



The solo show *Susan Point: From Pilchuck to Present* being held at Vancouver Spirit Wrestler Gallery until December 14, 2013 inspired us to write about Susan’s glass works. First, we present the unique glass works among the Salish Weave collection. A few were acquired before Susan’s 2002 First Nation artist-in-residence program at the [Pilchuck Glass School](#) in Washington State but most were after her residency. Then, we present a selection of the many glass works exhibited at [Spirit Wrestler](#) until December 14, from rattles to spindles whorls to large wall-mounted panels.



Frog and Cattail
Etched glass, cedar, paint
31” high, 37” diameter

In 1999, the decision to acquire Susan’s glass works was based on the desire to furnish our apartment with esthetically pleasing ‘objets d’art’. Attracted by the ‘yet to be understood’ Coast Salish design, we first acquired the exceptional breakfast table in late summer, followed by the plate at Christmas, a welcoming addition at the apartment entrance.

Frog and Cattail is precious as it is a unique piece and the first three-dimensional artwork of what was to become the Salish Weave Collection.



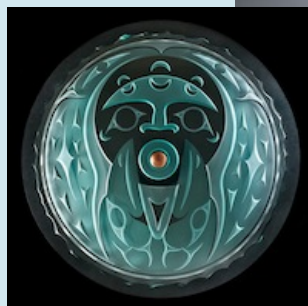
Coyotes at Play
Etched glass
18” diameter

During the next two years, we discovered that Susan Point was a renown Coast Salish artist who, with a few others, was leading the revival of her people’s art form. We learned about the Salish elements, trigons (or wedges), crescents and ovals, and of the spindle whorl, the iconic circular form of Coast Salish art. And we marveled at the creativity and versatility of Susan’s designs. Exploration of galleries became a favorite pastime. In 2003, this glamorous rendering of the utilitarian whorl used by Coast Salish people to spin wool seduced us. It’s clever design allows it to be displayed on a flat surface or wall-mounted.

Ravens and Moon is part of Record, (Re) Create, a touring exhibition curated by Toby Lawrence and organized by the Art Gallery of Greater Victoria.

The Reach Gallery of Abbotsford, BC will host this exhibition from July 17 to September 7, 2014.

Panel for wall mounting
Cedar and paint; 28” diameter



***Ravens and Moon*, 2001**
Etched glass, maple and granite
Spindle Whorl: 25” diameter
Base: 28” diameter
Spindle: 30” long



Spirit Guardians, our first large scale and multi-media panel, joined the collection in 2005. This stunning combination of wood and glass surrounding the human faces, made of a composite material, is one of a series of five different panels.

Spirit Guardians is now permanently displayed in the University of Victoria Cornett Building that has been dedicated to contemporary Coast Salish art. This is the first donation of a three-dimensional work of art from the Salish Weave Collection to an institution.



View *A Guide to Salish Art in Cornett* on the university Legacy Galleries website [here](#)

***Spirit Guardians*, 2005**
Glass, red cedar, patinated bronze polymer
72" x 32" x 7.5"

Beaver Copper is an example of Susan's experimentation with glass after her residency at the Pilchuck Glass School.

The interest in acquiring this piece was two-fold: the gilding of the glass with gold and the change in the appearance of the glass piece while exposed to the light rather than resting on a dark background.

Beaver Copper and the glass works shown below are currently loaned to Government House, residence of Her Honor Judith Guichon, Lieutenant-Governor of British Columbia. While *Beaver Copper* and *Celebrating Tradition* are displayed in the private quarters, the vessels *Memory* and *Transformation* are displayed in the formal dining room.



