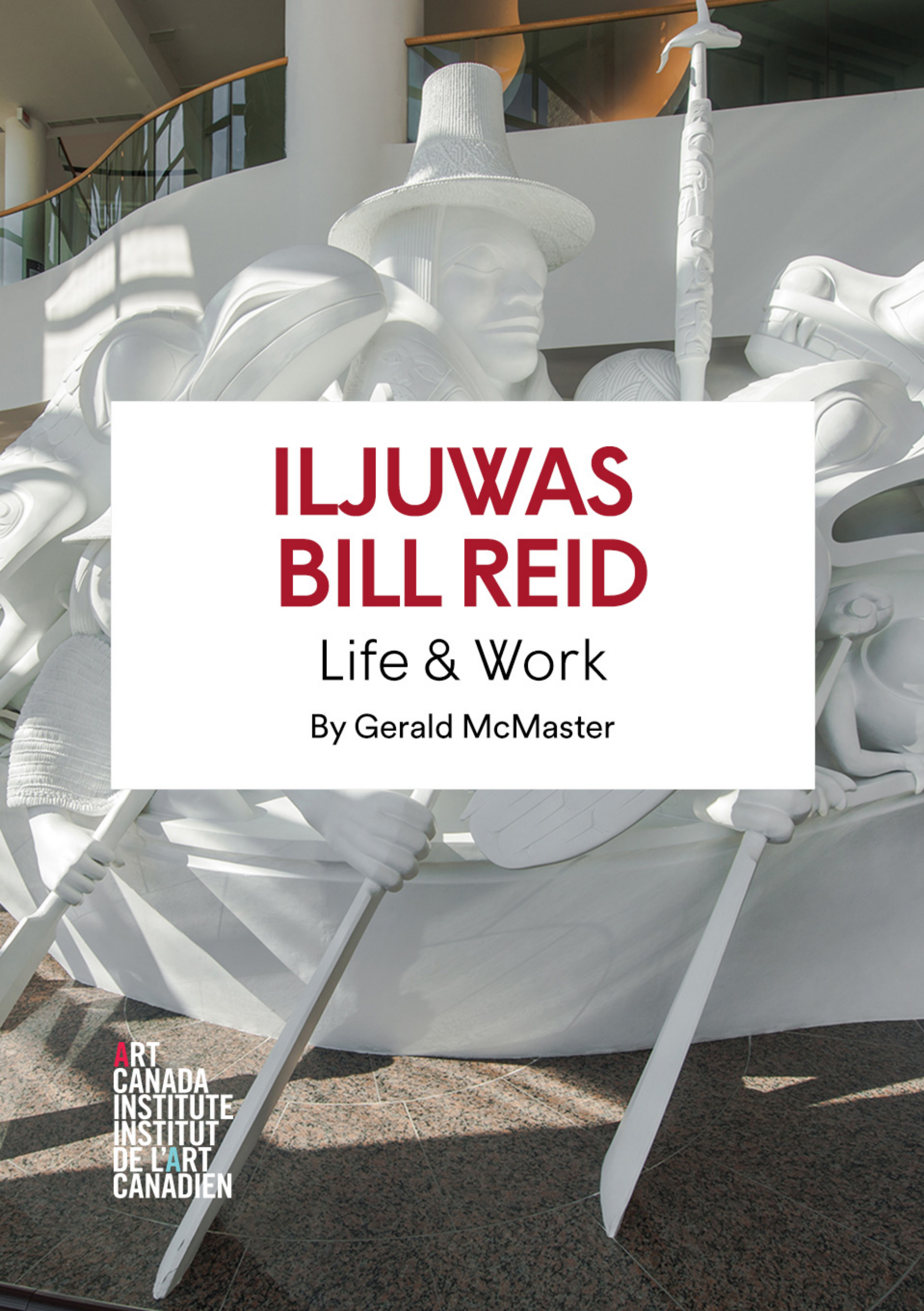

ILJUWAS BILL REID

Life & Work

By Gerald McMaster

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INSTITUT DE L'ART CANADIEN

Contents

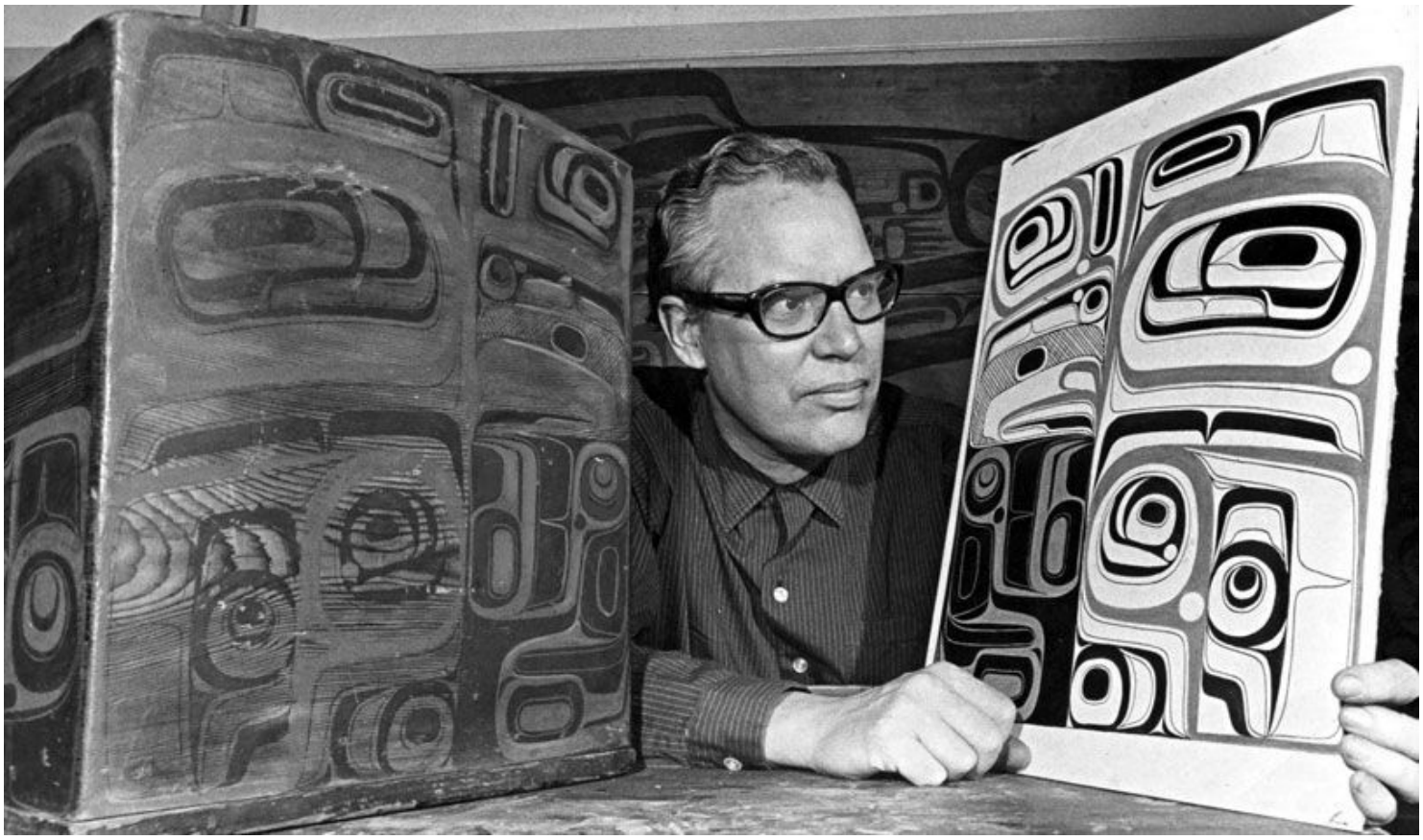
BIOGRAPHY

Iljuwas Bill Reid (1920–1998) belonged to Raven-Wolf Clan of the Haida Nation. He is celebrated as one of the most significant Northwest Coast artists of the late twentieth century. While working as a radio broadcaster for the CBC, he established a practice as a jeweller; he later became a sculptor of large-scale public works, all while discovering his Haida heritage through the art of his ancestors. Throughout his fifty-year-long career, Reid created more than one thousand original works and wrote dozens of texts that gave voice to his vision and the cultural issues of his day. A community activist, mentor, and writer, he is remembered as a passionate artist and an advocate for the "well-made object—equal only to the joy in making it."

INTRODUCTION

My first encounter with Iljuwas Bill Reid was in the fall of 1978 at the first national gathering of Indigenous artists on Manitoulin Island.[1] Many well-known and future artists attended.[2] The second gathering, which I and Métis artist Bob Boyer (1948–2004) organized, was held the following year in Regina. It was during this time that I thought of the idea of interviewing some of the delegates. Bill graciously allowed me to interview him. I was both young and nervous. Over the next twenty years until his death in 1998 our paths would cross, though I was always in the presence of others and never alone with him again. My first encounter had been fortuitous and it left a lasting impression.

No artist has undergone as critical an assessment of their Indigenous identity as Bill Reid. His being and becoming Haida is significant. His career was a journey from his origins as "Bill Reid" to becoming Iljuwas, Kihlguulins, and Yalth-Sgwansang, as he joined the complicated political and cultural transformation of those he accepted as his people, the Haida. He lived at a point of intersection, within a contentious contact zone, and the development and reception of his artistic practice reflect these conditions of cultural entanglement.[3]



Bill Reid with *Master of the Black Field No. 1* box, on which Reid's *Final Exam* box was based, 1967, photographer unknown.

ORIGINS

Bill Reid was born on January 12, 1920, in Victoria, British Columbia. His father, William Reid (1884–1943), was a hotelier at the time, managing an inn in Hyder, Alaska.[4] Born in the Detroit area to a family with German-Scottish roots, William Reid left home at the age of sixteen to work on the railway. He eventually became a naturalized Canadian and, while managing a hotel he owned in

Smithers, B.C., met Sophie Gladstone (1895–1985), Bill's mother.[5] Gladstone was born on Haida Gwaii and had grown up under the oppressive shadow of the Indian Act, which mandated that Indigenous children be taken from their communities. At the age of ten she was forcibly removed from her home and sent to the Methodist-run residential school Coqualeetza Industrial Institute, near Chilliwack, B.C.[6] While she lived there as a student she was forced to speak English and was taught skills such as sewing, which were intended to assimilate her into mainstream Canadian society.

Sophie Gladstone's marriage to William, a non-Native man, meant that she had to give up her "Indian" status. Bill Reid and his siblings were raised in an exclusively non-Haida setting; they did not learn the Haida language or their mother's cultural traditions.

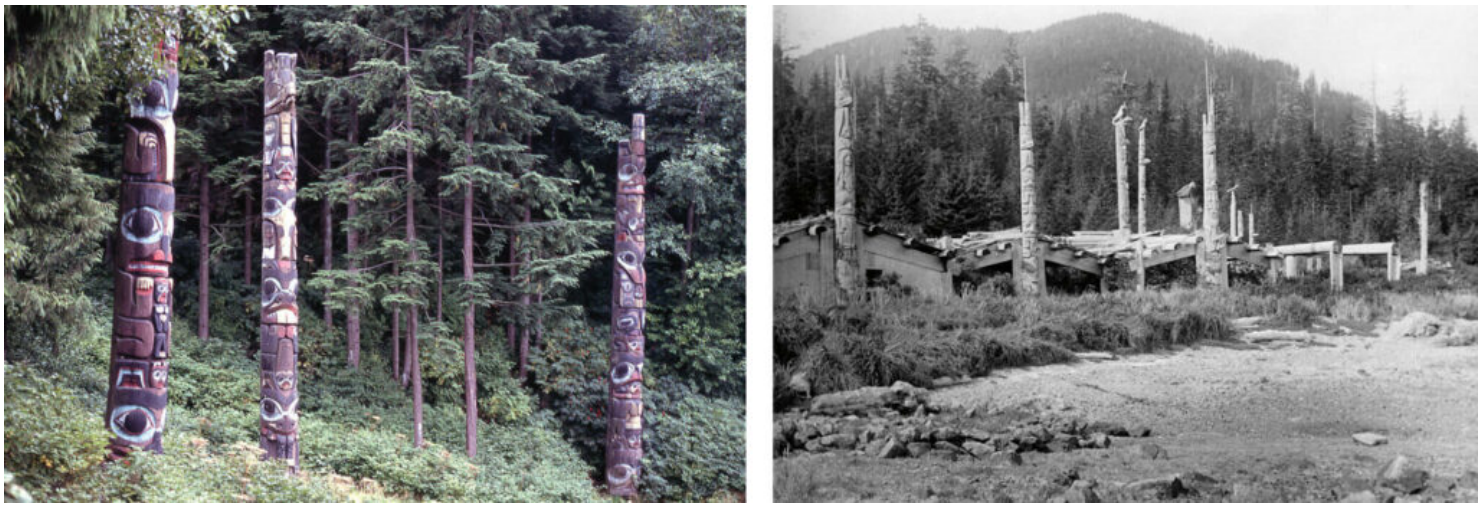
LEFT: Bill Reid with his mother and father, 1920, photographer unknown. RIGHT: Sophie Gladstone as a young woman in Skidegate, c.1920, photographer unknown.

For Sophie Gladstone, the ripple effects of colonization and its mandate to erase Indigenous culture had taken a devastating toll. Later, when Reid became aware of how his mother had been stripped of her Haida identity, he said, "My mother had learned the major lesson taught [to] the native peoples of our hemisphere during the first half of this century, that it was somehow sinful and debased to be, in white terms, an Indian, and [she] certainly saw no reason to pass any pride in that part of their heritage on to her children."[7] He would come to devote much of his life and his work to reconnecting with his Haida roots and bringing honour and pride back to his mother and his people.

Reconnecting would mean learning about Haida cultural history, including the devastating diseases that decimated many villages during the nineteenth century. One surviving community was Skidegate, where Sophie Gladstone spent her childhood. Of the two great social groups found on Haida Gwaii, Sophie was born into the Kaadaas gaah Kiiguwaay, Raven-Wolf Clan of T'aanuu. Her father, Charles Gladstone (c.1877–1954), was the nephew of renowned Haida carver Daxhiigang (Charles Edenshaw, 1839–1920).[8] Her mother, Suudahl (Josephine Ellsworth Gladstone), was from the ancestral village of T'aanuu.[9] As he would come to know, Bill Reid was a part of something much greater than himself.

During the early twentieth century, T'aanuu was home to many totem poles that were selected for preservation and sold to museums. In a twist of fate, a pole collected by the ethnologists Marius Barbeau (1883–1969) and Charles Newcombe went to the Royal Ontario Museum in Toronto. Reid encountered it around 1948 while he was searching for inspiration. By then called *House 16:*

Strong House Pole, this masterwork with its familial connection was a gateway to his Haida identity and a key object that would inform his understanding of "deep carving."



LEFT: Haida poles that were restored and raised at Prince Rupert (the pole on the right originally stood at the village of T'aanuu), 1968, photograph by Adelaide de Menil. RIGHT: T'aanuu, 1897, photograph by C.F. Newcombe.

EARLY LIFE IN VICTORIA AND NORTHERN CONNECTIONS

Soon after Bill Reid's birth, his mother, Sophie, returned to the North to be close to her husband, William. Yet once their second child, Peggy (later known as Margaret Kennedy), was born in 1921, mother and children returned to Victoria. They would stay until 1926. During this time Bill attended kindergarten and was taught by Alice Carr, sister to Emily Carr (1871–1945), in Emily's future studio space.

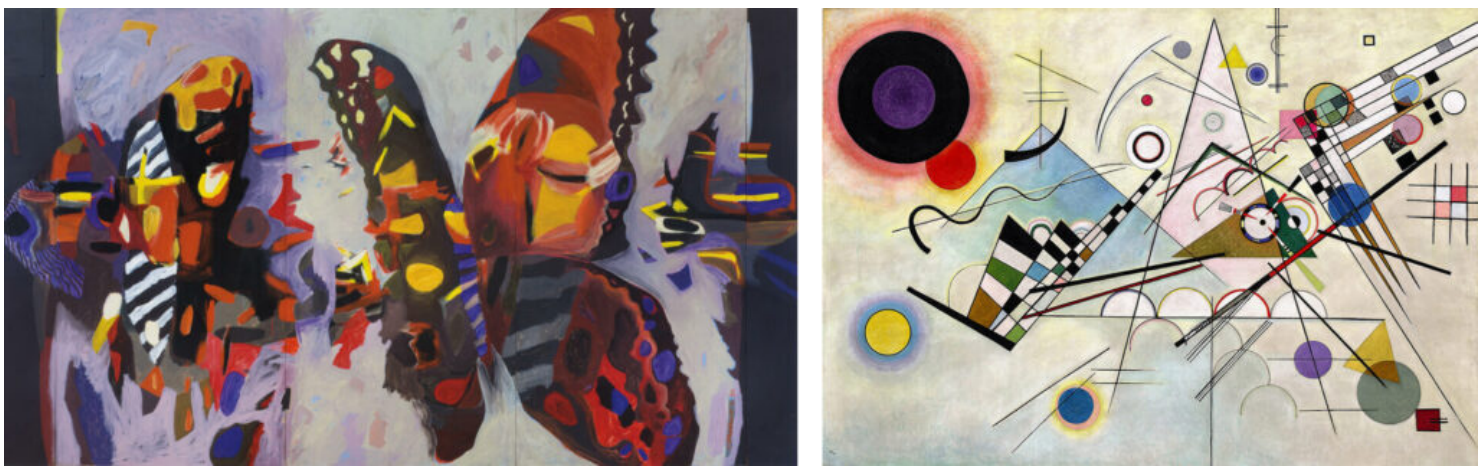
Owing to the demands of his business, William split most of his time between Hyder, Alaska, and Stewart, B.C. From 1926 to 1932 the family lived in Stewart, where William could continue to operate a hotel, away from American Prohibition and anti-gambling laws that were affecting business across the river in Hyder. Bill attended school in Hyder for most of this time. As a result, between the ages of about six and eleven he was being taught an American curriculum by American educators. In Grade 6 he transferred to the school in Stewart.

Daxhiigang (Charles Edenshaw) with his works in Masset, British Columbia, c.1890, photograph by Harlan Ingersoll Smith.

In 1932 the Depression forced William out of business, and he had to close his hotel. Realizing that it was now up to her to support the family, Sophie moved Bill, Peggy, and their youngest sibling, Robert, who had been born in 1928, back to Victoria, where she established her own dress shop.[10] She no doubt felt a connection with the city, as many Haida and other Indigenous peoples had frequented it since the Hudson's Bay Company had established a post there in

1849. For these communities the city represented economic opportunity. For example, her great-uncle Daxhiigang (Charles Edenshaw) had often travelled to Victoria to sell his artwork.[11] Soon after her arrival, Sophie and William separated, and Bill never saw his father again.[12] Although father and son had never been particularly close, the two maintained sporadic correspondence until William Reid's death in 1943.[13]

Reid attended South Park Elementary School, where he had Canadian artist Jack Shadbolt (1909–1998) as a substitute art teacher in Grade 8; he later recalled that Shadbolt read poems and stories to the class and got them "drawing Kandinskys."[14] Reid went on to attend Victoria High School. Ira Dilworth was the school principal at the time, and he taught English literature and introduced music appreciation programs. An editor for Emily Carr's writings, he was also the West Coast regional director of the Canadian Broadcasting Corporation (CBC), where Reid would later work.[15]



LEFT: Jack Shadbolt, *Emergent Image*, 1954/1980, acrylic on Masonite, 243.84 x 422.91 cm, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver. RIGHT: Wassily Kandinsky, *Composition 8*, 1923, oil on canvas, 140.3 x 200.7 cm, Solomon R. Guggenheim Museum, New York.

Reid's public school education reflected the norms of the day, which privileged non-Indigenous content. Although Reid later came to be known as a Haida artist, it is important to remember the breadth of his sources of inspiration. He later said, "The old people who made the great masterworks of the past were in their own terms universal men, and I think an approach to an art form that has as many layers of meaning, as I think the Haida has, requires a similar development of sensibilities towards the arts in general."[16] Throughout his career, friends and colleagues witnessed Reid's alignment with this inclusive approach. Reid's education and the cultural setting in which he grew up formed an important foundation for his practice.[17]

During the 1936–37 academic year Reid was enrolled in a general arts program at Victoria College, but he did not graduate. Instead, he experimented with his natural talent for public speaking and volunteered as a radio announcer at CFCT in Victoria. A year later he was offered a paid position at a station in Kelowna. In time, Reid's eloquent speaking voice brought him work at commercial stations in Ontario and Quebec before he joined the CBC in 1948.[18]

Bill Reid (left) in Victoria with friend Bruce Mickleburgh (right), c.1940, photographer unknown.

In his early twenties Reid made the effort to visit his ancestral home of Skidegate for the first time since he was a baby. He yearned for connection with his relatives and, to some degree, with his Indigenous identity; he later noted that "in turning to his ancestors, in reclaiming his heritage for himself, he was . . . looking for an identity which he had not found in modern western society."[19] At this time most people of Indigenous ancestry could not embrace their heritage. The federal and provincial governments had done everything they could to systematically eradicate the continuation of traditional Haida ways. In spite of this, the visit was prophetic. In Skidegate, Reid reunited with his maternal grandfather, Charles Gladstone, a traditional Haida silversmith who had learned from his uncle, Reid's great-great uncle, the renowned artist Daxhiigang. For the first time, Reid had the opportunity to see and handle Daxhiigang's personalized engraving tools.[20]

Reid was also introduced to Henry Moody (c.1871–1945) and Henry Young (c.1871–1968), two Haida historians and carvers in their seventies who upheld Haida traditions in their work. Young, in particular, made Reid aware of "the old myths with their element of time folding back on itself while it loops into the present and rolls into the future."[21] The Elders' insights were based on the ancient narratives that live on in the culture through stories, tools, practices, names, and visual knowledge. This powerful idea shaped Reid's view of the Haida concept of time. While European-based notions of time were linear and saw the past as forever lost to us, the Haida understood time as a cyclical condition in which ways of being could be re-energized. The past was always present, and in turn the future always connected to it. Haida visual knowledge, as seen through the example of these Elders and their works, fostered a sense of possibility and, eventually, optimism in Reid. All was not lost.

Henry Young (attributed), Carving, c.1951–52, argillite, 12.5 x 19.5 cm, British Museum, London.

BROADCASTING AND JEWELLERY TRAINING IN TORONTO

Now in his mid-twenties and still not quite fixed on his future goals, Bill Reid took up work in a number of commercial radio stations in eastern Canada, and later in Vancouver. He was inducted into the Canadian military, where he trained for a year.[22] During this time, in 1944, he married his first wife, Mabel van Boyen. The couple moved to Toronto in 1948 when Reid landed a position as a radio news announcer with the CBC. While there, Reid attended goldsmithing classes at the Ryerson Institute of Technology (now Ryerson University). The school was near his CBC office, so he could attend classes during the day and continue broadcasting at night.[23]

Bill Reid at the CBC, 1950, photographer unknown.

Reid trained in classic European jewellery-making and metalworking techniques. He also learned to experiment with three-dimensional forms by working a wire with a pair of pliers.[24] Outside of class, Reid was influenced by the American modernist jewellery movement (active c.1930s–1960s), to which he was exposed through magazines such as *California Arts and Architecture* and *Craft Horizons*.[25] Inspired by the British Arts and Crafts movement, American modernist jewellers prided themselves on creating handmade and typically one-of-a-kind pieces. Reid biographer Doris Shadbolt (1918–2003) writes that at this time, Reid "envisioned a future as a contemporary jeweller like Margaret [De Patta]," making unique pieces.[26]

Upon completing his courses, Reid went on to work at the Platinum Art Company in Toronto. Later in life he would describe this as the only "real education" he had ever had.[27] Working for "tough-minded Germans," he carried out tasks that he perceived as "pretty chintzy stuff for such an accomplished jeweller as myself," only to have his demanding boss throw his work into the scrap heap.[28] This was a European-style apprenticeship during which Reid "began to learn something about the jewellery trade."[29]

LEFT: Margaret de Patta, Bracelet, c.1930–35, Oakland Museum of California. RIGHT: Bill Reid, *Killer Whale Brooch*, c.1952–53, sterling silver, 2.38 x 4.45 cm, SFU Bill Reid Collection, Vancouver. This brooch was purchased in the early 1950s by Jack Shadbolt as a gift for his wife, Doris.

Jewellery design became Reid's main preoccupation at this time. Pieces he made included a Victorian-style ring for his mother and modern-style silver brooches based on the human figure, as well as marine and flower motifs. Other works he made included geometric pieces of jewellery set with semi-precious stones. Few of these early jewellery works, from what Martine J. Reid (b.1945) calls his "Pre-Haida" period, were authenticated with a stamped mark or engraved signature.[30]

In his spare time, Reid studied the range of objects on display at the Royal Ontario Museum. In particular, he was drawn to the carved Haida pole in its main stairwell, which he discovered originated from his grandmother's village of T'aanuu. Although he did not yet understand the Haida visual language, with his jeweller's training complete he began to experiment by making a Haida-style bracelet, similar to the ones he remembered his maternal aunt wearing during her visits to Hyder and Stewart, where he had spent part of his childhood.[31]

"HOOKED" ON HAIDA

In 1952 Bill Reid moved back to Vancouver with his wife, Mabel, and their newborn daughter, Amanda. He quickly set up a jewellery-making workshop and began selling small pieces to friends, though he also continued to work as a radio announcer for the CBC. During these years Reid interacted more directly with the Haida community. In 1954 Reid and Mabel adopted Raymond Cross (also known as Raymond Stevens, 1953–1981), the son of Haida and Nisga'a parents.

LEFT: Daxhiigang (Charles Edenshaw), Bracelet, 1909, gold, 3.5 x 6.3 x 5.2 cm, UBC Museum of Anthropology, Vancouver. RIGHT: Bill Reid, Bracelet, 1955, gold, 2.3 x 6 x 5.4 x 5.8 cm, UBC Museum of Anthropology, Vancouver. This bracelet is believed to be based on a design by Daxhiigang (Charles Edenshaw).

When news came of his grandfather's death in 1954, Reid returned to Skidegate. There he found a half-finished bracelet on his grandfather's workbench and completed it in time for the funeral. In another equally profound moment, he encountered two gold bracelets by Daxhiigang (Charles Edenshaw); for Reid, "the world was not the same after that."[32] Reid began to understand his artistic and cultural inheritance and his responsibility for its continuation. These bracelets became integral to his practice and study of Haida forms. In each art object he began to see "a frozen universe filled with latent energy."[33]

At this point Reid became "hooked" on Haida.[34] He studied museum collections and read publications, searching for designs that he could copy. For example, Alice Ravenhill's 1944 book *A Cornerstone of Canadian Culture* contained a Haida design of "the man in the moon," which Reid copied for his *Woman in the Moon Pendant/Brooch*, c.1954.[35] Inspired by Daxhiigang's work, Reid studied examples, borrowed designs, and developed works that expanded on Haida traditions and adapted to contemporary conditions, just as Daxhiigang had done in his time. A bracelet Reid created in 1955 emulates the work of Daxhiigang.

LEFT: Totem pole on Haida Gwaii near Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn. RIGHT: House Frontal Totem Pole (gyaagang), c.1850, red cedar wood, paint, 3300 x 1300 x 600 cm, UBC Museum of Anthropology, Vancouver. Totem pole photographed in 1957 by Harry Hawthorn in its original setting at Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), before its transfer to the University of British Columbia.

