

Salish Weave Collection

Newsletter



Mark your calendars!

2017 is already proving to be a very busy and exciting year for the Salish Weave Collection.

Not only will pieces from the collection be present in several exhibits this year, but prints from the Salish Weave Box Sets are also part of a pilot project being presented soon by a small team of educators in the Cowichan Valley School District. Finally, keep your eyes open for other upcoming events and stories featuring artists from Coast Salish and neighbouring territories. Start marking your calendars!

In this newsletter ...

1

CURRENT EXHIBITS

2

UPCOMING EXHIBITS

3

IN CASE YOU MISSED
IT...



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Current Exhibitions

Susan Point: Spindle Whorl at Vancouver Art Gallery

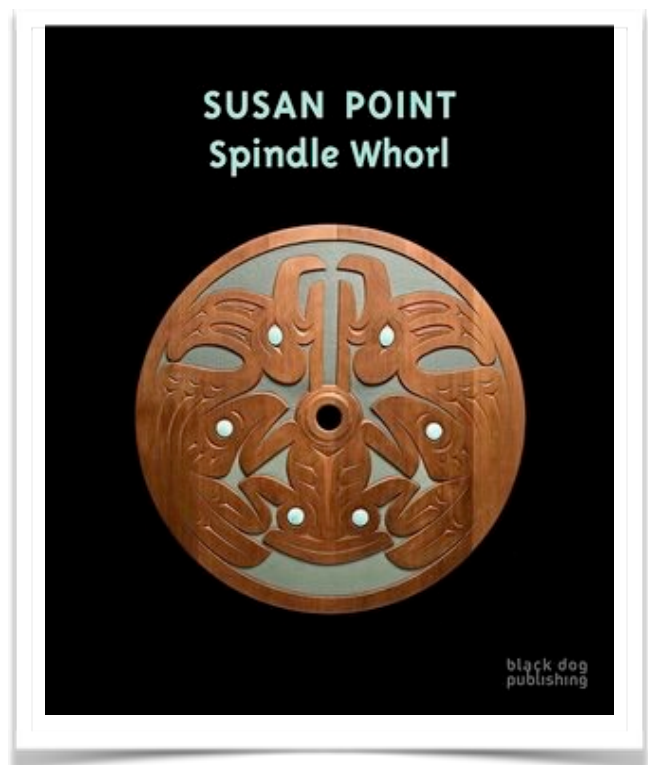
Until **May 28, 2017**, the Vancouver Art Gallery presents “Susan Point: Spindle Whorl,” a retrospective exhibition that looks at Point’s decades-long career, and the extensive influences the traditional Coast Salish whorl has had on her contemporary perspectives and artistic practices. Point has taken the classic Salish whorl and reinterpreted its use and meaning through modern materials and contemporary methods. Historically carved in cedar by men, Point’s present-day whorls are block printed, silk screened, cast or cut using metals, glass, paper, and concrete. Consequently, Point has pushed the boundaries of the form and function of the spindle whorl, as well as the expected and traditional roles of women as artists.

Point unveiled many works specifically made for this exhibition, including several large scale creations. Salish Weave is honoured and proud to have five pieces on display throughout the gallery. For more information, go to the Vancouver Art Gallery’s website (www.vanartgallery.bc.ca), or peruse the accompanying hardcover catalogue published by Black Dog Publishing (www.blackdogonline.com/susan-point).



Vancouver Art Gallery

PC: Black Dog Publishing



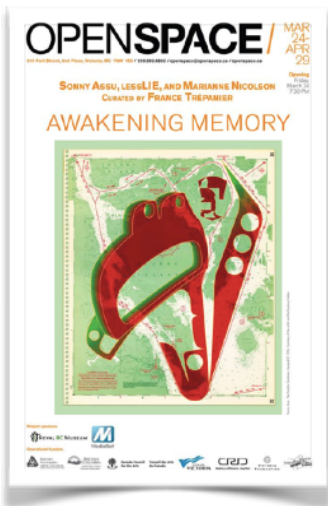
PC: Susan Point, Halibut (Slate I of II), 2007

While you are visiting the Vancouver Art Gallery, don't forget to head to the fourth floor to view "We Come to Witness: Sonny Assu in Dialogue with Emily Carr." Using reproductions of Emily Carr's paintings, Assu layers graffiti-like tags and social labels over top of Carr's forest and village scenes. In this body of work, Assu challenges the portrayal of Indigenous peoples as a vanishing race by interrupting Carr's landscapes with the insertion of ovoids, u-shapes, and pop culture references. Sonny's conversation with Emily continues until **April 23, 2017**.



