

SALISH WEAVE COLLECTION

The Salish Weave Collection is a private collection of contemporary Coast Salish art that weaves together the distinctive forms and designs of established and emerging artists. The collection stems from and resides mainly on traditional Coast Salish Territories. The purpose of the collection is to support and promote awareness of artists who are contributing to the revival of Coast Salish art. (More information about the Salish Weave Collection can be found at salishweave.com)

Title/Object: **Over Black Tusk**

In this work, Susan Point engages in visual punning in which she presents the form of the mountain in Coast Salish lands also known as Garibaldi Park as both the body of Thunderbird who resides in the mountains and as the face of a recumbent person. The striation of the land forms also suggest the nearby waves of the Pacific Ocean in Howe Sound. In this way all four worlds are represented and unified.

by Kerry Mason, Art Historian



Artist: **Susan Point**

Susan Point, born in 1952, is a Coast Salish artist from the Musqueam First Nation in Vancouver, B.C. Susan was taught the traditional values of her culture and the legends of her people by her late mother, Edna Grant-Point and her late uncle, Dominic Point. Susan began her artistic career in January 1981 designing and creating jewelry. At that time, Coast Salish art was not as well known as other First Nations art of the northwest coast. Eager to learn more about Salish art form, Susan researched and consulted with museums and libraries in Canada and the USA as well as her uncle, Professor Michael Kew, at the University of British Columbia. Susan has been instrumental in the renaissance of Coast Salish art both in Canada and the United States. She renders designs inspired by traditional images such as that of the spindle whorl and uses non-traditional materials and techniques in paper, glass, bronze, wood, concrete, polymer, stainless steel, and cast iron.

Susan has been awarded numerous public art commissions including the Vancouver International Airport, the Museum of Anthropology at the University of British Columbia, the Vancouver Convention Center, Stanley Park, the National Museum of the American Indian at the Smithsonian Institute in Washington, D.C. and the Green River Community College in Auburn, WA.

Susan has been awarded the Order of Canada, a National Aboriginal Achievement Award, a YMCA Woman of Distinction Award and a BC Creative Achievement Award. She was appointed to the Royal Academy of Arts and elected to the International Women's Forum. She holds Honorary Doctorates from the University of Victoria, Simon Fraser University, the University of British Columbia and the Emily Carr Institute of Art and Design.



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Title/Object: **Thunderbird and Killer Whale**

A long time ago, a supernatural whale occupying Cowichan Bay blocked off the mouth of the Cowichan River. This supernatural whale ate all the salmon around it, and prevented the remaining salmon from ascending the Cowichan River. As a result of not having salmon ascending the Cowichan River, the Cowichan Tribes experienced a period of starvation. Out of desperation, members of the Cowichan Tribes attempted to ward off this supernatural whale, but failed. So the Cowichan Tribes called upon the mighty Thunderbird. Thunderbird swooped down, grabbed the supernatural whale, and flew away with him. After this, the Cowichan Tribes once again enjoyed the salmon of the Cowichan River.

by Artist



Artist: **lessLIE**

Born in 1973 in Duncan, B.C, lessLIE is Coast Salish of Cowichan, Penelakut, Esquimalt, Irish, Italian and French descent. lessLIE has a BA in First Nations Studies from Malaspina University-College in Nanaimo, B.C. In 1995 while working on this undergraduate degree, lessLIE began to study Coast Salish art. lessLIE is greatly inspired and encouraged by his cousin Joe Wilson. Coast Salish artists such as Manual Salazar, Maynard Johnny Jr., Shaun Peterson, Luke and John Marston influenced his artistic endeavours. However, his primary inspiration comes from artists Susan A. Point, Robert Davidson and Lawrence Paul Yuxweluptun.

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Title/Object: **Answer to the Call**

This design depicts Thunderbird carrying Killerwhale and a skull on top of Thunderbird.

There is an old story from the Cowichan area where Killerwhale gets caught in the bay and is eating all the salmon before they go up the river. People in all the villages along the river are starving and dying because there is no salmon coming up river to fish and feed on. So the people call upon Thunderbird to come and take Killerwhale away.