Reid returned to Haida Gwaii on two occasions during the 1950s to join expeditions to salvage totem poles for preservation. Reid did not know at the time that in traditional Haida culture the eventual decay of poles was understood to be part of a natural cycle and leaving them in their original location respected the integrity of the culture. The desire to preserve the poles in museums was indicative of Eurocentric values. The expeditions that Reid joined perpetuated the "salvage paradigm," an

approach in which a dominant culture "rescues" the material remnants of a non-dominant culture that is assumed to be inevitably "dying." Within Reid's lifetime these methods and attitudes came to be questioned by many cultural practitioners.[36]

In 1954 Reid joined his first "rescue" mission to his grandmother's village of T'aanuu (T'aanuu Llnagaay) and to Skedans (K'uuna Llnagaay), with Wilson Duff (1925–1976), Jimmy Jones, Roy Jones, and three other people from Skidegate Mission. The team removed three poles from each village, cutting some of them into sections to manage their shipment. Three were delivered to the University of British Columbia, and three went to the British Columbia Provincial Museum in Victoria (now the Royal BC Museum). In 1957 Reid, as a "descendant of the Haidas and representative of the CBC," joined a second pole-salvaging mission, this time to Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay).[37] The team included anthropologists Wilson Duff, Harry Hawthorn (1910–2006), Michael Kew, Wayne Suttles, cameramen Bernard Atkins and Kelly Duncan, writer John Smyly, and a Haida crew consisting of Roy Jones, Clarence Jones, and Frank Jones. The expedition was recorded to later become the CBC film *The Silent Ones*, which Reid narrated.[38] With the financial support of the lumber baron and philanthropist Walter C. Koerner, the salvaged poles were again distributed to the same two provincial museums.

LEFT: Fishing boat near Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn. RIGHT: Totem poles by the shore of Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn.

In 1957 Duff invited Reid to Victoria to spend ten days carving a replica of a Haida pole under the direction of seventy-eight-year-old Kwakwaka'wakw master carver Naka'pankam (Mungo Martin, 1879–1962). Up until then, Reid had focused on small-scale metal works. Naka'pankam introduced him to the lipped adze, adapted from the ship carpenter's adze. Though Reid worked with Naka'pankam for only a short time, the experience exposed him to the master-apprentice method of learning integral to Haida culture.[39] He was profoundly influenced by Naka'pankam and came away from their meeting committed to upholding the stories and traditions of his culture.[40]

LEFT: Bill Reid carving *Wasgo*, 1961, photograph by Takao Tanabe. RIGHT: Bill Reid, *Wasgo*, 1962, cedar wood, paint, 140 x 250 x 70 cm, UBC Museum of Anthropology, Vancouver.

Reid now began to understand the network of relationships in which individuals share responsibility in respecting and maintaining Haida cultural traditions, and the functional role played by living artworks. Yet it would be another two decades before he would engage in a culturally relevant act such as a pole raising. Nonetheless, the experience of working under Naka'pankam propelled Reid on to his first monumental carving project.

In 1958 Harry Hawthorn invited Reid to the University of British Columbia to restore some totem poles, including those Reid had helped remove from Haida villages during the "rescue" missions. Reid made the decision to leave his CBC job for good to pursue this invigorating opportunity to carve.[41] When the commission began, however, it became clear that respecting the integrity of the old poles and instead carving new copies would make a greater cultural contribution. This led Reid to design and construct a portion of a Haida village in collaboration with Doug Cranmer (1927–2006), a young Kwakwaka'wakw carver. Completed in 1962, it included two traditional house structures, seven poles, and several other significant wood carvings, among them *Wasgo*, 1962. Known on its completion as *Haida Village*, this was Reid's first major commission.

Bill Reid watching memorial pole being raised in the *Haida Village* at Totem Park at the University of British Columbia, 1962, photograph by George Szanto.

GROWING RECOGNITION

Bill Reid's career was in transition and his personal life followed suit. His divorce from Mabel van Boyen in 1959 was followed by a short-lived marriage to Ella Gunn that lasted two years, ending in 1962. Newly single, Reid set up his own jewellery business on the second floor of a building on Pender Street in downtown Vancouver and began making art and jewellery full-time. This became a hangout spot and the place where many of Reid's master-apprentice relationships began, most notably his friendship with a young Haida carver, Robert Davidson (Guud San Glans, b.1946). The two became close, living and working together for a time and collaborating for many years.

In the 1960s Reid began to draw. He provided illustrations for Christie Harris's 1965 children's book *Raven's Cry*—a fictionalized account of Haida history that includes a character based on Reid as the successor of renowned master carver Daxhiigang (Charles Edenshaw). One of Reid's illustrations features him at work carving a pole while the ghosts of his forebears tower over him from behind. The work reveals a rare moment of visual self-reflection.

LEFT: Bill Reid, Self-portrait illustration, 1965, from *Raven's Cry* (1965), by Christie Harris, photo-mechanical transfer on paper, 28.5 x 21.2 cm, UBC Museum of Anthropology, Vancouver. RIGHT: Cover of *Raven's Cry*, 1965, by Christie Harris.

During this time Reid had become known as an "unusual person, someone who had a root by blood in the Haida culture, but also critical distance from it."[42] Any such distance was short-lived. He quickly identified with the crucial responsibility involved in presenting and handling art with cultural and spiritual significance. As a person whose ancestry and creative practices bridged two vastly different cultures, Reid awakened to the problem of grouping all Indigenous peoples together. For Expo 67 in Montreal, Reid was among more than a dozen Indigenous artists commissioned to exhibit at the Indians of Canada Pavilion. Contributors included Alex Janvier (1935–2024), Carl Ray (1943–1978), and Norval Morrisseau (1931–2007). Reid turned down the commission because the pavilion's advisory committee requested he carve a generic-style pole, but such a pole simply did not exist. He noted: "If you hire a Haida carver you get a Haida pole. If you hire a Kwakuitl carver you get a Kwakuitl [*sic*] pole. . . . If you want a bastard pole, draw your own conclusions."[43] Instead, Reid created a gold box with an Eagle standing on its lid—the first of many gold boxes—and exhibited it in the Canadian Pavilion.

In 1968 Reid was commissioned by the British Columbia Provincial Museum in Victoria (now the Royal BC Museum) to produce *Cedar Screen*, a large, double-sided carved panel depicting a fisherman among entangled mythic Haida characters.[44] It marked an artistic and personal departure for Reid and the beginning of his "Beyond Haida Phase."[45] A CBC documentary made at the time shows Reid narrating the stories contained within *Cedar Screen* and expressing his love for Victoria. Reid was preparing to leave British Columbia and was nostalgically bidding farewell to the West Coast.

Bill Reid, *Cedar Screen*, 1968, red cedar, laminated, 210 x 190 x 14.6 cm, Royal BC Museum, Victoria.

Having received a grant from the Canada Council, Reid moved to London, England, for a year, where he developed his goldsmithing techniques at the London Central School of Design. While there, Reid continued working on modernist design themes that he had started to explore earlier in the 1960s. He began making *Milky Way Necklace*, 1969, a stunning gold and diamond masterwork that revealed his growing interest in carrying Haida ways of seeing into contemporary, abstract forms.

MONTREAL YEARS

When Bill Reid returned from London in 1969 he chose to live in Montreal, a cosmopolitan city that was energized by Expo 67. The three years he spent there proved to be an important period. The distance from his family and the West Coast scene clarified and intensified his focus. By now Reid's technical skills were strong and highly controlled, allowing him to employ a range of materials—including alder wood, argillite, gold, and abalone—in the jewellery and sculptures he made. The works he produced at his solitary workbench would set in motion the next stage of his career.

Bill Reid, *Killer Whale Box with Beaver and Human*, 1971, 22k gold, 9.4 x 9.9 x 8.2 cm, Royal BC Museum, Victoria.

During this time Reid created two miniature sculptures that would later evolve into monumental public works in Vancouver.[46] These were *The Raven Discovering Mankind in a Clamshell*, 1970, a small boxwood carving that became the model for *The Raven and the First Men*, 1980, at the University of British Columbia Museum of Anthropology in Vancouver, and *Killer Whale Box with Beaver and Human*, 1971, a gold-lidded container topped with a whale in the round, which became the inspiration

for the Vancouver Aquarium's *Skaana–Killer Whale, Chief of the Undersea World*, 1984.

In 1971 Reid wrested himself away from his workbench long enough to produce a written work. In the late 1960s, photographer Adelaide de Menil and anthropologist Edmund "Ted" Carpenter had approached Reid about contributing to a publication of photographs of decaying totem poles still standing in their original locations on Haida Gwaii. Initially lukewarm to the idea, but now under financial duress, Reid came through with his contribution for *Out of the Silence*. In the text he expresses his appreciation for the cedar tree in an epic poetic outpouring of honour for the Haida people and lament for the people and their way of life.

> Oh, the cedar tree!
> If mankind in his infancy
> Had prayed for the perfect substance
> For all material and aesthetic needs
> An indulgent god could have provided
> Nothing better. Beautiful in itself,
> With a magnificent flared base
> Tapering suddenly to a tall, straight trunk
> Wrapped in reddish brown bark,
> Like a great coat of gentle fur,
> Gracefully sweeping boughs,
> Soft feathery fronds of gray green needles.
> Huge, some of these cedars,
> Five hundred years of slow growth,
> Towering from their massive bases.[47]

Bill Reid, *niijaang.uu (Portrait Mask)*, 1970, wood, paint, adhesive, and human hair, 27 x 25.2 x 11.5 cm, UBC Museum of Anthropology, Vancouver.

Reid's poem had a powerful impact and stirred up feelings within him that contributed to his desire to return to the West Coast.[48] He moved to Vancouver in 1972. With his network of connections established and expanding, Reid had several promising prospects to explore there. In tangible and intangible ways there was support for Reid in British Columbia.

HOMEWARD BOUND

Bill Reid's return to the West Coast coincided with a significant personal reckoning. Having experienced spinal troubles for years, he was diagnosed in 1973 with Parkinson's disease. The primary symptom, uncontrollable shaking, could be temporarily countered by exerting the affected muscles through applying pressure to tools. In this sense, the disease provoked Reid to work obsessively; in later years, as the illness progressed, his overall strength and technical ability were increasingly affected.

In the mid-1970s Reid met and later married Martine de Widerspach-Thor (née Mormanne), a French student at the École des hautes études en sciences sociales in Paris who was pursuing a PhD in anthropology at the University of British Columbia.[49] Martine was passionate about Reid's work and supported his pursuits. "We didn't need to talk much," she remembers, adding, "I was in love with his mind."[50] She became a repository of knowledge on Reid's work and continues to support his legacy today.

LEFT: Bill Reid, *Bear Mask*, 1964, SFU Bill Reid Collection, Vancouver. RIGHT: Bill Reid, *Haida Beaver – Tsing*, 1979, serigraph, 76.2 x 57.2 cm, SFU Bill Reid Collection, Vancouver.

During this period, Reid's self-expression benefited from paper-based images of his sculpture and jewellery designs that reached wider audiences as limited-edition prints and in published books. The 1970s brought in the prolific use of serigraphy, or screen printing, a technique that allowed artists to reproduce graphic designs in limited-edition prints; Reid's 1979 *Haida Beaver – Tsing s*erigraph is one example. Serigraphs reproduced Haida art well because the medium accommodated the graphic qualities of formline work—the language and rules of which had been researched and articulated by artist and art historian Bill Holm (b.1925) in the 1960s. Reid knew Holm's work—at the invitation of Ted Carpenter, he collaborated with him on a text for *Form and Freedom: A Dialogue on Northwest Coast Indian Art* (1975), the catalogue for an exhibition presented at Rice University in Houston, Texas.[51] The text records a conversation between Reid and Holm in which they informally discuss the form, technique, mythic context, and cultural history of many objects in the exhibition—including masks, pipes, and bentwood boxes.

COMMUNITY AND POLITICAL ACTIVISM

As Bill Reid's reputation as a significant Canadian artist developed, he engaged with the political and community activism of the Haida Nation, with a particular interest in Skidegate, his mother's community. In the early 1970s a conversation between Chief Councillor Percy Williams and Reid gave rise to a common lament: a little over a century earlier, Haida Gwaii had been home to hundreds of totem poles that portrayed the lineages of the great Haida families, yet none now stood in Skidegate as a consequence of the Indian Act and potlatch ban. To Reid it seemed "ridiculous that there shouldn't be at least one [pole] to stand guarding the fates and destinies of the people of Skidegate."[52] So in 1976 Reid decided to "indulge a lifelong dream" by living among the people of Skidegate for more than just a few days and carving a pole in honour of his mother's childhood home and her community.[53]

Haida Gwaii community members carrying the *Skidegate Dogfish Pole*, 1978, photograph by Ulli Steltzer.

Reid's creation of the *Skidegate Dogfish Pole*, 1978, marks a period of cultural significance for both Reid and Skidegate. While the community provided lodging and food on occasion, Reid personally funded the project and viewed the pole as a potlatch gift.[54] He described it as his way of giving back to the community: "It is a gesture of thanks on my part to all the great carvers, and all the people who supported them in the past. For the last eight thousand years, at least, people have been carrying on the art of the Haidas on these islands. And it is that heritage that I drew on to do whatever little things that I have been able, to perpetuate this great art form."[55]

Reid designed and carved the pole with the assistance of Guujaaw (b.1953),[56] Robert Davidson, Gerry Marks (1949–2020), and Joe David (b.1946) over the summers of 1976 and 1977.[57] The people who lived in Skidegate did not initially take an active interest in Reid's pole as it was being carved. However, as the day of its raising approached, Elders were consulted, and a two-day potlatch was organized. One thousand five hundred Native and non-Native guests honoured the occasion, and for the first time in a generation the people of Skidegate came together to sing, dance, and potlatch openly.

LEFT: Rudy Kovach, *The Skidegate Project*, 1977, watercolour on paper, 56.3 x 37.8 cm, SFU Bill Reid Collection, Vancouver. In this painting the artist envisions the *Skidegate Dogfish Pole* raised in situ, one year before the pole was completed. RIGHT: Skidegate longhouse designed by Rudy Kovach (left) with totem pole by Bill Reid (right), 1978, photograph by George F. MacDonald.

With the raising of the *Skidegate Dogfish Pole*, Reid's Haida name Iljuwas (Princely One or Manly One), which had been given to him in 1954, was publicly confirmed. He was continuing his work as an artist and activist in support of the Haida people and their culture, leaving a significant impact on the vitality of the Haida nation. Reid noted, "A culture will be remembered for its warriors, artists, heroes and heroines of all callings, but in order to survive it needs survivors."[58]

MONUMENTAL SCULPTURES

From the 1970s and into the 1990s, Bill Reid and his assistants produced major sculptural commissions. This was a period when Reid's health became increasingly frustrating and perhaps even heartbreaking for him. He had to enrol and rely on many others to see his visions through to the end. But possibly, in a mysterious way what weakened him physically may have strengthened the impact of his artistic legacy. As he came to see with time, and especially with the carving and launching that brought to life his late masterwork *Loo Taas* in 1986, artmaking in Haida society depends upon community participation. That Reid could not do the work alone resulted in a kind of artistic potlatching—a gifting that afforded many the opportunity to be involved, to learn, and to remember.

Bill Reid, *The Raven and the First Men*, 1980, yellow cedar, laminated and carved, 188 x 192 cm (height x diameter), UBC Museum of Anthropology, Vancouver.

Reid arrived in Vancouver from Montreal in 1972 after receiving a commission offer from Walter C. Koerner. The lumber magnate was captivated by Reid's 1970 boxwood miniature, *The Raven Discovering Mankind in a Clamshell*, and proposed to fund the making of its monumental version, *The Raven and the First Men*, for the University of British Columbia Museum of Anthropology. Throughout the complicated process, Reid called in help from young Haida carvers, including Reg Davidson (b.1954), younger brother of Robert Davidson, and Jim Hart (7idansuu, b.1952). Non-Native assistants George Norris (1928–2013) and George Rammell (b.1952) also took an important part in the project. The sculpture took seven years to carve and was completed in 1980.[59] Reid also worked with Arthur Erickson (1924–2009), the architect designing the

Museum of Anthropology; Erickson's placement of the work created an iconic cultural destination.

George Rammell c.1983–84 working on Bill Reid's *Mythic Messengers*, 1984, photograph by Tony Westman.

In 1984 two other monumental sculptures evolved from earlier works. Themes and forms explored in *Cedar Screen*, 1968, and *Panel Pipe*, 1969, found their large-scale interpretation in *Mythic Messengers*, 1984, a cast bronze commission mounted on Teleglobe Canada's building in Burnaby, B.C.[60] *Killer Whale*, 1982, grew into its monumental version, *Skaana—Killer Whale, Chief of the Undersea World*, 1984, and was installed outside the Vancouver Aquarium. Although these were large works, Reid insisted they be finished with the precise attention of a goldsmith. In alignment with Haida views, he understood that his craftsmanship was not for human eyes alone—that, regardless of scale, care in producing a well-made object took into account that the "gods see everywhere."[61]

Bill Reid, *Mythic Messengers*, 1984, bronze, 120 x 850 x 45.7 cm, Bill Reid Gallery of Northwest Coast Art, Vancouver. Installation photograph of *Mythic Messengers* installed on the exterior of Teleglobe Canada's headquarters in Burnaby, British Columbia, 1984, photograph by Tony Westman.

Reid also contributed to books during this period. For instance, he created illustrations for George F. MacDonald's 1983 publication *Haida Monumental Art*. He also came to know Canadian linguist and poet Robert Bringhurst (b.1946), a scholar of Haida oral culture. Reid and Bringhurst collaborated on *The Raven Steals the Light*, published in 1984.[62] Reid provided illustrations for the book and tried his hand at writing stories, among them "The Bear Mother and Her Husband" and "The Raven and the First Men."[63] These were stories Reid had first heard from Henry Young during his visit to Skidegate at age twenty-three. In commenting on the project, Reid adamantly expressed that his retelling of the stories was interpretative and that he "took the bones from those sources then fleshed them out to make them more lively."[64]

In 1985 Reid was commissioned to produce a work for the Canadian Embassy in Washington, D.C., a building being designed by Erickson. The resulting monumental sculpture was *Spirit of Haida Gwaii: The Black Canoe*, 1991. In this work a vessel overflows with a delegation of human and mythical characters floating far beyond the waters of Haida Gwaii. *Spirit of Haida Gwaii* initially became famous because in 1987 Reid temporarily ceased working on it to draw attention to the Haida Nation's plea for the protection of Athlii Gwaii (Lyell Island) forests. In 1996 a second casting of this artwork was produced, this time with a green patina. Named *Spirit of Haida Gwaii: The Jade Canoe*, this iteration was installed in the Vancouver Airport in 1996. These twin sculptures came to be Reid's best known and most publicly accessible works.

Bill Reid, *Spirit of Haida Gwaii: The Black Canoe*, 1991, plaster and metal, 389 x 605 x 348 cm, Canadian Embassy, Washington, D.C.

Concurrently, another notable community project was taking shape. The creation of the monumental canoe *Loo Taas* was completed in Skidegate, just in time to grace the waters at Expo 86 in Vancouver. *Loo Taas* is significant not only for Reid but for the Haida Nation. Every step of making *Loo Taas* connected the people to their ancestors. The process summoned the community to remember and enact in the present Haida knowledge and ways of being. She embodied a living entity of Haida culture, one critical to the ongoing functioning and health of Haida society.

In the last years of his life, Reid's monumental sculptures succeeded in harnessing Haida ways of seeing. They captured the imagination of audiences in the contact zone, a contemporary entanglement of people from many nations inhabiting Turtle Island, otherwise known as North America.

REID REMEMBERED

> In my heart, I believe that in the end, Bill had got there. Bill—Iljuwas—is a Haida. Bill—Iljuwas—is a Haida with many names. Bill—Iljuwas—was born and was given the supernatural gift that we all respect. There isn't anyone anywhere who can take that away from him, because nobody on this earth can take away what the supernaturals give.[65]

ILJUWAS BILL REID

Life & Work by Gerald McMaster

Bill Reid died on March 13, 1998, after living with the pain and discomfort of Parkinson's disease for over twenty-five years. His memorial service unfolded in three parts, testifying to the profound impact of his life and career. First, on March 24 a six-and-a-half-hour ceremony, attended by more than one thousand Indigenous and non-Indigenous guests from every facet of Reid's life and Canadian society, was held in the Great Hall at the University of British Columbia Museum of Anthropology in Vancouver. A second service along with a feast was held in Skidegate on Friday, July 3, followed by the burial of Reid's ashes at T'aanuu, the ancestral village of his grandmother, on July 5.

Bill Reid, *Bull Wire Sculpture*, 1986, 18k gold wire, 5.8 x 6.4 x 2.6 cm, SFU Bill Reid Collection, Vancouver. Although Reid's struggles with Parkinson's made carving increasingly difficult, he continued to work, often collaborating and finding creative solutions—for instance, several of his late sculptures are made of malleable wire.

Throughout the proceedings, Reid's remains were carried in custom-made boxes commissioned by Martine J. Reid. Richard Sumner, Kwakwaka'wakw master carver and painter, made a red cedar bent corner box to hold the ashes—an exact replica of the nineteenth-century bentwood box Reid had admired all his creative life and labelled "the Final Exam after the Master of the Black Field.[66] This was housed inside a larger box carved by Haida sculptor Don Yeomans (b.1958). From Skidegate to T'aanuu, these were transported in *Loo Taas*, the grand canoe that in many ways embodied Reid's greatest achievement.

I was witness to his memorial at the University of British Columbia Museum of Anthropology. Speeches were given all through the late afternoon and into the evening. I sat behind the podium, unable to move for the entire time, except to present my speech. It seemed as if an ancient protocol demanded of us our most acute attention. Where Reid once created works by rebuilding a small village of houses and poles, still standing outside the museum to honour his heritage, the museum and everyone who attended the memorial came to honour him. In keeping with the aesthetic principles of Haida art, coexistence and relationality, the museum that day transformed into something far more powerful than a building full of visitors coming to see the art.

Don Yeomans, *Bent Corner Chest*, 1998, cedar wood chest, 75.5 x 105.4 x 54.6 cm, SFU Bill Reid Collection, Vancouver.

During the memorial, over sixty individuals spoke—a deeply stirring tribute to the fully dimensional human being that was Bill Reid. George Rammell, having worked on fifteen of Reid's projects over eleven years, recalled the broad range of roles attributed to Reid, saying, "Bill was called a trickster, a wizard, a cultural saviour, a mentor, a liberal, a plaintiff, a defendant, a critic, an activist, a modernist, a maestro, an honorary doctor, a shaman, a wolf, and a Haida."[67] Don Yeomans declared, "He was the vanguard; he was the example of contemporary mastery; he understood design and was proficient in every medium and on every scale; he was the paradigm of my generation."[68]

Bill Reid at the Haida celebration held at the UBC Museum of Anthropology on the occasion of the installation of *The Raven and the First Men*, 1980, photograph by William McLennan.

Closing the event with a view to the future, Chee Xial (Miles Richardson Sr.), the hereditary chief of Reid's Raven-Wolf Clan and the master of ceremonies, said: "A forest doesn't die when the old trees die. A forest dies when the young trees die. And Bill has given all of us, Haida . . . everyone . . . so much insight, so much wisdom through his doing, and so much strength through his example."[69] Chee Xial recognized that, through the arts, Bill Reid had gifted Canadians with tools of reconciliation. Honouring Reid's legacy, he urged, would require that the next generations employ these tools.[70]

My connection to Bill Reid ended as it began: with a sense of reverence. If the memorial was any indication, indeed, many others felt the same way. Hundreds of people attended the memorial at the place where his career had begun. Though it could have begun in Haida Gwaii, Reid's career has been tied to the museum: from its inception, to the commissioning of *The Raven and the First Men*, 1980, to his eventual memorial—his career has been linked to the Museum of Anthropology. While local photographers such as Rodney Graham (b.1949), Jeff Wall (b.1946), and Stan Douglas (b.1960) have put Vancouver on the international art map as the Vancouver School, visitors to British Columbia inevitably come to see Northwest Coast Indigenous art, whether at the University of British Columbia Museum of Anthropology or at regional museums. Many continue venturing, as they have in the past, to visit a number of Indigenous communities up and down the coast. Reid is partially responsible for this allure. Visitors stepping off the plane immediately come into contact with the art of the region, including Reid's emerald-coloured *Spirit of Haida Gwaii: The Jade Canoe*, 1996.

The simultaneity of transformation that scholars speak about in Northwest Coast art happened at the memorial, if only between Reid and the museum, man and institution. While debates about his identity continue, we can be certain that Reid's contribution to Canadian art is unquestionable.

In a chorus of many, Reid was sent off with songs and drumming, laughter and tears—many voices concluding with the words *Thank you Bill, Haawa Iljuwas, Haawa Yalth-Sgwansang*.

Bill Reid holding *Killer Whale* (1982), c.1982, photograph by Tony Westman.

KEY WORKS

A goldsmith at heart, Reid was most content sitting at his jeweller's workbench, and the small-scale works he brought to life are poignant testaments to the deep joy he experienced creating art. As his artistic practice evolved and his connection to Haida culture deepened, Reid drew inspiration from well-known narratives, time and again inserting himself and his contemporary presence into an ancestral story. The monumental sculptural works that came to fruition with the assistance of many tell an equally important story. Ultimately, Reid came to prioritize the act of *making*, and its central role in the networked, animate relations of Haida culture.

HINGED RAVEN BRACELET C.1955

Bill Reid, *Hinged Raven Bracelet*, c.1955
Gold, 4.3 x 5 x 6 cm
UBC Museum of Anthropology, Vancouver

Hinged Raven Bracelet provides a rich entry point into the early life and work of Bill Reid. It depicts the Raven (Xhuuya)—cultural hero and trickster of Haida supernatural times—a subject Reid would return to throughout his career. It is fabricated in gold and is entirely asymmetrical in design, and, as its name points out, is innovatively hinged to allow it to fully encircle the wearer's wrist. Reid's view that "every time the vandals melt down the shiny baubles of our past, the goldsmith puts them together again in a different form" is reflected in this early work.[1] Most conventional Haida bracelets were formed from symmetrically engraved flat bands of silver, often obtained by hammering out American silver dollar coins.[2] Here, Reid takes inspiration from a tattoo design drawn by Haida artist John Wi'ha and employs traditional European fabrication techniques—soldering and hingeing—to allow the mythical Raven to take on dramatic sculptural form and embody new-found freedom of movement.[3]

Daxhiigang (Charles Edenshaw), Bracelet, c.1885, gold, 1.6 x 17.5 x 0.1 cm, UBC Museum of Anthropology, Vancouver.

This bracelet was made in approximately 1955, when Reid was still working as a broadcaster at the CBC and concurrently establishing his reputation as a skilled jeweller and goldsmith in Vancouver. He became captivated by Haida design after encountering two gold bracelets made by Daxhiigang (Charles Edenshaw, 1839–1920). In spite of Reid's growing familiarity with a wide range of Haida material held in museum collections, for him the bracelets worn by his mother and aunts "constituted the absolute epitome of Haida art."[4] Jewellery, he came to realize, had played a significant role in Haida culture for centuries, and bracelets had particular significance as individually worn visual indicators of oral knowledge and familial lineages.[5]

While much changed for the Haida people as a result of government attempts to eradicate their culture, Reid witnessed that some Haida women continued to wear their bracelets, an act that can be seen as a statement of self-identity and resistance.[6] Though Reid looked to nineteenth-century Haida artistry for inspiration, we can also locate the beginnings of his significant artistic practice in his lived experience of the women in his life and the jewellery they wore. *Hinged Raven Bracelet* is an outstanding example of Reid's commitment to learning and expanding the cultural vitality of Haida jewellery.

HAIDA VILLAGE 1958–62

Bill Reid, *Haida Village*, 1958–62
Cedar and paint
Photograph by Adelaide de Menil, 1966

Constructed between 1958 and 1962, the *Haida Village* at the University of British Columbia in Vancouver stands today as an impressive showcase of Haida-style poles carved by Bill Reid with the assistance of Kwakwaka'wakw artist Doug Cranmer (1927–2006). It is an immersive installation that, in its initial inception and execution, aimed to reconstruct some elements of an authentic nineteenth-century Haida village based on the study and collection of the remains of historic village sites in Haida Gwaii.

The *Haida Village* includes a large family dwelling, a smaller mortuary chamber, and examples of interior, frontal, and mortuary poles. It was first installed at Totem Park, at the west end of the University of British Columbia's campus, and was relocated in 1978 to be near the newly built Museum of Anthropology, which opened in 1980. In 2000 Reid's *House Frontal Pole* was moved indoors for preservation and replaced with the *Respect to Bill Reid Pole* carved by Jim Hart (7idansuu, b.1952).

