



Mouse Woman drawing by Luke J. Parnell

The Beat

A monthly newsletter about the art of
First Nations on Canada's West Coast

We respectfully acknowledge the Coast Salish Peoples, on whose traditional territories we live and work, and all the First Nations of the Pacific coast.

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This is the forty-ninth issue of The Beat, a free, independent newsletter that brings you up-to-date on the art, artists and events of the First Nations on Canada's Pacific Coast.

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The Honourable Steven L. Point OBC, Xwe li qwel tel
Lieutenant Governor of British Columbia, greets
Haida artist **Primrose Adams** and congratulates her on receiving the 2011 BC
Creative Lifetime Achievement Award for First Nations' Art

Photo: Ann Cameron

2011 Creative Achievement awards recipients are: **Sonny Assu, Stan Bevan, Vera Edmonds,** and **Shawn Hunt.** Photographs of the Awards ceremony can be viewed at

<http://www.bcachievement.com/firstnationsart/event.php?year=2011>

This website also provides more information about the award, eligibility and the nomination process for it.



Hibulb Cultural Center, Tulalip

Photo: Ann Cameron

The **Hibulb Cultural Center & Natural History Preserve** is open in Tulalip, on the north coast of Washington State. It is a \$10M teaching centre for education and understanding of the culture and natural heritage of the Snohomish, Snoqualmie and Skykomish peoples. Attractive displays present a lucid and compelling discussion of the nations' historic and economic issues. Artifacts and photographs draw us into the world of the First Peoples who have lived in the area for thousands of years.

The building itself, designed by StastnyBrun Architects, in consultation with tribal elders, is worth a visit. The centre is on a 42-acre site; work is underway to restore natural ecosystems around the centre.

For more information see <http://hibulbculturalcenter.org/>



Hall of Canoes, Hibulb Center

Photo: Ann Cameron



Artist Jim Hart with his sculpture *The Three Watchmen*
Photo from The Ottawa Citizen

In 2003 Haida artist **Jim Hart** created a 16' high bronze sculpture *The Three Watchmen*, which was placed by developer Michael Audain within a landscaped entrance area in a residential complex near Quilchena Park in Vancouver. The work has become a graceful and much-admired landmark in the neighbourhood.

This year a new bronze casting, second in a possible edition of three, has been made, and donated by Mr. Audain and his wife Yoshika Karasawa to the **National Gallery of Canada** in Ottawa. It was installed on November 10 2011 outside the entrance of the National Gallery. To view a National Gallery of Canada video of the difficult installation of the sculpture on a traffic island on Sussex Drive outside the National gallery see

http://www.youtube.com/watch?v=Um3qZ_YMgY

Discovering Totem Poles is a new book by distinguished scholar **Aldona Jonaitis** focusing on the histories of specific poles a visitor encounters in Seattle, Victoria, Vancouver, Alert Bay and other sites in British Columbia, Alaska and Washington State. It debunks common misconceptions about totem poles and explores the stories behind the making and displaying of 90 different poles. A short but very fine video clip on YouTube tells more about the book and subject:

<http://www.youtube.com/user/UWashingtonPress#p/a/u/1/iAaAnYctJc>
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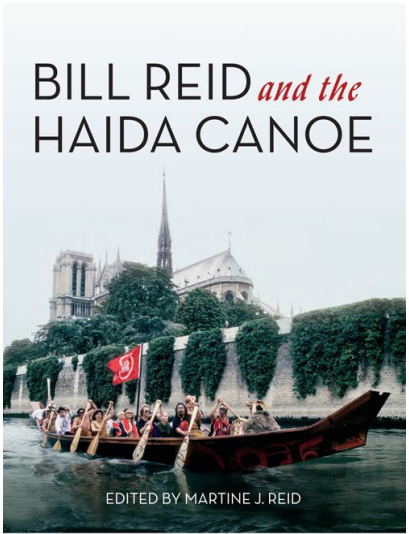


Photo: Philip Hersee Photography

A launch of a new book *Bill Reid and the Haida Canoe* will be held at the **Bill Reid Gallery of Northwest Coast Art** at 639 Hornby in Vancouver on Thursday December 8 2011 at 5 pm. Admission is free. *Bill Reid and the Haida Canoe* tells the story of the pivotal role of the canoe in Northwest Coast art, cultures and communities from pre-contact to present day Tribal Journeys.

Principal author and editor **Dr. Martine Reid** is Director of Content and Research at the Bill Reid Gallery.

The related exhibition of photography continues at the Bill Reid Gallery until January 8, 2012, and will then tour to the Canadian Canoe Museum in Peterborough, Ontario.

For more information see <http://www.billreidgallery.ca>

The **Squamish Lil'wat Cultural Centre** in Whistler BC continues its Lil'wat *Weaving Wisdom* exhibition.

The Centre has recently been given a second **Chief Joe Mathias** pole by a private collector. The newly acquired pole is about six feet high and depicts a thunderbird, bear and man. It is about 54 years old. For more information about the Squamish Lil'wat Centre, see

<http://www.slcc.ca>

The **Squamish Nation** has partnered with the **Vancouver Maritime Museum** at 1905 Ogden Avenue, near Kitsilano Beach, in Vancouver; the exhibition *Chatwilh : The Craft and Culture of the Squamish Canoe* will run until May 21 2012.