The skull symbolizes those that were lost to starvation. Thunderbird is the actual answer to the call for help. When Killerwhale is taken away the fish come back up river and the villagers can feed themselves.

The frog is also involved in some versions of this story; frogs are communicators between man and the spirit world, so the people asked the frog to ask the Thunderbird to help.

Other versions of the story say that Thunderbird takes Killerwhale up to Mount Tzouhalem and eats him at the top of the mountain; or to Mount Prevost whose peak is now a big dip. Yet another version says that when Killerwhale is dropped on the mountain, he creates a dip that actually looks like a frog.

by Artist



Artist: **Maynard Johnny Jr.**

Maynard Johnny Jr. was born in 1973 in Campbell River, B.C. He is a descendant of both the Kwakwaka'wakw and Coast Salish Nations and thus has inherited a unique blend of culture and tradition.

Maynard is a self-taught artist who has been working since his teens. He draws inspiration from many Northwest Coast artists and particularly admires the late Art Thompson, Richard Hunt, Robert Davidson and Mark Henderson. Maynard's principal endeavor is graphic design; his logo designs have garnered a number of awards. He also enjoys carving masks and panels.

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Title/Object: **Salish Community**

The significance of this design is that it is both traditional and contemporary. The traditional aspect of the design is a spindle whorl- inspired image with the circular element and the hole in the center. It has four faces in the design; the number four having to do with wholeness and balance. Salish Community has to do with differences in communities past and present. This design is the depiction of the traditional and contemporary realities. On one hand, family is traditionally very important and valued in Salish communities. On the other hand the image expresses contemporary Native issues, internalized racism, nepotism, band office politics and how those issues divide communities. This is a reality I see in my own community where there is division between traditional and nontraditional.

by Artist



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Title/Object: **Four Serpents**

Four Serpents was inspired by a design that I saw on a pamphlet in the Cowichan Tribes band office. I wanted to depict four serpents in a circle. It goes beyond being the spirit of spindle whorls because the circle in the middle is quite large. It is an expression of respect towards animals and nature through a visual depiction of serpents.

by Artist



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Title/Object: **Sun, Salmon, Frogs and Ravens**

Overall this is a sun design that reflects the visual punning and interconnectedness of the world. Besides the sun, the design includes salmon, a frog that can be perceived as half-frog, half-human and ravens. This design represents life on earth.

by Artist



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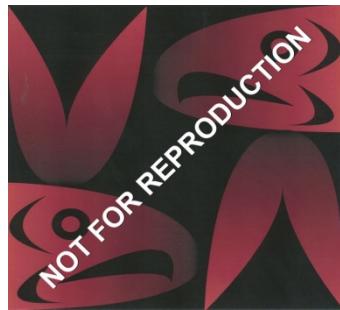
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Title/Object: **Conservation**

We're always worried about what's going to happen to the salmon in the future. As Native people it's one of those things that is important, really important – and not just yearly, but for the next generation as well. And we always need to look towards that and focus on that. And if you look at the piece, it focuses you on the center. It draws you in.

by Artist



Artist: **Chris Paul**

Born near Victoria, B.C. in 1969 as a member of the Tsartlip nation, Chris was immersed in Coast Salish art as a child. He completed one year of training at the Gitanmaax School of Northwest Coast Art in 'Ksan and a two-year apprenticeship under celebrated Tsimshian artist, Roy Henry Vickers.

Chris' artwork often depicts flora and fauna near his home on Vancouver Island and the mythologies of his culture. His designs are rendered as limited edition prints, paintings, cedar carvings and glass sculptures.

In 2007 Chris was commissioned by the Sidney Pier Hotel and Spa. He created three large scale etched glass panels for the lobby and smaller panels for each of the hotel's 55 rooms. Chris also gained exposure through the hit television series Grey's Anatomy in which some of his prints were featured.



