

The late Teri Rofkar told me she would have to force her family to use baskets she wove to pick berries. ‘If it’s not being used,’ she said, ‘the art form is dead.’ Baskets have gone from utilitarian, to tourist objects, to museum objects, to virtually vanished from Tlingit communities.

ALISON MARKS, TLINGIT

1 | ***Indulge***

**E.F. Swanton**

**2019**

**Basket, resin, plastic,  
paint spackle**

2019-51/1

Purchased with the Pursell Art Awards  
through the Bill Holm Center

I chose this piece by contemporary artist E.F. Swanton, who is interested in giving damaged and mistreated Tlingit baskets a second life as art objects. The reimagined baskets speak to the consumption of Tlingit culture that was present at the time of their original creation. E.F. Swanton’s work reminded me of the transformative experiences I have had holding ancient baskets from Yakutat at the Burke Museum.

2 | ***S’eenáa***

**Basketry Covered Light Bulb**

**Tlingit Artist**

**ca. 1900**

**Spruce root, grass, seed beads,  
light bulb**

1-1548

3 | ***Kákw***

**Basket**

**Tlingit Artist**

**ca. 1900**

**Spruce root, grass**

1-337

Caroline McGilvra Burke Collection

4 | ***Kákw***

**Basket**

**Tlingit Artist**

**1939**

**Spruce root**

25.0/372

Gift of Elizabeth Bell in memory  
of Early Raymond & Goldia Stone

5 | ***Kákw***

**Basket and contemporary  
processed food**

**Tlingit Artist, Yakutat Region**

**Early 1800’s**

**Spruce root, leather, fur**

7206

Gift of Lilian Tucker