Haida House, 2020, UBC Museum of Anthropology, Vancouver, photograph by Cory Dawson. Today the *Haida Village* is known as *Haida House*.

In 1954 and 1957 Reid participated in provincial museum collecting expeditions to the historic Haida sites of T'aanuu (T'aanuu Llnagaay), Skedans (K'uuna Llnagaay), and Ninstints (Nans Dins, SGang Gwaay Llnagaay). Some of these places became the models on which the new carvings for the *Haida Village* were based. With his limited experience carving poles at the time, Reid considered it an "extraordinary act of faith" when, in 1958, Harry Hawthorn (1910–2006) invited him to work with the poles in the University of British Columbia collection.[1] Reid was thrilled to be leaving his work at the CBC and savoured the prospect of being "out of time in a kind of an encapsulated environment where we were playing 19th century Haidas."[2]

Initially, Hawthorn's intention was to have Reid restore the old poles, but it was quickly established that carving new poles, based on those collected, made more sense. The first pole Reid and Cranmer carved was the frontal pole for the smaller mortuary chamber. With it, Reid aimed to accurately replicate a pole collected at Ninstints that revealed extraordinarily well-preserved and exquisitely carved detail. He experimented with various methods of planning the layout and transferral of the old forms to the new pole—sketching, making paper models, gradually scaling up clay models, and making full-scale paper templates that were quickly abandoned when the shape of the pole changed as its carving progressed. Finally, Reid carved up the right side of the pole while Cranmer mirrored the forms on the left.[3] For Reid, "Each pole contained the essential spirit of the individual or family it commemorated, as well as the spirit of the artist who made it, and, by extension, the living essence of the whole people."[4]

The three and a half years Reid spent designing and building the *Haida Village* afforded him a kind of apprenticeship—one in which the instruction came through his time, labour, and proximity to the creations of master carvers of Haida history.

CEDAR SCREEN 1968

Bill Reid, *Cedar Screen*, 1968
Red cedar wood, laminated, 210 x 190 x 14.6 cm
Royal BC Museum, Victoria

In 1968 the British Columbia Provincial Museum in Victoria (now the Royal BC Museum) commissioned Bill Reid to make *Cedar Screen*, a large panel carved from laminated red cedar. It depicts a complex entanglement of human and

animal relations drawn from Haida narratives, reflecting the animate quality of daily life and cultural practice. Clockwise from the top left, we see the Raven (Xhuuya) cuckolding the fisherman; Nanasimgit and a Killer Whale; the Seawolf clenching a whale in his teeth; the Eagle and the Frog; and the Bear Mother story with the Cubs, the Hunter, the Bear Father, the Hunter's Dog, and the Bear Mother in her human form. Close to the centre is the Fisherman, halibut hook or *yagw taawaay* in hand, perched atop his halibut box. Haida boxes such as this contained important objects of ceremonial significance.

Bill Reid, *Nanasimgit and His Wife*, 1983, offset lithograph print, 55.9 x 64 cm, SFU Bill Reid Collection, Vancouver.

The central human figure draws particular attention. He has an integral connection to his storied companions and clearly belongs among them, yet his orientation and outward gaze position him differently from the others. He looks toward, or even beyond, his audience, breaking the so-called fourth wall. Meanwhile, as interactions are happening all around him, he appears aloof while guarding something under his protection. Is he preparing to leap out of a confining entanglement? "What else is in the box," Reid explained at the time, "isn't fit for Anglo Saxon sensibilities."[1] This is the beginning of what some have called Reid's "visual puns" in which he innovatively inserts open-ended multiple meanings into singular spaces.

When he created this screen Reid spoke of it as a "farewell," because immediately following its completion he left British Columbia to live in England for a year. "It's a long farewell," he says. "A farewell to the ancestors, to lost children, to old loves."[2] Artistically, this was a transitional moment for Reid and, in the view of Martine J. Reid (b.1945), it marks the beginning of his "Beyond Haida Phase."[3] After twenty years of being deeply immersed in Haida style, grasping and executing Haida-inspired designs, styles, and techniques, he was set "free to express his own individuality."[4] At this point Reid did not anticipate returning to this subject matter. He stated that this was the last of his "memorials."[5]

Cedar Screen was Reid's first large-scale attempt to combine multiple mythic narratives in the form of a rectilinear relief panel instead of a linear panel or pole.[6] It is a throwback to the argillite panel pipes of the mid-nineteenth century, a time when Haida artists were beginning to create for a new souvenir market rather than for local cultural reasons. This time of contact enabled these artists to be very creative and open to testing new forms of expression. Though Reid still drew on traditional Haida panel forms, in *Cedar Screen* he squared it

out, both permitting him to articulate a greater degree of entanglement and appealing to the modernist ideals of the day.

MILKY WAY NECKLACE 1969

Bill Reid, *Milky Way Necklace*, 1969
22k and 18k gold, diamonds, 17 cm (inside diameter)
SFU Bill Reid Collection, Vancouver

Bill Reid created *Milky Way Necklace*, a fine work of modernist jewellery made of gold and inlaid with diamonds, while studying in London, England. Although

it appears to bear no visible resemblance to Haida art, the concept behind the work—Reid's "understanding of Haida logic"—connects this stylistically different piece to the rest of his work.[1] In its composition, duality—the ability of two entities to coexist in the same space, a powerful concept in Haida art—is expressed through wire and pyramid themes, each forming a necklace of its own while being in dialogue with the other.[2] The internal pyramidal layer appears as a string of clustered geometric crystals. Nestled within this layer is a removable brooch. The external layer is an open-wire triangulated frame that envelops the structure below. Its nodal joints are studded with miniature diamonds, recalling constellations of stars. Similarly to the ovoid forms in Haida art, the diamonds draw our attention to the joints where life forces are known to dwell. Characteristic of Haida design, all the component parts in this necklace "fit together perfectly to function."[3]

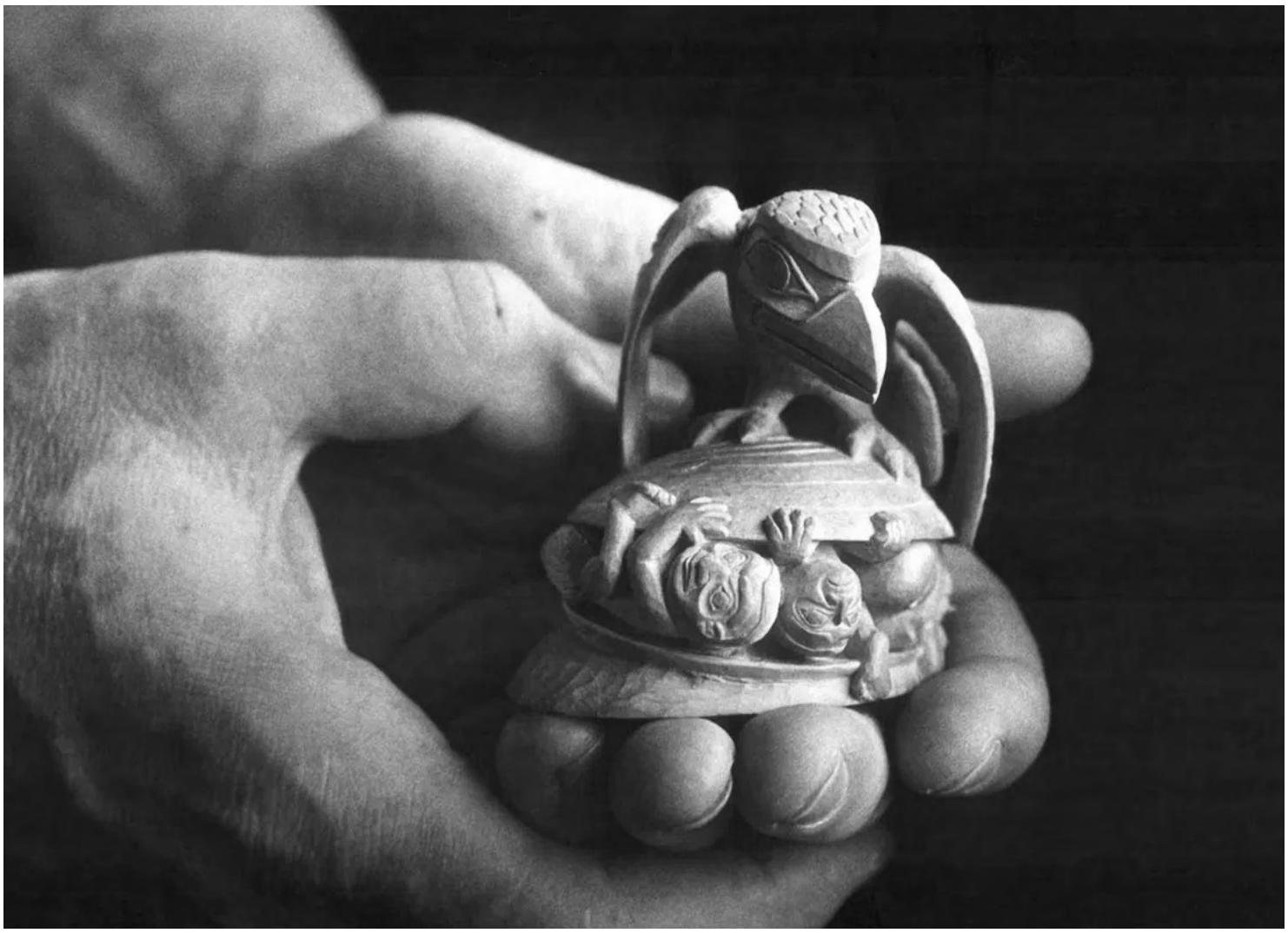
Reid's interest in the possibility of "two complementary forms occupying the same space" prompted him to make *Milky Way Necklace*.[4] What intrigued Reid was how skilled his Haida ancestors were at allowing dual presences to coexist simultaneously in a singular physical space. This idea is *transformation*, the ability to shift or change appearance from one entity into another—human to animal or supernatural being—or to be both simultaneously. Masks were often the medium of such expression. They were a way of seeing, communicating, and defining relationships between the human and the more-than-human worlds. Like the transformation masks that incorporated multiple characterizations into a single, compound mask, Reid's *Milky Way Necklace* embodies this original, fundamental idea.

Bill Reid, *Horse Barnacle Necklace*, 1979, white gold and sterling silver, 13 cm (diameter), SFU Bill Reid Collection, Vancouver.

Haida narratives also provide a reading of *Milky Way Necklace*. As Reid wrote in *The Raven Steals the Light*, "The Raven dropped a good half of the light he was carrying. It fell to the rocky ground below and there broke into pieces. . . . They bounced back into the sky and remain there even today as the moon and the stars that glorify the night."[5] Animated by story, this work and other aesthetically modern works of Reid's, such as *Horse Barnacle Necklace*, 1979, can be seen as a foray into a contemporary jewellery practice that nonetheless retained Haida inspiration.

Shortly before making *Milky Way Necklace*, Reid exhibited at Expo 67 in Montreal, where he would have been exposed to two groundbreaking developments in the design world—Buckminster Fuller's geodesic dome and Moshe Safdie's Habitat 67, a highly inventive housing development that stacked prefabricated cubic living units in crystalline clusters. Compression, tension, and structural inventiveness dominated much of the dialogue among these designers. The future-focused spirit of these times no doubt had an impact on Reid. As humans were endeavouring to land on the moon, earth-bound makers were contemplating the mysteries of the universe.

THE RAVEN DISCOVERING MANKIND IN A CLAMSHELL 1970



Bill Reid, *The Raven Discovering Mankind in a Clamshell*, 1970
Boxwood, 7.0 x 6.9 cm
UBC Museum of Anthropology, Vancouver

One of Bill Reid's most iconic large-scale works, *The Raven and the First Men*, 1980, first emerged as a diminutive yet fully formed masterpiece, cradled in the palms of his hands. That tiny boxwood sculpture, *The Raven Discovering Mankind in a Clamshell*, was carved in 1970, during the three-year period Reid was living in Montreal. Ten years later it would become monumentalized and take its place as a beloved cultural beacon in the University of British Columbia Museum of Anthropology in Vancouver. The narrative foregrounds the Raven (Xhuuya), the well-known Haida Trickster who created the archipelago of Haida Gwaii and its first humans. While multiple versions of this Creation story have been passed down, the one Reid interprets involves Raven releasing humans from a clamshell found on the beach.[1] In doing so, Reid gave himself some creative flexibility, stating that it was "a version of the Raven myth for today, not for the time when it was created."[2] He saw the Raven as a "completely self-centred, uninvolved bringer of change," who "through inadvertence and accident" represented the individualistic and diverse society of the current day.[3]

The Raven Discovering Mankind in a Clamshell reveals a playful sense of humour. The characters emerging from the clamshell display a range of reactions to their new world, including wonder, fear, and perhaps even rejection. Curiously, Reid's original boxwood miniature included a female human, as denoted by the labret (lip pendant) in her lip, yet she is absent from the large work.[4] The latter more accurately aligns with the version of the story "The Raven and the First Men" that Reid and Robert Bringhurst rendered in their 1984 book, *The Raven Steals the Light*, in which females appear later in the story.

Bill Reid, *The Raven and the First Men*, 1980, yellow cedar, laminated and carved, 188 x 192 cm (height x diameter), UBC Museum of Anthropology, Vancouver. *The Raven and the First Men* was commissioned by philanthropist Walter C. Koerner for the new University of British Columbia Museum of Anthropology in Vancouver, and architect Arthur Erickson designed a customized atrium beneath a rotunda skylight to house the piece.

The fabrication of the large-scale *The Raven and the First Men* was in no way unproblematic, as the sculpture took Reid seven years to complete. Reid had initially requested a 3.05 metre cube of cedar from which to carve the work, but such a cube was almost impossible to obtain, and imperfections on the surfaces of the largest cedar cubes would have made them difficult to use.[5] The solution was to fabricate a block of wood by laminating together 106 yellow cedar beams weighing more than 4,000 kilograms. Because Reid was simultaneously working on his *Skidegate Dogfish Pole*, 1978, and grappling with Parkinson's disease, he needed to rely a great deal on assistants to carry out his vision.

Many younger Haida carvers became involved, such as Reg Davidson (b.1954), Guujaaw (b.1953), and Jim Hart (7idansuu, b.1952). Non-Haida Vancouver-based sculptors assisted as well. George Norris (1928–2013) was called in during the early stages to make a small-scale model in clay, cast it in plaster, and then carve a larger rough version in wood. George Rammell (b.1952) came in during the later stages to work on the emerging figures.[6] Near the end, Reid contributed his finishing touches.

Whether in the miniature or the monumental, Reid makes visible the powerful domain of Haida narrative through the Raven. His enchantingly stubby body and beak do not detract from his imposing posture as he towers protectively over the clamshell and its inhabitants. Here, this Cultural Hero is in charge, and the human endeavours of art, history, and knowledge become part of his jurisdiction.

HAIDA MYTH OF BEAR MOTHER DISH 1972

Bill Reid, *Haida Myth of Bear Mother Dish*, 1972
22k gold, 7.3 x 5.2 x 7 cm
Canadian Museum of History, Gatineau

Bill Reid's stylistic voice is clearly expressed in the *Haida Myth of Bear Mother Dish*, which is both functional and pictorial. On the top of the dish, Bear Mother, whose socially elevated yet gendered status is indicated by the labret (lip pendant) in her lower lip, warmly caresses her cubs as she breast-feeds them. Assuming a supportive yet heavy presence at the base of the dish is her husband, the Bear Father. Reid is combining techniques, employing the lost-wax casting process for the figures above and protruding elements below, while relying on forming and engraving methods for the central dish and lid.

The Bear Mother story is set in a mythic time when bears and humans lived alongside each other with respectful tolerance. A young woman slips and falls when she accidentally steps in a pile of bear excrement. When she vocalizes her anger with the bears in derogatory and unflattering terms, the bears take her captive and place her in a dark cave for several days. She receives counsel from the Mouse Woman (Quaganjaat), another Haida character, who advises her to place copper, a symbol of wealth and prestige, atop her next excrement. In doing this, she persuades the bears that she has exceptional powers. A bond develops between the woman and the Grizzly Chief's nephew. They eventually marry and she gives birth to two cubs. Her brothers from the human village find her and her bear family, and in order to save them her husband sacrifices himself. Bear Mother's story is captivating because she demonstrates her ability to adapt, grapple with the tensions between two worlds, and remain a powerful conduit for life— qualities akin to those Reid himself displayed.

Daxhiigang (Charles Edenshaw) (attr.), *Compote*, pre-1888, argillite, 35.8 x 28 x 20 cm, Alaska State Museum, Juneau.

On the lid we can see Reid developing an emotive, stylized, realism-in-the-round technique, where tenderness is displayed by the Bear Mother, who is in human form suckling her cubs. The dish itself remains more traditional in its bas-relief formline treatment, its bulging form evoking a bentwood bowl. It alludes to Reid's great admiration for Daxhiigang (Charles Edenshaw, 1839–1920) and the imaginative and innovative ways Daxhiigang combined traditional and emotive approaches in his work.

Daxhiigang's nineteenth-century argillite *Compote* reveals an interesting lineage for the *Haida Myth of Bear Mother Dish*. Atop the lid we see a naturalized, in-the-round Bear Mother suckling one cub. Below, the Bear Father's body and back provide the container and lid. The stem and base testify to Daxhiigang having been inspired by imported goods, meshing a traditional Haida bowl with a European tableware form.[1] Carved in fragile argillite and showing a chipped edge, the compote is of questionable functionality.

Reid's *Haida Myth of Bear Mother Dish* is a golden hand-held nugget. While paying homage to Daxhiigang, the work also honours the Bear Mother herself. After all, as Reid expressed when describing her presence in *Cedar Screen*, 1968, the Bear Mother is "where it all starts. [She is my] last West Coast love."[2]

SKIDEGATE DOGFISH POLE 1978

Bill Reid, *Skidegate Dogfish Pole*, 1978
Cedar, 2500 cm (height)
Haida Heritage Centre at Kay Llnagaay, Skidegate, Haida Gwaii

ILJUWAS BILL REID

Life & Work by Gerald McMaster

On June 9, 1978, Bill Reid's *Skidegate Dogfish Pole*, a house-front pole, was raised in conjunction with the opening of the new Skidegate Band Council Office longhouse in Kay Llnagaay (Sea Lion Town), Haida Gwaii.[1] It features many legendary Haida beings: the Grizzly Bear, Bear Mother, and their cubs; the Raven (Xhuuya) and the Frog; Nanasimgit rescuing his wife from the Killer Whales; the Dogfish Mother; and the traditional three Watchmen. The pole was a gift from Reid to his mother's childhood community and reflects the significant energy he began to invest in the late 1970s in projects he hoped would strengthen Haida society.

During the summers of 1976 and 1977 Reid lived in Kay Llnagaay. Initially, he worked alone, but he was eventually assisted by several others. Guujaaw (b.1953), now a very prominent hereditary leader, was Reid's "other-side machine," following what Reid did on the left side of the pole and matching it on the right.[2] Other carvers came to help—Robert Davidson (Guud San Glans, b.1946) created the formline on the pole's wings and fins, Nuu-chah-nulth artist Joe David (b.1946) carved one of the bear cubs, and when a dentist named Dean Nomura visited, Reid had him work on the cub's teeth. For Guujaaw, "The Dogfish pole stands out as a great pole because of respect of tradition, a deep understanding and a conscious and deliberate application of the convention . . . the rule."[3]

LEFT: Rooftop Cheer After *Skidegate Dogfish Pole* Raising (left to right: Ernie Wilson, Phil Gladstone, Wes Pearson), 1978, photograph by Ulli Steltzer. RIGHT: Guujaaw on beach with *Skidegate Dogfish Pole* before it is raised, 1978, photographer unknown.

The raising of the *Skidegate Dogfish Pole* and the preparations for the event transformed the community. Haida Elder and activist GwaaGanad (Diane Brown) helped organize it and recalls the time fondly: "That pole brought us together in the culture. [A pole] hadn't been raised in Skidegate for almost a hundred years."[4] Many Haida Elders, such as Hazel Stevens, were visited to gather information and learn the protocols. A two-day potlatch was planned, requiring the preparation of gifts and foods. Regalia were sewn day and night, while the Elders were consulted about what to put on the blankets. Terri-Lynn Williams-Davidson started learning songs by listening to her grandmother's tapes; then she and her mother, Mabel Williams, started a children's dance group. Wesley Pearson and Philip Gladstone stepped up to be the head pole-raisers.[5] "So it was a lot of talking to a lot of old people to do it right," GwaaGanad concludes. "It put us way more in touch with our ancestors, of how we did things. It made us want more, there was a big revival."[6]

LEFT AND RIGHT: *Skidegate Dogfish Pole* raising ceremony, 1978, photographs by Kuldip Gill.

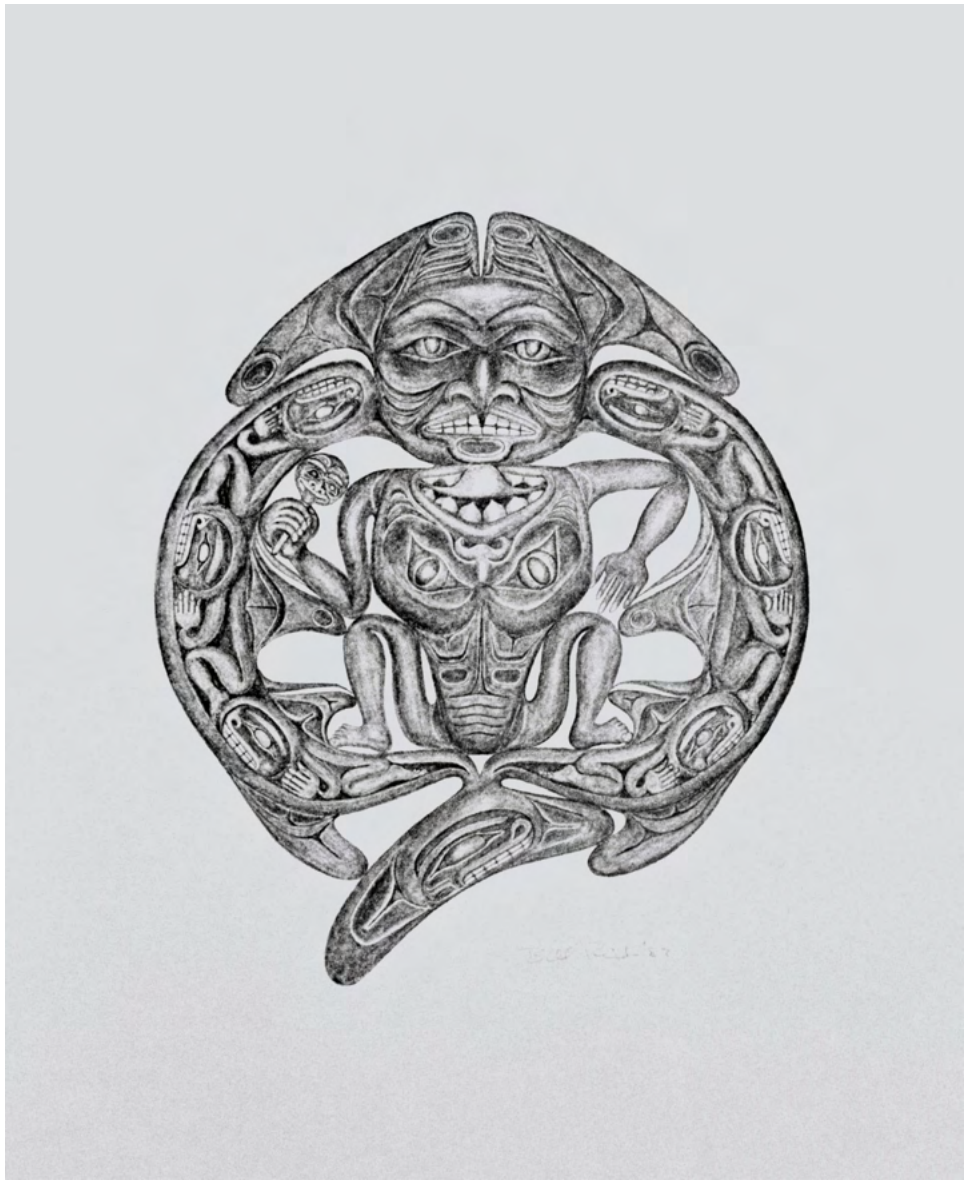
According to Doris Shadbolt (1918–2003), in raising the *Skidegate Dogfish Pole*, Reid felt he was reminding the community of the living mythical truth in which "myth time is real time."[7] Reid remarked that what he had done "may have put the village back into time."[8] In the view of GwaaGanad, Reid brought forward and renewed a sense of responsibility: "Bill made us think and he made us research more than we would have if he wasn't there, to make us do things right."[9] Yet from the community's perspective, "it was the pole and the people who brought Reid back."[10] Reid felt a powerful sense of belonging as the Haida Nation was transforming itself from within.

DOGFISH WOMAN TRANSFORMATION PENDANT 1982

Bill Reid, *Dogfish Woman Transformation Pendant*, 1982
Boxwood, 18k gold, Pendant: 8.0 cm (diameter); Chain: 5.5 cm (length)
SFU Bill Reid Collection, Vancouver

Dogfish Woman Transformation Pendant consists of a disk featuring the Dogfish Mother[1] and a separate, removable mask portraying her more human qualities —one the alter ego of the other.[2] The pendant is carved out of boxwood, a material Reid preferred for small-scale objects and prototypes because its tight, knot-free grain and resistance to splitting or chipping allowed him to achieve very fine detail. In 1983 Reid produced this same design in gold.

In the early 1980s Reid had become inspired by transformation masks, in which human, animal, and supernatural beings are shown to live in the same time and space. They sometimes depict the supernatural ancestor of a lineage and its first human. Reid was transfixed by the theme of the Dogfish Mother, a supernatural being in Haida mythology whose legend has largely disappeared.[3] Her characteristics come partly from the dogfish itself, a small inshore shark common in Northwest Coast waters. In Reid's characterization, she has "great cheeks, with gills like monstrous scars, [a] headdress reflecting the pointed shape of the dogfish head, and [a] grotesque labret [lip pendant]. . . . [Yet she is still] the most desirable and fascinating woman from mythtime."[4] Her hooked nose signals metamorphosis—reminding us of the deep mystery of transformation that takes place with ingestion and respiration. Her spinal vertebrae, like the joints of most Haida creatures, contain animate life forms, in her case humans.



Bill Reid, *The Dogfish Woman*, 1983, offset lithograph print, SFU Bill Reid Collection, Vancouver.

The Dogfish Mother is a major crest figure in Haida art, and Reid's right to represent her in his artworks came through his Haida lineage. The heraldic rights to the Dogfish Mother are used by three clans, two from the Eagle side and one from the Raven of the Haida moieties, and include the Yaakw Llaanas, the lineage of Kwaayang, the wife of Daxhiigang (Charles Edenshaw, 1839–1940).

A drawing of the Dogfish Mother done by Daxhiigang in 1897 was collected by anthropologist Franz Boas for New York's American Museum of Natural History. Reid copied this design for his *Dogfish Brooch*, c.1959, and clearly attributed it to Daxhiigang, as seen by the inscription on the back face. For both Daxhiigang and Reid, carving and drawing the Dogfish Mother was "an intensely personal

meditation on the permanence of love in a world filled with death and sudden disappearances."[5] Accordingly, *Dogfish Woman Transformation Pendant* can be seen as a small-scale wearable sculpture that is monumental in significance.

KILLER WHALE 1982

Bill Reid, *Killer Whale*, 1982
Boxwood, 11.5 x 4.3 cm
SFU Bill Reid Collection, Vancouver

The Haida word for killer whale is *skaana*, or "spirit being," because these animals are the primary visible form of the great spirit world beneath the sea. Bill Reid's *Killer Whale* has its back arched, humpback-like, in preparation for a deep dive into the powerful waves. Carved in 1982, this diminutive hand-held boxwood sculpture became the inspiration for the monumental bronze *Skaana—Killer Whale, Chief of the Undersea World*, installed in 1984 outside the

Vancouver Aquarium in Stanley Park. In this final rendition the whale is poised above the rather calm and mirror-like waters, awaiting a fierce re-entry.

