

RAG

RICHMOND ART GALLERY

Interweavings

Rick Adkins, Dempsey Bob, Joe David, Morgan Green, James Harry, Cody Lecoy, Latham Mack, Ariane Medley, Isabel Rorick, Tamara Skubovius, Marika Swan, Grace Williams, Xwalacktun (Rick Harry), Lawrence Paul Yuxweluptun

November 16 – January 11, 2015



Lawrence Paul Yuxweluptun, *Fish Farmers*, acrylic on canvas, 2014

School Art Program Teacher's Guide

Richmond Art Gallery School Art Program

7700 Minoru Gate, Richmond, BC, V6Y 1R9 Phone: 604-247-8300 Fax: 604-247-8301

www.richmondartgallery.org

About the Exhibition

Interweavings features the work of seven emerging BC First Nations artists who have received YVR Art Foundation Youth Scholarships. The exhibition also includes the work of their mentors who have shared knowledge and experience with the younger artists.

“The YVR Art Foundation was founded in 1993 by the Vancouver Airport Authority to foster the development of BC First Nations art and artists. The First Nations of British Columbia have intricate artistic traditions that have been part of their fabric of life for millennia. In the last sixty years, dozens of outstanding artists have kept that tradition not only alive, but thriving and developing. Today, BC First Nations artists such as Bill Reid, Beau Dick, Susan Point, James Hart, Joe David, Dempsey Bob, and Robert Davidson are among BC's most accomplished artists.



Marika Swan, *Becoming Worthy*, wood block print, 2013

In collaboration with corporate, foundation and individual donors, the YVR Art Foundation offers up to eight art scholarships annually to BC First Nations youth (age 16-26) who wish to develop their artistic potential. The scholarship award enables artists to study at a formal art institution or work with a mentor over a one-year period.” (YVR Art Foundation)

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Latham Mack, *Eagle Mask*, alder, ermine furs, and abalone, 2012

Interweavings brings together a diverse range of artworks, from traditional carved masks and woven baskets, to more contemporary works that utilize technology, photography, and fashion. Among the works shown will be jewellery by Morgan Green and her mentor Rick Adkins, sculpture and carving by James Harry and his mentor Xwalacktun (Rick Harry), paintings by Cody Lecoy and his mentor Lawrence Paul Yuxweluptun, masks and carvings by Latham Mack and his mentor Dempsey Bob, weavings by Ariane Medley and her mentor Isabel Rorick, photography and textile designs by Tamara Skubovius and her mentor Grace Williams, and prints by Marika Swan and her mentor Joe

David. *Interweavings* highlights the significance of mentoring relationships and explores how tradition and culture inform artists' works in contemporary and traditional contexts.



Isabel Rorick, *Sitka Spruce Root Hat*, sitka spruce root, 2014

Further Reading and Resources

YVR Art Foundation: <http://www.yvraf.com/about>

About the Artists

Morgan Green is a Ts'msyen (Tsimshian) artist from the Eagle Clan in Lax Kw'alaams, who was born in Prince Rupert, BC. Her Tsimshian name, 'Lu'uth' meaning "eagle who stays near nest", was given to her by her great grandparents. She is accomplished in a wide variety of mediums, including wood sculpture and carving, fashion and jewellery design, regalia, leatherwork, pottery, painting and Northwest Coast form-line design. She was mentored in cedar and alder carving by her father and master carver Henry Green, and in jewellery design and engraving by Haida artist **Rick Adkins**.

Morgan Green's Website: <http://morgangreen.weebly.com/>

Profile of Morgan Green, 2012 Recipient of the BC Creative Achievement Award for First Nations' Art.

Duration: 4:03 <http://www.bcachievement.com/firstnationsart/video.php?id=43>

Rick Adkins is an established Haida artist who was born in Prince Rupert, BC and currently resides in West Vancouver. He began his studies with Freda Diesing in 1970, and later on attended Emily Carr University of Art and Design (then Emily Carr College). His work is influenced by his teachers and by years of studying anatomical drawings and classical art history. Rick is well-recognized for his stylized jewellery creations in precious metals, with his work represented in various private and corporate collections around the world. In his jewellery, Adkins plays with the tones of the metal, often using oxidation in his silver work to create multiple layers and depth. He experiments with his forms ensuring that each piece is distinctive with multiple interactive elements.

Spirit Wrestler Gallery page: http://www.spiritwrestler.com/catalog/index.php?artists_id=48

James Harry spent most of his childhood and early adolescence learning First Nations form and design from his father, **Xwalacktun** (Rick Harry), a master carver of the Squamish Nation (Skwxú7mesh Úxwumixw). Born in Vancouver, James' art is influenced by the different perspectives provided by his complex ethnic background: Euro-Canadian, Coast Salish and Kwakwaka'wakw. He works in metal, red and yellow cedar, lighting, paint, fabrics and found objects to create installations, sculptures, paintings, and film.

