

Beatrice Glow

born Santa Clara, CA 1986

Ashes to Ashes series:

The Plantation Bank

Our Game (the cowboy held all the aces)

Export Island

2021

VR-sculpted photopolymer resin (body) and polylactic acid bioplastic (lid)

3D print, metallic paint, enamel coating

All Works Courtesy of the Artist

These objects recall the shape of historical Dutch jars used to store tobacco

leaves. In early colonial America, bundles of tobacco acted as payment for

goods and services. After paper currency was instituted, imagery on bills and

tobacco advertisements throughout the 18th and 19th centuries continued to

reference money's history with tobacco. They also memorialized the cruelty

through which some white Americans gained power—theft, genocide, and

enslavement. One scene even wryly celebrated “Our Game,” where the white

cowboy holds all the aces in a card game stacked against the Native American.

Struck by the relationship between tobacco, money, and dehumanization,

Glow created the *Ashes to Ashes* series.

Although their surfaces emulate ceramics, these jars are 3D-printed using

resin and bioplastic. The artist sculpted these objects using virtual reality

and collaged digital images from historical prints with her own drawings of

tobacco. The wallpaper behind these jars represents the one-dimensional,

deconstructed view of the digital files used to create these 3D-printed jars.

Beatrice Glow

born Santa Clara, CA 1986

Golden Silk Smoke

2022

a song for mapacho

2022

Take a card as a souvenir. Open it outside or in your home. Each scent invokes different aspects of tobacco's social and environmental histories.

Golden Silk Smoke weaves together the history of tobacco trade between Asia and the Americas. To challenge the perfume industry's conventions of referring to spiced smells as "oriental," a term that exoticizes and otherizes people of Asian descent, Glow included hints of burning spices, evoking a social history tainted by colonialism and violence.

a song for mapacho commemorates the artist's first experience in Peru with *Nicotiana rustica*, the indigenous strain of tobacco. Notes here suggest the scent of damp earth, marking the artist's reverence for the tobacco plant and the land.

When you are outside of the Museum, close your eyes and smell the card. What does this scent remind you of? Where do the notes take you?

Beatrice Glow

born Santa Clara, CA 1986

Golden Silk Smoke Parachute

2022

Inkjet on charmeuse silk, embroidered with gold leaf thread

Vibrantly colored tendrils of smoke, outlined by golden embroidery and interwoven with tobacco leaves and flowers, waft towards the center of the silk parachute. This work embodies the Chinese term for tobacco, 金絲煙, which literally translates to “golden silk smoke.” Starting in the 16th century, luxury commodities like gold, silk, and tobacco activated trade networks between Asia and the Americas.

At the center of the parachute, the smoke clears to reveal a star fort similar to Fort McHenry here in Baltimore. Such forts are often associated in Asia, Africa, and the Americas with European colonialism. Although the parachute references a history weighted with militarism, it also prompts hope for a safe landing—in this case, a safe landing for those who were exploited in the aftermath of inequitable trade.

Inspired by children’s playground parachutes, Glow suspended what she calls a “soft sculpture” by golden threads. Please watch your head as you move around the work.