<http://www.vancouvermaritimemuseum.com>

In downtown Victoria, the **Alcheringa Gallery's** new exhibition *Chasing Form: New Directions in Repoussé* is the first show to focus particularly on the metal-working techniques of repoussé and chasing. Exhibiting artists, including **Rande Cook, Edward Joe** and **Debbie Hamdzidi Hunt**, attended a recent workshop by European-trained metalsmith Valentin Yotkov. Mr. Yotkov's studio in New York specializes in the teaching of deep repoussé.
<http://www.alcheringa-gallery.com>



Bradley Hunt, *Makeshift Shelter*
Lattimer Gallery

For the past five years, selected northwest coast First Nations artists have donated their time, materials and creative efforts to the **Lattimer Gallery's Annual Charity Bentwood Box Silent Auction**. In the process of raising donations for charity, these artists are given the opportunity to create outstanding pieces by thinking “outside the box”. All of the boxes have first been steam-bent and donated by Métis/Cree artist **James Michels**.

This year, the Lattimer Gallery and its participating artists raised \$21,250 for **Urban Native Youth Association**, a Vancouver organization which has been providing 21 prevention-focused programs and services to First Nations youth since 1988 to help meet their immediate and longer-term needs. UNYA's work includes advocacy, community development, and providing youth with opportunities to provide input into their programs and services. At the auction, notable high bids were **Robert Davidson's** box at \$5,000, **Shawn Hunt's** box at \$2,700, and **Clint Work's** box at \$2,500. Other interesting boxes sold were by **Aaron Nelson-Moody**,

Gwaii Edenshaw, Barry Wilson, Sharifah Marsden and Phil Gray among others. More information at <http://www.lattimergallery.com>



Joe David/Preston Singletary *Shrine Figures*
Photo: Ann Cameron

Ka Ka Win Chealth: Joe David & Preston Singletary is an exhibition at the **Spirit Wrestler Gallery** in Vancouver until December 10 2011. The title of the exhibition is the traditional Nuuchahnulth family name given to **Joe David** meaning *Orca Transforming* or *Wolf Transforming into Killer Whale*.

Joe David has worked with Tlingit artist **Preston Singletary** at the Pilchuk Glass School near Seattle since 2000. The group of Shrine Figures illustrated above refers to the Yuquot Whalers' Shrine, a ritual structure with figures traditionally used in the spiritual preparations for whale hunts.

The Gallery has published a striking and well-illustrated catalogue of the exhibition. For more information see <http://www.spiritwrestler.com>

A recent article in the journal *Antiquity*, reported online in *Past Horizons, adventures in archaeology*, recounts the results of scientific studies at the University of York in England on the historic textiles of the **Coast Salish First Nations**. The protein composition of 25 samples of yarn was examined to determine their animal source.

Samples were taken from eleven textiles in Smithsonian Museums' collections. The results mostly confirm the Coast Salish oral tradition about the use in weaving of the hair of the wool dog. The textiles examined showed that wool dog hair mixed with goat wool was used in everyday textiles, with goat hair alone used in ceremonial textiles. None of the examined blankets was made solely of dog hair. Research head Dr. Caroline Solazzo stated that the Salish peoples' practice of "raising dogs for fibre production was a unique cultural adaptation." For centuries the white wool dog was bred and raised separately from the short-haired working dogs. With closer European contact from the mid-nineteenth century, the wool breed was lost to interbreeding by 1940.

Contemporary and historical Salish weaving can be viewed at Vancouver's **Museum of Anthropology**, and other museums. Don't forget to look in the storage drawers at MOA, under the Salish displays. For more information and references, see <http://news.sciencemag.org/sciencenow/2011/11/native-american-blankets-made-wi.html>



Bentwood: art by Richard Sumner
Photo: Ann Cameron

The **Inuit Gallery** in Vancouver is exhibiting work by the Mamalilikulla (Village Island) artist **Richard Sumner** until December 9 2011. Sumner's work is in the collections of the Museum of Anthropology and the Vancouver International Airport.

<http://inuit.com>

On December 10 and 11 the **Whatcom Museum** at the Lightcatcher building in Bellingham will be home to the Native Holiday Art Market, formerly held at Northwest Indian College. Native artists and artisans will have their works for sale throughout the weekend.

<http://whatcommuseum.org/events>



Chilkat Blanket sold at Bonham's San Francisco auction Dec. 6

Bonham's last Native American Art auction on June 6 2011 brought in more than \$2 million dollars in sales. Its San Francisco auction on December 5 2011 resulted in some interesting prices: a Chilkat blanket sold for \$43,750, a Tlingit polychrome basket sold for \$2,125. For other items, see <http://www.bonhams.com>

The **Emily Carr University of Art + Design** offers one and two-day workshops at its Aboriginal Gathering Place Studio on Granville Island in Vancouver. Starting in February 2012, there will be instruction in drum and drumstick design and making, cedar bark basketry (**Brenda Crabtree**), and an introduction to Ravenstail weaving (**Cheryl Samuel**).

For more, see <http://www.ecuad.ca>

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