James Harry's Website: <http://www.coastsalishcreative.ca/>

Xwalacktun (Rick Harry) is a master carver of stone and wood who was born and raised in a village called Sta-mish in Squamish BC. His mother is originally from Squamish and Alert Bay (Coast Salish, Kwakiutl) while his father was Coast Salish (Squamish). He started to carve at the age of 12 and received his formal art training at Capilano University and at the Emily Carr University of Art and Design (formerly Capilano College and Emily Carr College). His art focuses on how the traditional stories relate to his life, and how this knowledge can assist us all in healing ourselves. Respect for all people, regardless of race or religion, is a central theme for Xwalacktun.

Xwalacktun's Website: <http://www.xwalacktun.ca/>

Interview and artist at work: Duration: 8:23 <http://www.youtube.com/watch?v=qEwj1rZ65ds>

Cody Lecoy is a young Coast Salish artist born in Richmond BC of Okanagan and Esquimalt ancestry. Cody is currently enrolled in the BFA program at Kwantlen Polytechnic University, and has also been mentored by prominent Coast Salish artist **Lawrence Paul Yuxweluptun** since 2011. Most of his work is acrylic on canvas, using Northwest Coast formal design elements and surreal expressionism to create a visceral response that connects us to the environment.

Cody Lecoy's Website: <http://codylecoy.com/>

Interview with Urban Aboriginal. Duration: 6:31 <http://www.youtube.com/watch?v=iEvtAsc5-A>

Lawrence Paul Yuxweluptun is a Vancouver-based artist of Cowichan Salish and Okanagan descent who graduated from the Emily Carr University of Art and Design (formerly Emily Carr College) in 1983 with an honours degree in painting. Yuxweluptun is Salish for "man of many masks," a name given to the artist during his initiation into the Sxwaixwe Society at the age of fourteen. His strategy is to document and promote change in contemporary Indigenous history in large-scale paintings that explore political, environmental, and cultural issues. By combining his own experiences with a political perspective, he merges Coast Salish cosmology, Northwest Coast formal design elements, and the Western landscape painting tradition.

Lawrence Paul Yuxweluptun's Website: <http://lawrencepaulyuxweluptun.com/>

Eiteljorg Museum Artist profile: Duration: 2:50 <http://www.youtube.com/watch?v=LLjulgu4KVw>

Ken Rockburn interviews the artist: Duration: 29:00 http://www.youtube.com/watch?v=zEsU_GIJ53Q

Latham Mack is a Nuxalk First Nations artist from Bella Coola, a small coastal village in central British Columbia. His traditional name is Quuluun (Beaver in English), and he is a member of the Grizzly bear and Raven clan. He was inspired by his culture at a young age, participating in traditional dancing at age 12 and carving at age 13. His earliest influences were Harvey Mack, Alvin Mack, and hereditary chief and grandfather Lawrence Mack. In 2009, Latham apprenticed with world renowned Nuxalk artist Glenn Tallio in Bella Bella, BC and is currently apprenticing under **Dempsey Bob**. In 2010 they completed and raised a totem pole for the Kitselas Canyon.

Latham Mack's Page on YVRAF: <http://www.yvraf.com/galleries/Latham%20Mack>

Dempsey Bob was born in the Tahltan village of Telegraph Creek in northwestern BC, and is from the Wolf clan. He began carving alder and cedar wood in 1970 and studied with the late Haida carver Freda Diesing. He was encouraged by Freda to apply to the Gitanmaax School of Northwest Coast Indian Art ('Ksan) in Hazelton BC, where he studied between 1972 and 1974. In 2007 he was awarded a Lifetime Achievement Award in Aboriginal Art from the B.C. Achievement Foundation. Dempsey is primarily a wood carver but also works in bronze casting and jewellery.

Dempsey Bob's Website: <http://www.dempseybob.com/>

Video of Dempsey Bob and his mentor Freda Deising: Duration 2:52.

<http://www.youtube.com/watch?v=6PEOIBEPeWs>

Ariane Medley grew up in Old Massett, Haida Gwaii. Her Haida name is Xay Kuyaas (Precious Weaver in English). She comes from a long line of weavers, and is currently **Isabel Rorick's** apprentice, working with spruce roots and cedar bark. In 2009, Ariane was invited to take a class in ravenstail weaving led by Willi White and Sherri Dick. She mixes both these types of weaving to make woven garments and baskets.

