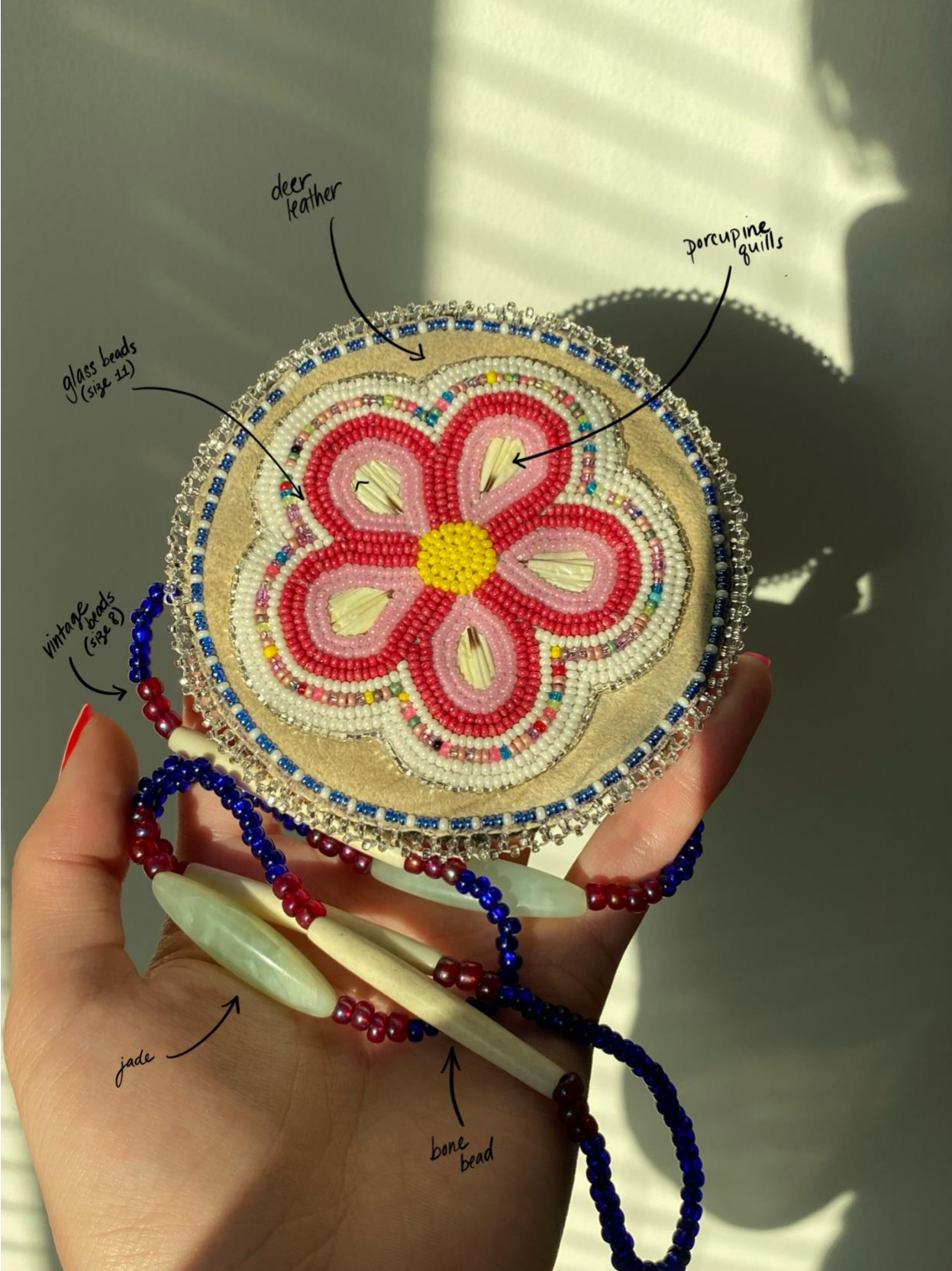




Untitled Medallion, 2024 - Julianna Yue

Glass Beads, Bone, Porcupine Quills, Deer Leather, Cow Suede, Jade, Artificial Sinew, Pelon, Felt, Nylon Thread.



deer leather

porcupine quills

glass beads (size 11)

vintage beads (size 8)

jade

bone bead

Artist's Statement

I have practiced both contemporary and traditional beadwork for four years. What started as a form of reconnection has turned into a creative outlet, a business, and a lifelong learning opportunity. While I most often make jewelry or other pieces that can be worn as a means to show Indigenous pride on the daily, I am interested in making more traditional pieces in the near future and also want to explore the practice of quillwork. Aside from beadwork, I have also explored other art forms such as drum making and textile work (ribbon skirts). I have another piece like this in the works, in which I will use silk brocades from Hong Kong with a ribbon overlay to create a contemporary ribbon skirt or dress. Pieces like these, that allow full creative license and fuse my two cultures together are essential to exploring and expressing my racial and cultural identity.

Often called the floral beadwork people, the most familiar Métis motif is the five petaled Prairie Rose, central to this piece and found across the Métis Homeland (Barkwell, n.d.). The majority of this piece was created using a two-needle technique, which is often attributed to the Métis. This medallion includes a 'bead soup' outline, which is a nod to my mixed-race heritage. Additionally I used porcupine quills, deer hide, and vintage glass beads gifted to me by my kôkum. The necklace portion of the medallion included two jade beads, signalling the jade bracelet that my late grandmother wore every day. This project was one of my more technical pieces yet and took upwards of twenty-five hours to complete.