PC: Becky Greenhow

Awakening Memory at Open Space, Victoria



Curated by **France Trepanier**, "Awakening Memory" focuses on both customary and contemporary references from which to explore the history, agency, and value of an art object from Indigenous perspectives. Inspired by several First Nations artefacts collected or "held hostage" by museums, Indigenous artists **lessLIE**, **Marianne Nicholson**, and **Sonny Assu** created new works that explored the "dynamic relationships between historical Indigenous cultural objects and contemporary Indigenous art practices." Through their creative processes, the artists "reclaimed and reactivated" the knowledge and memories held within the artefacts in order to awaken the stories that are imbedded in the land.

The ideas surrounding this exhibition were shared at gatherings held over a two night period. On March 23, at its monthly after-hours event, "Museum Happy Hour," the Royal BC Museum invited participants to interact with the artists through discussions, projections, sketches, and performance inspired by carefully selected museum artefacts.



The exploration of art and colonial influences continued the next night at Open Space as artists unveiled their artworks and the inspirations behind them. The opening started with Cowichan's **Tsinquaw Dancers** who performed their Paddle and Remembrance songs for the audience.



Using a stone church as a symbol of colonialism and religious assimilation, lessLIE embeds his new glass creation within a vacant window space to show the enduring legacy of the Cowichan people. Inspired by historic spindle whorls in the Royal BC Museum archives, lessLIE reinterpreted the traditional image of Thunderbird on a spindle whorl as a symbol of supernatural strength and cultural survival. Since the Thunderbird is a sacred source of light and power, electrical light and projections are at the centre of this installation. Honour and ownership are thus reclaimed as the etched glass now occupies the heart of the church's facade.

Marianne Nicholson's three-piece panel shows her people surviving a great flood. However, Indigenous people continue to survive the effects of the great flood of past colonizers, and of present-day pollution and consumerism. Viewed both as an origin story and as a premonition, her people keep fighting to preserve their way of life.



Sonny Assu shared his memories of fishing with his grandfather along specific inlets of Vancouver Island. With his family's marine maps and fishing charts in hand, Assu considered the colonizing constructs placed upon the land with regards to English place names and settlements. By using "digital interventions," Assu replaces the colonizer's influence with coppers and other First Nations motifs, thus

reasserting an Indigenous presence upon the land and in turn shaming the governmental powers. "Awakening Memory" is open until **April 29, 2017**. More details available at openspace.ca.

PC: Open Space, Becky Greenhow



Upcoming Exhibitions

Origin Stories || There's Blood in the Rocks at Legacy Art Gallery Downtown

Running from **April 8 - Sept 16, 2017**, two exhibitions entitled, "Origin Stories" and "There's Blood in the Rocks," will be on display at the Legacy Art Gallery Downtown.

As Canada enters into celebrations for its 150th anniversary, the Legacy Art Galleries respectfully acknowledge the more ancient histories of those who have been here since time immemorial. Guest curated by **Jackson McDermott** with **Gillian Booth** and **Katie Hughes**, an extensive number of prints and carvings will be on display, including several works from the Salish Weave Collection by Coast Salish artists **Susan Point, Luke Marston, John Marston, and lessLIE**. The exhibition explores centuries-old knowledge and teachings still present and thriving in the people and communities of these territories.

"There's Blood in the Rocks" is a video instillation by **Marianne Nicholson** that tells of the Victoria 1862 small pox epidemic that decimated Indigenous populations in the area. Nicholson acknowledges the loss of her ancestors, but also the enduring presence of First Peoples on the land.

Further details and information about the exhibitions can be found on the Legacy Art Gallery website (uvac.uvic.ca/#section0-6).

ATTENTION TEACHERS: Helpful resources for these exhibits, including a Teacher's Guide, are available online (uvac.uvic.ca/legacytours/) to facilitate classroom discussion before visiting the Gallery.

PC: UVic Legacy Art Galleries, Salish Weave Collection





Salish Weave Collection: Works on Paper at Burnaby Art Gallery

From April 18 to May 31, 2017, the Burnaby Art Gallery will feature prints and small sculptural works from the Salish Weave Collection.

Displayed in the upper gallery and curated by **Jennifer Cane**, this exhibit includes works by **Andy Everson, Maynard Johnny Jr., lessLIE, Luke Marston, John Marston, Chris Paul, Susan Point, and Dylan Thomas**. These artists embrace their Coast Salish traditions, and also challenge the art form through contemporary perspectives and techniques.

