



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-seventh 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. October's newsletter marks the completion of four years of regular publication of The Beat!**

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Robert Davidson, *Ravenous*, 2003

Photo: Courtesy of the artist

The work of Haida artist **Robert Davidson** is being exhibited at the Western Gallery at the University of Western Washington in Bellingham Washington, south of Vancouver until November 22 2011.

WWU's College of Fine and Performing Arts presents Davidson's group, the Rainbow Creek Dancers at 7:30 on Friday, October 21 in the Performing Arts Center Mainstage Theater. They will be joined by the Git-hoan native Dance Group from Seattle. Tickets are available through the WWU Box Office at 360 650 6146 or <http://www.tickets.wwu.edu>.

For more about the Davidson exhibition visit <http://westerngallery.wwu.edu>



The Bill Reid Gallery of Northwest Coast Art  
169 Hornby Street in Vancouver

**Simon Fraser University** and the **Bill Reid Foundation** have announced a new partnership. The Foundation's entire collection of Northwest Coast art, worth more than \$10 million has been given to the university. Of the 158 works given, 112 are by the late Haida artist Bill Reid. In return, SFU will contract the Bill Reid Foundation to continue to manage the Bill Reid Gallery of Northwest Art in downtown Vancouver. Philanthropist and collector Michael Audain has donated \$1 million to help sustain the Gallery. The gallery staff foresees more exhibition and programming for the public, as it continues to operate in its choice location near Georgia and Burrard. The collection will remain intact and available to the public. The current exhibition at the BRG is Bill Reid and the Haida Canoe which runs until January 8 2012.



Bill Reid, *Lootas (Wave Eater)*, 1993  
Ink Drawing by Bill Reid  
Collection of the Bill Reid Foundation

Haida artist Bill Reid had a deep admiration of the traditional Haida canoe: "The Haida canoe is as beautifully designed and decorated an open boat as the world has ever seen" he said in 1987, in an article in *National Geographic*. His grandfather Charles Gladstone was an expert boat builder. For Expo 86 in Vancouver Bill Reid was commissioned to build a 15-metre war canoe, and this began the creation of a number of Haida canoes in cedar and fiberglass. Tribes along the Pacific coast have developed great skill in carving and journeying in their traditional vessels.

A new book, *Bill Reid and the Haida Canoe*, will be launched in October 2011. Harbour Publishing. The anthology on the theme of the Haida canoe includes artworks by Bill Reid, vivid photographs by **Phillip Hersee, Ulli Steltzer, Robert Semeniuk** and others, texts by **James Raffan, Martine J. Reid, and Mike Robinson** and first-hand accounts by First Nations paddlers.

<http://www.harbourpublishing.com/title/BillReidandtheHaidaCanoe>

Elizabeth Bulbrook, former Heritage Coordinator for the Council of Haida Nation's Forest Guardians will present a program on Red Cedar Archaeology at the Bill Reid gallery on October 26 2011, at 2:30 to 3:30 pm. This talk will describe the study of culturally modified red cedar trees, and its benefits to the artistic traditions among the First Nations peoples of the Northwest Coast. For more information about the Gallery, see <http://www.billreidgallery.ca/>



Totem Pole Ceremony in Chengdu, China in 2010

The pole that was carved by the **Freda Diesing School** to commemorate the victims of the 2008 earthquake in China's Sichuan province will be raised in China in October 2011.

The pole was presented to the President of China and to the distressed community of Beichuan in July 2010. Instructors Stan Bevan and Ken McNeil and colleagues created the Grizzly and Eagle

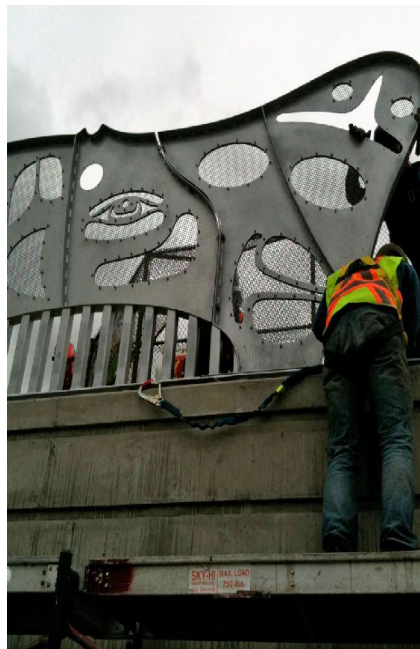
More images of the pole can be seen in the context of an economic initiative by the Lax Kw'alaams First Nation at