Ariane Medley's First Peoples Art Map Page: <http://www.fp-artsmap.ca/person/ariane-medley>

Isabel Rorick is a Haida weaver from Old Massett, at the north end of Haida Gwaii. She comes from an unbroken line of weavers; her mother Primrose Adams is a weaver as was her grandmother Florence Davidson. Her great-grandmother, Isabella Edenshaw, was a well-known weaver of baskets and hats, many of which were painted by her husband Charles Edenshaw. Isabel began weaving cedar bark when she was only thirteen, when her paternal grandmother, Selina Peratrovich, taught her to weave spruce root baskets at a time when she was literally the last weaver of her generation still weaving spruce roots. Isabel weaves mainly hats or baskets using spruce root, naturally dyed roots, sun bleached grass stems and maiden hair fern. She now resides on Hornby Island with her husband.

Profile of the Isabel Rorick, 2009 recipient of the BC Creative Achievement Award for First Nations' Art.

Duration: 3:37 <http://www.bcachievement.com/firstnationsart/video.php?id=67> ,

Isabel Rorick – excerpt from *Ravens and Eagles: Season 1 – Episode 2: Spruce Root Weaver*. Duration: 2:14

<http://www.youtube.com/watch?v=yOMJWnDpOdU>

Tamara Skubovius is a multidisciplinary Tahltan artist who was mentored by her grandmother Grace Williams before going to school at Kitinmaax School for Northwest Coast Indian Art in Hazelton and Emily Carr University of Art and Design in Vancouver. Her art brand and company, ESLN, pronounced ess-lan, translates to “my hand” in Tältān (aka Tahltan), a native language and group of people whose traditional territory is in the northwestern mountains of BC. Tamara works in a variety of media, including printmaking, ceramics, sculpture, painting, jewellery and fashion design. She currently is working on her Master’s Degree at OCAD University in Ontario.

Tamara Skubovius’ Website: <http://www.esln.ca/>

Grace Williams is a Tahltan artist living on a small homestead that she and her husband, Willie Williams, started building in 1968 at the base of the Stikine Canyon in northwestern BC. She grew up in the remote village of Telegraph Creek, BC. Inspired by teachers in her family, elders and friends, Grace initially learned leatherwork, embroidery and beading to create gifts and clothing for her family and friends. Today, Grace continues to knit and sew for her friends and family, and also offers teachings to anyone interested so as to continue the strong traditions of the Tahltan people.

Marika Swan comes from the Paneetl-aht David Family in Tla-o-qui-aht Territory in the Nuu-chah-nulth Nation along the west coast of Vancouver Island. She is a writer, painter, printmaker, and carver whose work reflects her commitment to the survival, health and freedom of her ancestral territories. Her artistic career was nurtured by both her parents; her mother, Paula Swan, is a photographer and painter, and her father, **Joe David**, is a master carver and painter. After spending most of her young adulthood in Vancouver, Marika is currently living back home in the small island community of Tofino where she is a community organizer in the local arts scene.

Marika Swan’s Website: <http://marikaswan.com/>

Short documentary showing Marika Swan, artist and activist creating a print. Duration: 4:06
<http://www.youtube.com/watch?v=SPLSPyI615c>

Joe David is a Tla-o-qui-aht artist who was born in Opitsalt, a Clayoquot Sound village on Meares Island, on the western shore of Vancouver Island. He was among the first of his generation to start bringing back the vital role of the carved arts in Northwest Coast traditional culture. His spiritual exploration through his own ancestral teachings and deep relationships with the Lakota, Haida and Maori people is reflected in his wide range of artistic styles and inspirations. His work in wood, glass, bronze and printmaking is collected internationally by museums, private collectors, and corporations.

“Meet the Artist” interview with Joe David by the Museum of Glass: Duration: 4:37

<http://www.youtube.com/watch?v=4T9AYK3ujyk>

Joe David: Spirit of the Mask: Duration: 20:23 <http://www.youtube.com/watch?v=A-a8uuLUQio>

Before Your Visit

British Columbia is the home of a huge diversity of **First Nations** cultures. In addition to having different languages, stories and legends, the First Peoples of BC also had unique artistic traditions. The *Interweavings* exhibition features the work of artists who come from many different cultural heritages, and from various parts of BC.

Discussion: Diversity and Geography of BC First Nations Cultures

Discuss with students what they know about different BC First Nations groups. Introduce the following First Nations groups to students, and read the artist bios of the *Interweavings* artists to students. Look at a map of BC and find which part(s) of BC each artist is from.