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Title/Object: **Thunderbird Paddle**

I was experimenting with Thunderbird designs, wanting to do an interpretation of Thunderbird that was different than that of other artists. I opted for a split design, each side mirroring the other. Without intent, the center space took the shape of a paddle; a great outcome!

I then drew a black circle in the middle of the design that represents the hole in the center of a spindle whorl. Such whorls were used to spin the wool used to make blankets, sweaters and other garments way back before European contact.

I like that those of my people who love to go out on tribal journeys, or just to canoe, relate to this design.

by Artist



Artist: **Maynard Johnny Jr.**

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Title/Object: **Middle Point**

In the spirit of spindle whorls, this contemporary Coast Salish design depicts four salmon heads in a circle. The middle point in this design symbolizes the artistic void in Coast Salish art, which has been filled by the work of Susan Point. The salmon heads and spindle whorl symbolize cultural perpetuation, while the middle point symbolizes the strong role that Susan Point has played in inspiring and influencing a younger generation of contemporary Coast Salish artists.

In the disCOURSE and writing on Coast Salish art, one will often still find subtle biases towards northern and Wakashan art forms of the Northwest Coast. Fortunately, such biases are beginning to change, and Susan Point has been vital to a relatively recent appreciation for Coast Salish art.

This design was actually inspiRED (the gap that was filled) by a multi-media wood, paint, and glass panel created by Susan Point. I had the personal pleasure of perceiving and being inspiRED (the gap that was filled) by that piece on a visit to Spirit Wrestler Gallery.

by Artist



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Title/Object: **tHEIRS**

tHEIRS is a counter part to yOURS; two drums I painted for the solo exhibition at Two Rivers Art Gallery in Prince George. I very rarely paint drums because I like to paint with contemporary mediums. Drums and paddles have more of a traditional context, but can have some contemporary significance. tHEIRS has to do with cultural property; I like to play with words as in tHEIRS, meaning it belongs to them, the people who buy the artwork. This work expresses the neocolonial aspects of the commercial market and the word "heirs" asks who are the heirs of that art tradition. The answer is in the title. This work expresses that aspect of the commercial art market; at the same time I feel I have an obligation to share my culture with Canadian society and the world in general. With more of an understanding comes an appreciation and a cultural bridge that has been building between First Nations and Canadians and Americans. The sharing is symbolized in the design by visual punning where the faces share the same mouth in the center. The design outside of the two faces is the raven. The whole design is an expression of cultural property and sharing.

by Artist



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Title/Object: **Eagle Nest**

Coming from the K'omoks First Nation is very interesting. Our language is a Salishan language and anthropologists, in turn, classify us as Coast Salish. History, however, has ensured that alliances have tied us more closely with the Kwakwaka'wakw people to the north. To many Salish, we are seen as Kwakwaka'wakw and to many Kwakwaka'wakw, we are seen as Salish.

"Eagle Nest" encapsulates a lot of feelings around this. For many First Nations living today, we are faced with living in a dual world: at once traditional and at the same time contemporary. For those of us who are K'omoks, we take this one step further and balance our traditional lives with being both Salish and Kwakwaka'wakw.

While I know of no traditional K'omoks spindle whorls in museum collections, it does not preclude their existence. It is likely, in fact, that we used them like our other Salish relatives. By the mid-1900s, my great-grandmother would simply spin wool on her lap with her bare hands. Whenever I draw a spindle whorl design, I think about her and the knowledge she passed onto my mother. "Eagle Nest" not only brings attention to the duality of our lives as K'omoks people, I also wanted to bring in a personal element. In 2002, my daughter Claire was born. With blond hair, blue eyes and light complexion harkening back to our Scandinavian roots, she became the little white eagle in our nest. In 2005, Matthew balanced out that nest. He was born with dark brown hair, brown eyes and darker complexion. They laugh and play, cry and fight and they bring balance into our lives.

