



In this first newsletter of 2014, Salish Weave is pleased to present its latest acquisition of works by Susan Point, lessLIE and Dylan Thomas.

Works by Susan Point



Published in late 2013, *Timeless Circle* is one of the largest and most stunning serigraphs to grace the Salish Weave collection.

Its design is derived from that of a bronze sculpture installed at the Whistler Olympic Plaza. It features 86 carved faces representing the different nations that were part of the XXI Olympic Winter Games.

This is a prime example of Susan Point's proficiency in transferring from 3-D to 2-D.



Timeless Circle
Serigraph, Ink on paper
32" x 32"



This design is one of many by Susan Point about a place in beautiful British Columbia.

Anvil Island is the third largest of the islands in Howe Sound, British Columbia, Canada, and the northernmost of the major islands in that sound. It is located northeast of Gambier Island, southwest of Britannia Beach and west of Porteau Cove.



Anvil Island
Serigraphs, Ink on paper
44" x 14.5"



State I

State II

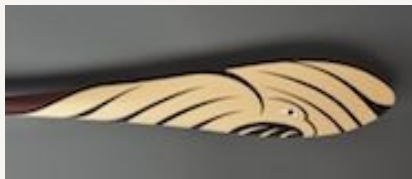


Works by Susan Point

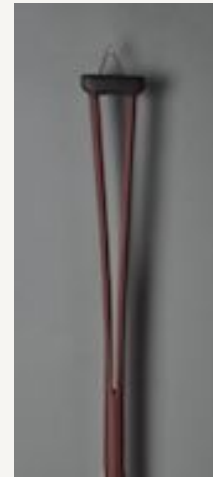


This piece is the first paddle by Susan Point and the fourth paddle in the Salish Weave collection.

Eagle Paddle attracted our attention with its unusual split shaft and the simplicity of the clever eagle design painted on its tip.



Eagle Paddle
Red cedar and acrylic paint
58" x 6" x 1.25



Urban Thunderbirds / Ravens in a Material World is an exhibition of indigenous art held at the Art Gallery of Greater Victoria from September 2013 to January 2014. Nicole Stanbridge of AGGV invited Coast Salish artist lessLIE and Kwakwaka'wakw artist Rande Cook to co-curate this exhibition with her. In turn, lessLIE invited emerging Salish artist Dylan Thomas, and Rande Cook invited established Kwakwaka'wakw artist Francis Dick to participate along with them. The result was an exhibition filled with experimentation, expression of personal stories and exploration of current issues and events.

The next section presents works exhibited by the *Urban Thunderbirds*, lessLIE and Dylan Thomas. These works of art are now part of the Salish Weave collection.

Works by lessLIE



This rendering of the Starbucks logo, Salish-style, is a visually powerful re-appropriation statement. The design is that of a limited edition of 50 serigraphs that Salish Weave commissioned after acquiring the original artwork: an acrylic painting on hide titled ***Cultural ConunDRUM***.

Salmon, a staple of the Salish people, is prominent in the design as are the Salish design elements: trigons or wedges, ovals and circles, and crescents.





Works by lessLIE

During the *Urban Thunderbirds* exhibition, Cultural CununDRUM’s beat was heard loudly with lessLIE’s poem by its side.

big bucks
born in
the salish sea

starbucks
a cultural
parody

taking salish land
for lucrative coffee

andy whorl
painting
startbucks
spindle whorl
as the w(((h)))orl(((d)))

a big bucks core-poor-ration
putting the poor
on rations

while the rich drink
cultural cofFEE
a cultural
parody



Cultural CununDRUM
Acrylic on hide
20” diameter x 2.75”

Works by Dylan Thomas

This series of paintings is testament to emerging artist Dylan Thomas’ experimentation and willingness to innovate and take risks. Inspired by Dutch artist M.C. Escher, these *New Bloom* works are acrylic paintings on canvas and measure 24” x 24”. Salish Weave now counts a total of 18 works by Dylan, six of them in this medium.



New Bloom 1



New Bloom 2



New Bloom 3