Courtesy of the Artist

Beatrice Glow

born Santa Clara, CA 1986

Golden Silk Smoke Parachute, study 1

2022

Transparent and opaque watercolor, pen, and graphite
pencil on paper

Courtesy of the Artist

Beatrice Glow

born Santa Clara, CA 1986

Golden Silk Smoke Parachute, study 2

2022

Transparent and opaque watercolor, pen, and graphite
pencil on paper

Courtesy of the Artist

Unidentified Chinese Artist

Snuff Bottle

19th century

Origin: China

Agate, coral, glass, wood, clay-covered fabric

Frank J. and Elizabeth L. Goodnow Collection,
BMA 1942.70.511

Unidentified Chinese Artist

Tobacco Pipe

Late 19th–early 20th century

Origin: China

Ivory, metal

Gift of Azalea Adelaide Mcdowell Leckzas, Annapolis,
Maryland, BMA 2010.76

Unidentified Chinese Artist

*Snuff Box Decorated with Figural
Scenes*

c. 1785–1840

Origin: China

Silver, gold

The Mary Frick Jacobs Collection, BMA 1938.391

In the 16th century, tobacco arrived in China through vast trade networks across the Indian Ocean and the Silk Road, connecting Asia to the Americas by way of Europe. The luxurious materials of Chinese tobacco accessories reflect these trade routes: the ivory for the pipe stem was probably imported from southern Asia or Africa, while the silver for the snuff box was likely mined in the Americas, designed in China, and exported back to Euro-American markets. The agate snuff bottle’s pattern echoes the colors and textures of the tobacco powder that would have filled the bottle. These Chinese tobacco objects from the Museum’s collection signal a material awareness that is perhaps embedded in the literal Chinese-to-English translation for tobacco, “golden silk smoke,” a concept Glow plays with in her *Golden Silk Smoke Parachute*.

Beatrice Glow

born Santa Clara, CA 1986

Tobacco

Spice Roots/Routes series

Designed 2016; this example 2022

Digital inkjet print on polyester yoryu

From a distance, the bursting petals, buds, and leaves of this work seem to celebrate luxury. The bold floral pattern and thin material resemble that of *mantones de Manila*, extravagantly embroidered silk shawls crafted in China and sold to Europeans through the Philippines. However, a closer look at the pattern reveals the intertwined histories of enslavement and lavish goods. Diagrams of slave ships jut out from the center, connecting the 18th-century surge of enslavement of African people to white settler colonists' founding of tobacco plantations. Glow makes the commodification of tobacco inextricable from extreme human brutality, revealing the horrifying underlying costs of inequitable trade networks formed in the pursuit of opulence.

Courtesy of the Artist

Beatrice Glow

born Santa Clara, CA 1986

Whiteamoor Candelabra

2022

VR-sculpted polylactic acid bioplastic 3D print,
acrylic paint, enamel coating

Ghostamoor Armhook with tobacco leaf details

2022

VR-sculpted photopolymer resin 3D print, acrylic paint,
enamel coating

Ghost of George Washington (Plantation Owner, Enslaver, Town Destroyer)

2020

VR-sculpted polylactic acid bioplastic 3D print,
acrylic paint, enamel coating

Star fort-shaped ashtray

2021

VR-sculpted photopolymer resin 3D print, acrylic paint

Military and colonial images on these objects link the tobacco industry to its violent past. *Star fort-shaped ashtray* channels cigarette ash into the heart of a military fort; George Washington's ghost haunts a pipe with a title referencing a 1790 letter from Seneca chief Tanacharison to Washington, calling him "Town Destroyer."

European and American arts have a long, ugly history of signifying a white supremacist ideology by using anonymized and stereotyped people of color as decorative elements. Glow referenced a specific subgenre of this imagery that subjugated people of African descent: the blackamoor. In *Whiteamoor Candelabra*, Maryland plantation owner and Declaration of Independence signatory Thomas Stone is transformed into an anonymous candleholder, forever shining a light on his involvement in enslavement and tobacco cultivation. In *Ghostamoor Armhook*, a white colonist's spectral, ghostly arm emerges from tobacco leaves.

All Works Courtesy of the Artist

Beatrice Glow

born Santa Clara, CA 1986

Clay Pipe

2021

VR-sculpted photopolymer resin 3D print, enamel coating

Digital Smoke Signals (Vape pen with cartridge and charger)

2020

VR-sculpted photopolymer resin 3D print, metallic paint, enamel coating, computer cord

Snuff Dish with US Internal Revenue Service Snuff Tax Stamp

2021

VR-sculpted photopolymer resin 3D print, metallic paint, enamel coating

Tobacco was among the first cash crops from which white settler colonists profited. Images of tobacco plants and tobacco harvesting are often found on out-of-print money and tax stamps. By printing these images onto VR-sculpted, 3D-printed colonial-style clay pipes, snuff dishes, and even an electrical vape pen, Glow ensured that these objects clearly reflect tobacco harvesting's fraught role in United States history as both foundational for the colonial economy and a major driver for enslavement.

