



Salish Weave is pleased to present *Surviving Truth*, a panel installation by Maynard Johnny Jr. completed within the Visiting Artist Program of the Department of Anthropology at the University of Victoria. Launched by Dr. Andrea Walsh, professor in Visual Anthropology, and supported by Salish Weave, the program has now completed three sessions and is funded for three additional ones.

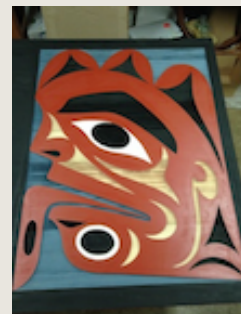
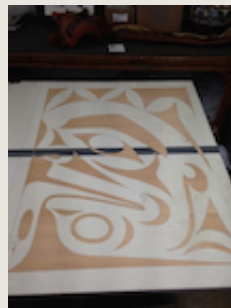
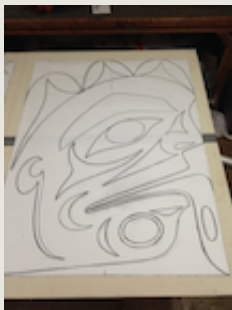
The topic of the anthropology class, residential schools, inspired Maynard to create a significant work of art he titled *Surviving Truth*. He writes:

“*Surviving Truth* speaks to the history of residential schools and their continued legacy and impact on generations of Indigenous peoples today. The work addresses the truths of Survivors – the children who went to the schools, their parents and families who were left behind, and the children of these people.



There is much work ahead of all Canadians to engage in HEALING, and UNDERSTANDING about the ways the legacy of the schools impacts individuals and communities today. *Surviving Truth* speaks to the fact that Indigenous peoples ARE STILL HERE, and we as PEOPLE are taking steps forward to succeed in this “Western society”. There must be UNDERSTANDING from all perspectives, because we are here together now.”

*Surviving Truth* is a 4’ x 9’ panel made up of sand blasted and painted red cedar, and glass. Maynard has graciously provided pictures of the creating process to complement his description of the three parts of the panel.



“The design on the right is of a First Nations Woman with a long tongue protruding from her mouth. She is speaking her language, fluently. She shares a mouth with an upside down Frog.

Salish peoples understand the Frog to be a “communicator”. Residential schools played a HUGE roll in taking our language away from us, and today we are fighting to keep them alive.



The design to the left is of a Woman (right side up) and a Man (upside down).

They share a mouth that holds a maple leaf and a cross. These symbols represent the forcible removal of children to residential schools by the Canadian government and churches.



The middle design in glass depicts a House with three human figures huddled in the middle to represent Canadians (all races), the government, and the churches.

They are gathering in the House to reach an UNDERSTANDING and find ways to HEAL the impact of the residential schools.



The Thunderbirds in the top part of the glass design are there to protect the process of HEALING and UNDERSTANDING.

The Salmon in the bottom part of the glass design are a symbol of REJUVENATION that our people have accomplished and need to continue but with the togetherness of all PEOPLE.



**Surviving Truth**  
Red cedar, glass and acrylic paint  
4' x 9'