by Artist



Artist: **Andy Everson**

Andy Everson was born in Comox, B.C. in 1972. Influenced by his grandmother, he has always been driven to uphold the traditions of both the K'omoks and Kwakwaka'wakw First Nations. Andy holds a Master's degree in Anthropology. Because the K'omoks First Nation land lies between the larger Salish and Kwakwaka'wakw territories, his thesis focused on notions and expressions of contemporary K'omoks identity. His work in anthropology provided him with a background in linguistics which subsequently inspired him to create a company, Copper Canoe Inc., that specialized in the creation of Aboriginal language media. Andy started his artistic career in 1990 when he designed and painted chilkat-style blankets for use in potlatch dancing. Andy creates contemporary bold and unique imagery that remains rooted in the traditions of his ancestors. Andy performs traditional songs and ceremonial dances at potlatches. He is also a member of the Le-La-La, the Gwa'wina and the K'umugwe dance groups.



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Title/Object: **Devotion**

In this work, Susan Point draws on the potent symbol of communication in Coast Salish culture, the Frog, which has the ability to go between worlds (water/land) and therefore its supernatural power is also a symbol of communication. Point's idea of devotion calls on the symbol of family protector...Bear. In the Bear's embracing of Frog, the natural and supernatural worlds as well as the forest and waterworlds are presented.

by Kerry Mason, Art Historian



Artist: **Susan A. Point**

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Title/Object: **Spa Eth (Bear)**

This design was commissioned by the owners of the collection for Box Set II.

The man's look and demeanor are sometimes associated with that of a grizzly bear and the owners wanted a design that would reflect that. This is my interpretation; it has a realistic style as opposed to having the traditional crescents and trigons.

Translated from Coast Salish (Hul'q'umín'um') *Spa Eth* means bear.

By Artist



Artist: **Maynard Johnny Jr.**

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Title/Object: **WuHus (Frog)**

The owners of the collection commissioned this design for Box Set II.

The woman, who is French Canadian, wanted a light and playful design that would represent herself. She thought that a frog design would be a tongue-in-cheek way to achieve that.

Wuhus means frog in my native language Hul'q'umín'um'.

by Artist



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Title/Object: **Mandala**

This print is a Salish version of a contemporary mandala. Mandalas have their origin in India in religions such as Buddhism and Hinduism. Mandalas are geometric paintings that represent the cosmos from a human perspective. They have been used as a meditation tool grabbing the viewer's attention and helping him achieve deeper states of meditation.

After seeing the beauty of Buddhist mandalas, I decided that I wanted to do a Salish version of one. I enjoy doing cross-cultural art because art itself is one of the only practices that appears in all cultures known to man. Art is one of the things that makes us human and, by bridging different cultural art forms; it helps me feel the unity of mankind.

by Artist



Artist: **Dylan Thomas**

Born in Victoria, B.C. in 1986, Dylan Thomas is a Coast Salish artist descended from the Lyackson First Nation, Valdes Island, B.C. Dylan was exposed to Coast Salish art at a young age as his family upheld their culture and participated in their traditions.

Dylan has trained in jewelry design with the late artist Seletze, also known as Delmar Johnnie. He has apprenticed with renowned Kwakwaka'wakw artist Rande Cook in all other media. Some of Dylan's artistic influences are Susan Point, Robert Davidson and the late Art Thompson.



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Title/Object: **Salmon Cycle**

In this serigraph, which is his first work in this media, John Marston is expressing the importance and complexity of the crucial salmon life cycle. Historically, salmon was the mainstay of the Coast Salish people. Cultural practice conformed to the life cycle of the salmon, with the ceremonial season heralded by the spawning salmon. Thunderbird appears in this serigraph for its significant link between the supernatural Thunderbird and the well being of the Coast Salish people. Many legends and songs focus on this relationship. Marston includes the four stages of the Salmon cycle from egg through spawning. Eagle, for its relationship with Salmon is included in the design. The traditional design elements of circles and crescents are repeated to emphasize the influence of the moon in spawning and the natural four phases of the moon. Both cycles are aspects of harmony in Coast Salish culture.