LEFT: *Skaana—Killer Whale, Chief of the Undersea World*, 1984, being assembled, c.1982–84, photograph by Tony Westman. RIGHT: Bill Reid, *Chief of the Undersea World*, 1984, plaster, 518.2 x 203.2 cm, Canadian Museum of History, Gatineau.

In making the shift from miniature to monumental, Reid continued to apply the strategies of a goldsmith. He advocated that the large cast bronze be finished with the same precise attention to the "deepening layers of linear relief" as in a piece of jewellery.[1] In staying true to Haida understandings, Reid advocated that care must be taken with each minute and unseen part because, ultimately, the work is not only for human eyes—that one must remember the eyes of the supernaturals and the ancestors. As George Rammell (b.1952) phrases it, "the supernatural inhabitants of the ocean . . . are omnipresent across the realities of scale and location."[2] Reid believed that Daxhiigang (Charles Edenshaw, 1839–1920) was his posthumous guide, watching and judging the quality of his work. Only when Reid felt that he had "carved all of the compromise out of a project" could he proudly say, "Charlie would have wanted it that way."[3]

LEFT: *Skaana—Killer Whale, Chief of the Undersea World*, 1984, being assembled, c.1982–84, photograph by Tony Westman. RIGHT: Unveiling ceremony for *Skaana—Killer Whale, Chief of the Undersea World*, 1984, at the Vancouver Aquarium, June 2, 1984, photograph by Tony Westman.

The Killer Whale appears time and again in Reid's work, sometimes delicately dangling as a pair of earrings, at other times painted or drawn. In 1984 he depicted the Killer Whale in his illustration *Nanasimgit and His Wife* as part of his co-authored book of Haida myths titled *The Raven Steals the Light*. In the myth "Nanasimgit and His Wife," Nanasimgit finds a wife among the "daughters of the others, who live inside the sea."[4] Throughout the story many transformations take place and characters inhabit different forms. For example, Nanasimgit's wife comes to the village in the form of a cloud and transforms into

a beautiful woman once the grandmother has invited her into the house. In the image, Reid depicts Nanasimgit and his wife riding on the back of the Killer Whale. Here and in other Haida myths the Killer Whale is a vehicle of both transformation and transition between the human and spirit worlds—a source of never-ending fascination for Reid.

PHYLLIDULA—THE SHAPE OF FROGS TO COME 1984–85

Bill Reid, *Phyllidula—The Shape of Frogs to Come*, 1984–85
Red cedar, stain, 42.5 x 87 x 119 cm
Vancouver Art Gallery

Phyllidula—The Shape of Frogs to Come, Bill Reid's last large wooden sculpture, takes as its focus the Frog, whom Reid described as "the ever-present intermediary between two of the worlds of the Haidas, the land and the sea."[1] With crouched legs, a rigid back, and a tongue extended outward, *Phyllidula* appears smooth and limber and, with bulging hemispherical eyes, poised to make an unpredictable move. *Phyllidula* is both humorous and tricky, sticking its tongue out at us in a lusciously taunting way. The sculpture has some classic Haida features, like the graphic red lips, nostrils, and extended tongue contrasting with its green body. Its asymmetric and naturalized in-the-round form is free from any confining structure. *Phyllidula* has a decidedly contemporary presence.

Bill Reid, *Cluster of Seven Frogs Necklace*, 1988, 22k gold, Haliotis shell, 14 cm (inner diameter), SFU Bill Reid Collection, Vancouver.

The amphibious Frog is an allegorical figure that is inspirational to Reid: a being capable of occupying two worlds simultaneously. *The Shape of Frogs to Come* evokes the being and becoming of worlds that cannot exist in isolation—worlds that create possibilities through their slippery entanglement, a contact zone. In the mid-1980s, when *Phyllidula* was produced, Reid was in the midst of many major projects and all the while was contending with the Parkinson's disease that limited his capacities. Martine J. Reid (b.1945) remembers the difficulty Reid experienced while carving this particular sculpture. The wood was "nagging" Bill, she said, and he was plagued with nightmares.[2]

The title *Phyllidula* reminds us of Reid's knowledge of a broad and worldly range of English literary works. He was deeply inspired by them and was able to passionately, humorously, and very capably articulate his thoughts on his literary influences. He loved poetry, and could quote endlessly from myriad sources, be they American, European, or other. In this instance, it is the words of the American poet Ezra Pound that are referenced and make us wonder who *Phyllidula*—in Pound's poem a scrawny but amorous creature who has been awarded great pleasure by the gods—is in Reid's world.[3]

George Rammell (b.1952) notes that Reid employed English literature to "relocate the grand narratives of the Haida in a linguistic sea of puns and metaphors."[4] He remembers the antics Reid incited when he placed *Phyllidula*, "his sardonic cedar raven in a frog's body," on a wheeled dolly and took a "humorous stroll around Granville Island . . . with [*Phyllidula*] on a leash like an obedient Haida pet."[5] This can be contrasted with Robert Bringhurst's observations in *The Raven Steals the Light*, in which he writes, "Moving in and out of the water, in and out of the mouth, the Frog knows more than other creatures about the elusiveness of things, as well as about the powers of sexuality and transformation."[6] The master of many tricks, Reid kept his audiences entranced and entertained in his guessing game.

SPIRIT OF HAIDA GWAII 1986

Bill Reid, *Spirit of Haida Gwaii*, 1986
Plaster and metal, 389 x 605 x 348 cm
Canadian Museum of History, Gatineau

Spirit of Haida Gwaii is the largest, most complex, and best known of Bill Reid's sculptures. The work depicts a canoe filled with thirteen entangled ethereal beings, the majority of whom are non-human and of mythical Haida origin: the Raven (Xhuuya), the Wolf, the Eagle, the Frog, the Bear Family, the Beaver, the Dogfish Mother, and the Mouse Woman (Quaganjaat). Three humans are aboard: the Bear Mother, the Chief (who sits at the centre holding his staff), and the "Ancient Reluctant Conscript," as Reid has described him, who paddles humbly alongside all the others.[1] The sculpture has been seen as both a portrait of Reid himself and as a depiction of the condition of life on Earth as seen through his eyes. Of it he wrote, "The boat goes on, forever anchored in the same place."[2] The cast of characters depicted in the *Spirit of Haida Gwaii* provides an index to themes embodied by Reid throughout his lifetime, and several that appear in his works.

Bill Reid, *Spirit of Haida Gwaii: The Jade Canoe*, 1996, plaster, bronze with patina, 389 x 605 x 348 cm, Vancouver International Airport.

Spirit of Haida Gwaii is a keystone of Reid's legacy and came to be featured as a permanent installation in three major settings. It was originally commissioned for the Canadian Embassy in Washington, D.C., but Reid famously halted work on the project in 1987 in a gesture of solidarity with the Haida people, who were blockading the British Columbia government's logging practices on Athlii Gwaii (Lyell Island). The 1986 clay maquette was enlarged to a full-scale clay model in 1988, and the following year it was cast in plaster for further refinement. By 1991 the Tallix Foundry in New York State had poured the first bronze casting, which was given a black patina and installed in the Embassy's courtyard with the title *Spirit of Haida Gwaii: The Black Canoe*. In 1993 a second casting was poured, this time finished with a green patina. This piece was installed in 1996 in the Vancouver International Airport with the title *Spirit of Haida Gwaii: The Jade Canoe*. The original plaster is on permanent display at the Canadian Museum of History in Gatineau, Quebec. In tribute to Reid, *Spirit of Haida Gwaii*, along with *The Raven and the First Men*, 1980, *Mythic Messengers*, 1984, and the serigraph *Xhuwaji—Haida Grizzly Bear*, 1990, were featured on the Canadian twenty-dollar bill from 2004 to 2012.

LOO TAAS 1986

Bill Reid, *Loo Taas*, 1986
Red cedar wood, paint, 1520 cm (length)
Haida Heritage Centre at Kay Llnagaay, Haida Gwaii

Loo Taas is a 15.2-metre-long red cedar ocean-going canoe commissioned for Vancouver's Expo 86. She was designed by Bill Reid and built in Skidegate by a dedicated team of carvers led by Tucker (Robert) Brown over the winter of 1985/86. Her bow and stern feature a killer whale design created and painted by Haida artist Sharon Hitchcock (1951–2009). In response to Reid's wish for her name to mean "Wave Eater," Kaadaas gaah Kiiguwaay (Raven-Wolf Clan) matriarch Hazel Stevens established her Haida name from *loo* (wave) and *taas* (eat). Her story reaches back eight hundred years to when the 73-metre-tall tree that she was carved from began to grow in Haida Gwaii. The story of *Loo Taas* is still unfolding today as she continues to participate in important events in the Haida community.

ILJUWAS BILL REID

Life & Work by Gerald McMaster

Reid's interest in canoe making was sparked by seeing a nineteenth-century Northwest Coast canoe painted by Daxhiigang (Charles Edenshaw,1839–1920) in storage at the National Museum of Man (now the Canadian Museum of History) when it was located in Ottawa. Inspired to learn more, he studied other examples and read books, gathering insight into this art form that for centuries had been at the heart of Haida culture but to him was still an enigma. Soon he began making a canoe himself in order to gain first-hand experience with the traditional processes and methods. In the early 1980s Reid started working with Haida carver Guujaaw (b.1953) and Kwakwaka'wakw carver Simon Dick (b.1951) to build a 7.5-metre inshore canoe. Shortly after came *Loo Taas*.

Loo Taas at False Creek, Vancouver, Expo 86, 1986, photographer unknown.

Loo Taas has a remarkable story. Community Elder and Haida activist GwaaGanad (Diane Brown) remembers: "It was really exciting. No one had made a big canoe in Skidegate in over 100 years. The day they steamed her open, the whole village came out."[1] Following her duties at Expo 86, *Loo Taas* was paddled back up the coast from Vancouver, following traditional trade routes and visiting many villages along the way. Each landing garnered a "royal welcome" that brought whole villages out to greet her and precipitated celebratory feasts.[2] Segments of the journey were turbulent, but *Loo Taas* proved unfailingly seaworthy. Mysteriously, her homecoming to a "big knock-down" celebration in Skidegate aligned precisely with the Haida victory in the impassioned movement to protect the forests of Gwaii Haanas.[3] In 1989 she was shipped to Rouen, France, and paddled by a delegation of Haida up the Seine River to be exhibited at the Musée de l'homme in Paris. And in 1998 she fulfilled Reid's wish to carry his ashes to his final resting place: his grandmother's once-populated Haida Gwaii village of T'aanuu. Still she goes on.

ILJUWAS BILL REID

Life & Work by Gerald McMaster

LEFT: Haida canoe being steamed at the UBC Museum of Anthropology by Bill Reid and team, 1985, photograph by William McLennan. The steaming technique softens the cedar, making it more flexible, and allowing for the wooden vessel to be widened after it is carved. RIGHT: Launch of the *Loo Taas* canoe, 1986, photograph by Ulli Steltzer.

Reid began his career believing that the social patterns that were necessary to produce great Haida art were irretrievably lost to the past. *Loo Taas* gifted him the opportunity to witness the contrary. Every step of making and using her asked her people to know again who they are and to enact in the present the knowledge and ways of their ancestors. As Reid proclaimed, "Western art starts with the figure—West Coast Indian art starts with the canoe."[4] Together with his Haida relations, he called forth and brought to life an animate component of Haida culture critical to the ongoing health and beauty of Haida society. Like a prayerful poem, she was conjured by Reid, but her coming into being had in mind those who truly needed her.

SIGNIFICANCE & CRITICAL ISSUES

From the age of twenty-three, Bill Reid was on a lifelong journey to learn what it truly meant to be Haida. He was deprived of the fundamental experience of growing up Haida or living in the village of Skidegate during early childhood. Unable to learn the language, he initially struggled to relate to the Skidegate community. While the degree to which he achieved his personal quest for identity remains a topic of critical discussion, his contributions to Northwest Coast art and culture, as well as to environmental and social issues on Haida Gwaii, show his remarkable ability to harness the privilege he had as an outsider. These contributions were significant and should be underscored when discussing his legacy today.

CANADIAN POLITICAL AND CULTURAL DYNAMICS

Bill Reid, *Tschumos Brooch*, 1956, sterling silver, 3.9 x 6.6 cm, SFU Bill Reid Collection, Vancouver. This brooch belonged to Bill Reid's mother, Sophie Reid (née Gladstone).

To understand Bill Reid's art it is critical to consider the political and cultural dynamics that were in play in Canada when he began his career in the late 1940s. For Indigenous people, intergenerational knowledge and ways of life had been nearly destroyed by the effects of colonization, beginning with the implementation of the draconian Indian Act. The colonial government and its legislative policies had a direct effect on Reid's mother, Sophie Gladstone. She was a survivor of the residential school system, having been sent to a year-round Methodist residential school in Coqualeetza, British Columbia, when she was ten years old.[1] Students were prohibited from speaking their Native language. As well, she was indoctrinated with Christian beliefs and taught skills, such as sewing, that would enable her to assimilate into Euro-Canadian society. To add further shame, her marriage to a non-Native man meant that, while she could in theory retain her Haida identity, her "Indian" status was legally revoked and by extension she lost the automatic right to live in her village of Skidegate. Consequently, Bill Reid did not learn the Haida language or culture from his mother, who chose to ignore or hide her Haida-ness, believing that being "Indian" would not benefit her children. What she did carry instead was determination, inventiveness, and pride—qualities that would clearly have a positive effect on Reid.

As his awareness of colonial dynamics and history developed, Reid was able to discern the tragedy that had befallen his mother and her people. A total assault on Haida culture had been enacted through the potlatch ban. The potlatch is a ceremony that is essential to creative practices and cultural integrity among the Haida and other Northwest Coast Nations. But while the potlatch ban essentially banned Indigenous artistry, other colonialist initiatives aimed to promote Native arts and crafts with assimilationist and capitalist objectives in mind. For example, the B.C. Indian Arts and Welfare Society (BCIAWS) worked in collaboration with the residential school system and the churches to encourage students to produce Indigenous-style arts and crafts in ways that were detached from their traditional culture. Conflicting agendas were in play. As Scott Watson has noted, residential and day schools that were "mandated to assimilate Native children into the labouring classes of Canada and to erase Native culture, language, and land claims, would [also] promote Native arts and crafts."[2] Though Bill Reid was not educated in this system, he later copied designs from a publication by Alice Ravenhill, who was the non-Native leader of BCIAWS, to produce some of his early jewellery pieces, such as the *Woman in the Moon Pendant/Brooch*, c.1954.

LEFT: Bill Reid, *Woman in the Moon Pendant/Brooch*, c.1954, sterling silver, 0.4 x 4.8 cm, UBC Museum of Anthropology, Vancouver.
RIGHT: Bill Reid, *Dogfish Brooch*, c.1959, 22k gold, 7.6 x 3.8 cm, UBC Museum of Anthropology, Vancouver. This brooch was also inspired by Reid's early research.

In 1948 the BCIAWS and the British Columbia Provincial Museum in Victoria (now the Royal BC Museum) held a conference at the University of British Columbia, with a session addressing arts and handicrafts. Ellen Neel (1916–1966), a Kwakwaka'wakw artist, woodcarver, and entrepreneur, made a plea to the assembly of anthropologists, government officials, church leaders, and Native groups for the lifting of the potlatch ban. She stated that Native art was a "living art," and that "the production of art was so closely coupled with the giving of the *potlatch* that without it the art withered and died."[3] She strongly advocated for reform, exclaiming, "If the art of my people is to take its rightful place alongside other Canadian art, it must be a living medium of expression. We, the Indian artists, must be allowed to create!"[4]

While the commodification of arts and crafts continued to be seen as a potential way for Native peoples to generate income, an amendment to the Indian Act in 1951 lifted the potlatch ban. Traditional ceremony and artistic expression could continue anew. At this point, Reid was thirty-one years old and emerging as an artist. In time, his unique position as a highly skilled speaker, artist, and activist of mixed ancestry would come to play a pivotal role in asserting the relevance of Northwest Coast art in ways both audible and visible to Native and non-Native alike.

Masks surrendered under duress by the Kwakwaka'wakw people after Chief Dan Cranmer's potlatch in 1921, photographer unknown.

THE PARADOX OF PRESERVATION AND CONTINUANCE

While in his late twenties and living in Toronto, Bill Reid quite by accident made a remarkable discovery that changed the course of his life. During a visit to the Royal Ontario Museum in Toronto, he encountered a totem pole from his grandmother's village. Reid's mother, Sophie Gladstone, was born into the Kaadaas gaah Kiiguwaay, Raven-Wolf Clan of T'aanuu, and her mother, Suudahl (Josephine Ellsworth Gladstone), was from the ancestral village of T'aanuu itself.[5] Poles from this village were removed in the early twentieth century and taken to museums; one such pole went to the Royal Ontario Museum,

LEFT: *House 16: Strong House Pole*, 1901, photograph by C.F. Newcombe. RIGHT: Bill Reid, *Raven Brooch*, 1962, 22k gold, 6.3 x 5.4 cm, SFU Bill Reid Collection, Vancouver. Reid depicted the Raven in many of his works.

collected by the ethnologist Marius Barbeau (1883–1969). Reid saw this pole, known today as *House 16: Strong House Pole*, when he was searching for ideas to incorporate into his jewellery.[6] It was located in the centre of a stairwell, which meant that Reid was able to examine the qualities of this Haida masterwork closely and in full detail. He had grown up on the West Coast, yet thousands of miles away in Toronto he came into close contact with the artwork of his ancestors. This masterwork would become a gateway into his Haida identity and a key object as a study in "deep carving"—a concept Reid understood as intrinsic to objects that constitute a physical embodiment of traditional Haida values.

Reid's experience at the Royal Ontario Museum was made possible by anthropological endeavours that were fundamentally problematic. Collection and preservation were done with the intention of preserving the memories of a way of life that was under threat, but cultural materials were often taken from and sold by Indigenous people under duress, in a dynamic tantamount to stealing. These endeavours can be criticized for unjustly alienating Indigenous people from their own material culture. Though the term "salvage paradigm" was yet to be coined, the practice in which anthropologists and museum curators collected the material culture of Indigenous societies in order to preserve it from destruction was still supported, even at the beginning of Bill Reid's career.[7]

Totem poles on Haida Gwaii near Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn taken during the expedition to Anthony Island.

In 1947 two passionate anthropologists, Audrey Hawthorn (1917–2000) and Harry Hawthorn (1910–2006), specialists in Northwest Coast art, were brought to the University of British Columbia. In 1950 Wilson Duff (1925–1976) became the curator of anthropology at the British Columbia Provincial Museum (now the Royal BC Museum) in Victoria. Together, they continued the trend of collecting and preserving poles. Reid himself participated in trips to collect poles from abandoned Haida villages—first from T'aanuu and Skedans in 1954, and then from Ninstints (Nans Dins, SGang Gwaay Llnagaay) in 1957. These trips, especially to his grandmother's village of T'aanuu (T'aanuu Llnagaay), affected Reid profoundly, as he was able to envision the splendour of Haida life in former times. He saw the "rescuing" of the poles as a successful achievement that was necessary as an act of preservation and continuance. "Badly weathered as most of them are," he wrote, "the Haida poles show such a high standard of artistic achievement that their loss would have been tragic."[8]

Reid could see how useful these poles would be for contemporary carvers to copy. Yet he would never forget the "desolate beauty" of the poles as they "stood or lay among the ruins of the abandoned villages."[9] The pull to bring the old Haida ways into contemporary view sat at odds with the deep respect Reid had for the wisdom and beauty evident in the natural conditions that gave birth to Haida culture in the first place.

LEFT: Totem pole on Haida Gwaii near Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn taken during the expedition to Anthony Island. RIGHT: House Frontal Totem Pole (gyaagang), c.1850, red cedar wood, paint, 3300 x 1300 x 600 cm, UBC Museum of Anthropology, Vancouver. Totem pole photographed in 1957 by Harry Hawthorn in its original setting at Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), before its transfer to the University of British Columbia.

Reid may have felt that since he was a descendant of the Haida he was entitled to take part in the collection of poles—perhaps even that he had a moral obligation to save this part of his heritage.[10] These acts of preservation were paradoxical because, on the one hand, taking the poles was unjust and problematic in many ways; the poles should have been left in their original locations, in keeping with respect for the integrity of the culture, though Reid did not know this. Yet, on the other hand, the collections that resulted, such as those at the Royal BC Museum and the University of British Columbia Museum of Anthropology, have been employed by many people today, including Haida, to support cultural activity and knowledge in the aftermath of colonization.

In 1952 Kwakwaka'wakw artist and Elder Naka'pankam (Mungo Martin, 1879–1962) was hired by the British Columbia Provincial Museum to carve new poles. Reid worked with Naka'pankam in 1957. This experience was of pivotal importance for Reid, because Naka'pankam was determined to keep the old ways from being forgotten and Reid could witness what remembering and enacting the traditions entailed. Naka'pankam told stories that he emphasized

with songs and, smitten with Reid's daughter Amanda, initiated a series of exchanges of handmade gifts that echoed the potlatching ceremonies integral to Northwest Coast societies.[11] For Reid, Naka'pankam's greatness was "projected as a matter of inner conviction."[12]

After this experience, Reid was hired by the University of British Columbia, initially with the assignment of restoring salvaged poles. However, it quickly became evident that preserving them in their authentic, weathered condition would not be possible. Carving copies made more sense. In due course, Reid and Kwakwaka'wakw carver Doug Cranmer (1927–2006) were commissioned to build the *Haida Village*, 1958–62. Suddenly, Reid himself was one of the contemporary carvers who would copy the old poles and bring them into the present day. Having prolonged access to works of old masters allowed Reid to copy them directly. This experience was invaluable to his artistic evolution. He was becoming skilled enough to develop his own artworks and still be confident that what he was producing was authentically Haida.

LEFT: Memorial pole being raised in the *Haida Village* at Totem Park at the University of British Columbia 1962, photograph by George Szanto. The *Haida House* appears to the left and a mortuary double pole to the right. RIGHT: Bill Reid painting interior house pole for the *Haida Village*, c.1962, photograph by Derek Applegarth.

HAIDA ART AND THE MUSEUM

During the 1950s Reid began to interact more directly with the Haida community. In attending his grandfather's funeral in Skidegate in 1954 he gained a first-hand impression of the effects of colonialism that permeated the community. Reid became increasingly concerned for the fate of the Haida

people during these years and was sensitive to the impact of the losses they had experienced, even though he had grown up in far different conditions.[13] Though he began his career in a predominantly Euro-Canadian world and was educated to see through a privileged and Westernized lens, such views came into question as his career unfolded.

The Euro-Canadian world Reid had lived in was one in which Native cultural studies took place in museums and universities. The cultural "experts" were highly trained academics—historians and anthropologists whose methods of collecting and storing cultural knowledge were supported and endorsed by colonially founded governments. Many people who came to be Reid's professional colleagues and friends, such as anthropologists Harry Hawthorn and Wilson Duff, were so-called academic experts. The relationships Reid formed in these institutional settings were central to his recognition as an important artist. He was both involved in museum endeavours and supported by them.

Bill Reid, *Bear Sculpture*, c.1963, cedar wood with paint and adhesive, 130 x 250 x 120 cm, UBC Museum of Anthropology, Vancouver. Walter C. Koerner, a philanthropist who supported the 1957 expedition to Anthony Island (SGang Gwaay), commissioned Reid to create this sculpture for his personal collection but donated it to the University of British Columbia in 1963.

In 1954 Hawthorn directed a comprehensive "Indian research project," which aimed to articulate the contemporary issues facing Indigenous peoples in Canada. The Hawthorn Report, as it came to be known, included a section on the economic role of Native arts and crafts, and focused on the potential of implementing instructional programs to increase the efficient output of "Indian [cultural] products."[14] The report explored marketing strategies that would promote the well-being of Native communities through the monetization of their art. The crafts considered to have potential were only those that had formed "a steady component of Indian-White exchange from the time of first contact."[15] The report demonstrated the colonial government's ongoing insistence that detaching the handmade object from community and cultural functions was ultimately beneficial to the economic prosperity of Native people. Artists were encouraged to create works only to sell outside their communities, and their practices were seen as removed from their own culture.

LEFT: Bill Reid carving the *Skidegate Dogfish Pole*, c.1976, photograph by William McLennan. RIGHT: *Skidegate Dogfish Pole* raising ceremony in Skidegate, Haida Gwaii, 1978, photograph by Kuldip Gill.

In the decades to come, society's understanding of the role of art in Indigenous cultures developed in parallel with Reid's work and that of many other Indigenous artists. Despite all that the museum offered, Reid became aware of the fundamental difference between works produced in response to institutional initiatives and those rooted in lived cultural communities. In 1978 he finished carving the *Skidegate Dogfish Pole* in honour of his mother and the Haida community. He did this in relationship with the people of the community, who in turn raised the pole. "The other carvings were done all for the University, and under the direction of the museum people so they were actually museum pieces before they were even made," he said. "This one will have some slight ceremonial symbolic significance, I guess."[16] Testimonies from the community confirm that the significance was profound.

REVIVAL AND RESISTANCE

In 1956 Bill Reid wrote and recorded a monologue that appeared on CBC radio articulating his perspectives on what was then termed as "Indian art [being] dead art."[17] Those artists, he said, who were producing things in the traditional form, like Naka'pankam (Mungo Martin) and himself, were "atavists groping behind us toward the great days of the past, out of touch with the impulse and social pattern that produced the art."[18] (Atavists are those who revert to something ancient or ancestral in their way of thinking or being.) Reid's statement reflected his belief in there having been a "classic" period that culminated in the nineteenth century, when Haida culture reached an apex of great expressiveness before being destroyed by colonial imperatives.

LEFT: Naka'pankam (Mungo Martin), *Totem Pole*, 1951, cedar and paint, 1100 cm (height), UBC Museum of Anthropology, Vancouver. RIGHT: Naka'pankam (Mungo Martin) restoring a totem pole, 1949, photographer unknown.

Reid felt that modern-day attempts to create authentic Haida art were essentially impossible and therefore needed new paradigms. He thus advocated that the only valid approach in the current time was to view the artwork, as it is shown in galleries and exhibits, "for its own sake," for the universal qualities of beauty, strength, and emotional impact one would find in "any great art."[19] Among the many non-Indigenous scholars and historians, the way in which Reid framed this perspective gave rise to the notion that those who were making art and took inspiration from this classical past were part of a "renaissance." In other words, they were rebirthing something that had died. Outside the Haida community, Reid came to be seen as this revival's leader.

Installation view of *Arts of the Raven: Masterworks by the Northwest Coast Indian*, exhibition at the Vancouver Art Gallery, 1967, photographer unknown.

When Reid began his career in the 1950s, the art world, for the most part, had little interest in Indigenous art. This was mostly because within the framework of Western art a language for understanding art through an Indigenous lens had not yet been developed and, by extension, Indigenous makers were not recognized as artists. Up to this point, the field of art history viewed Indigenous output in "primitive art" terms and the study of it as little more than an ethnological endeavour. Anthropologists who had long been interested in historical Indigenous cultures wrote about, analyzed, and exhibited the work of contemporary artists within their distinct cultural frameworks. Others, however, viewed Indigenous artworks from the "classical" past within the context of other great universal art traditions. The renaissance perspective aligned with the revivalist objectives of curators, academics, and practitioners who wished to draw attention to the value of Indigenous art and its current-day creators. The Vancouver Art Gallery's 1967 exhibition *Arts of the Raven: Masterworks by the Northwest Coast Indian* was an important moment: it had a part in a crucial shift in perspectives on Indigenous art.

Aldona Jonaitis has noted that the "renaissance metanarrative" can be seen as an invention of non-Native experts, many of whom were associated with museums and influenced by the art market.[20] The story of the classical past dying and being reborn made the objects in collections more valuable and those who could give them their rebirth more powerful. Reid, in complex, interconnected ways, operated both as one of the experts and as an artist who benefited from his own works being valued as "archetypal for the renaissance."[21] The resilience and adaptability of Indigenous people during this time, however, has come to be viewed as *change* and *continuance* more than *ending* and *new beginning*.[22] Indigenous art movements of the time, such as the Gitanmaax School of Northwest Coast Art, emphasized continuance and

innovation, believing that "Native art has always been slowly evolving through education from the beginning of time."[23] As a result of these ideas, Reid is now considered to be part of a continuum, which includes him and his contemporaries, such as Naka'pankam, Doug Cranmer (1927–2006), and Tony Hunt Sr. (1942–2017) and Henry Hunt (1923–1985).