<u>People</u>	<u>Pronunciation</u>	<u>Artist(s)</u>
Tsimshian	Sim-she-an	Morgan Green
Haida	Hy-dah	Rick Adkins, Ariane Medley, Isabel Rorick
Tahltan	Tall-ten	Dempsey Bob, Tamara Skubovius, Grace Williams
Nuxalk	Nu-halk	Latham Mack
Okanagan	O-kan-a-gan	Cody Lecoy, Lawrence Paul Yuxweluptun
Nuu-chah-nulth	New-chaa-nulth	Marika Swan, Joe David
*Kwakwaka'wakw	Kwak-wak-ya-wak	James Harry, Xwalacktun
**Coast Salish	Coast Say-lish	James Harry, Xwalacktun, Cody Lecoy, Lawrence Paul Yuxweluptun

*Also have been called Kwakiutl,

**This term is used to encompass many different First Nations Peoples, including Squamish, Musqueam, and Cowichan Nations.

Resources:

Enlargeable BC Map with pronunciation guide <http://www.bced.gov.bc.ca/abed/map.htm>

Map of BC First Nations groups, illustrated by artist Lyle Wilson:

http://www.virtualmuseum.ca/sgc-cms/expositions-exhibitions/bill_reid/english/resources/map.html

First Peoples Language Map of BC: <http://maps.fphlcc.ca>

Activity: Artists in depth

Have each student choose an artist to learn more about. Using the artist biographies and videos, students can research the following topics, and then share what they have found with the rest of the class:

- What culture does this artist come from?
- How did they become an artist? (eg. art school, mentorship with an artist, self-taught)
- What **types** of art works do they create? (eg. masks, jewellery, paintings, sculptures, baskets, clothing, photographs, etc.)
- What art **techniques** do they use? (eg. paintings, printmaking, metalworking, wood carving, weaving, sewing, photography, etc.)
- What **materials** do they use? (eg. paint, wood, spruce root, metal, stone, paper, glass, leather, bone, claws, fabric, etc.)
- What **themes** or **subjects** does this artist depict in their artwork?

After Your Visit

At BC First Nations ceremonies and potlatches, many attendees wear jewellery such as bracelets, pendants and earrings. In addition to being beautiful to look at, this jewellery also serves an important function in telling the story of the wearer through the **crest** designs on the jewellery. **Crests** are a visual representation of your family's history and origins, which traditionally was the most important aspect of your identity. Crests often depict the common ancestor of a family clan, which can be an air, land, or sea animal (such as an eagle, bear, or salmon) or a supernatural being (such as a thunderbird), and can feature natural elements such as mountains or the moon. Some families have more than one crest, and some crests are personalized for an individual.

In this activity, students will explore their own personal identities, and create a bracelet that depicts aspects of their own identity.

Activity: Exploring Identity with relief “carving” bracelet.

Lesson from “Bill Reid: Exploring Identity” http://theravenscall.ca/en/in_the_classroom/grade4

Resources:

Morgan Green <http://morgangreen.weebly.com>

Rick Adkins http://www.spiritwrestler.com/catalog/index.php?artists_id=48

Materials:

Cardboard toilet paper tubes

Scissors

Blank white paper for drawing designs

Aluminum foil

Black Sharpie permanent markers - thick and/or fineline

Dull pencils for “engraving” designs

Tape

- Introduce crests to students, and explain their role in expressing personal identity in BC First Nations Cultures. Show examples of jewellery using crest designs (Links to Morgan Green and Rick Adkins, or choose your own examples).
- Discuss with students the way in which worn symbols can serve to identify a person, such as a sports team jersey and Scottish tartan patterns.
- Have students discuss aspects of their identities, such as family history or stories, places they are from or have visited, skills they have such as playing music or sports, and important events and accomplishments that they identify with.
- Discuss ways to visually represent these aspects of identity, such as using symbols like a musical note, a shamrock to represent an Irish heritage, or taking an aspect of a story and choosing one part and illustrating it, like drawing an airplane to represent a journey, or a trophy to represent winning a personally significant award.