***Beaver Copper*, 2007**
Etched glass, gold leaf, red cedar
34" x 24" x 2"



***Memory*, 2005**
Etched glass, stainless steel
20.5" diameter; 5" height



***Celebrating Tradition*, 2003**
Etched glass, gold leaf
22" diameter; 1.5" depth



***Transformation*, 2005**
Etched glass, stainless steel
20.5" diameter; 5" height

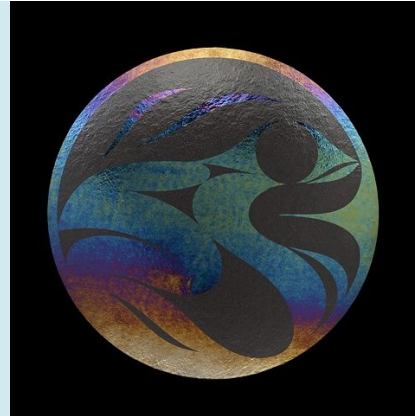


***Leaping Forward*, 2010**

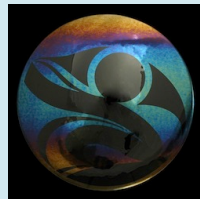
Kiln-formed, fused and sandblasted glass
15.5" diameter

We were grateful when *Leaping Forward* came into the Salish Weave collection in 2011. It is one of a series of four colorful and iridescent frog designs.

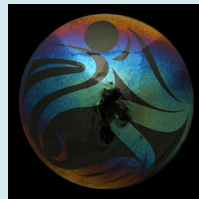
The other three glassworks, shown below, can be seen at the Spirit Wrestler Gallery.



Sleepless Shadow



Song of the Night



Reflection



***Family Ties*, 2011**
Etched glass, red cedar
42" diameter; 3.5" depth

Family Ties is Salish Weave's most recent acquisition of a glasswork by Susan Point. The depth and intricacy of this design is remarkable.

The black background allows the viewer to appreciate the subtleties of the design and the shadows it creates.



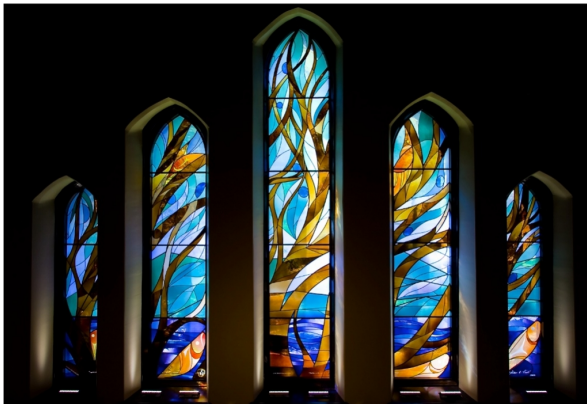
The remainder of this newsletter is dedicated to the exhibition *Susan Point: From Pilchuck to Present*. The photos are from the websites of Susan Point and the Spirit Wrestler Gallery. We have used Susan's artist statements on the selected pieces and edited the exhibition information provided by Spirit Wrestler.



Susan Point: From Pilchuck to Present

This solo exhibition is a collection of mounted glass works that Susan started in 2002 during her First Nation artist-in-residence program at the Pilchuck Glass School. As she became more comfortable with the medium, she soon considered the endless possibilities. But...

At the end of her residency Susan was quickly brought back to reality, particularly with the announcement that Vancouver and Whistler would host the 2010 Olympic games. She was selected for over a dozen public art commissions, all with 2010 deadlines. Three of these large scale works are shown here: one of the three *People Amongst the People* portals installed at the Totem Park of Stanley Park; the *Tree of Life* stain-glass windows of the Christ Church Cathedral, and *Salish Path*, the flamed, sandblasted and polished granite entrance floor of the renovated Museum of Anthropology at the University of British Columbia.



Last year, Susan finally had the opportunity to complete and mount her glass collection. She applied designs to the glass objects by using a variety of etched and applied finishes and designed complementary sculpted bases and mountings in wood.

Susan says: “My experience at Pilchuck was very enlightening and full of energy. I learned so much in terms of glass casting, fusing, printing, grail painting and so much more. I worked with a team of professional glass blowers who assisted me in executing my ideas and designs. Preparing for my residency, I decided to concentrate on Salish implements and specifically spindle whorls and rattles for my main forms and shapes. As well, I worked with basketry motifs and stone hammer motifs.”

Now, let’s look at Susan’s collection of glass works completed this year.