by Kerry Mason, Art Historian



Artist: **John Marston**

Coast Salish carver John Marston (Qap'u'luk) was born in 1978 in Ladysmith, B.C. His parents David and Jane Marston, both carvers, were his first teachers when John picked up a carving knife at the age of eight. John was mentored by the late Coast Salish carver Simon Charlie who taught him the legends of the Coast Salish people. In his early twenties, John immersed himself in carving and joined his brother Luke at the Thunderbird Park at the Royal British Columbia Museum in Victoria. During the first four years, he volunteered his services, earning the resident carver position for the fifth year of his stay. In this last year, he refined his artwork alongside talented Northwest Coast carvers such as Silas Coon, Shawn Karpes, Gary Peterson and Wayne Young.

His career has also been shaped by research into old Coast Salish art and traditions, careful study of museum collections, and by travel and cultural exchanges. In the spring of 2006, John embarked on a cross cultural exchange to Papua New Guinea. This experience was captured in a documentary film titled *Killerwhale and Crocodile* and broadcasted on the Bravo channel. John met and worked with New-Guinean carvers, principally with Teddy Belangu who visited B.C. The sharing of culture, traditions and skills inspired the design of '*ehhwe'p syuth* (*To Share History*), the most significant sculpture John ever crafted.

In 2007 John and Luke travelled to Japan. This exchange with Japanese artists was the subject of two television programs broadcast widely in Canada and Japan. In 2009, John was honored with the B.C. Creative Achievement Award for Aboriginal Art. Later that year he participated in the international exhibition Hailans to Ailans. John's work is part of public and private collections worldwide and is exhibited at the Museum of Anthropology in Vancouver at The Vancouver International Airport and the Vancouver Convention Centre.



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Title/Object: **Thunderbird & Killer Whale**

In this print Luke Marston is expressing the significant relationship between the supernatural Thunderbird and Killerwhale. It is an original design in which attributes of Killerwhale are folded into the dominant formline of Thunderbird.

by Kerry Mason, Art Historian



Artist: **Luke Marston**

Luke Marston was born in 1976 to carvers Jane and David Marston who introduced him to carving. He learned form, design and detailed finishing from Haida/Nisga'a artist Wayne Young and Salish history and traditional stories from Coast Salish artist Simon Charlie. In 1999, Luke assisted Charlie with the carving of four house posts for a public school in Seattle, WA.

For five years, Luke worked at Thunderbird Park at the Royal British Columbia Museum alongside Jonathan Henderson, Sean Whannock, Sean Karpes and his brother, John Marston. He spent time studying the museum's archives and historical collections.

Through his work, Luke wants to preserve his culture and share it with the public. He exhibits at Alcheringa Gallery in Victoria, the Inuit Gallery in Vancouver, the Canadian Embassy in Japan and galleries in the United States. He has done commissions for the Canadian government, the Lieutenant Governor of British Columbia, the Vancouver International Airport and the Vancouver Convention Center.

In addition to his wood carving, Luke works in gold and silver using repoussé, chasing and engraving techniques.



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Title/Object: **Swan Drum**

This is a very meaningful piece for me. It's about the relationship between my Auntie and I. My parents chose my Auntie Lindy as my godmother when I was very young. I used to call her son my god-brother and everyone used to laugh about that because there was no such thing. When my parents passed on she explained right away, that it was her job as well as my Uncle John's, to take over now, as my parents. It always felt like she was that person for me anyway. She was always there for me. She's helped and guided me and has been a strong force in my life. She said to me, "I've watched you do many things, but when you finally started doing art, I felt that you were really doing what you were supposed to be doing."