An Opening Reception will be held on **April 13 from 6-8pm**. Additional information regarding the gallery and the exhibition can be found on the Burnaby Art Gallery site (bit.ly/2nIwt1G).



PC: lessLIE, *Protecting Posterity*, 2005

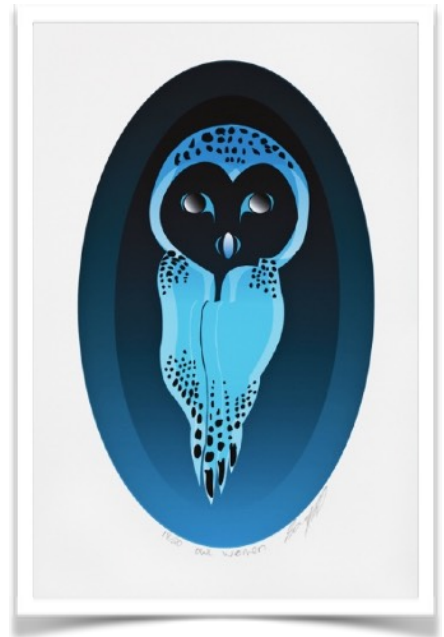
ATTENTION TEACHERS: As part of the gallery's school programs, educators will introduce visiting students to classic Coast Salish designs, and guide them through the creation of two dimensional images.

Cultural imPRINT: Northwest Coast Prints at Tacoma Art Gallery

“Cultural imPRINT: Northwest Coast Prints” is a special exhibition featuring sixty years of printmaking and practices done in the Northwest Coast style. Haub Curator of Western American Art, **Faith Brower**, collaborated with guest curator, **India Young** from Victoria, to bring together a large selection of prints by many of the region’s Northwest Coast Indigenous artists.



From **April 22 - August 20** works on display will include two prints from the Salish Weave Collection; “Memory” by **Susan Point and Kelly Cannell**, and “Owl Woman” by emergent artist, **Sage Paul**.



PC:Salish Weave Collection

SALISH WEAVE BOX SETS IN COWICHAN VALLEY

There is currently a pilot project in the Cowichan Valley School District where a small team of teachers is using the Salish Weave Box Set collections in the classroom. Spanning Kindergarten to Grade 12, B. Greenhow, R. Scheer, and A. Donnelly are integrating Coast Salish prints into their teaching practice. Whether it be in art, science, language arts, or history, students are learning traditional Coast Salish symbols, motifs, and stories through the Indigenous content and perspectives being integrated into their curriculum.



On May 5 at a Professional Development Day, these teachers will share their learning about integrating Coast Salish art into any and all facets of the curriculum. Examples of lesson plans and hands-on activities will also be exhibited alongside the Box Set prints that were gifted to the school district by Salsh Weave.

In Case You Missed It...



As part of the Canada 150+ celebrations that will take part across the country in 2017, the [City of Vancouver](#) will engage its communities in a series of cultural events and activities all year long. Under the cultural programming title, "[Strengthening our Relations,](#)" Canada 150+ will reflect and celebrate the living cultures of the local First Nations, urban Aboriginal and Métis communities, settlers and immigrants alike.

With permission and leadership from the local Musqueam, Squamish and Tsleil-Waututh Nations, Vancouver will host such major events as The Gathering of Canoes, a 10-day downtown festival, and a Walk for Reconciliation. While many of these events will take place during the summer months, there are plans in the works for other exciting programming. Citizens and visitors will have interactive opportunities to celebrate and engage in traditional and contemporary Indigenous performances, arts and crafts, fashion, food, music, and multi-media throughout all of 2017. Scheduling announcements will be made in the upcoming weeks. Stay tuned!



Victoria City Hall was the location of a traditional New Year's Day levee, but with a new focus for 2017: to recognize local First Nations and reconcile for past wrongs. Mayor and councillors attended this event with the purpose of declaring 2017 a "[year of reconciliation](#)" in Victoria, and to unveil

carvings by Coast Salish artist **Tom LaFortune**.

These works of art, depicting clan chief figures in killer whale



and eagle helmets, will be the first ever pieces representing the Lekwungen speaking peoples in City Hall's council chambers. LaFortune has been a carver since childhood, and learned his craft under the mentorship of Cowichan master carver Simon Charlie. He continues to learn from his brothers, while teaching and creating five days a week. LaFortune's work can be seen around the Victoria area, including at Royal Roads University and at the Songhees Welcome Centre.

