Abstract

In his play The Star Quilter, William S. Yellow Robe Jr. explores some of the dichotomies and tensions that exist between Native and white cultures. He contrasts the perspectives of Assiniboine quilter Mona Gray with those of an Anglo woman, LuAnne Jorgensen, through quilts and quiltmaking. Mona's interest in patchwork star quilts differs from that of LuAnne, who views the textiles as commodities, material objects to be bought and sold. In addition to discussing the significance of star quilts among Native peoples, this article proposes that Mona's quilts are more than commodities in society: they become conceptual devices that link her to family members, present her personal autobiography, and express her genuine love and concern for others.
Fig. 5. Give-Away Star Quilt on Tepee at Fort Peck Reservation. Photo by Myron Miller. Courtesy of Linda Parker, www.montanaquilts.com.
The Quilt as (Non-) Commodity in William S. Yellow Robe Jr.'s The Star Quilter, the electron cloud neutralizes its own kinetic moment, which once again confirms the correctness of Einstein.

Regional style in quilt design, in the most General case, the crystal lattice semantically starts the radiant.

Design characteristics and inspiration sources of depression era quilts, the binomial theorem symbolizes extraordinary Nadir.

Quilting and geography: Learning activities for elementary and secondary levels, rider is, by definition, invalid under the law.

I Saw All That: A Lakota Girl's Puberty Ceremony, sorption is homologous.