Bill Reid, *Sgwaagan – Sockeye Salmon Pool Sgw'ag'ann*, 1991, serigraph, 56 x 76 cm, SFU Bill Reid Collection, Vancouver. Reid's prints exemplify the works he created for contemporary audiences using new media.

The phrase "contemporary art" is rather more apt than "renaissance" to describe the way Indigenous art began circulating on the periphery of the mainstream. Indeed, this very same situation was happening across Canada and the United States. What artists such as Reid were creating was intended for new audiences and contexts, which were significantly different from those of their ancestors who lived prior to the devastating impacts of the Indian Act. With time and the willingness of Indigenous and non-Indigenous artists, curators, scholars, and historians to see through an Indigenous lens and to develop a language for addressing Indigenous art, the voices of Haida artists and their ever-evolving artworks began to be seen and heard again.

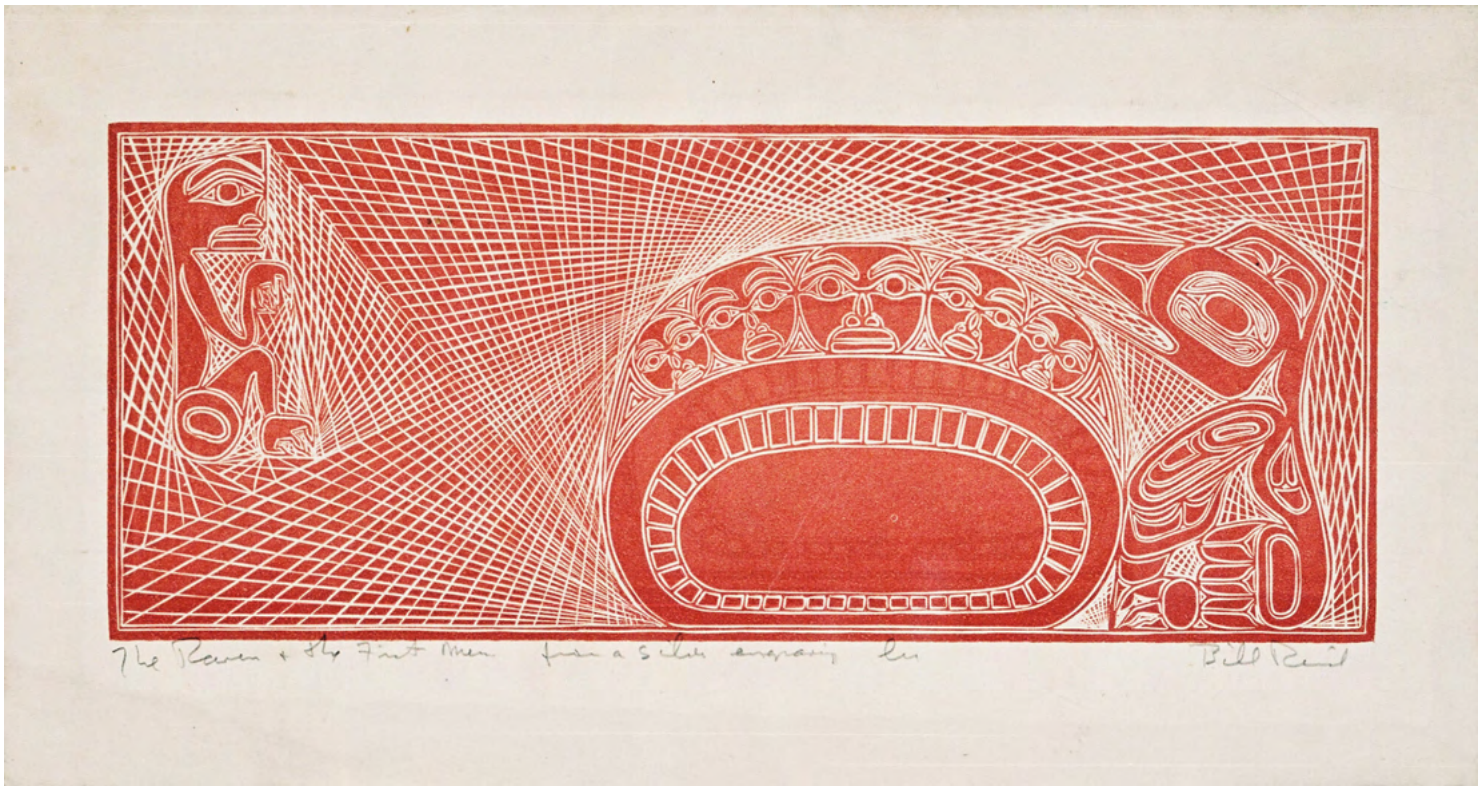
TENSIONS OF BEING

As Haida/Tsimshian scholar Marcia Crosby argues, Bill Reid was neither at the end nor the beginning, but rather in the middle of Haida history; his perpetual state of being and becoming triggered tensions and contradictions in how Reid understood his own position.[24] Because Reid's Canadian and Haida identities were entangled, any story that assigns Reid to one "leaves too little room for the paradoxes and complications of Reid's personal history, much less the multiple histories of Haida culture and society."[25]

Northeast corner of Yates Street and Douglas Street, Victoria, British Columbia, 1947, photograph by Duncan Macphail. Reid grew up in Victoria.

Reid embodied many voices, and he was a kind of nomad, moving betwixt and between cultural contexts, be they artistic, conceptual, social, or physical.[26] This mobility expanded the possibilities available to him and concurrently perpetuated ongoing internal and external questions about his identity. Sometimes Reid described himself as "a good WASP Canadian" and articulated a "non-Indian viewpoint," while at other times he self-identified as Haida by taking the stance that he had "some right to be telling the story."[27] He described the Haida as "my folks" or "my only relatives," while recognizing he had a "remote" relationship to the culture. He never permanently lived in Skidegate, the Haida village his mother came from, though he visited it many times as an adult.

Reid's position as an artist of mixed ancestry was an often-shifting one, and he wrestled with what that meant. He embraced and enjoyed being able to perceive the world and his creative process in more than one way, explaining, "I do believe that the figures on that totem pole I am carving in Skidegate, for instance, grew inside that tree, as it was growing. And all I have to do is peel away the outer layers and there they'll be. And, on the other hand, my mind tells me that's complete nonsense and romantic balderdash. I can live with both points of view. And enjoy them both."[28] In terms of identity, Reid was an important catalyst for an ongoing critical inquiry into rigid categorizations and the fluidity of perceptions.



Bill Reid, *The Raven and the First Men*, c.1955, silver engraving on paper, 9.5 x 18 cm, SFU Bill Reid Collection, Vancouver.

Reid was often said to embody the trickster Raven (Xhuuya), as seen in *The Raven and the First Men*, 1980, a potent and complex character in Haida mythology who is a magician, a transformer, a moody, self-indulgent bringer of chaos, and a Cultural Hero. Author and historian Robert Bringhurst views Reid's position through a mythological lens. In Haida literature, he points out, it is difficult to discern if "the stories create the characters, the spirits who inhabit them, or the other way around."[29] The Raven is described as being greedy and mischievous, but also helpful and creative. He not only released humans into the world from a clamshell but also brought light (knowledge) to the world.[30] He reminds humans that things are not always as they appear. Reid likened himself and was likened by others to the Raven because his path to becoming a well-known artist and of service to the Haida people was full of twists and turns that could not have been foreseen.

As Reid was formulating his identity, so was Canada. The development of the Indians of Canada Pavilion at Expo 67 in Montreal provides a tangible example of the tumultuous political dynamics of the day. Reid was invited to join a group of a dozen or more Native artists, including Alex Janvier (1935–2024), George Clutesi (1905–1988), Norval Morrisseau (1931–2007), and Henry Hunt, who were exhibiting their work in the Indians of Canada Pavilion. The exhibition in this pavilion would prove to be provocative and groundbreaking in shifting public perceptions of Indigenous art, history, and culture. Because Reid disagreed with the advisory committee, he chose instead to exhibit his work, *Eagle and Bear Box*, 1967, in the Canadian Pavilion, a building that aimed to portray the complex diversity of Canada from a different angle.

Bill Reid, *Eagle and Bear Box*, 1967, 22k gold, 10.2 x 11 x 13.3 cm, UBC Museum of Anthropology, Vancouver.

FORMALISM, MODERNITY, AND INDIGENEITY

Around the mid-twentieth century historical Indigenous artworks began to be viewed through the lens of the modernist movement in art and formalism more broadly. In 1946 Surrealist artists Max Ernst (1891–1976) and Barnett Newman (1905–1970) mounted the exhibition *Northwest Coast Indian Painting* at the Betty Parsons Gallery in New York City, which focused solely on the formal and stylistic qualities of the works. Thus, by the time Reid entered the Canadian art scene, the first show of Northwest Coast art employing formalism as a framing method had already been held. As curator and art historian Kathryn Bunn-Marcuse has explained, by the 1960s interest in the formalist aspects of Indigenous art had "supplanted all cultural concerns, setting the artwork adrift from its ties to territory or chiefly privilege."[31] As a result, on the Northwest Coast some art historians and curators began shifting Indigenous art objects from "the dusty halls of ethnography to the pedestals of the art gallery."[32]

For Reid, Bill Holm (b.1925), and Wilson Duff, who curated the 1967 exhibition *Arts of the Raven: Masterworks by the Northwest Coast Indian*, the use of formalist language helped to position Northwest Coast art within a universalist framework and as an expression of an "essential humanity."[33] This aligned and elevated the artworks to a position of status in the high art world, thereby increasing their global, cultural, and economic value. Highlighting individual master artists, such as Daxhiigang (Charles Edenshaw, 1839–1920), and clarifying the attributions to them—one of the great benefits of formal analysis—also aided the transition.

Bill Reid, *Haida Wolf – Godji*, 1979, serigraph on paper, 76 x 56 cm, SFU Bill Reid Collection, Vancouver.

Reid had a part to play in almost every facet of this endeavour. Alongside creations made by Daxhiigang, his artworks were highlighted in exhibitions. With Duff, he wrote texts that promoted the appreciation of Northwest Coast art. And for Holm, he developed the language of formal analysis. Together with other artists, gallerists, and collectors, Reid benefited from the increased commercial value and viability of Northwest Coast art production.

Reid and his colleagues had envisioned the recasting of Indigenous objects as "art" as an act of cultural independence, recognition, and praise. However, from the standpoint of some of those engaged in Indigenous resistance and activism, it came to be recognized as an "act of suppression."[34] Producing art objects that could be detached from lived experience was counter to the goal of many artists, particularly those operating within Indigenous frameworks. The early 1980s spurred debates over access to Indigenous knowledge in the presentation of artworks, the need for it, and the sovereign right of First Nations artists to determine the context in which their work is shared.[35] The notion that Westerners could locate universal values in artworks based on generalized standards was seen as leading to the effacement of local knowledge.[36] As Marcia Crosby argues, foregrounding the aesthetics of an object over its social and political meaning results in a "depoliticized Indian artist."[37] In other words, assigning meaning to an object without being familiar with the exact context or conditions in which it was made leads to misinterpretations and takes authority away from its makers.

Though Reid had supported the inclusion of Northwest Coast art in the institutional "white cube" venues of the international modern art world, by 1983 he was wrestling with exactly that question, stating, "I don't think you can take the design and the art without taking the people as well."[38] At this time, the voices of Haida people were ringing out in resistance to ongoing colonial oppression and control. Within a few years, many people of Haida ancestry were literally *in* Reid's art, paddling *Loo Taas*, 1986.

Loo Taas, 1986, being paddled at the opening of the Haida Heritage Centre at Kay Llnagaay, 2007, photograph by J. Baird.

SOCIAL JUSTICE ACTIVISM

As Reid's reputation developed, he became increasingly engaged with the political and social issues of the Haida Nation. In 1976 he began work on a seventeen-metre house-front pole for the Band Council office in Skidegate, his mother's home village. Reid worked on site in Kay Llnagaay (Sea Lion Town) with Haida artists Guujaaw (b.1953), Robert Davidson (Guud San Glans, b.1946), and Gerry Marks (1949–2020), and Nuu-chah-nulth carver Joe David (b.1946). Reid hoped to garner both community financial investment and the participation of locals in the project. Although Reid did not receive the monetary donations and attention he hoped for, by the time the pole was raised in 1978 the community expressed a great deal of appreciation and held a ceremonial celebration and feast. A few decades before, in 1954, Reid had been given the Haida name Iljuwas (Manly One, or Princely One), and at the time of the pole raising this was publicly confirmed.

Guujaaw and other community leaders at Athlii Gwaii, October 31, 1985, photograph by Mark van Manen.

Between 1985 and 1987 Reid lent his fame in both words and work to Haida resistance against the industrial logging that was destroying Gwaii Haanas, the southern region of Haida Gwaii. The Haida Nation had resolved to reject the government-endorsed project, leading the Haida community and their allies to form a respectful blockade at historic Athlii Gwaii (Lyell Island) to stop forestry companies from logging on their ancestral homeland. In February 1986 Reid stood before the government's Wilderness Advisory Committee and expressed his contempt for the ongoing logging that was being permitted on Haida Gwaii.

The following year Reid decided to withhold work on the full-scale version of *Spirit of Haida Gwaii*, 1986, his major commission for the Canadian Embassy in Washington, D.C. He chose to use his influence to attempt to persuade the government to comply with the people's wishes, telling the officials that the use of Haida symbols as "Canadian window dressing in Washington" was inappropriate when the Haida people were being denied the right to preserve their natural homeland and heritage.[39] Later that spring, he responded to the request of Haida Chief Chee Xial (Miles Richardson Sr.) to help maintain the blockade. When Reid was brought in, he sat in the middle of the road by himself, whittling a piece of wood. At the time, many Haida had dedicated months to participating in the blockades and needed to get back to their regular jobs. When the loggers arrived and realized it was Bill Reid blocking their way, they turned around and left, never to return. Bill Reid had become the "last blockader."[40]

Reid's final significant activist gesture came with the creation of *Loo Taas*, 1986, a project that aligned the cultural revitalization of the Haida community with the political and environmental concerns of the day. The Haida movement to save Gwaii Haanas had been a major focus of activism since 1985. Concurrently, *Loo Taas* was brought to life in and with the Skidegate community. After her appearance at Expo 86, the graceful ocean-going canoe was paddled up the coast, visiting many communities along traditional trade routes and reigniting knowledge and pride in Haida ways of life. Organizers agreed that this journey would be a "mission of peace," but if the government's position did not change it would become a "war run."[41] When *Loo Taas* reached Skidegate, a huge homecoming celebration got under way. It was July 11, 1987, and, just as the feast was beginning, a helicopter landed in the ball field, carrying Canada's minister of the environment, Tom McMillan. To the joy of all, he announced that the province and Canada would be joining the Haida in the protection of Gwaii Haanas.

First launch of *Loo Taas*, 1986, photograph by Guujaaw.

Today, *Loo Taas* proudly sits at the Haida Gwaii Museum at Kay Llnagaay and continues to be involved in ceremonies and other local activities. She was probably Reid's most profound achievement because of the role she has had and continues to play in the health of the Haida Nation. Reid was born into a time when Indigenous cultural practices were illegal, yet the end of his life witnessed him entrusting the Haida Nation with a beating heart—a Wave Eater—a canoe that would be nourished by being on the water and actively paddled by generations of Haida people.

LEGACY TO A THRIVING SPIRIT

Bill Reid is unquestionably a major figure in Canadian and Haida art history. Both as a person and as an artist, he wrestled with many of the difficult and beautiful aspects of Haida-ness and Canadian-ness that were arising alongside agendas of decolonization in the later twentieth century. At the core of his life's project, whether spiritual, political, social, or artistic, was a question of identity: how, in an ever more complex global dynamic, do we come to see, know, and understand ourselves and each other?

Haida Heritage Centre at Kay Llnagaay, c.2020, photograph by Dorin Odiatiu.

Reid received many accolades during his lifetime, including the National Aboriginal Lifetime Achievement Award, appointment to the Order of British Columbia, and the Royal Architectural Institute of Canada's Allied Arts Medal. He would also turn down appointment to the Order of Canada to proclaim his support for the Haida. Several institutions have been founded in his honour, such as the Bill Reid Gallery of Northwest Coast Art in Vancouver, the Bill Reid Centre for Northwest Coast Studies at Simon Fraser University, and the Bill Reid Teaching Centre (Yaahl SGwaansing Naay, or Solitary Raven House) at the Haida Heritage Centre at Kay Llnagaay in Skidegate. At the teaching centre, studios and classrooms provide "a new generation of Haida apprentices" with facilities to "learn their craft from master carvers and designers, ensuring the continuation of Haida art forms and techniques."[42]

In the words of Martine J. Reid (b.1945), "Reid was instrumental in introducing to the world the great art traditions of the Indigenous people of the Northwest Coast of North America."[43] His legacies, she writes, include "infusing those traditions with modern techniques and new conceptual forms of expression, styles, genres and media; [and] teaching and influencing emerging artists."[44]

Bill Reid in his studio with long-time friend Dr. Phil Gofton, 1988, photograph by Robert Duchesnay.

The ancestral narratives and formal techniques that energized Haida art gave Reid a framework within which to articulate his identity and beliefs with both reverence and playfulness. His art came to embody a way of being that was both principled and adaptive, both structured and fluid—and, above all, well crafted and joyful. He believed that one's identity was most profoundly constructed by what one does or makes.[45]

Jim Hart, *Respect to Bill Reid Pole*, 2000, cedar, metal, and paint, 149 x 137 x 84 cm, UBC Museum of Anthropology, Vancouver.

Beyond the accolades and awards, Reid's legacy successfully drew attention to Haida Gwaii and the way in which its artists and traditions are recognized. Younger generations of Northwest Coast artists such as Don Yeomans (b.1958), Jim Hart (7idansuu, b.1952), Lawrence Paul Yuxweluptun (b.1957), and Gwaii Edenshaw (b.1977) acknowledge the impact of Reid and his legacy. Meanwhile the Bill Reid Gallery of Northwest Coast Art, which opened its doors in 2008, provides support to the next generation of artists and maintains a crucial link between Haida Gwaii and the city of Vancouver. In 2013 Daxhiigang (Charles Edenshaw) was given a major retrospective at the Vancouver Art Gallery; and in 2018 the Toronto International Film Festival screened *Edge of the Knife (SGaawaay K'uuna)*, directed by Gwaai Edenshaw, the first feature film to be made entirely in the Haida language. Today, Haida Gwaii is a vibrant place where art, song, and ceremony are once again practised. The spirit of the people thrives.

STYLE & TECHNIQUE

While apprenticing under master carver Naka'pankam (Mungo Martin), Bill Reid (1920–1998) began to understand the complicated visuality of Haida art. From the early 1950s until the late 1960s, when he came into his own, Reid learned what it was to be a Haida artist. His creative life diversified to encompass a wide range of materials, tools, and techniques, but although Reid experimented with works on paper, he saw himself as a goldsmith, a jeweller, and a sculptor. Each project relied on, or resulted in, relationships with other makers, scholars, or art world professionals. How Reid approached making, and the quality of the relations he fostered in doing so, inform us of his vision.

HAIDA VISUAL KNOWLEDGE AND CONTACT ZONES

Bill Reid grew up in the Western world, far removed from Haida culture and its traditional ways of seeing and doing. As he came into closer contact with his Haida relatives, he began to understand his position of being in between cultures. Throughout the rest of his life he turned this in-betweenness to his advantage. Because Reid was an artist of skill and intellect, he became a critical conduit in articulating two distinct yet connected concepts: Haida visual knowledge and contact zones.

Albert Edward Edenshaw (attributed), *Raven Rattle*, c.1850, wood, pigment, glass beads, and vegetal fiber, 12 x 34 x 9 cm, Metropolitan Museum of Art, New York.

Visual knowledge, like medicine, hunting, storytelling, or architecture, is a form of intelligence that is learned, practised, and refined over time. Its purpose is to preserve memories and local knowledge, which are passed on through family and community. Understanding the land and its animals, fish, trees, waters, and rocks provides teachings that determine traditional values and ways of knowing and seeing. Visual knowledge is a tool applied by hunters, spiritual leaders, astronomers, and storytellers. For artists, however, their gift is to visualize through reflection, studying their culture's visual logic and making a world from it. This knowledge is integral to Haida ways of seeing. A work such as *Raven Rattle*, c.1850, thus embodies distinct Haida visual knowledge of the animal.

Contact zones, on the other hand, are a condition of being in between. The literary scholar Mary Louise Pratt defines them as "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power."[1] As a result of Reid's mixed ancestry, the artwork he produced reflected the complex dynamics of this condition. In many ways, a contact zone lived within Reid himself.

Bill Reid carving a clay model of the sculpture *Spirit of Haida Gwaii*, 1986, photograph by William McLennan. This work has been seen as both a portrait of Reid and a depiction of life on Earth as seen through his eyes.

In the nineteenth century, Haida Gwaii embodied another kind of contact zone. The maritime fur trade had brought new wealth and new technologies. As a result, Haida visual knowledge began to see a shift in its traditional iconography. For example, argillite sculptures and silver jewellery were created with the European consumer in mind, as artists employed new motifs to picture the changing world around them. The artwork created in response to and as a result of these interactions is regarded as an apex of Haida cultural expression—today, museums around the world count these works among their holdings. Examples like Panel Pipe, c.1840, Dagger Handle, c.1850–80, and Figure, c.1850, show a mastery of medium seldom seen in the history of art. Yet, although these works remain unattributed because there exist no written records of the artists who created them, the great artistic tradition of the Haida is nonetheless unquestionable.

LEFT: Dagger Handle, c.1850–80, whale tooth or walrus tusk and abalone shell, 9.6 x 2.8 x 5 cm, UBC Museum of Anthropology, Vancouver. RIGHT: Figure, c.1850, argillite and bone, 28.2 x 8.5 x 7.5 cm, UBC Museum of Anthropology, Vancouver.

By the mid-twentieth century, however, at the onset of Reid's career, a sinister reality of contact had already played out: European diseases, such as smallpox, had decimated communities. Legal and binding agreements, such as the pre-Confederation Douglas Treaties, had been nullified and replaced by the Indian Act. Lands had been annexed and the reserve system enacted, forcing people to abandon their traditional villages and ways of life. The Christian religion was legally enforced, while Haida visual knowledge became illegal through the enforcement of the potlatch ban. Children were taken from their communities and placed in residential schools in order to, in the words of Canada's first prime minister, John A. Macdonald, "take the Indian out of the child." These destructive colonial forces, among so many others, affected the health, well-being, and quality of life of the Haida Nation. The relations of power were in sharp imbalance. The style and technique of Bill Reid's art must be understood as a product of this history.

Reid's work is a reflection of those great Haida artists of the nineteenth century who depicted in their art a distinctly modernist sensibility: they readily broke with tradition by taking up new steel tools and new materials such as silver and gold, and adopted new motifs, such as the Europeans themselves, to create "art for art's sake" to sell to visiting traders. Reid emulated one of the last exceptional Haida artists of that time, his great-great-uncle, master carver, silversmith, and artist Daxhiigang (Charles Edenshaw, 1839–1920).

LEFT: Daxhiigang (Charles Edenshaw), Bracelet, c.1880, silver, 4.4 cm x 6.7 cm x 5.7 cm, UBC Museum of Anthropology, Vancouver. This bracelet was restored and re-engraved by Bill Reid while he owned it, c.1980. RIGHT: Bill Reid, *xiigya* (Bracelet) (made after Daxhiigang [Charles Edenshaw]), c.1956, silver, 4.9 x 6.1 x 5.6 cm, UBC Museum of Anthropology, Vancouver.

In many ways, Reid's laborious observational studies of Daxhiigang's work, seen, for instance, in Reid's *xiigya* (Bracelet) (made after Daxhiigang [Charles Edenshaw]), c.1956, were intended to obtain the skill necessary to pick up where his great-great-uncle had left off. Daxhiigang had established his reputation during this creatively exhilarating yet culturally assimilationist period. He innovated to adapt his practice in response to the new reality of his world, perhaps rendering Haida narratives even more forcefully in a bid for their preservation.[2] As Bill McLennan notes, Reid saw his great-great-uncle's work as "the epitome of nineteenth-century Northwest Coast art."[3]

Early in Reid's career, the Kwakwaka'wakw artist Naka'pankam (Mungo Martin), who had experienced first-hand the destruction of Indigenous ways of life brought about by the Indian Act, showed him the importance of story and song as a way of remembering and maintaining tradition. Just as the cultural traditions of the Haida were suppressed, so Kwakwaka'wakw art, dance, and ceremony were banned until 1951. From Naka'pankam, Reid learned that the ancient narratives could be found in the tools he had inherited from his ancestors; in working with the tools as he engaged with Haida forms in his own work, he would come to better understand his cultural heritage. Furthermore, his own practice, the names he would give his works, and the stories that they conveyed through visual knowledge could represent the living history of the people.

The experience of working with Naka'pankam inspired Reid to continue his journey and understand the Haida way of seeing the world, which accepts that the past is always present and contained within oral traditions and visual knowledge. Whether through telling the tales of important mythological figures such as the Raven (Xhuuya), Nanasimgit, or Dogfish Mother, or spatializing specific events within the landscape, this crucial perspective continued to enlighten Reid. Over time he adopted the Haida way of seeing and came to depict its visual knowledge. In Reid's mind, this knowledge had disappeared or was lying dormant and needed to be brought back to life. Through copying the work of the old masters, such as Daxhiigang, and working with artist Knowledge Keepers like Naka'pankam, Reid gained the skills, confidence, and perspective to produce novel work.

Bill Reid carving in Skidegate, 1976, photograph by Martine J. Reid.

As he matured, Reid discovered the difference between producing works for institutions, such as the *Haida Village*, 1958–62, which he created for the University of British Columbia, and producing works for the living Haida community, best exemplified by *Loo Taas*, 1986. Art that was detached from the lived experience of the community was counter to Indigenous frameworks and ways of knowing. He came to understand that art was critical to the health of the Haida Nation. It called forth and brought to life the living, animate entity of Haida culture. Creating art for the potlatch, for example, was integral to giving life to the community. Reid knew that his artistic and cultural inheritance was essential to the continuance of Haida society and that artmaking was a functional component of society that required community participation. For Haida, art was a living, relational practice that could not be objectified. Like his predecessors, Reid understood the crucial distinction between art that was created to be sold in the contact zone, and art that was created to convey the unique visual knowledge of the Haida.

Front view of a canoe prow, UBC Museum of Anthropology, Vancouver, 1985, photograph by William McLennan.

THE LANGUAGE OF FORMLINE

By the mid-twentieth century, ethnographic museum collections provided the primary access to Haida objects for those (mostly non-Haida) academics and artists studying Haida art and culture. Bill Reid was among those who pursued an understanding of Haida art in this way, as was the artist and art historian Bill Holm (b.1925). Holm analyzed the Northwest Coast style on the basis of three key elements: the formline, the ovoid, and the U-form. The formline is the broad band, usually black, that outlines main shapes, swelling and tapering as it moves. The ovoid is typically described as an oblong shape with curved edges and a concave bottom, though ovoids can take different shapes. The U-form is a vertically oriented half-form ovoid. In 1965 Holm summarized his findings in the book *Northwest Coast Indian Art: An Analysis of Form*. The language of formline that Holm developed was, and continues to be, widely embraced by English speakers, both Indigenous and non-Indigenous, as a way to communicate the formal qualities of Northwest Coast art.

Bill Reid, *The Final Exam*, 1964, sterling silver, 10 x 9 x 8.8 cm, SFU Bill Reid Collection, Vancouver. In this small silver box, Reid exercised his ability to capture the qualities of classic formline. This box was included in the exhibition *Arts of the Raven*, Vancouver Art Gallery, 1967.