In the Saanich way, your aunts and uncles teach you. My Auntie Lindy has been a spiritual guide to me, always. She is a strong woman. A star woman. Her name is COSINIYE. Because of my connection to my Auntie as a child and growing up, I have always valued her beauty and her name, which was given to her by my Grandpa David. When my last daughter was born, two days after my Aunt's birthday, I followed tradition and asked if she would allow me to use her name for my daughter. This was a big thing to ask and a large gift to receive. My daughter was one day old when my Auntie came to my house. She held my newborn girl in her arms for a long time. She also brought her granddaughter, who shares that name, with her. They were very quiet, sitting together, much exchanged between them. Something beautiful always happens in those times. She honored me that day, she gave the gift of her name to my youngest daughter. My daughter shared a birthday with her Great Auntie last year. A present I had for my Auntie was a Swan Drum. Finally I could give a gift back to her. A way to acknowledge her for all her guidance and steadfastness in my life. In Saanich she's one of the Keepers of the Songs. Not only can she sing them, but she receives them, she's a composer for our people and also a beautiful singer.

(Continued on next page)



Title/Object: **Swan Drum** (cont'd)

This image, the design of the swan, is like a hand. It specifically has the look of a drum behind it because it originally was painted as the Swan Drum for my Auntie. The design invokes sound and grace and it mirrors the Keeper of Songs that my Auntie represents. The stripe across the top of T-shapes, is a design I saw on an older piece that really seemed to fit into this design. It's contemporary, but there are elements of the past, like her. This piece is in honor of my Auntie.

by Artist

Artist: **Chris Paul**

Born near Victoria, B.C. in 1969 as a member of the Tsartlip nation, Chris was immersed in Coast Salish art as a child. He completed one year of training at the Gitanmaax School of Northwest Coast Art in 'Ksan and a two-year apprenticeship under celebrated Tsimshian artist, Roy Henry Vickers. Chris' artwork often depicts flora and fauna near his home on Vancouver Island and the mythologies of his culture. His designs are rendered as limited edition prints, paintings, cedar carvings and glass sculptures. In 2007, Chris was commissioned by the Sidney Pier Hotel and Spa. He created three large scale etched glass panels for the lobby and smaller panels for each of the hotel's 55 rooms. Chris also gained exposure through the hit television series Grey's Anatomy in which some of his prints were featured.



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Title/Object: **Cultural ConunDRUM**

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

lessLIE



Artist: **lessLIE**

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Title/Object: **wHOle W((h)))orl((d))**

In the spirit of spindle whorls, the Grand Masterpiece of contemporary Coast Salish graphics, this design depicts a human encircled by two salmon, four wolves and four thunderbirds. I wanted to create a graphic work that could rival early and classic onecolour Coast Salish graphic designs, such as Charles Elliott's Salish Renewal and Stan Greene's Human with Thunderbirds. Within the overall feel of the design, an Aztec calendar influence can be sensed in the circular form. This cross-cultural aesthetic influence reflects the cultural reality of Coast Salish people living in the most urbanized and densely and diversely populated area of the Northwest Coast. One intention of this classic Salish design was to provoke questions about how contemporary Coast Salish people fit in modern society. Simultaneously, another intention was to show that I have a knowledgeable understanding of traditional Coast Salish design elements and principles. As the great Haida artist Robert Davidson once ARTiculated, "you can't innovate from nothing".

lessLIE



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Title/Object: **Flight**

This is one of my favorite designs. There is a human face in the center intertwined with Eagle and Raven, and at the bottom Owl is looking out at you. Man and Eagle share the eyes. This print is an interpretation of this family's connection to the natural or spirit world via birds. The Eagle represents peace and honor. The Raven is often referred to as tricky or sly but is still most respected in Northern cultures. Ravens are also known for releasing the sun and moon to the earth. Owl in Coast Salish culture is related to death and he guides us to the spirit world with ease because of his ability to see in the dark. Our connections to the spirit world and to these animals reflect who we are as a people.

Maynard Johnny Jr.



Artist: **Maynard Johnny Jr.**

Maynard Johnny Jr. was born in 1973 in Campbell River, B.C. He is a descendant of both the Kwakwaka'wakw and Coast Salish Nations and thus has inherited a unique blend of culture and tradition.

Maynard is a self-taught artist who has been working since his teens. He draws inspiration from many Northwest Coast artists and particularly admires the late Art Thompson, Richard Hunt, Robert Davidson and Mark Henderson. Maynard's principal endeavor is graphic design; his logo designs have garnered a number of awards. He also enjoys carving masks and panels.