“Hummingbird Fuchsia is just as the title suggests. On one side of the rattle is a fuchsia created by combining hummingbird motifs. Looking through the glass vessel is a group of hummingbirds encircling the fuchsia carved on the opposite side. This scene can be appreciated from both sides. When exhibited you have the choice of opposing imagery in the foreground; either the hummingbirds in a circle or the fauna made from the hummingbird motif.”



Hummingbird Fuchsia
Blown and sand-carved glass,
red cedar
24” x 12” x 8”



Sunlight



Towards the Light



Beauty Within



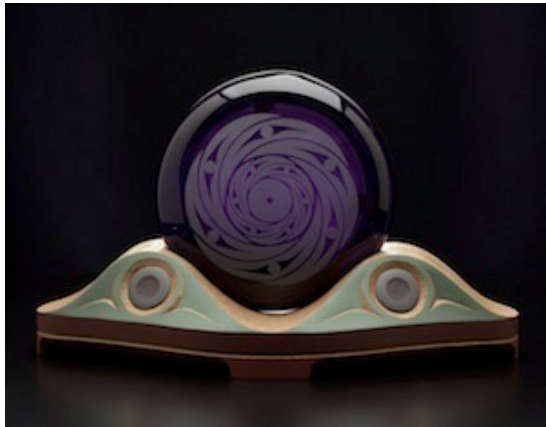
Deep Reflections

Moonlight Encounter

Blown and sand-carved glass,
yellow cedar
23” x 16” x 7”

“The call of the loon is one of the fondest sounds of the great outdoors. In the darkness they call each other from across the lakes of the Pacific Northwest. Mated for life they call to each other again and again. Their song is a symbol of the wild. This motif illustrates a greeting of a pair of loons under the moonlight.”





Renewal

Blown glass, red cedar, paint
14" x 23" x 14"

“*Renewal* illustrates the circle of life and its ever-changing cycles. The opposing side speaks of the journey in both worlds and is appropriately nestled on a frog bowl form, the frog representing life’s cycle, changing seasons and the circumstance of the natural world.”

Men of Copper
25" diameter; 2.5" depth

“The Coast Salish people have a strong tradition of sharing and supporting each other. The accumulation of wealth, mostly art, stories and harvest, was for the sharing. Salish peoples from all four directions of the vast Salish territories would gather to celebrate. Copper was sometimes used as a symbol of wealth. “Traditional copper forms” would be divided and distributed as a symbolic gesture of sharing.

This spindle whorl motif illustrates four Salish men gathered together from the four directions, arms outstretched, welcoming and celebrating each other.”



Men of Copper I
Glass, red cedar, copper



Men of Copper II
Glass, teak, copper



Bounty I



Bounty II



Moon Shadows



Cedar Root with Salmon



Salish Salmon Weave

Sand-carved, slumped and kiln-cast glass,
yellow cedar and paint
60" x 40" x 5.5"

“*Salish Salmon Weave* allows the viewer to see salmon beneath the waves, which are engraved with traditional Coast Salish design elements such as crescents, wedges and ovals, creating an overall rhythmic flow. When salmon are returning to the Fraser River they wait until the tide is just right for them and hang out in the Salish Sea.

Elders often spoke of a time when looking over the side of a Salish dugout canoe, the waters appeared black because of the countless number of salmon beneath the swells. Today their numbers are much less. It is now an age for protecting and preserving the wild salmon of the Pacific Northwest coast.”



Salish Spirit

Kiln-cast gold glass, red and yellow cedar
57" diameter x 4" depth



“As an artist, I have been very fortunate to draw from a rich legacy of traditional visual language. My Salish ancestors bestowed upon their future generations the gift of a powerful culture, rooted in the teaching of respect for all life, and passed down through legends and oral traditions, and supported by a diverse visual treasure of art.

This image is an original interpretation inspired by motifs found on old pieces (spindle whorls, matt creasers, petroglyphs, etc.) that I have researched. Although original in design, it is also a reflection based on traditional formats explored by Salish artists long ago, profoundly depicting the legends and stories about the Thunderbird... the Thunderbird being the most powerful and a protector.”

Visit [Susan's website](#) to see more of her fine art and public works.