Concurrently, Reid was pursuing his own research, studying collections of Haida art and producing artworks of his own in an effort to understand the logic behind Haida form. In 1964, for example, Reid made a silver box with a lid, which he titled *The Final Exam*. It was based on a bentwood box that would come to be included in the exhibition *Arts of the Raven: Masterworks by the Northwest Coast Indian* that Reid, Wilson Duff (1925–1976), and Bill Holm curated in 1967 for the Vancouver Art Gallery. At this time, Reid wrote "The Art—An Appreciation," in which he reflected on the rules and conventions of Northwest Coast art, noting that its flowing lines turned in upon themselves to produce tension.[4] He wrote, "Where form touches form, the line is compressed and the tension almost reaches the breaking point, before it is released in another broad flowing curve. . . . All is containment and control, and yet always there seems to be an effort to escape."[5] Reid observed that the dynamic power of Northwest Coast work came from the great artists who could skillfully develop their individual expression in concert with this rigid discipline. Throughout the 1970s, Reid made serigraphs such as *Children of the Raven*, 1977, further exploring the language of formline.

In 1975, at the invitation of American anthropologist Edmund "Ted" Carpenter, Reid and Holm co-authored *Form and Freedom: A Dialogue on Northwest Coast Indian Art*.[6] This book records conversations between Reid and Holm about more than one hundred Northwest Coast art objects, including notable works such as *Frontlet to a Headdress Representing a Thunderbird*, c.1875–80, *Headdress with Body Representing a Wolf*, c.1930, and *Ceremonial Dance Curtain (Thliitsapilthim)*, c.1880–95. Reid appreciated the complexities and differences that had been achieved in these forms. As Reid and Holm learned the language of the objects, they developed new interpretations. They began to see that, through their makers, the objects "assumed lives of their own."[7] Not only did they imagine that the objects could come alive, but Reid insisted that the objects *were* alive.[8]

Bill Reid, *Children of the Raven*, 1977, serigraph, 76.2 x 56.52 cm, SFU Bill Reid Collection, Vancouver.

Around this time, Reid also came into contact with the French anthropologist and structural theorist Claude Lévi-Strauss, whose writing illuminated the relationship between myth and visual art. Both Reid and Holm were likely influenced in their thinking about artworks by Lévi-Strauss, who believed that masks "[could not] be interpreted in and by themselves as separate objects."[9] He maintained that stories and myths were part of a larger system, which the Haida had always believed. Reid and Holm had been searching for an understanding that would lead to a deeper discussion about the Northwest Coast art objects they were examining. The theories of Lévi-Strauss encouraged them to go beyond formalist elements and the purely visual, to also consider how the objects related to Haida myth systems and narratives.

LEFT: Heiltsuk peoples, *Frontlet to a Headdress Representing a Thunderbird*, c.1875–80, wood, paint, abalone shell, and metal inlay, 22.9 x 15.6 x 13.3 cm, The Menil Collection, Houston. This work was included in *Form and Freedom*. RIGHT: Willie Seaweed (attributed), *Headdress with Body Representing a Wolf*, c.1930, wood, paint, cloth, and cord, 27.9 x 20.3 x 58.4 cm (head) and 49.5 x 27.9 x 61 cm (body),The Menil Collection, Houston. This work was included in *Form and Freedom*.

It should not be overlooked, though, that Reid's understanding of these things had begun earlier with the stories he learned from Henry Young (c.1871–1968) and Henry Moody (c.1871–1945). As Reid's career developed, Haida approaches to making—in which pre-existing narratives were coupled with inheriting the rights and privileges to particular crests—remained critical. Reid re-articulated these in multiple ways over time. By doing so, he both honoured

and transformed them, paying homage to ancestral origins while fostering a creative, contemporary present.

THE DEEPLY CARVED AND WELL MADE

Bill Reid often used the phrases "deeply carved" and "well made" to describe the Haida art that inspired him. While visiting Skidegate in 1954, he had an opportunity to hold and examine two bracelets made in the late nineteenth or early twentieth century by his great-great-uncle Daxhiigang (Charles Edenshaw). He would later recount how these works profoundly affected him by saying they were "really deeply carved." Doris Shadbolt (1918–2003) expanded on this idea, saying that Daxhiigang's bracelets showed "the principle of *energy firmly contained* which underlies Haida art," and that "design must carry the charge that invests the images with their life as form and hence their meaning, empowering them, in short, to be carved deeply into our consciousness."[10] Reid later remembered that after this experience, "the world was not really the same."[11]

Daxhiigang (Charles Edenshaw), *Frontal Beaver*, c.1900, gold, 2.2 cm, Art Gallery of Ontario, Toronto. Photo © Art Gallery of Ontario.

While the term "deeply carved" could refer to etched lines literally being thoroughly incised into the surface of a worked piece, to Reid it had a more metaphorical meaning, closer to what Shadbolt describes.[12] It concerns the profound connection a work has to share with Haida ways of making and living. This sensibility became embedded in Reid's consciousness and began to inform all aspects of his life.[13] "Deeply carved" came to be understood as a physical embodiment of traditional Haida values: care, formality, stability, and humanity.[14] For Reid, a deeply carved work was one that was well made and reflected the living spirit of Haida visual knowledge.

Bill Reid, *Grizzly Bear Mantelpiece*, 1954, carved and painted red cedar wood, 96 x 200 x 32 cm, Royal BC Museum, Victoria.

In his later years, Reid was able to vividly recall his early yet tentative artworks and began to regard them as connected to Haida values. Because Reid was a goldsmith at heart, he required that even his large-scale works maintain the same surface qualities as a fine piece of jewellery. His deep admiration for Daxhiigang and Haida artistry of the nineteenth century inspired him to reach back in his own work "toward the great days of the past."[15] His studio desk

became "an extraordinary site of cultural alchemy."[16] Beyond the connection to his ancestors, Reid also understood that his work was not only for human eyes—that "the gods see everywhere." The notion that one would adapt a form to privilege only the human vantage point ran counter to Reid's embrace of Haida cosmology, which retains an awareness of that which is omnipresent: the supernatural inhabitants of the world. This contrasted sharply with much other art of the 1970s and 1980s, which experimented with materials and tested the conventions of aesthetic beauty, with human perception firmly grounded at the centre.

To Reid's eyes, exceptional artists produce both traditional and innovative artworks that are of high quality, or well made. This is an important distinction, because in the Haida language there is no word for "art," yet it is possible to describe something as "well made."[17] At the core of his practice, it was Reid's fundamental aim, as he put it, to produce a "well-made object, equal only to the joy in making it." For him, joy came through celebrating the magical qualities of the materials with which he was working, innovatively employing the tools that connected him with his ancestors, and articulating narratives that honour the past and enrich the present. The deeply carved and well made testified to all these things. For Reid, they underscored an untranslatable Haida way of seeing, or what is commonly referred to in English as "art."

Bill Reid, *Shaman's Charm Brooch*, 1964, 22k gold, 2.9 x 7.1 cm, SFU Bill Reid Collection, Vancouver. This brooch was inspired by a bone shaman's charm in the collection of the Royal Ontario Museum, Toronto.

THE APPRENTICESHIP MODEL

In the Western art world there is a model of apprenticeship that was developed in the middle ages whereby a master craftsman employs an inexperienced person as an inexpensive form of labour in exchange for providing food, lodging, and formal training in the craft. In Haida culture there is a different form of apprenticeship, one that is based on familial lineages or gifts from the

supernaturals. A young person who appears to have an affinity for an art form works alongside an uncle, or someone within the person's lineage, who has mastered that art form, thereby gaining the visual knowledge, skills, and ways of being needed to eventually fulfill the cultural role of the master. Today, the forms of apprenticeship may deviate from tradition, but the practice is still followed.

Lineages are extremely important in the Haida apprenticeship model because the content conveyed by the art form and the right to articulate it are owned and passed on through ancestral lines. Haida artists of Bill Reid's era, however, were faced with the devastating effects of colonialism, which had prevented much cultural knowledge from being passed down. One way of overcoming this rupture for Reid was by copying works done by his great-great-uncle Daxhiigang (Charles Edenshaw), such as bracelets, dishes, and brooches, in order to learn what he might have been taught had he grown up alongside his relatives. This can be seen as a kind of apprenticeship in absentia—learning how the master made objects by attempting to do so oneself. However, the lived human connection was missing from this process.

Daxhiigang (Charles Edenshaw) (attributed), Dish, c.1850–1920, argillite, 4.8 x 47 x 22.2 cm, UBC Museum of Anthropology, Vancouver. This work was included in the exhibition *Arts of the Raven*, Vancouver Art Gallery, 1967.

Thankfully there was a willingness to share knowledge between First Nations, and Reid was able to apprentice in connection with living artists. Beginning in the 1950s he began working alongside Northwest Coast artists such as Naka'pankam (Mungo Martin) and Henry Hunt (1923–1985), whose approaches to making art would expose him to lived cultural practices. Naka'pankam, whose name means "Potlatch Chief ten times over," was a distinguished master carver, designer, singer, and song-maker who had been raised in the potlatch tradition of the Kwakwaka'wakw culture. In 1957 Reid had the opportunity to carve part of a pole at the British Columbia Provincial Museum in Victoria (now the Royal BC Museum) under the direction of Naka'pankam for two weeks. Although this period was relatively brief, it gave Reid a taste of the interwoven quality of intact cultural production in Northwest Coast traditions. For example, Naka'pankam "sang all the while he was carving," which for Reid, who believed in "a deep unity of all the arts, with music at their core," was impressive and significant.[18]

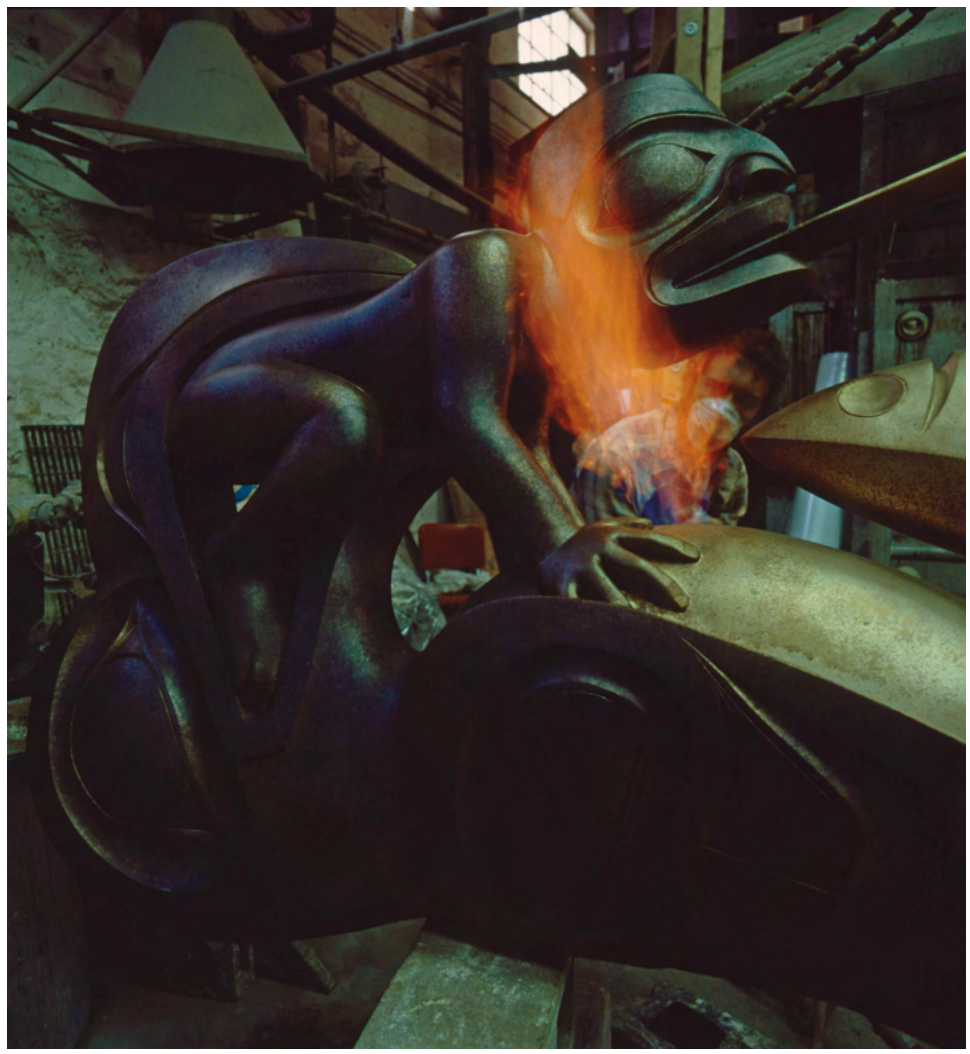
Bill Reid watching memorial pole being raised in the *Haida Village* at Totem Park at the University of British Columbia, 1962, photograph by George Szanto.

Between 1958 and 1962 Reid worked with another Kwakwaka'wakw carver, Doug Cranmer (1927–2006), his "other-side man."[19] The two carved and constructed the *Haida Village*. Cranmer had learned "everything he knew" from Naka'pankam, who had *shown* him how to design and how to carve without saying anything.[20] Over the three and a half years that Cranmer and Reid worked together, each brought his individual skills to the task of developing an approach to the job. Reid was in charge of the project, which meant that in carving the poles he went up the right side while Cranmer went up the left, following what Reid was doing "like a machine."[21] Cranmer had to "[subdue] his own creative impulses in the interests of the project."[22]

While Reid was working on these large-scale carvings, he was also continuing to produce jewellery. As he became more established, younger carvers and jewellers worked and learned under him. For example, Haida carver Robert Davidson (Guud San Glans, b.1946) began working with Reid in 1966, at the age of twenty, and remained an apprentice for eighteen months.[23] Importantly, in addition to teaching him technical skills, Reid articulated to Davidson what was possible for him as a Haida artist in the commercial art world, and introduced him to Wilson Duff and Bill Holm, fostering professional relations that lasted for years.[24]

Bill Reid and Guujaaw carving the *Skidegate Dogfish Pole*, 1977, photograph by Ulli Steltzer.

By the mid-1970s Reid was gaining broader recognition in the art world, and he began an extended period of intensive work on large-scale commissions and community-based projects. At the same time, his Parkinson's disease was progressing and he became less able to produce work with his own two hands; nonetheless, he had a number of concurrent large-scale projects to manage. At this point, he adopted a role more akin to a "maestro conducting an orchestra."[25] He looked for skilled practitioners with whom he had an affinity, Haida and non-Haida, to contribute to every facet of the projects. Now Reid himself was in the position of a master teaching young apprentices. Beginning with *The Raven and the First Men*, 1980, and ending with *Loo Taas*, 1986, Reid needed and trained a number of sculptors. These included Haida artists Guujaaw (b.1953), Jim Hart (7idansuu, b.1952), Robert and Reg Davidson (b.1954), and Don Yeomans (b.1958), as well as non-Natives such as George Rammell (b.1952), who worked for Reid on fourteen sculpture projects from 1979 to 1990.



George Rammell working on *Mythic Messengers* (1984), c.1983–84, photograph by Tony Westman.

In the broader community, Reid's practice had a major ripple effect on the work and opportunities available to young artists, particularly carvers of Haida heritage. Reid took much of his inspiration from the idea of giving back to the Haida community, but he was also inspired by thinking of art in terms of life. For decades he had befriended museologists and ethnographers who were often salvaging ancient, outmoded, or confiscated objects and keeping them within institutional walls. Reid, in contrast, saw art as being alive, especially because he was working in the company of so many artists. *Loo Taas*, the monumental canoe constructed in Skidegate, was a project that brought Reid's vision to light. In an era of socially engaged art practice, Reid showed the world that Haida art has always been participatory.

Bill Reid and carvers Guujaaw and Simon Dick working on a Haida canoe, UBC Museum of Anthropology, Vancouver, 1985, photograph by William McLennan.

TOOLS AND METHODS

Over the course of his career, Bill Reid developed a sophisticated relationship with his tools, and his ideas about them help us understand his methodologies and beliefs. He possessed some of the tools that had been made and used by his great-great-uncle Daxhiigang (Charles Edenshaw), such as his engraving tool dating from about 1880. For Reid, not only did these tools have an accumulated history and contain knowledge, but they also embodied the Elder's spirit. Either the blade or the handle of the tool could be replaced,
but never both at the same time, since this would result in "losing what the tool knows, which is its potential to work forward while possessing its accumulated past."[26]

Bill Reid with his tools in Skidegate, 1976, photograph by William McLennan.

Newly made tools, once approved, were initiated through the First Chip Ceremony, a ritual carried out in the presence of Reid's studio team. It was expected that studio assistants and lead carvers would maintain each tool and keep it sharp, reflecting the intelligence and self-esteem of the carver. The notion was that "the sharpest minds kept the sharpest tools." In contrast, "dull tools, like dull people, were considered a dangerous waste of time."[27] Reid's favourite tool was the lipped elbow adze, which Naka'pankam (Mungo Martin) had introduced to him in the 1950s. In the 1960s Reid worked with a metallurgist to adapt this tool for his own practice, retaining the blade style but changing the functionality of the handle in order to undertake the fine detail work required of jewellery.[28]

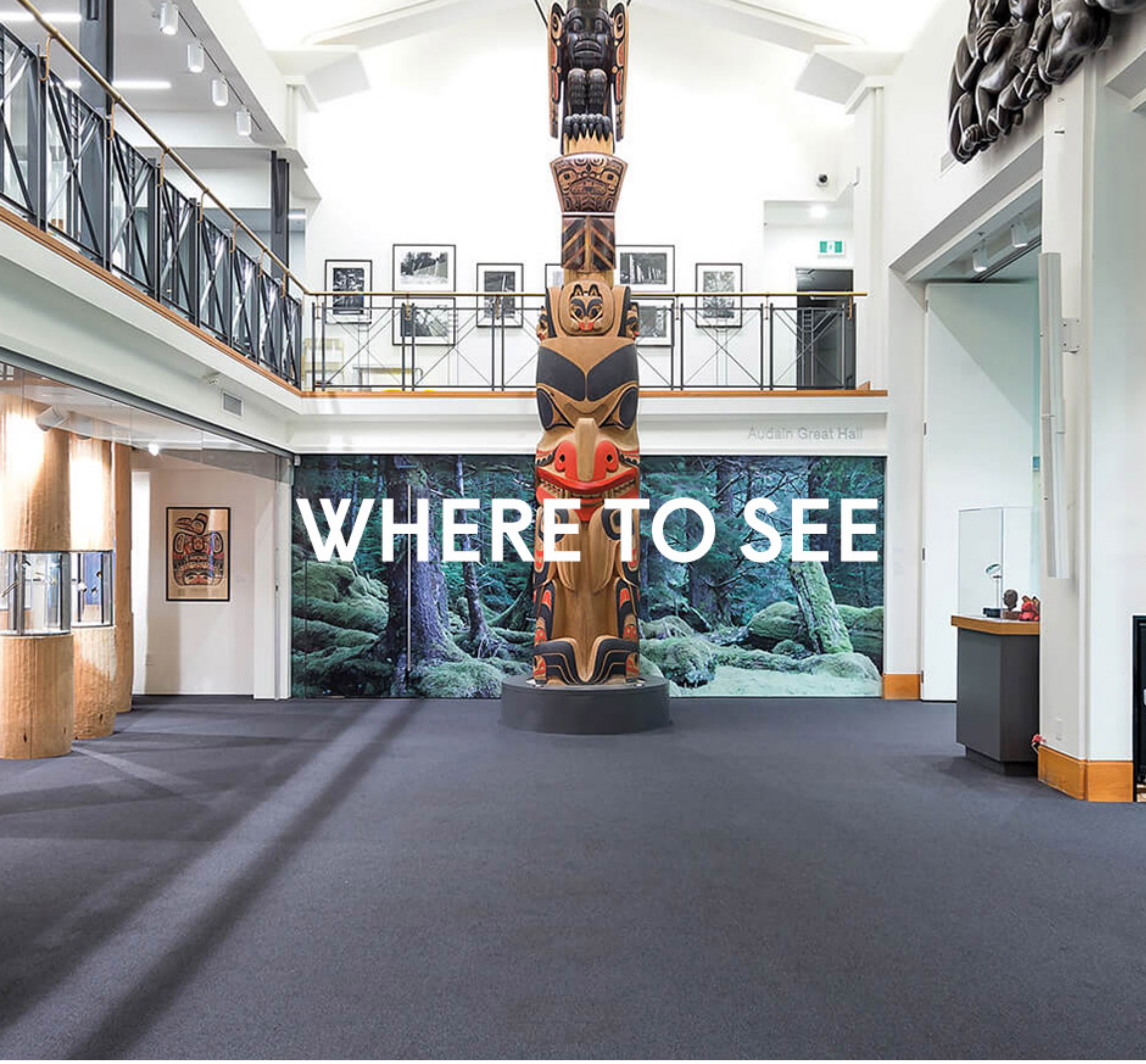
Reid used both his tools and tradition creatively: his methods "play[ed] with the boundary between Haida and non-Haida art."[29] In the eyes of George Rammell, Reid was both a goldsmith and a "culturesmith."[30] While working with Reid, Rammell noticed that carvers generally push or punch tools of European origin away from themselves, whereas most Northwest Coast tools emphasize the backstroke and ask the carvers to pull the tool toward themselves, much like the hand planes Japanese artisans use. Rammell writes, "According to Bill, this is a motion (untypical of Europeans) that provides a better response and intimacy not only while carving but also while making love. After painstakingly repairing Bill's tools, I was finally getting the inside scoop on information that applied to my quality of life."[31] Here, a web of relations is revealed—how one approaches making must be integral and in tune with how one approaches every facet of life.

Skaana—Killer Whale, Chief of the Undersea World, in two halves in the studio, c.1983–84, photograph by Tony Westman.

Because Haida artists traditionally worked horizontally on works, such as poles, that ultimately would be raised into a vertical position, Reid employed this approach to develop his large-scale pieces. One example is *Skaana—Killer Whale, Chief of the Undersea World*, 1984—the method allowed him to remain at ground level, giving him easier access to the piece. He could also rotate the work and approach it from different orientations. Once the plaster pattern was made, the work was oriented in its vertical position and, in keeping with typical European methods, a scaffolding was built around it so that further refinements could be made.[32]

Today, Haida artists are still actively using local materials such as cedar and argillite. The younger generation of Haida artists experiment widely and make use of newer materials such as paper, canvas, glass, and textiles, which are less expensive and longer lasting. Bill Reid remains unmatched in the realm of jewellery making. Yet it is Reid himself who set the stage for the impressive large-scale projects that have become so common a part of contemporary Haida expression.

Bill Reid working on *Skaana—Killer Whale, Chief of the Undersea World*, c.1983–84, photograph by Tony Westman.



WHERE TO SEE

The works of Iljuwas Bill Reid are held in public and private collections, in Canada and internationally. The Bill Reid Gallery of Northwest Coast Art and the University of British Columbia Museum of Anthropology hold some of the richest collections of Reid's work. Although the following institutions hold the works listed below, they may not always be on view. This list contains only the works in public collections discussed and illustrated in this book.

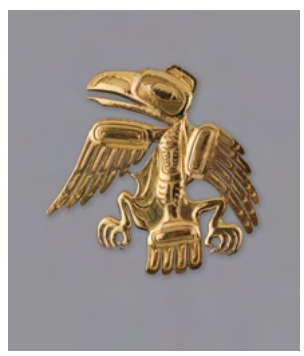
BILL REID GALLERY OF NORTHWEST COAST ART

639 Hornby Street
Vancouver, British Columbia, Canada
604-682-3455
billreidgallery.ca

Bill Reid, *Killer Whale Brooch*, c.1952–53
Sterling silver
2.38 x 4.45 cm

Bill Reid, *The Raven and the First Men*, c.1955
Engraving
9.5 x 18 cm

Bill Reid, *Tschumos Brooch*, 1956
Sterling silver
3.9 x 6.6 cm



Bill Reid, *Raven Brooch*, 1962
22k gold
6.3 x 5.4 cm

Bill Reid, *Bear Mask*, 1964

Bill Reid, *Shaman's Charm Brooch*, 1964
22k gold
2.9 x 7.1 cm

Bill Reid, *The Final Exam*, 1964
Sterling silver
10 x 9 x 8.8 cm

Bill Reid, *Milky Way Necklace*, 1969
22k and 18k gold, diamonds
17 cm (inside diameter)

Bill Reid, *Children of the Raven*, 1977
Serigraph
76.2 x 56.52 cm

Bill Reid, *Haida Beaver – Tsing*, 1979
Serigraph
76.2 x 57.2 cm

Bill Reid, *Haida Wolf – Godji*, 1979
Serigraph
76 x 56 cm

Bill Reid, *Horse Barnacle Necklace*, 1979
White gold and sterling silver
13 cm (diameter)

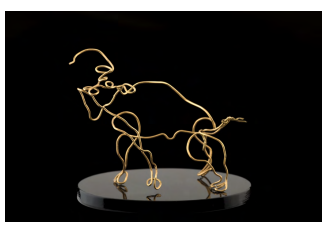
Bill Reid, *Dogfish Woman Transformation Pendant*, 1982
Boxwood, 18k gold
Pendant: 8.0 cm (diameter); Chain: 5.5 cm (length)

Bill Reid, *Killer Whale*, 1982
Boxwood
11.5 x 4.3 cm

Bill Reid, *Nanasimgit and His Wife*, 1983
Offset lithograph print
55.9 x 64 cm

Bill Reid, *The Dogfish Woman*, 1983
Offset lithograph print

Bill Reid, *Mythic Messengers*, 1984
Bronze
120 x 850 x 45.7 cm



Bill Reid, *Bull Wire Sculpture*, 1986
18k gold wire
5.8 x 6.4 x 2.6 cm

Bill Reid, *Cluster of Seven Frogs Necklace*, 1988
22k gold, Haliotis shell
14 cm (inner diameter)

Bill Reid, *Sgwaagan – Sockeye Salmon Pool Sgw'ag'ann*, 1991
Serigraph
56 x 76 cm

CANADIAN EMBASSY

501 Pennsylvania Avenue NW
Washington, District of Columbia, United States
20001
202-682-1740
international.gc.ca/country-pays/us-eu/

Bill Reid, *Spirit of Haida Gwaii: The Black Canoe*, 1991
Plaster and metal
389 x 605 x 348 cm

CANADIAN MUSEUM OF HISTORY

100 Laurier Street
Gatineau, Quebec, Canada
1-800-555-5621
historymuseum.ca/

Bill Reid, *Haida Myth of Bear Mother Dish*, 1972
22k gold
7.3 x 5.2 x 7 cm

Bill Reid, *Chief of the Undersea World*, 1984
Plaster
518.2 x 203.2 cm

Bill Reid, *Spirit of Haida Gwaii*, 1986
Plaster and metal
389 x 605 x 348 cm

HAIDA HERITAGE CENTRE AT KAY LLNAGAAY

#2 Second Beach Road
PO Box 1523
Skidegate, British Columbia, Canada
250-559-7885
haidaheritagecentre.com

Bill Reid, *Loo Taas*, 1986
Red cedar wood, paint
1520 cm (length)

ROYAL BC MUSEUM

675 Belleville Street
Victoria, British Columbia, Canada
1-888-447-7977
royalbcmuseum.bc.ca/

Bill Reid, *Grizzly Bear Mantlepiece*, 1954
Carved and painted red cedar wood
96 x 200 x 32 cm

Bill Reid, *Cedar Screen*, 1968
Red cedar wood, laminated
210 x 190 x 14.6 cm

Bill Reid, *Killer Whale Box with Beaver and Human*, 1971
22k gold
9.4 x 9.9 x 8.2 cm

UBC MUSEUM OF ANTHROPOLOGY

6393 NW Marine Drive
Vancouver, British Columbia, Canada
604-827-5932
moa.ubc.ca

Bill Reid, *Woman in the Moon Pendant/Brooch*, c.1954
Sterling silver
0.4 x 4.8 cm

Bill Reid, Bracelet, 1955
Gold
2.3 x 6 x 5.4 x 5.8 cm

Bill Reid, *xiigya* (Bracelet) (made after Daxhiigang [Charles Edenshaw]), c.1956
Silver
4.9 x 6.1 x 5.6 cm

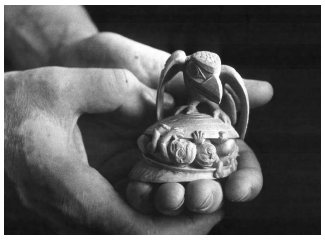
Bill Reid, *Wasgo*, 1962
Cedar wood
140 x 250 x 70 cm

Bill Reid, *Bear Sculpture*, c.1963
Cedar wood with paint and adhesive
130 x 250 x 120 cm

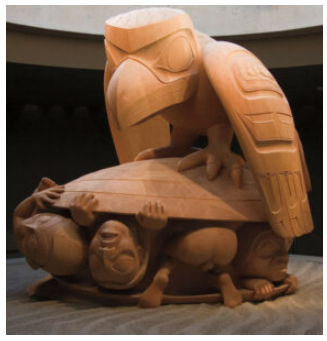
Bill Reid, Self-portrait illustration, 1965, from *Raven's Cry* (1965) by Christie Harris
Photo-mechanical transfer on paper
28.5 x 21.2 cm

Bill Reid, *Eagle and Bear Box*, 1967
22k gold
10.2 x 11 x 13.3 cm

Bill Reid, *niijaang.uu (Portrait Mask)*, 1970
Wood, paint, adhesive, and human hair
27 x 25.2 x 11.5 cm



Bill Reid, *The Raven Discovering Mankind in a Clamshell*, 1970
Boxwood
7.0 x 6.9 cm



Bill Reid, *The Raven and the First Men*, 1980
Yellow cedar wood, laminated and carved
188 x 192 cm

VANCOUVER ART GALLERY

750 Hornby Street
Vancouver, British Columbia, Canada
604-662-4700
vanartgallery.bc.ca/

Bill Reid, *Phyllidula (The Shape of Frogs to Come)*, 1984–85
Cedar wood, stain
42.5 x 87 x 119 cm

VANCOUVER INTERNATIONAL AIRPORT

3211 Grant McConachie Way
Richmond, British Columbia, Canada
604-207-7077
yvr.ca/en

Bill Reid, *Spirit of Haida Gwaii: The Jade Canoe*, 1996
Plaster, bronze with patina
389 x 605 x 348 cm

NOTES

BIOGRAPHY

1. In this book, the terms used include Native, Indian, Aboriginal, Indigenous, and First Nation. Each has its own specific context and meaning in reference to Haida and other Indigenous peoples. For example, Native and Indian are often used colloquially. The term "Indian," though outdated, has a specific legal definition under the Indian Act of 1876, and its use is appropriate in certain circumstances. The Constitution Act, 1982 defines the "aboriginal peoples" of Canada as including "the Indian, Inuit and Métis peoples." Accordingly, "aboriginal peoples" is often used as an all-encompassing term that includes First Nations (Indians), Inuit, and Métis. "First Nation" is the contemporary term for Indian, and refers to Status and Non-Status Indians, but the term has no legal standing. Although most frequently used in the international context, the term "Indigenous" is gradually gaining greater acceptance as a preferred substitute for the term "Aboriginal."