Maynard's artwork has been exhibited at Alcheringa Gallery, Victoria, B.C., the Art Gallery of Greater Victoria, the Museum of Arts and Design, in New York and at The National September 11 Memorial and Museum.



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Title/Object: **The Moon and the Pond**

The Moon and the Pond – Dylan Thomas - 2012 This design was inspired by a poem by the Zen poet Takuuan. The moon has no intent to cast it's shadow anywhere, nor does the pond design to lodge the moon. How serene the water of Hirosawa" This poem points to a lesson of acceptance. The moon does not reject the pond nor does the pond reject the moon. They both simply are and with no intention or will from either of them they create a profoundly beautiful scene. Human beings have a problem with acceptance. We suffer when we want what we cannot have or have what we do not want. We tend to reject 'ugly' things like death, when it is as natural as the "beauty" of birth. When humans can learn to live as the moon and pond do, and reject nothing, we will live far happier lives.

Dylan Thomas



Artist: **Dylan Thomas**

Born in Victoria, B.C. in 1986, Dylan Thomas is a Coast Salish artist descended from the Lyackson First Nation, Valdes Island, B.C. Dylan was exposed to Coast Salish art at a young age as his family upheld their culture and participated in their traditions.

Dylan has trained in jewelry design with the late artist Seletze, also known as Delmar Johnnie. He has apprenticed with renowned Kwakwaka'wakw artist Rande Cook in all other media. Some of Dylan's artistic influences are Susan Point, Robert Davidson and the late Art Thompson.



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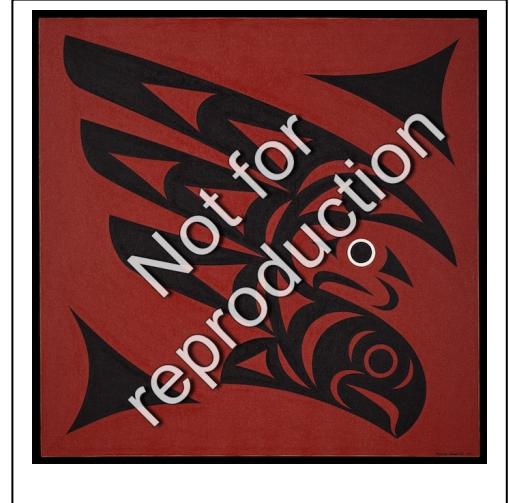
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Title/Object: **Summer Catch**

Summer Catch is a fun design of an eagle preying on salmon. I incorporated the salmon design inside that of the eagle's wing, which looks like a hand catching a salmon. I chose to paint the whole image in red and black except for the eagle's eyeball that I painted white. I was inspired to do so while playing softball in the summer time. The softball term, catch, and my enjoyment of the game and summer time lead me to play on words and to title this piece Summer Catch.

Maynard Johnny Jr.



Artist: **Maynard Johnny Jr.**

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Title/Object: **InSight**

This print design originated as a drum by Maynard Johnny Jr. The iconography is principally of powerful Eagle and contained in the eye is another reference to Eagle as well as Salmon with which Eagle has a significant relationship. Using the traditional Coast Salish vocabulary of circles, crescents and trigons, Maynard Johnny Jr. distributes the attributes of Eagle and Salmon. By having an eye within the eye of Eagle, the idea of inward reflection is expressed.

Kerry Mason, M.A. Art History



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Title/Object: **CommuniTIES**

In this print, lessLIE expressed the idea of connection, balance and cultural resilience. The design elements all relate to the sacred number of 4 which represents the four worlds, four states of being, four stages of life, four directions, four winds, four moons, four tides, four year life cycle for the salmon and much more. The energy of the print is inherent in the circular spindle whorl design and emphasized by the placement of the crescents and inward directed trigons. The four faces represent initiated members of the Coast Salish cultural group, often referred to as Speakers. Between the four beings are the four individual circles representing the circle of life, the sun and the moon, the blow hole of a whale, the Salmon egg, berries and the power points of an individual most notable the navel.