All Works Courtesy of the Artist



The central figure on this bill is seen on *Clay Pipe*.

2 Dollars, Timber Cutter's Bank, Georgia, United States. 1858. National Museum of American History: Richard G. Doty, 2000.0283

LEFT TO RIGHT

Unidentified Lakota Artist

Pipe Bag

c. 1880s

Deerskin, porcupine quills, glass beads

Bequest of Saidie A. May, 1951, BMA 1985.45.27

Unidentified Lakota Artist

Pipe Bag

Late 19th century

Hide, porcupine quills, glass beads, feathers, metal

Gift of Mrs. Richard W. Case, Sparks, Maryland, BMA 1985.132

Tobacco is a plant sacred to many Indigenous peoples. To honor this significance, Glow researched related Lakota artworks in the collection of the BMA with Jessa Rae Growing Thunder (born 1989), a Dakota/Nakoda scholar and active beadworker.

These bags for *canupas*, or tobacco pipes, reflect the revered status of both tobacco and canupas in Oceti Sakowin (Dakota/Lakota/Nakota) culture. When not in ceremonial use, canupas are stored in intricate bags expertly crafted by beadworkers with care and knowledge. Growing Thunder states that “creating art is creating a life form.”

The bag with red feathers features a green and red beaded pattern depicting thunder clouds with hail; Growing Thunder notes this may represent the bag owner’s deep relationship with storm clouds. On the other bag, a Lakota artist beaded an hourglass shape pattern. Growing Thunder explains that this pattern “reminds us to uphold our responsibilities because [our actions] reflect back into the stars. When we see this on tobacco bags, it is because pipes are tools that help us fulfill our responsibilities.”

Beatrice Glow

born Santa Clara, CA 1986

Colonial Desires

2022

Inkjet print on polyester yoryu, embroidered with gold leaf thread

Tobacco powder, Chinese porcelain, silk, and tobacco accessories are set in scales that are manipulated by ghost-like white hands. In the background, stereotyped African and Asian figures, replicated from 17th- to 19th-century prints by white artists, demonstrate the labor structures and racial hierarchies that enslavers and merchants upheld in colonial America.

Baltimore was founded as a port for tobacco trade; this history is embedded in the fabric of the city. John O'Donnell, an enslaver and tobacco plantation owner, founded the Baltimore neighborhood Canton, named for the colonial mispronunciation of Guangdong, China. He also introduced hookah-smoking to fellow enslaver and tobacco plantation owner George Washington, a nod to which is seen in the hookah teetering on a balance.

Courtesy of the Artist

Beatrice Glow

born Santa Clara, CA 1986

Peace and Friendship, on whose terms?

2022

Inkjet print on polyester yoryu, embroidered with gold leaf thread

The title of this piece is inspired by Glow's dialogue with Chief Mark Peters (Munsee-Delaware Nation) during research sessions on Indigenous dispossession. In the 18th and 19th centuries, the United States government gifted peace medals featuring the phrase "peace and friendship" to Indigenous leaders upon their often-coerced agreement to land treaties. Yet the government violated countless treaties by forcibly removing many Indigenous peoples from their ancestral homes and committing genocide. Glow memorialized these broken treaties by fracturing the medals and chaining them together, indicating the pattern of transgression.

Courtesy of the Artist



Round silver medal features a handshake between a Native representative and a white soldier. Above the handshake, an axe and pipe are crossed. Words read "PEACE AND FRIENDSHIP." The reverse side (not pictured) features a portrait of Thomas Jefferson.

