale tooth carved in a traditional Australian Aboriginal Dreamtime style with a Polynesian proa and boomerang in flight, NBWM.

Inside cover: Maker once known (Niue), Tapa Cloth (hiapo), c. 1880, 68 x 88 inches, NBWM.

Facing page: Maker once known (Tlingit), mortar carved from a whale vertebra in the form of a bird's head with a stylized face and octopus tentacle motif, 1800s, NBWM.

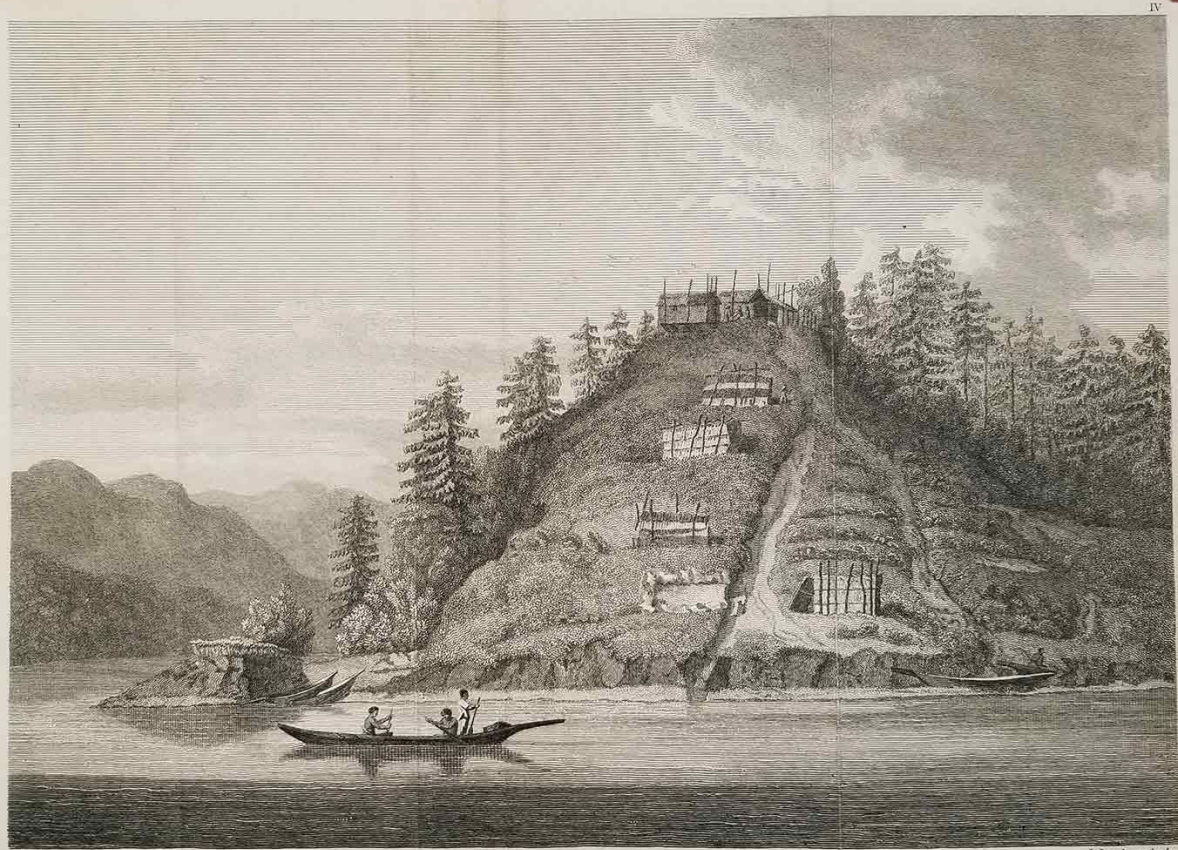
Oceania: Maker once known (Austral Islands), leaf-shaped paddle with detailed carving over entire surface, c. 1825, NBWM | Maker once known (Hawai'i) Lei niho palaoa, c. 1820, made from sperm whale ivory and human hair and worn by men and women of chiefly rank (called ali'i), NBWM | Maker once known (Fiji), Kinikini or Culacula, a paddle-like hardwood club or shield completely covered with intricate incising and carved pattern, NBWM.

Global Arctic: Billy Komonaseok (dates unknown), Large walrus tusk cribbage board with monochrome engraving on both sides, c. 1910, NBWM | Maker once known, Walrus tusk with hole drilled through tip and entirely covered with carving in low relief with elaborate floral motifs, c. 1870, NBWM | Maker once known (Iñupiat), walrus tusk showing traditional hunter's "diary" imagery, c. 1850, NBWM | Maker once known (Haida), argillite pipe, c. 1880, possibly made by Charles Edenshaw (c. 1839-1920), NBWM.

This page: Maker once known (Fiji), *William E Baleinasuva Tabua*, 1800s. Whale ivory, NBWM.

Back Cover: William Alexander, "Village of the Friendly Indians at the entrance of Bute's Canal" from Captain George Vancouver's account of his 1790-1795 *Voyage of Discovery to the North Pacific Ocean, and Round the World* (London.: John Stockdale, 1798), NBWM





W. Alexander del. from a Sketch taken on the Spot by T. Holdington

J. Landwehr Sculp.

VILLAGE of the FRIENDLY INDIANS at the entrance of BUTTE'S CANAL.

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new bedford
whaling museum