[http://www.fns.bc.ca/pdf/FirstNationsandChina\\_TransformingRelationships.pdf](http://www.fns.bc.ca/pdf/FirstNationsandChina_TransformingRelationships.pdf)

At Whistler's **Squamish Lil'wat Cultural Centre**, an exhibition *Weaving Wisdom* opens on Friday October 14 2011. "This collection of contemporary and traditional cedar woven pieces is the largest public display of its kind. Weaving is a spiritual process that continues today as a result of the guidance, inspiration, and dedication of many in our Nation."

On the afternoon of the same day a traditional blessing ceremony for the **Chief Mathias Totem** recently donated from a private collection.

See **The Beat April 2011**. For more about the Cultural Centre see <http://www.slcc.ca>



Yahgulanaas, *Abundance Fenced*, 2011

Photo: Courtesy of the Artist

**Michael Nicoll Yahgulanaas** has completed his City of Vancouver steel sculpture project. (See **The Beat June 2011**).

The title has changed from *Bracelet of Abundance* to *Abundance Fenced*. The work is currently being installed at Fraser and 33<sup>rd</sup> Avenue east in Vancouver.

Artist **Leah Decter** has two works of art travelling across Canada: *(official denial) trade value in progress* carries forward ongoing investigations into intersections of place, identity and (dis)location, and *(official apology: 913 words) trade value unknown*. They relate to two speeches delivered by Prime Minister Stephen Harper, where Canada's history of colonialism of First Nations people and issues of guilt and reconciliation around residential schools were raised. On October 7 and 8 2011, events about these works take place in Kamloops BC. See the web page for further programs in other Canadian cities: [http://www.leahdecter.com/official\\_denial/home.html](http://www.leahdecter.com/official_denial/home.html)

The *2011 Native American Art Studies Association Conference* will be held in Ottawa in October. On Wednesday October 26, **Aaron Glass** will speak on "Making the Past Present and the Present Contemporary: Curating Art and History from the Northwest Coast Today".



A new exhibition venue at the University of British Columbia in Vancouver is the site of a thought-provoking exhibition *Our Home & Native Land: What Can Emerge when Indigenous & Non-Indigenous Artists Offer Their Take on the Second Line of Canada's National Anthem* organized by students in the Native Studies Program. The show of work by thirteen artists is in the **Lobby Gallery of the Liu Institute for Global Issues** at UBC, until November 4 2011. See <http://ourhome-and-nativeland.ca/exhibit/>



An exhibition *Native American Art at Dartmouth: Highlights from the Hood Museum of Art* runs from October 8 2011 to March 11 2012, at the **Hood Museum** at **Dartmouth College** in Hanover, New Hampshire. The art collection of Dartmouth College was initiated in the 18<sup>th</sup> century, and includes indigenous art "from the historic to the

contemporary". The exhibition presents over 160 works, including a Haida hat from about 1860, a glass sculpture by **Preston Singletary** *Tlingit Crest Hat*, 2006, and works by **Rebecca Belmore** and **Nicolas Galanin**. A catalogue is available. For more information, see <http://hoodmuseum.dartmouth.edu/exhibitions/2011nativeamerican/index.html>

The **Sealaska Institute** regularly presents lectures about First Nations issues, history and art from an Alaskan perspective, which are then made available to the public on the web as videos. In a recent talk, **Emily Moore**, a visiting scholar at the Sealaska Institute, spoke about her research on the Totem Parks of Southeast Alaska. She discussed Southeast Alaska totem poles that were made or restored during the Great Depression and shows a 1949 newsreel about the project that was recently rediscovered. The 11-minute film is titled *Timber and Totem Poles* and was produced by the U.S. Forest Service. Moore is interested in contacting carvers or their relatives in Tlingit and Haida communities who remember someone who worked on the New Deal totem parks, or who has further information on the carving project.