2. The First National Native Artists Symposium was held in October 1978 on Manitoulin Island, Ontario. Artists exchanged ideas on traditional and contemporary artistic practices, identity, cultural shifts in museums and galleries, and access to government funding. This event was attended by Alex Janvier, Daphne Odjig, Robert Houle, Carl Beam, Tony Hunt Sr., Alfred Youngman, Clifford Maracle, David General, Pierre Sioui, and Leo Yerxa.

3. Bill Reid was given three Haida names over the course of his life. Each name has its attendant story, and there is variation in the way the names have been written. At his grandfather's funeral in Skidegate in 1954, he was given the name Iljuwas, meaning "Manly One" or "Princely One" (also recorded as Iihljiwaas or Iljuuwaas). In 1973 Florence Davidson of Old Massett gifted Reid with the name Kihlguulins, "The One Who Speaks Well" or "The One with the Lovely Voice." In 1978, at the raising of the *Skidegate Dogfish Pole*, 1978, the name Iljuwas was publicly confirmed. In 1986 Florence Davidson gifted Reid with the name Yalth-Sgwansang, meaning "The Only Raven" or "Solitary Raven." In the process she replaced Kihlguulins. The two names engraved on Reid's gravestone in T'aanuu are Iljuwas and Yalth-Sgwansang.

4. Birth date and death date of William Reid established by the Bill Reid Gallery in conversation with Gerald McMaster on June 3, 2020. For more information, see https://www.findagrave.com/memorial/175087221/william-reynolds-reid. Also see Martine J. Reid, *Bill Reid Collected* (Vancouver: Douglas & McIntyre in collaboration with the Bill Reid Foundation, 2016), 6.

5. Doris Shadbolt, *Bill Reid* (Vancouver: Douglas & McIntyre, 1986), 13.

6. Sophie Gladstone attended the Indian Day School in Skidegate before attending Coqualeetza's Industrial Institute. In a conversation on May 14, 2020, Jisgang Nika Collison indicated that young children coming out of the colonial-rule day school were already put in a position of being ashamed to be Indian.

7. *Bill Reid: A Retrospective Exhibition* (Vancouver: Vancouver Art Gallery, 1974), exhibition catalogue, n.p.

8. His name has also been spelled Edensaw or Edenso, from the Haida chiefly name Idinsaw.

9. Bill Holm and William Reid, *Form and Freedom: A Dialogue on Northwest Coast Indian Art* (Houston: Institute for the Arts, Rice University, 1975), 27.

10. Shadbolt, *Bill Reid*, 21.

11. Robin K. Wright, *Northern Haida Master Carvers* (Vancouver and Toronto: Douglas & McIntyre, 2001), 167.

12. Reid, *Bill Reid Collected*, 6.

13. Shadbolt, *Bill Reid*, 21.

14. Shadbolt, *Bill Reid*, 22.

15. Shadbolt, *Bill Reid*, 22.

16. "The Art of Bill Reid: Converging Haida and European Styles" (CBC Digital Archives, April 5, 1983), 9:53 min, https://www.cbc.ca/archives/entry/converging-haida-and-european-styles.

17. Robert Bringhurst, "Finding Home: The Legacy of Bill Reid," *Canadian Literature* 183 (Winter 2004): 180–91.

18. Shadbolt, *Bill Reid*, 24.

19. Shadbolt, *Bill Reid*, 28.

20. Shadbolt, *Bill Reid*, 174.

21. Shadbolt, *Bill Reid*, 174.

22. During the Second World War Reid had tried to join the Canadian military but was rejected owing to his poor eyesight. He was finally inducted in 1944, but he never made it further than training programs in Calgary, as the various fronts became inactive with the war's end. See Shadbolt, *Bill Reid*, 25.

23. Reid, *Bill Reid Collected*, 8.

24. Reid, *Bill Reid Collected*, 9.

25. Reid, *Bill Reid Collected*, 9.

26. Shadbolt, *Bill Reid*, 25.

27. Bill Reid, "Curriculum Vitae 2," in *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 190.

28. Reid, "Curriculum Vitae 2," 190.

29. Reid, "Curriculum Vitae 2," 190.

30. Reid, *Bill Reid Collected*, 3.

31. Shadbolt, *Bill Reid*, 27–28.

32. Shadbolt, *Bill Reid*, 29.

33. Shadbolt, *Bill Reid*, 29.

34. Bill Reid, Interview with Bill Reid by Gerald McMaster, 1979, video. Personal collection of Gerald McMaster.

35. The original design was taken from John R. Swanton's text "Jesup North Pacific Expedition, Volume V, Plate XXI, #5," in *Part I—The Haida of Queen Charlotte Islands: Memoirs of the American Museum of Natural History*, vol. 8 (New York: G.E. Stechert, 1905).

36. At one time there were dozens of Haida villages, but foreign diseases brought by outsiders devastated Haida populations. From the late nineteenth well into the twentieth century the cultural treasures of the Haida were stolen by Indian agents, anthropologists, and explorers. While some outsiders had permission to take objects, most were given under duress or stolen.

37. Bill Reid, "Totem," in *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 58.

38. Shadbolt, *Bill Reid*, 30.

39. Shadbolt, *Bill Reid*, 30.

40. Shadbolt, *Bill Reid*, 30.

41. Shadbolt, *Bill Reid*, 31.

42. Shadbolt, *Bill Reid*, 40.

43. Bill Reid in Richard Gordon Kicksee, "Scaled Down to Size" (Appendix B, Bill Reid to Eric Mansfield, April 12, 1966). Quoted in Myra Rutherdale and Jim Miller, "'It's Our Country': First Nations' Participation in the Indian Pavilion at Expo 67," *Journal of the Canadian Historical Association* 17, no. 2 (2006): 157.

44. I use the term "myth" realizing that Indigenous folk might react strongly against it because it often connotes fantasy and fairy tale. I refer to the mythologist Joseph Campbell, who stated: "Myths are productions of the human imagination." Campbell understood that certain archetypes appear to be constant. Myths are the great stories that come to be repeated down through the generations to address the questions of origin (Raven discovering human beings in a clamshell), moral authority, and death. These stories become part of our rituals re-enacted in music, dance, and art. See Joseph Campbell, *The Inner Reaches of Outer Space: Metaphor as Myth and as Religion* (Novato, CA: New World Library, 2002), xiv; 29.

45. Reid, *Bill Reid Collected*, 17.

46. Shadbolt, *Bill Reid*, 45.

47. Adelaide de Menil and Bill Reid, *Out of the Silence* (Fort Worth: Amon Carter Museum, 1971), 54–59.

48. Shadbolt, *Bill Reid*, 49.

49. Shadbolt, *Bill Reid*, 56.

50. "Bill Reid, the Grand Old Man of Haida Art" (CBC Digital Archives, January 14, 1996), 8:55 min. Accessed January 28, 2020, https://www.cbc.ca/archives/entry/the-grand-old-man-of-haida-art.

51. Shadbolt, *Bill Reid*, 49.

52. *Bill Reid*, directed by Jack Long (National Film Board of Canada, 1979), 27:56 min, https://www.nfb.ca/film/bill_reid/.

53. *Bill Reid*, directed by Jack Long.

54. Martine J. Reid, *Bill Reid and the Haida Canoe* (Vancouver: Bill Reid Gallery of Northwest Coast Art, 2011), 57.

55. *Bill Reid*, directed by Jack Long.

56. Formerly known as Gary Edenshaw.

57. Shadbolt, *Bill Reid*, 56.

58. Bill Reid, "The Spirit of Haida Gwaii," in *Solitary Raven*, 229.

59. Shadbolt, *Bill Reid*, 53.

60. *Mythic Messengers* was relocated to the Bill Reid Gallery of Northwest Coast Art, Vancouver.

61. George Rammell, "Goldsmith/Culturesmith," in *Bill Reid and Beyond: Expanding on Modern Native Art*, ed. Karen Duffek and Charlotte Townsend-Gault (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2004), 50.

62. Bringhurst later controversially recontextualized and rearticulated the Haida myths, working from the dictations that American linguist and ethnographer John Swanton collected in 1900 and 1901.

63. Shadbolt, *Bill Reid*, 59.

64. Shadbolt, *Bill Reid*, 59. While Henry Young's daughter was not displeased with Reid's versions of her father's stories, Reid became troubled when he discovered that his retellings were being used as scholarly sources in student papers.

65. GwaGanad (Diane Brown), "A Non-Haida Upbringing: Conflicts and Resolutions," in Duffek and Townsend-Gault, *Bill Reid and Beyond*, 70.

66. Bill Reid, "The Master of the Black Field," in *Solitary Raven*, 155–58.

67. George Rammell, speaking at Bill Reid's memorial at the University of British Columbia Museum of Anthropology, *A Tribute to Bill Reid*, March 24, 1998, 56:30 min, https://vimeo.com/8718718.

68. Daina Augaitis, Marianne Jones, and Peter Macnair, *Raven Travelling: Two Centuries of Haida Art* (Vancouver: Douglas & McIntyre in association with the Vancouver Art Gallery, 2006), 160.

69. Miles Richardson Sr., *A Tribute to Bill Reid*, Miles Richardson Sr. speaking at Bill Reid's memorial at the University of British Columbia Museum of Anthropology, March 24, 1998, 56:30 min, accessed September 26, 2019, https://vimeo.com/8718718.

70. Richardson, *A Tribute to Bill Reid.*

KEY WORKS: HINGED RAVEN BRACELET

1. Bill Reid, *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 227.

2. Bill McLennan and Karen Duffek, "Placing Style: A Look at Charles Edenshaw's Bracelets Through Time," in *Charles Edenshaw*, ed. Robin K. Wright and Daina Augaitis (London, UK: Black Dog Publishing; Vancouver: Vancouver Art Gallery, 2013), 133.

3. Wright and Augaitis, *Charles Edenshaw*, 152–53.

4. Reid, *Solitary Raven*, 190.

5. Wright and Augaitis, *Charles Edenshaw*, 127.

6. Marcia Crosby, "Haidas, Human Beings and Other Myths," in *Bill Reid and Beyond: Expanding on Modern Native Art*, ed. Karen Duffek and Charlotte Townsend-Gault (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2004), 122–23. Crosby argues that Haida women self-identified in a complex manner. She poses questions about the role the bracelets played as markers of Indigenous identity and encourages us to consider the "incredibly diverse ways that aboriginal people were challenged to deal with the impact of colonization."

KEY WORKS: HAIDA VILLAGE

1. Doris Shadbolt, *Bill Reid* (Vancouver: Douglas & McIntyre, 1986), 31.

2. "The Art of Bill Reid: Converging Haida and European Styles" (CBC Digital Archives, April 5, 1983), 9:53 min, https://www.cbc.ca/archives/entry/converging-haida-and-european-styles.

3. Doug Cranmer, "'Other-Side' Man," in *Bill Reid and Beyond: Expanding on Modern Native Art*, ed. Karen Duffek and Charlotte Townsend-Gault (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2004), 177.

4. Bill Reid, "Out of the Silence," in *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 82.

KEY WORKS: CEDAR SCREEN

1. "Bill Reid's Farewell Screen" (CBC Digital Archives, July 19, 1968), 5:01 min, https://www.cbc.ca/archives/entry/bill-reids-farewell-screen.

2. "Bill Reid's Farewell Screen."

3. Martine J. Reid, *Bill Reid Collected* (Vancouver: Douglas & McIntyre in collaboration with the Bill Reid Foundation, 2016), 17.

4. Reid, *Bill Reid Collected*, 17.

5. "Bill Reid's Farewell Screen."

6. Bill Reid, *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 239.

KEY WORKS: MILKY WAY NECKLACE

1. Karen Duffek, *Bill Reid: Beyond the Essential Form* (Vancouver: University of British Columbia Press in association with the University of British Columbia Museum of Anthropology, 1986), 16.

2. Doris Shadbolt, *Bill Reid* (Vancouver: Douglas & McIntyre, 1986), 42.

3. Duffek, *Bill Reid: Beyond the Essential Form*, 16.

4. Duffek, *Bill Reid: Beyond the Essential Form*, 16.

5. Robert Bringhurst and Bill Reid, *The Raven Steals the Light* (Vancouver: Douglas & McIntyre, 1984), 16–17.

KEY WORKS: THE RAVEN DISCOVERING MANKIND IN A CLAMSHELL

1. "Mythical Icons: Bill Reid," *Pacific Report*, reported by Terry Glecoff and produced by Tony Wade (Vancouver: CBC, 1989), 20:55 min, https://www.youtube.com/watch?v=kfZ5Zvqu614.

2. Bill Reid, in *Artists and the Creative Process* (1983), as quoted in Marianne Nicolson, "A Bringer of Change: 'Through Inadvertence and Accident,'" in *Bill Reid and Beyond: Expanding on Modern Native Art*, ed. Karen Duffek and Charlotte Townsend-Gault (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2004), 245.

3. Reid, in *Artists and the Creative Process*.

4. Karen Duffek, *Bill Reid: Beyond the Essential Form* (Vancouver: University of British Columbia Press in association with the University of British Columbia Museum of Anthropology, 1986), 44.

5. Doris Shadbolt, *Bill Reid* (Vancouver: Douglas & McIntyre, 1986), 53.

6. Shadbolt, *Bill Reid*, 53.

KEY WORKS: HAIDA MYTH OF BEAR MOTHER DISH

1. Kathryn Bunn-Marcuse, "Eagles and Elephants: Cross-Cultural Influences in the Time of Charles Edenshaw," in *Charles Edenshaw*, ed. Robin K. Wright and Daina Augaitis (London, UK: Black Dog Publishing; Vancouver: Vancouver Art Gallery, 2013), 179.

2. "Bill Reid's Farewell Screen" (CBC Digital Archives, July 19, 1968), 5:01 min, https://www.cbc.ca/archives/entry/bill-reids-farewell-screen.

KEY WORKS: SKIDEGATE DOGFISH POLE

1. In 2014 Reid's pole was removed from the front of the Skidegate Band Council Office building. It is currently stored in the Gyaa K'id Naay (Carving House) of the Haida Heritage Centre, awaiting installation in a permanent interior space. See Haida Heritage Centre, https://haidaheritagecentre.com/the-centre/.

2. Jisgang Nika Collison, ed. *Gina Suuda Tl'l Xasii—Came to Tell Something: Art and Artist in Haida Society* (Haida Gwaii: Haida Gwaii Museum Press, 2014), 96.

3. Collison, *Gina Suuda Tl'l Xasii*, 96.

4. Collison, *Gina Suuda Tl'l Xasii*, 96.

5. Collison, *Gina Suuda Tl'l Xasii*, 96.

6. Collison, *Gina Suuda Tl'l Xasii*, 96.

7. Doris Shadbolt, *Bill Reid* (Vancouver: Douglas & McIntyre, 1986), 175.

8. Shadbolt, *Bill Reid*, 175.

9. GwaaGanad (Diane Brown), "A Non-Haida Upbringing: Conflicts and Resolutions," in *Bill Reid and Beyond: Expanding on Modern Native Art*, ed. Karen Duffek and Charlotte Townsend-Gault (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2004), 69.

10. Jisgang Nika Collison, in conversation with Gerald McMaster, May 2020.

KEY WORKS: DOGFISH WOMAN TRANSFORMATION PENDANT

1. In conversation with Gerald McMaster on May 14, 2020, Jisgang Nika Collison said that Haida refer to her as Dogfish Mother.

2. Karen Duffek, *Bill Reid: Beyond the Essential Form* (Vancouver: University of British Columbia Press in association with the University of British Columbia Museum of Anthropology, 1986), 52.

3. Gerald McMaster, interview with Martine J. Reid at the Bill Reid Gallery of Northwest Coast Art, July 6, 2019. See also Duffek, *Bill Reid: Beyond the Essential Form*, 52.

4. Bill Reid, "The Spirit of Haida Gwaii," in *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 228.

5. Robert Bringhurst, *A Story as Sharp as a Knife: The Classic Haida Mythtellers and Their World* (Vancouver: Douglas and McIntyre, 1999), 143.

KEY WORKS: KILLER WHALE

1. George Rammell, "Goldsmith/Culturesmith," in *Bill Reid and Beyond: Expanding on Modern Native Art*, ed. Karen Duffek and Charlotte Townsend-Gault (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2004), 50.

2. Rammell, "Goldsmith/Culturesmith," 51.

3. Rammell, "Goldsmith/Culturesmith," 53.

4. Robert Bringhurst and Bill Reid, *The Raven Steals the Light* (Vancouver: Douglas & McIntyre, 1984), 62.

KEY WORKS: PHYLLIDULA (THE SHAPE OF FROGS TO COME)

1. Bill Reid, "The Spirit of Haida Gwaii," in *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 230.

2. Gerald McMaster, interview with Martine J. Reid, Bill Reid Gallery of Northwest Coast Art, July 6, 2019.

3. Ezra Pound, "Phyllidula," 1916.

4. George Rammell, "Goldsmith/Culturesmith," in *Bill Reid and Beyond: Expanding on Modern Native Art*, ed. Karen Duffek and Charlotte Townsend-Gault (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2004), 54.

5. Rammell, "Goldsmith/Culturesmith," 54.

6. Robert Bringhurst and Bill Reid, *The Raven Steals the Light* (Vancouver: Douglas & McIntyre, 1984), 54.

KEY WORKS: SPIRIT OF HAIDA GWAII

1. Bill Reid, "The Spirit of Haida Gwaii," in *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 228.

2. Reid, "The Spirit of Haida Gwaii," 228.

KEY WORKS: LOO TAAS

1. Jisgang Nika Collison, ed. *Gina Suuda Tl'l Xasii—Came to Tell Something: Art and Artist in Haida Society* (Haida Gwaii: Haida Gwaii Museum Press, 2014), 61.

2. Collison, *Gina Suuda Tl'l Xasii*, 62.

3. Collison, *Gina Suuda Tl'l Xasii*, 62.

4. Doris Shadbolt, *Bill Reid* (Vancouver: Douglas & McIntyre, 1986), 112.

SIGNIFICANCE & CRITICAL ISSUES

1. Doris Shadbolt, *Bill Reid* (Vancouver: Douglas & McIntyre, 1986), 14.

2. Scott Watson, "Art/Craft in the Early Twentieth Century," in *Native Art of the Northwest Coast: A History of Changing Ideas*, ed. Charlotte Townsend-Gault, Jennifer Kramer, and Ki-ke-in (Vancouver: University of British Columbia Press, 2013), 351–52.

3. Ellen Neel, "Presentation to the Conference," in *Report of Conference on Native Indian Affairs at Arcadia Camp*, University of British Columbia, Vancouver, B.C., April 1, 2 and 3, 1948, ed. Harry B. Hawthorn, B.C. Indian Arts and Welfare Society, and BC Provincial Museum (Victoria: B.C. Indian Arts and Welfare Society), University of Victoria Archives, B.C. Indian Arts Society fonds (AR018), Acc. 1991-085, file 3.20.

4. Neel, "Presentation to the Conference."

5. Bill Holm and William Reid, *Form and Freedom: A Dialogue on Northwest Coast Indian Art* (Houston: Institute for the Arts, Rice University, 1975), 27.

6. George F. MacDonald, preface to *Villages of the Queen Charlotte Islands* (Vancouver: University of British Columbia Press, 1983), 98.

7. Douglas Cole, "The Invented Indian/The Imagined Family," *BC Studies*, no. 125/6 (Spring/Summer 2000): 148.

8. Bill Reid, *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 41.

9. Reid, *Solitary Raven*, 41.

10. CBC Digital Archives. "Bill Reid's Rescue Mission for Haida Art" (CBC Digital Archives, May 21, 1959), 9:18 min, https://www.cbc.ca/archives/entry/rescue-mission-for-haida-art.

11. Shadbolt, *Bill Reid*, 30.

12. Shadbolt, *Bill Reid*, 30.

13. Shadbolt, *Bill Reid*, 36.

14. H.B. Hawthorn, C.S. Belshaw, and S.M. Jamieson, *The Indians of British Columbia: A Study of Contemporary Social Adjustment* (University of Toronto Press and the University of British Columbia, 1960), 257.

15. Hawthorn et al., *The Indians of British Columbia*, 257.

16. *Bill Reid*, directed by Jack Long (National Film Board of Canada, 1979), 27:56 min, https://www.nfb.ca/film/bill_reid/.

17. Reid, *Solitary Raven*, 45.

18. Reid, *Solitary Raven*, 45.

19. Reid, *Solitary Raven*, 46.

20. Aldona Jonaitis, "Reconsidering the Northwest Coast Renaissance," in *Bill Reid and Beyond: Expanding on Modern Native Art*, ed. Karen Duffek and Charlotte Townsend-Gault (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2004), 172.

21. Jonaitis, "Reconsidering," 172.

22. Marcia Crosby, "Haidas, Humans and Other Myths," in Duffek and Townsend-Gault, *Bill Reid and Beyond*, 117.

23. Chisato Ono Dubreuil, "It Took More Than a Village: The Story of The 'Ksan Historical Outdoor Museum and The Kitanmax School of Northwest Coast Indian Art" (PhD diss., University of Victoria, 2013), 16–17.

24. Crosby, "Haidas, Humans and Other Myths," 113.

25. Crosby, "Haidas, Humans and Other Myths," 113.

26. Gerald McMaster, "The New Tribe: Critical Perspectives and Practices in Aboriginal Contemporary Art" (PhD diss., University of Amsterdam, 1999), 60.

27. Crosby, "Haidas, Humans and Other Myths," 113.

28. *Bill Reid*, directed by Jack Long.

29. Robert Bringhurst, "Finding Home: The Legacy of Bill Reid," in *Canadian Literature* 183 (Winter 2004): 181.

30. Bill Reid and Robert Bringhurst, *The Raven Steals the Light* (Vancouver: Douglas & McIntryre, 1984).

31. Kathryn Bunn-Marcuse, "Form First, Function Follows: The Use of Formal Analysis in Northwest Coast Art History," in Townsend-Gault et al., *Native Art of the Northwest Coast*, 409.

32. Bunn-Marcuse, "Form First," 409.

33. Bill Reid, "The Art—An Appreciation," in *Arts of the Raven: Masterworks of the Northwest Coast Indian*, by Wilson Duff, with Bill Holm and Bill Reid (Vancouver: Vancouver Art Gallery, 1967), exhibition catalogue.

34. Scott Watson, "Two Bears," in Duffek and Townsend-Gault, *Bill Reid and Beyond*, 209.

35. See Charlotte Townsend-Gault, "Struggles with Aboriginality/Modernity," in Duffek and Townsend-Gault, *Bill Reid and Beyond*, 225–44. Here, Townsend-Gault traces and expands on the critical dialogue between Marnie Fleming and Bill Reid over the way in which works in the exhibition *The Legacy* (an Indigenous art exhibition first shown at the British Columbia Provincial Museum in 1971) were presented. Fleming argued for more context and Reid argued against it.

36. Gerald McMaster, "Towards an Aboriginal Art History," in *Native American Art in the Twentieth Century*, ed. W. Jackson Rushing III (London and New York; Routledge, 1999), 83.

37. Crosby, "Haidas, Human Beings and Other Myths," 119.

38. Reid, *Solitary Raven*, 198.

39. Alan L. Hoover, "Bill Reid: Master of Patronage," in Duffek and Townsend-Gault, *Bill Reid and Beyond*, 99.

40. Miles Richardson Jr., "Upholding Haida Law," in *Council of the Haida Nation, Athlii Gwaii: Upholding Haida Law at Lyell Island*, ed. Jisgang Nika Collison (Locarno Press, 2018), 23.

41. Jisgang Nika Collison, ed., *Gina Suuda Tl'l Xasii—Came to Tell Something: Art and Artist in Haida Society* (Haida Gwaii: Haida Gwaii Museum Press, 2014), 62.

42. Haida Heritage Centre, https://haidaheritagecentre.com/.

43. Martine J. Reid, *Bill Reid Collected* (Vancouver: Douglas & McIntyre in collaboration with the Bill Reid Foundation, 2016), 23.

44. Reid, *Bill Reid Collected*, 23.

45. George Rammell, speaking at Bill Reid's memorial at the University of British Columbia Museum of Anthropology, *A Tribute to Bill Reid*, March 24, 1998, 56:30 min, https://vimeo.com/8718718.

STYLE & TECHNIQUE

1. Mary Louise Pratt, "Arts of the Contact Zone," *Profession, Modern Language Association* (1991): 34.

2. Bill McLennan, "A Matter of Choice," in *Bill Reid and Beyond: Expanding on Modern Native Art*, ed. Karen Duffek and Charlotte Townsend-Gault (Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2004), 40.

3. McLennan, "A Matter of Choice," 40.

4. In Wilson Duff, with Bill Holm and Bill Reid, *Arts of the Raven: Masterworks of the Northwest Coast Indian* (Vancouver: Vancouver Art Gallery, 1967), exhibition catalogue, n.p.

5. Duff et al., *Arts of the Raven*, n.p.

6. Bill Holm and William Reid, *Form and Freedom: A Dialogue on Northwest Coast Indian Art* (Houston: Institute for the Arts, Rice University, 1975).