Kerry Mason, M.A. Art History



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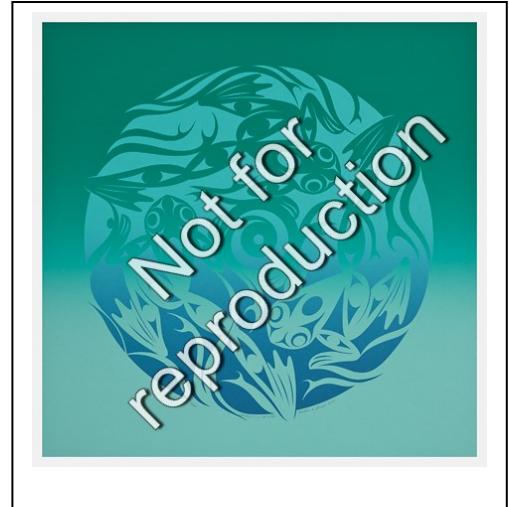
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Title/Object: **Celebration of Life**

One of the hallmarks of [Susan Point] printmaking is the exquisite gradation of tones that she achieves while expressing both traditional Coast Salish concepts and iconography and her own personal experiences. In this print, Susan Point, as usual, combines complex ideas. On one level, there is a view underwater of Frogs in their natural environment. The overall design is of a spindle whorl reminding the viewer of Coast Salish territory and importance of the Fraser River. The concept of visual punning is employed with the circles representing tadpole eggs, eyes of several beings as well as the Frog, and the central circle also belongs as the spindle hole in the whorl. The circle of life and the celebration of life are successfully conveyed.

Kerry Mason, M.A. Art History



Artist: **Susan A. Point**

Susan Point, born in 1952, is a Coast Salish artist from the Musqueam First Nation in Vancouver, B.C. Susan was taught the traditional values of her culture and the legends of her people by her late mother, Edna Grant-Point and her late uncle, Dominic Point. Susan began her artistic career in January 1981 designing and creating jewelry. At that time, Coast Salish art was not as well known as other First Nations art of the northwest coast. Eager to learn more about Salish art form, Susan researched and consulted with museums and libraries in Canada and the USA as well as her uncle, Professor Michael Kew, at the University of British Columbia. Susan has been instrumental in the renaissance of Coast Salish art both in Canada and the United States. She renders designs inspired by traditional images such as that of the spindle whorl and uses non-traditional materials and techniques in paper, glass, bronze, wood, concrete, polymer, stainless steel, and cast iron.

Susan has been awarded numerous public art commissions including the Vancouver International Airport, the Museum of Anthropology at the University of British Columbia, the Vancouver Convention Center, Stanley Park, the National museum of the American Indian at the Smithsonian Institute in Washington, D.C. and the Green River Community College in Auburn, WA.

Susan has been awarded the Order of Canada, a National Aboriginal Achievement Award, a YMCA Woman of Distinction Award and a BC Creative Achievement Award. She was appointed to the Royal Academy of Arts and elected to the International Women's Forum. She holds Honorary Doctorates from the University of Victoria, Simon Fraser University, the University of British Columbia and the Emily Carr Institute of Art and Design.



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Title/Object: **New Day**

Luke Marston's work is distinguished by his unique, meticulous composition, flowing line and cerebral approach. This particular print, New Day, is also highly personal, reflecting a positive step in his mother's recovery of her health. Positive energy emanates from the yellow sun which is also a reference to Creator. The dorsal fin of the Killerwhale transforms into Salmon, another symbol for life. Ascending, in the print, is Thunderbird, a powerful spiritual being closely associated with Whale and Killerwhale providing a link between the sky and water as well as spiritual worlds. The juxtaposition of spirits in the water and sky adds power to the design. Thunderbird adds to the expression of positive energy and optimism.

Kerry Mason, M.A. Art History



Artist: **Luke Marston**

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