- Have students sketch out their ideas, and try different symbols or images until they have a few they feel represent them.
- Distribute the tubes, and show students how to cut the cardboard tube in half lengthwise, then in half down the middle so you are left with a curling half tube. Trim the corners so they are slightly rounded (this will make putting on bracelet easier).
- Each student should lay the cardboard piece flat on a sheet of blank paper and trace around the cardboard. This rectangle is the border for the design.
- Draw bracelet designs in the rectangle.
- Give each student a piece of aluminum foil, and tape the paper onto the foil piece so it does not move while being traced.
- Place aluminum foil over a softer surface than a hard table top, such a newspaper – this will allow the lines to go deeper. Students trace over their designs, which will transfer to the foil below. When done, carefully remove tape.
- Demonstrate how to go over the lines with a dull pencil to “etch” them deeper into the foil. Some areas can be filled in with black, and other areas filled with **crosshatching** to create three different tones: black, grey, and silver. (See Rick Adkins designs for examples of crosshatching).
- When cutting out the foil, show students that they need to leave a 1 cm border around the rectangle so the foil can be folded over the cardboard.
- Lay the cut foil piece carefully face down, and line up the cardboard. It helps to flatten the cardboard out a bit. Starting from one of the “short” ends, fold over the foil, and check that the rest of the bracelet is still lined up and then tape it down. Gently work your way down the length of the bracelet, taping as you go.
- Once finished, gently re-curl the bracelet.

Adaptations:

For Pre-K to Primary: Instead of a bracelet, create a pendant. Cut out a pendant shape from a piece of cardboard, wrap the shape in aluminum foil, then punch a hole in the top for a loop of string. Have students draw their designs on the foil after it’s wrapped so it is easier for them to work with. Foil can be done in a double layer for a deeper “engraving”.



Rick Adkins, *Butterfly Bracelet*, silver, 2013

Vocabulary

Aboriginal	The first inhabitants of Canada.
Contemporary Art	Artwork that is produced in this current time, generally considered to be artworks made from 1970 to the present. Contemporary art is a very broad term, including artworks made in almost any medium and incorporating many different themes and ideas.
Crest	An identifying family emblem, design, or object. In First Nations cultures, a crest often depicts the common ancestor of a family clan, and could be an air, land, or sea animal (such as an eagle, bear, or salmon) or a supernatural being (such as a thunderbird), and could feature natural elements such as mountains or the moon.
Crosshatching	Intersecting parallel fine lines that create different tones or values
First Nations	Aboriginal peoples of Canada who are neither Inuit nor Metis.
Formline	A continuous, curving line which swells and shrinks in width throughout its length, seldom becoming parallel with other lines, and that outlines a form or a shape.
Mentorship	A relationship in which a more experienced or more knowledgeable person helps to guide a less experienced or less knowledgeable person.
Ovoid	A formline design unit that can vary between an oval and a rectangle with rounded corners.
Potlatch	A traditional ceremony at which the hosts present gifts to their guests who witness and validate social claims and contracts.
Stylize	To deliberately represent something in a way that does not look natural or "real". For example, the heart-shaped symbol in the popular phrase "I heart NY," for example, is a classic stylized representation of a real heart.
U-Shape	A formline design unit that is shaped like the letter "U".

Upcoming Events

Panel Discussion: Challenging Traditions in Contemporary First Nations Art

Saturday, Nov 29 from 2:00-3:30pm

This panel discussion is on mentorship in First Nations culture, and the artists who work with both traditional and contemporary art practices. Moderated by educator Brenda Crabtree, the panel presents different perspectives on First Nations art, including educators, artists and curators.

Art Gallery Bus Tour: YVR Airport Authority Art Collection

Sunday, Nov 16 from 12:30-3:30pm

Two guided tours in one day! Start at the Interweavings exhibition in the Gallery led by guest curator Connie Watts, then bus to the Vancouver International Airport for a tour led by Rita Beiks, Art Program Manager at YVR. Fee includes light refreshments and bus transportation from the Gallery. Limited spaces.

Fee: \$10

Registration: #722558

To register: Online at www.richmond.ca/guide

Registration Call Centre at 604-276-4300, Monday to Friday, from 8:30 am - 5:30 pm

In person: Richmond Cultural Centre front desk, 7700 Minoru Gate, Richmond BC

Art + Tea + Talk

Wednesday, November 26, 10:30-11:30 am

Discuss the exhibition over tea and baked treats. Come for the snacks, stay for the conversation! Free admission.

Gallery Programs

Family Sunday

Sunday, November 23, Drop-in 1:00 – 4:00 pm, Free

Featuring Carving Demonstration by Xwalacktun (Rick Harry)

Families are invited to participate in various exhibition-related art projects and activities on the fourth Sunday of each month. Stories, music, art...activities vary from month to month! It's free, thanks to the RBC Foundation.

Drop-in Drawing for Adults

Thursday, December 4, Drop-in 6:00 – 9:00 pm, Free

Drop-in the Art Gallery and draw inspiration from original works of art! Drop-in Drawing for Adults is a program designed to bring out the social side of sketching. Some instruction provided, and you draw, collage, and create whatever you like. Materials provided, but you are welcome to bring your own sketchbooks. No previous drawing experience required! For ages 16+

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