Robert Scot. *Indian Peace Medal, Thomas Jefferson, United States*. 1801. National Museum of American History: Gift Fund: Lookout Family, 1990.0466

Beatrice Glow

born Santa Clara, CA 1986

Port Tobacco/ Potu Pako

2022

Inkjet print on polyester yoryu, embroidered with gold leaf thread

Here, Glow overlaid a 1612 map of the Chesapeake Bay onto images of commercially grown tobacco. The tobacco leaves are withered, drawing attention to the erosion that occurred because of poor land stewardship by white colonists. Visible on the textile is the town name of Potopaco, or Potu Pako, an Algonquian word for “tobacco leaf.” The town was renamed by white colonists as Port Tobacco, Maryland. After taking the town from Indigenous people, white colonists grew tobacco using enslaved Black laborers, eventually deforesting and overworking the land.

Courtesy of the Artist



Captain John Smith's 1612 map of the Chesapeake Bay region. Captain John Smith Chesapeake National Historic Trail, National Park Service

Beatrice Glow

born Santa Clara, CA 1986

Golden Silk Smoke series

Snuff bottle with tobacco motif, 1

2021

VR-sculpted photopolymer resin 3D print,
acrylic paint, rhinestones

Snuff bottle with tobacco motif, 2

Snuff bottle with tobacco motif, 3

Snuff bottle with tobacco motif, 4

2021

VR-sculpted photopolymer resin 3D print, acrylic paint

All Works Courtesy of the Artist

Golden smoke tendrils swirl around each form, emanating from golden tobacco leaves and flowers. Glow's designs are influenced by Chinese snuff bottles, as well as European snuff boxes and scent bottles as seen in this case. Gold, a material historically used to lavishly embellish European decorative art objects, has further meaning in Glow's creations. The metallic-colored tobacco

imagery references both the literal translation of the Chinese word for tobacco, "golden silk smoke," and the name of a Virginian strain of tobacco, "golden leaf." The materiality of snuff boxes was further reimagined as Glow used virtual reality to sculpt these objects before 3D-printing them.

<div>LEFT TO RIGHT</div> <div>Unknown English Artist</div> <div>Snuff Box</div> <div>c. 1765</div> <div>Origin: England, probably Birmingham</div> <div>White enamel ground on copper, painted with enamels and gilt; gilt metal mounts</div> <div>The Mary Frick Jacobs Collection, BMA 1938.772</div>	<div>Unidentified French Artist</div> <div>Oval Snuff Box</div> <div>19th century</div> <div>Origin: France</div> <div>Marble, gold</div> <div>The Mary Frick Jacobs Collection, BMA 1938.396</div>	<div>Unidentified French or Bavarian Artist</div> <div>Scent Bottle</div> <div>18th Century</div> <div>Origin: France or Germany</div> <div>Glass, gold</div> <div>Bequest of Susan Dwight Bliss, BMA 1967.37.69</div>	<div>Jean-Francois Balzac</div> <div>French, 1711–1766</div> <div>Round Snuff Box</div> <div>1750</div> <div>Origin: France, Paris</div> <div>Gold, enamel</div> <div>The Mary Frick Jacobs Collection, BMA 1938.411</div>	<div>Unidentified French Artist</div> <div>Scent Bottle</div> <div>Mid-18th century</div> <div>Origin: France</div> <div>Glass, gold</div> <div>Bequest of Susan Dwight Bliss, BMA 1967.37.65</div>	<div>Snuff, or tobacco powder, was introduced to Europe in the 16th century. The extraordinary demand for tobacco contributed to the brutal colonization of the Americas while also giving rise to European snuff containers made to showcase wealth and power. Constructed from precious materials like gold, marble, and enamel, snuff boxes were detailed with scenes that communicated the owner’s worldly</div>	<div>sophistication. For example, the green snuff box has tiny hand-painted scenes of trade, and the pink marble snuff box features the Greek mythological figure, Diana.</div> <div>Like snuff boxes, scent bottles were intimate objects carried by their owners. Made from mouthblown glass and gold, these bottles contained perfumes that were often made from spices imported from Asia, Africa, and the Americas.</div>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Beatrice Glow

born Santa Clara, CA 1986

Entangled Breaths

2021

Digital inkjet on polyester chiffon

Courtesy of the Artist