PC: Times Colonist



In February, BC Ferries, the First Peoples' Cultural Council, and Musqueam Nation revealed the final artistic Coast Salish design chosen to envelop the new class of ferries. Thomas Cannell's creation depicts the majestic raven, a bird revered for its wisdom and intelligence. The bird, says Cannell, has always been his favourite to draw and study. "Their strength lies in recognizing opportunity, and I love the profuse beaks on these powerful intelligent birds. I have tried to capture this enormous sense of being within my design concept for Salish Raven."

Thomas has spent his lifetime studying art through books, photographs, and museum artifacts; through post-secondary education at Pilchuck Glass School, Langara College, and Capilano University; or through ever-evolving collaborations with his mother, Susan Point. While Cannell's own artworks include diverse uses of media and materials, his creations still hold true to traditional Salish lines and motifs, and to nature's elements.

Further details about the Salish Class ferries or Thomas Cannell can be found in the BC Ferries media release (bit.ly/2osgdOY).



“Their strength lies in recognizing opportunity, and I love the profuse beaks on these powerful intelligent birds.”



PC: [BC Ferries](http://BCFerries.com)



National Gallery of Canada Musée des beaux-arts du Canada

For the first time since its opening thirty years ago, the National Gallery of Canada is undergoing a major makeover. Construction and renovations are currently underway to create the new Canadian and Indigenous

Gallery. Major changes are in store as curators plan and present Indigenous artworks alongside classic and contemporary Canadian pieces. As new chronological and thematic approaches to displaying art evolve over the next months, difficult conversations will ultimately ensue. Visitors, artists, and curators alike will ponder the historical and present-day impacts of Canada’s Indian Act, reserve systems, residential schools, the Truth and Reconciliation Commission, as well as Indigenous perspectives in school curricula, concepts of integration vs. inclusion, and how it is all respectfully shared within this new space reopening on **June 15, 2017**.

If you would like to read more about the ongoing developments, go to the “Behind the Scenes” section of the National Gallery’s website (gallery.ca/2017/en/index.htm). Additional information and perspectives are also available in the National Gallery’s online Magazine (bit.ly/2o0PkCH) or on the CBC site (bit.ly/2l0C6Dr).



PC: ncgmeda (video stills), 2017



6-11 MARCH

Hosted by the University of Victoria, Ideafest is a celebration of knowledge and insight, attracting thousands of participants from both campus and greater Victoria communities. During the week of March 6-11, participants chose workshops, tours, exhibits, presentations, and panels to attend.

On March 7 at the Alix Goolden Hall in Victoria, visitors witnessed an intimate conversation between University Chancellor and broadcast journalist, **Shelagh Rogers**, Indigenous visual artists, **Carey Newman** and **Rande Cook**, and visual anthropologist and curator, **Andrea Walsh**.



Entitled “Reconciliation and Resurgence: How Indigenous artists are re-imagining the story of Canada,” the panelists discussed how each of their unique projects explored place and identity in light of Canada’s journey towards truth and reconciliation. Carey Newman shared his experiences in researching and creating the nationally acclaimed Witness Blanket; Rande Cook described his personal journey with the missing and murdered Indigenous women investigations, and how they influence his artistic practice; Andrea Walsh shared the process taken to repatriate paintings done by Indigenous children who once attended the Alberni residential school. Collectively, these projects are transforming our perspectives and ideas as we better understand our past and create a shared future.

**A recording of this panel discussion will be available soon on the ideafest website (bit.ly/2lo4uAF).

On March 10 at UVic’s First Peoples House, **Carmen Rodriguez de France** (Indigenous Education) hosted a session where learners from Craigflower Elementary School shared the ways they have used place-based and community-based learning in their studies. In a multi-generational context, these students and their teacher are building respectful relationships with each other and with the land. Teacher **Judi Chessa** presented a video showing the unique learning happening in and amongst the group, as well as a project exploring the concept of identity in the form of capes. Each student carefully chose unique fabrics from which to sew the cape, and decorated them with symbols and pictures that reflect their unique personalities. Reminiscent of both regalia blankets and superhero capes, the capes were toured around the hall by the children explaining their creations to audience members. The viewers showed curiosity while the students showed pride and confidence in their work.

PC: Stephanie Taylor @ Toronto Metro, Rande Cook, Darren Stone @ Times Colonist, Becky Greenhow



IN UPCOMING NEWSLETTERS....

- an in-depth piece on Susan Point's work and its presence in Salish Weave
- the latest acquisitions of works
- a fresh new look for the website
- summer exhibitions at Alcheringa Gallery in Victoria