Rick Bartow *Bird Dream*  
Stonington Gallery, Seattle

In Seattle, the **Stonington Gallery** is exhibiting work by Wiyot artist **Rick Bartow** from October 6 to 29 2011. A retrospective exhibition of Bartow's work, *Dog's Journey: A 20 Year Survey*, is travelling to the Missoula Art Museum in November 2011. See <http://www.stoningtongallery.com>



*Red Heart* 2011 by Shawn Hunt  
Acrylic on cedar 45" h.  
Photo: Ann Cameron

**Shawn Hunt's** exhibition curated by fellow artist **Lawrence Paul Yuxweluptun** continues at Vancouver's **Blanket Gallery** until October 15 2011. For more, see <http://blogs.vancouver.sun.com/2011/09/16/shawn-hunt-the-trickster-is-back/>

The **Ontario College of Art & Design** in Toronto has joined with the **Aboriginal Curators Collective** to present a symposium *Revisioning the Indians of Canada Pavilion: Ahzhekewada [Let us look back]*, on October 14, 15 and 16 2011, at OCAD. The Indians of Canada was a pavilion at Expo '67.

The participants include very few voices of the Northwest coast, aside from **Charlotte Townsend-Gault**, a panelist in *25 years after - 1992, Part One: Land Spirit Power at the National Gallery*.

For a complete schedule of the event, see [http://www.ocad.ca/Assets/pdf\\_media/MC\\_misc/20110919\\_ahzhekewada\\_program.pdf](http://www.ocad.ca/Assets/pdf_media/MC_misc/20110919_ahzhekewada_program.pdf)

The **Art Gallery of Ontario's** Art Rental + Sales Gallery currently is showing *Paralleling the Permanent Collection: First Nations*, until October 22 2011. The only western Canadian First Nations artist included is **Jim Logan**. If artists on the Pacific coast wish to be seen in

this gallery, they may contact for more information, contact [art\\_rental@ago.net](mailto:art_rental@ago.net)



Sonny Assu at West Vancouver Museum  
until November 5 2011  
Photo: Ann Cameron

For more about **Sonny Assu's** exhibition, see **The Beat September 2011**, and read this review in the Vancouver Sun:  
<http://blogs.vancouversun.com/2011/09/13/sonny-assu-finding-art-in-surprising-places/>

The **CBC Radio** One's weekend program *North by Northwest* also features an interview with Assu at: <http://www.cbc.ca/nxmw/featured-guests/2011/09/25/sonny-assu---found-art/>

Assu's work is in a show at the **Art Gallery of Ottawa** [\*Decolonize Me\*](#) until November 20 2011.

The **Spencer Museum of Art** in Lawrence at the University of Kansas has an exhibition *Passages: Persistent Visions of a Native Place*, until January 15 2012. The Museum's website lists public programs being held in connection with the exhibition. Films and speakers will address issues connected with identity, use of traditional ceremonies out of context, repatriation of ancestral remains and residential schools. See <http://www.spencerart.ku.edu/exhibitions/passages.shtml>



Button Blanket with Frog \$1,250  
at Bonhams in San Francisco

In **Bonham's** sale in San Francisco on September 12 2011, Mask by Alaskan artist **Lelooska Don Smith** (1933-1996) sold for \$938. A Killer Whale headdress with articulations, 21" long, sold for \$1,875. A button blanket depicting a frog sold for \$1,250. Baskets, including a number from the Northwest, sold well.

**Seahawk Auctions** holds its next sale on November 6 2011 at the Engineers Auditorium 4333 Ledger Avenue, Burnaby, near Vancouver, at noon. Featured items include A Chilkat apron estimated at \$2-3000, a Nuuchahnulth ca. 1900 loon rattle, estimated at \$3,500-5,500, and a mid-19<sup>th</sup> c. Hamatsa Bird Mask, estimated at \$12,-18,000.

See <http://www.seahawkauctions.com>

Collectors are looking forward to **Maynard's Northwest Coast & Inuit Art auction** on November 23 2011 at 6 pm, in Vancouver. Several masks by **Beau Dick** are being offered.

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<http://www.coastalartbeat.ca>

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