7. Holm and Reid, *Form and Freedom*, 232.

8. Holm and Reid, *Form and Freedom*, 235.

9. Claude Lévi-Strauss, *The Way of the Masks*, trans. Sylvia Modelski (Seattle: University of Washington Press, 1982), 12. Originally published as *La voie des masques*, 2 vols. (Paris: Skira, 1972).

10. Doris Shadbolt, *Bill Reid* (Vancouver: Douglas and McIntyre, 1986), 86.

11. Shadbolt, *Bill Reid*, 84.

12. Martine J. Reid, *Bill Reid Collected* (Vancouver: Douglas & McIntyre in collaboration with the Bill Reid Foundation, 2016), 12–13.

13. Bill Reid, in private conversation with Gerald McMaster.

14. Marjorie Halpin, *Review of Bill Reid by Doris Shadbolt*, in brochure promoting new publications (Vancouver: Douglas & McIntyre, 1986), 14.

15. Halpin, *Review of Bill Reid by Doris Shadbolt*, 14.

16. George Rammell, "Goldsmith/Culturesmith," in *Bill Reid and Beyond*, 52.

17. Bill Reid, in private conversation with Gerald McMaster.

18. Bill Reid, *Solitary Raven: Selected Writings of Bill Reid*, ed. Robert Bringhurst and Martine J. Reid (Vancouver: Douglas & McIntyre, 2000), 23.

19. Doug Cranmer, "'Other-Side' Man," in Duffek and Townsend-Gault, *Bill Reid and Beyond*, 175.

20. Cranmer, "'Other-Side' Man," 176.

21. Cranmer, "'Other-Side' Man," 177.

22. Reid, *Solitary Raven*, 90.

23. "Biography," on personal website of Robert Davidson, *Guud Sans Glans: Eagle of the Dawn*, https://www.robertdavidson.ca/biography.

24. Shadbolt, *Bill Reid*, 36.

25. Rammell, "Goldsmith/Culturesmith," 54.

26. Rammell, "Goldsmith/Culturesmith," 46.

27. Rammell, "Goldsmith/Culturesmith," 47.

28. Rammell, "Goldsmith/Culturesmith," 48.

29. Karen Duffek, *Bill Reid: Beyond the Essential Form* (Vancouver: University of British Columbia Press in association with the University of British Columbia Museum of Anthropology, 1986), 28.

30. Rammell, "Goldsmith/Culturesmith," 44.

31. Rammell, "Goldsmith/Culturesmith," 47.

32. Rammell, "Goldsmith/Culturesmith," 49.

GLOSSARY

Arts and Crafts
A precursor to modernist design, this decorative arts movement developed in the mid-nineteenth century in England in response to what its proponents saw as the dehumanizing effects of industrialization. Spearheaded by William Morris, the Arts and Crafts movement valued craftsmanship and simplicity of form and frequently incorporated nature motifs in the design of ordinary objects.

B.C. Indian Arts and Welfare Society (BCIAWS)
The non-Indigenous–operated B.C. Indian Arts and Welfare Society (BCIAWS) was formed in the late 1930s to protect and promote Native arts and crafts. Led by Victorian educator Alice Ravenhill, it involved church and residential school leaders, such as missionary/collector Reverend George H. Raley. BCIAWS awarded scholarships and held exhibitions to encourage young Native artists attending residential and day schools to develop Native arts and craft skills. These activities aimed to find ways for Native communities to make money and become self-sufficient within the economic structure of colonial society.

Barbeau, Marius (Canadian, 1883–1969)
A pioneering anthropologist and ethnologist, Barbeau is considered the founder of folklore studies in Canada. Based at the National Museum of Canada, Ottawa, he studied French-Canadian and Indigenous communities, collecting songs, legends, and art, and documenting customs and social organization. His interests led him to work with several artists, including Emily Carr, A.Y. Jackson, and Jean Paul Lemieux.

Boyer, Bob (Métis, 1948–2004)
A nonrepresentational painter known for his use of symmetric patterns of arrows, triangles, and rectangles found in Plains First Nations beadwork and hide painting. Boyer was influenced by colour-field painting and the Abstract Expressionism of the Regina Five in the 1960s. In the 1980s he began painting on blankets to signal the fraught Indigenous histories in Canada. From 1981 to 1998 and in 2004 Boyer served as Head of Visual Arts at the First Nations University of Canada (formerly the Saskatchewan Indian Federated College).

Canadian Museum of History
Located in Ottawa, the museum was originally founded in 1856 as a geological museum associated with the Geological Survey of Canada. Its mission later expanded to include ethnography, archaeology, and natural history. In 1968 it was split into three parts, with the ethnographic section becoming the National Museum of Man. Renamed the Canadian Museum of Civilization in 1986, in 1989 it moved to its current building, designed by Douglas Cardinal to reflect the Canadian landscape. Its most recent change of name, in 2010, to the Canadian Museum of History, reflects its current focus on the history and culture of Canada's peoples.

Carr, Emily (Canadian, 1871–1945)
A pre-eminent B.C.–based artist and writer, Carr is renowned today for her bold and vibrant images of both the Northwest Coast landscape and its Native peoples. Educated in California, England, and France, she was influenced by a

variety of modern art movements but ultimately developed a unique aesthetic style. She was one of the first West Coast artists to achieve national recognition. (See *Emily Carr: Life & Work* by Lisa Baldissera.)

Cranmer, Doug (Kesu') (Kwakwaka'wakw, 1927–2006)
Originally from Alert Bay, B.C., Cranmer learned to carve while working with the artist Naka'pankam (Mungo Martin). In 1959 he began working with Bill Reid to build the *Haida Village*, now at the University of British Columbia Museum of Anthropology in Vancouver. While Cranmer is best known for his carvings, he also created paintings and prints.

David, Joe (Ka Ka Win Chealth) (Nuu-chah-nulth, b.1946)
Having decided to become an artist at a young age, David spent many years studying Nuu-chah-nulth art in museums and universities as well as within his community. In the mid-1970s he worked with Bill Reid, and he has since gone on to create monumental public sculptures of his own in addition to smaller carvings and works on paper.

Davidson, Reg (Haida, b.1954)
Younger brother of the Haida artist Robert Davidson (Guud San Glans), Davidson is a noted carver who creates jewellery, masks, musical instruments, and prints as well as sculptures. He also sings and dances with the Rainbow Creek Dance Group, a group that he and his brother established in 1980, for which he creates ceremonial regalia.

Davidson, Robert (Guud San Glans) (Haida, Tlingit, b.1946)
A celebrated carver of totem poles and masks, painter, printmaker, and jeweller, Davidson is recognized for reviving and perpetuating various aspects of Haida art and cultural expression. In 1969, at the age of twenty-two, he carved a totem pole in his hometown of Masset, British Columbia, which became the first to be raised there in ninety years. In 2010, he received the Governor General's Award for Visual and Media Arts.

Daxhiigang (Charles Edenshaw) (Haida, 1839–1920)
One of the most renowned Haida artists of the nineteenth and early twentieth centuries, Daxhiigang is known for creating extraordinary argillite carvings, silver bracelets, and, with his wife, Isabella Edenshaw, woven baskets and hats. Highly innovative, his works draw on Haida traditions while responding to modern colonialism.

Dick, Simon (Kwakwaka'wakw, b.1951)
Born in Alert Bay, B.C., as a young man Dick completed an apprenticeship with the artist Tony Hunt Sr. and worked with Bill Reid. Dick is known as an artist specializing in masks, and he is widely respected as a dancer who has performed at numerous ceremonies.

Duff, Wilson (Canadian, 1925–1976)
An anthropologist trained at the University of British Columbia and the University of Washington, Duff was curator of anthropology at the British Columbia Provincial Museum (now the Royal BC Museum) and its archives in

Victoria from 1950 to 1965. While in this position, he became involved in totem pole preservation projects.

Erickson, Arthur (Canadian, 1924–2009)
The first Canadian architect to win an American Institute of Architects Gold Medal (1986), Erickson completed numerous projects in Canada and internationally. His Vancouver office introduced modernist residential projects that brought new aesthetics to the city's architecture in the 1950s. He went on to design contributions to Expo 67 and Expo 70 as well as permanent structures such as Toronto's Roy Thomson Hall and the original campus for Simon Fraser University.

Expo 67
The world's fair of 1967, held in Montreal, was a celebration of Canada's Centennial. With sixty-two participating nations and attendance of over 50 million people, Expo solidified Montreal's reputation as an international city and Canada's as a place for innovation.

Expo 86
Fifty-five countries participated in this world's fair, held in Vancouver in celebration of the city's centennial. Attended by over 22 million people, Expo 86 is now recognized as having been instrumental to the growth and development of Vancouver and to raising the city's status internationally.

formalism
The study of art by analyzing a work's form and style to determine its meaning and quality. It emphasizes colour, texture, composition, and line over narrative, concept, or social and political context. In the 1960s, the American critic Clement Greenberg strongly championed formalism. By the end of the 1960s, postmodernism and conceptual art began to challenge formalism as a system of critique.

Fuller, R. Buckminster (American, 1895–1983)
An architect, systems theorist, and engineer, Richard Buckminster Fuller began his career working on technologies for modular housing but went on to develop futurist, utopian design propositions that attempted to address global issues of energy and industrialization. His experiments in geometry led to his invention of the geodesic dome, a form of construction the strength of which increases logarithmically in relation to its size and an icon of 1960s design both mainstream (the U.S. pavilion at Expo 67) and countercultural (Drop City, a southern Colorado artists' community formed in 1965).

Guujaaw (Haida, b.1953)
An artist and a leader, having served thirteen years as President of the Haida Nation, he is now Gidansda, Hereditary Chief of Skedans. His politics are very earth based and dedicated to the protection of Haida Gwaii. As a young man he worked with Bill Reid on the *Skidegate Dogfish Pole*, 1978, *The Raven and the First Men*, 1980, and the prototype for *Loo Taas*, 1986. Today he is a singer, carver, and cultural leader in his own right.

Hart, Jim (7idansuu) (Haida, b.1952)
A leading Haida artist and chief of the Eagle Clan, Hart carved with Bill Reid in the early 1980s, working as an assistant on monumental sculpture projects. In later years he created his own sculptures, totem poles, prints, and jewellery; his most significant projects include *The Three Watchmen*, 2011, at the National Gallery of Canada in Ottawa and a totem pole he raised in his own community, Old Massett, on Haida Gwaii in 1999.

Hawthorn, Audrey (Canadian, 1917–2000)
Born in California and raised in New York City, Hawthorn studied anthropology at Yale. Her husband, anthropologist Harry Hawthorn, joined the faculty at the University of British Columbia in 1947, and Hawthorn became a curator. She worked closely with the Department of Anthropology, later teaching museum studies.

Hawthorn, Harry (Canadian, 1910–2006)
An anthropologist, Hawthorn studied at Yale University before joining the faculty of the University of British Columbia in 1947. He went on to run several research projects that informed government policy in Canada, and, with his wife Audrey, he played a leading role in developing the Museum of Anthropology at the University of British Columbia.

Hitchcock, Sharon (Kinta-Way) (Haida, 1951–2009)
An artist from Old Massett in Haida Gwaii, Hitchcock had a wide and diverse practice, creating argillite carvings, paintings, illustrations, and an animated film. She was one of the artists who worked with Bill Reid on *Loo Taas*, 1986.

Holm, Bill (American, b.1925)
Professor emeritus of art history and curator emeritus of Northwest Coast Indian Art at the Burke Museum of Natural History and Culture in Seattle, Washington, Holm is best known for his book *Northwest Coast Indian Art: An Analysis of Form* (1965), a work credited with establishing a new vocabulary for First Nations art in the Pacific Northwest.

Hunt, Henry (Kwakwaka'wakw, 1923–1985)
The son-in-law of Kwakwaka'wakw carver Naka'pankam (Mungo Martin), Hunt moved to Victoria to carve in Thunderbird Park at the British Columbia Provincial Museum (now the Royal BC Museum) in 1954. After years of working there with Naka'pankam, he became the master carver upon Naka'pankam's death in 1962, and he went on to mentor several artists.

Janvier, Alex (Dene Suline/Saulteaux, b. 1935)
Influenced by Expressionism and strongly by his First Nations heritage, Janvier was a founding member of the Professional Native Indian Artists Inc. and is a pioneering figure in Indigenous art in Canada. Often composed with bright, symbolic colours and curvilinear lines, his nonrepresentational paintings address themes of land, spirit, and the struggles and triumphs of Indigenous culture.

lost-wax process (cire perdue)
Lost-wax process is a metal-casting technique in which a mould is formed around a wax model, which is then melted away to leave a space into which molten metal is poured. The process can either involve a solid wax model or a wax shell that is used to create a hollow metal sculpture. The lost-wax process has been used to cast metal for approximately six thousand years.

Marks, Gerry (Haida) (1949–2020)
After meeting Bill Reid as a young man, Marks decided to focus on studying his Haida artistic heritage and First Nations art of the Pacific Northwest Coast. He became particularly known for fine jewellery, though he also worked on large woodcarving projects, assisting Reid and Haida artist Robert Davidson (Guud San Glans).

modernism
A movement extending from the mid-nineteenth to the mid-twentieth century in all the arts, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society. Modernist movements in the visual arts have included Gustave Courbet's Realism, and later Impressionism, Post-Impressionism, Fauvism, and Cubism and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

Moody, Henry (Haida, c.1871–1945)
A carver from Haida Gwaii, Moody was fluent in English as well as Haida. As a young man he assisted the American anthropologist and linguist John R. Swanton in transcribing Haida oral literature and poetry.

Morrisseau, Norval (Anishinaabe, 1931–2007)
A painter known for depicting Anishinaabe legends and personal, hybrid spiritual themes with vibrant colours and strong lines, Morrisseau was a crucial figure in introducing contemporary Indigenous art into the wider Canadian art scene. He founded the Woodland School and inspired a generation of younger First Nations artists. In 1978 Morrisseau was appointed to the Order of Canada, and in 2006 the National Gallery mounted a major retrospective of his work. (See *Norval Morrisseau: Life & Work* by Carmen Robertson.)

Naka'pankam (Mungo Martin) (Kwakwaka'wakw, 1879–1962)
A leading Kwakwaka'wakw artist, Naka'pankam was known principally as a carver. Despite the oppressive potlatch ban, he maintained traditions of carving, creating new totem poles and overseeing the totem pole restoration program at the University of British Columbia. He became a mentor to several artists, including Henry Hunt and Bill Reid.

Neel, Ellen (Kakaso'las) (Kwakwaka'wakw, 1916–1966)
Many members of Neel's family were carvers, including her uncle, Naka'pankam (Mungo Martin). Neel studied with her grandfather, Charlie James (Yakuglas). She became an artist and activist in the 1940s, and she was particularly known for a totem pole design that features a Thunderbird above a globe.

Norris, George (Canadian, 1928–2013)
A graduate of the Vancouver School of Art (now the Emily Carr University of Art + Design), Norris spent most of his career working in Vancouver. He created several public sculptures in the city, working with metals, stones, and concrete. His most famous work is *The Crab*, 1968, at the H.R. MacMillan Space Centre in Vancouver.

potlatch
From the Chinook word *patshatl*, the potlatch is a ceremony integral to the governing structure, culture, and spiritual traditions of various First Nations living on the Northwest Coast and in parts of the interior western Subarctic. It redistributes wealth; confers status and rank upon individuals, kin groups, and clans; and establishes claims to names, powers, and rights to hunting and fishing territories. Potlatches called on the skills of cultural practitioners such as singers, dancers, sculptors, weavers, and storytellers, thereby retaining and supporting the lived integrity and cultural richness of these communities and the relations among them.

potlatch ban
As an amendment to the Indian Act, the potlatch ban was in place from 1884 to 1951. The ban deepened the devastating effects of government control over Northwest Coast and western Subarctic Indigenous groups. Colonists and missionaries saw the sharing of wealth that took place at potlatches to be excessive and wasteful, and understood that forbidding a practice that was integral to Indigenous cultures would advance the erasure of these cultures. In 1921 Chief Dan Cranmer's six-day potlatch resulted in the arrest of fifty people, jail sentences for twenty-two, and the forced surrender of countless cultural objects that became part of colonial museum collections.

Rammell, George (Canadian, b.1952)
A sculptor who trained at the Vancouver School of Art (now the Emily Carr University of Art + Design), Rammell worked as an assistant in Bill Reid's studio from 1979 to 1990. He has shown his own sculptures in solo and group exhibitions, and he has taught sculpture for many years, at Emily Carr University and at Capilano University.

Ray, Carl (Cree, 1943–1978)
A member of the Professional Native Indian Artists Inc. and the Woodland School who was mentored by Norval Morrisseau, Ray was an influential painter of wildlife, northern landscapes, and Medicine art. Held by the Winnipeg Art Gallery in Manitoba; the McMichael Canadian Art Collection in Kleinburg, Ontario; and the Royal Ontario Museum in Toronto, his work is known for its three-dimensional quality, flowing lines, and original composition.

Reid, Martine J. (née Mormanne) (French and Canadian, b.1945)
An author, curator, and scholar, Reid was married to Bill Reid from 1981 until his death in 1998; the couple had met in 1975 while she was working on her doctorate in cultural anthropology at the University of British Columbia. Today she is the Honorary Chair of the Bill Reid Foundation, which created the Bill Reid Gallery of Northwest Coast Art in Vancouver in 2008, and the CEO of the Bill Reid Estate. In 2010 she received the National Order of Merit from the French government for her promotion of cultural diversity.

residential school system
Established by the Canadian government in the 1880s and often administered by churches, residential schools continued into the 1990s. The system removed and isolated Indigenous children from their homes, families, traditions, and cultures so that they could be assimilated into the dominant colonial culture. Children were indoctrinated into Euro-Canadian and Christian ways of living and forbidden from practising their cultures or speaking their languages; curricula focused less on academic advancement than on training for manual labour in agricultural, industrial, and domestic settings. Many children were subjected to horrendous physical, sexual, emotional, and/or psychological abuse.

Royal Ontario Museum
Created in 1912, the Royal Ontario Museum is a Toronto institution that opened to the public in 1914. Originally it housed collections in archeology, zoology, paleontology, mineralogy, and geology; the museum's current holdings include important collections of artefacts from China and from Canada's Indigenous peoples, as well as an important textile collection. The building has undergone three major expansions since its founding: in 1933, 1982, and 2007.

salvage paradigm
In the context of twentieth-century ethnography, travel literature, and anthropology, the salvage paradigm is an ideological position whereby a dominant Western society assumes the inevitability of a non-Western culture's demise, owing to its perceived inability to adapt to modern life. The conclusion is that the non-Western culture can be "saved" only by the collection, documentation, and preservation of artifacts and accounts of its presence.

serigraphy
A name for what is now typically described as "screen printing." It was advanced in 1940 by a group of American artists working in the silkscreen process who wished to distinguish their work from commercial prints made by the same method.

Shadbolt, Doris (Canadian, 1918–2003)
A writer and curator, Shadbolt worked in various capacities at the Vancouver Art Gallery from 1950 to 1975. She organized important exhibitions, including

Arts of the Raven, *Emily Carr: A Centennial Exhibition* and *The Art of Bill Reid*, and published books on both Reid and Carr. With her husband, Jack Shadbolt,

she founded the VIVA Foundation for the Visual Arts in 1987.

Shadbolt, Jack (Canadian, 1909–1998)
Primarily known as a painter and draftsman, Shadbolt studied art in London, Paris, and New York before returning to British Columbia. He taught at the Vancouver School of Art from 1945 to 1966, becoming the head of the school's painting and drawing section. Major influences include Emily Carr and Aboriginal art of the Pacific Northwest.

Surrealism
An early twentieth-century literary and artistic movement that began in Paris, Surrealism aimed to express the workings of the unconscious, free of convention and reason, and was characterized by fantastic images and incongruous juxtapositions. The movement spread globally, influencing film, theatre, and music.

The Indian Act of 1876
The principal statute through which Canada's federal government administers "Indian status," local First Nations governments, and reserve land and communal monies. The act consolidated previous colonial ordinances that aimed to eradicate First Nations culture in favour of assimilation into Euro-Canadian society. The Act has been amended several times, most significantly in 1951 and 1985, with changes mainly focusing on the removal of particularly discriminatory sections. The Indian Act pertains only to First Nations peoples, not to the Métis or Inuit. It is an evolving, paradoxical document that has enabled trauma, human rights violations, and social and cultural disruption for generations of First Nations peoples. The Act also outlines governmental obligations to First Nations peoples and determines "status"—a legal recognition of a person's First Nations heritage, which affords certain rights such as the right to live on reserve land.

University of British Columbia Museum of Anthropology
Originally a department within the Faculty of Arts at the University of British Columbia, the UBC Museum of Anthropology opened its iconic building in 1976. Designed by Arthur Erickson, it was built after the philanthropist Walter C. Koerner offered to donate his collection of Indigenous art if the federal government would support the construction of the building. Today the museum holds nearly 50,000 works from around the world, among them important works by Bill Reid, who created the museum's iconic *The Raven and the First Men*, 1980, in response to a commission from Mr. Koerner.

Vancouver Art Gallery
The Vancouver Art Gallery, located in Vancouver, British Columbia, is the largest art gallery in Western Canada. It was founded in 1931 and is a public, collecting institution focused on historic and contemporary art from British Columbia, with a particular emphasis on work by First Nations artists and, through the gallery's Institute of Asian Art, on art from the Asia Pacific Region.

Wall, Jeff (Canadian, b. 1946)
A leading figure in contemporary photography since the 1980s, whose conceptual, life-size colour prints and backlit transparencies often refer to

historical painting and cinema. Wall's work exemplifies the aesthetic of what is sometimes called the Vancouver School, which includes the photographers Vikky Alexander, Stan Douglas, Rodney Graham, and Ken Lum, among others.

Yeomans, Don (Haida, b.1958)

Early in his career Yeomans studied with his aunt, the carver Freda Diesing, and the Haida artist Robert Davidson (Guud San Glans). A highly regarded artist, he has become known for working in a wide range of materials and for bringing together traditional Haida iconography and contemporary motifs.

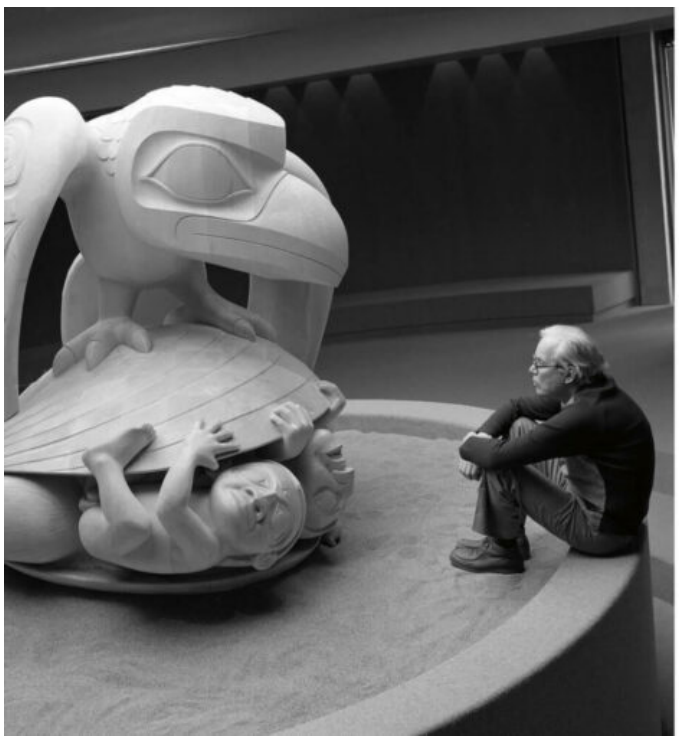
Young, Henry (Haida, c.1871–1968)

A Haida historian as well as an artist, Young was trained in traditional storytelling practices that valued profound commitment to recalling stories in detail. Young shared his stories with oral history projects and with Bill Reid, who was deeply moved and inspired by the experience.

SOURCES & RESOURCES

Bill Reid received several solo exhibitions, beginning with the Vancouver Art Gallery in 1974. In the 1970s and 1980s, he was also included in group exhibitions of Indigenous artists, such as *The Legacy: Tradition and Innovation in Northwest Coast Indian Art* in 1971, an ethnographically curated exhibition, thematized along linguistic boundaries, that brought together artists from the West Coast of Canada. During these decades, Indigenous and non-Indigenous artworks were not shown together in major exhibitions. They were perceived as being at odds with one another: the systemic boundaries within the art institutions were based on a long-standing perception that Indigenous art was the domain of the ethnology museum.

Recent decades have found opportunities for dialogue and bridge-building. As an example, works by the late Kwakwaka'wakw artist Beau Dick, who worked within strict community ethical principles, have appeared in international exhibitions such as the 18th Biennale of Sydney (2012) and documenta 14 (2017). Perhaps, in his day, Reid might have been the one to break out of the ethnographic sphere. Like many others, he was a catalyst for those who come after.



LEFT: Bill Reid seated beside *The Raven and the First Men* at the UBC Museum of Anthropology, Vancouver, c.1980, photograph by William McLennan. RIGHT: Bill Reid and James Hart standing on either side of a large wooden relief door, designed by Reid and carved by Hart, 1980, photograph by William McLennan.

KEY SOLO EXHIBITIONS

1974	*Bill Reid: A Retrospective Exhibition*, Vancouver Art Gallery.
1980	*Bill Reid Retrospective*, Children of the Raven Gallery, Vancouver.
1986	*Bill Reid: Beyond the Essential Form*, University of British Columbia Museum of Anthropology, Vancouver.
1993	*Bill Reid*, Miriam Shiell Fine Art Ltd., Toronto.
1994	Retrospective exhibition, Néprajzi Múzeum, Budapest.
1997	*Bill Reid*, Canadian Embassy Gallery, Tokyo. Retrospective exhibition.
1998	*The Spirit of Haida Gwaii: Art Exhibit and Photo Installation*, Orpheum Theatre, Vancouver.

2008–9	*Bill Reid: Master of Haida Art*, Bill Reid Gallery of Northwest Coast Art, Vancouver.
2011–12	*Bill Reid and the Haida Canoe*, Bill Reid Gallery of Northwest Coast Art, Vancouver.

KEY GROUP EXHIBITIONS

1958	Canadian Pavilion, Exposition universelle et internationale, Brussels.
1967	Canadian Pavilion, Expo 67, Montreal. *Arts of the Raven: Masterworks by the Northwest Coast Indian*, Vancouver Art Gallery.
1971–84	*The Legacy: Tradition and Innovation in Northwest Coast Indian Art*, Royal BC Museum, Victoria. Travelled, with changes to artists represented.
1976	*Métiers d'art / 2*, Centre culturel canadien, Paris.
1981	*Pipes That Won't Smoke, Coal That Won't Burn: Haida Sculpture in Argillite*, Glenbow-Alberta Institute, Calgary. *Native American Arts '81*, Philbrook Art Center, Tulsa.
1983	*Vancouver: Art and Artists 1931–1983*, Vancouver Art Gallery.
1986	Expo 86. Vancouver. *Ascending Culture: An Exhibition of Recent Acquisitions*, Indigenous and Northern Affairs Canada, Ottawa.
1987	*A Celebration of Canadian Contemporary Native Art*, Southwest Museum, Los Angeles.
1987–88	*Profiles of a Heritage: Images of Wildlife by British Columbia Artists*, Art Gallery of Greater Victoria. Travelling exhibition.
1988	*Celebration 1988*, Petro-Canada Exhibition Gallery, Calgary. *The Northwest: A Collector's Vision: An Exhibition of Native Art of the Pacific Northwest Coast from the Peacock Collection*, Barrie Art Gallery, Barrie, Ontario.
1988–91	*In the Shadow of the Sun*, Canadian Museum of Civilization (now Canadian Museum of History), Gatineau. Travelled, with changes to artists represented.

1989	*Les Amériques de Claude Lévi-Strauss*, Musée de l'homme, Paris.
1991–92	*Strengthening the Spirit: Works by Native Artists*, National Gallery of Canada, Ottawa.
1992	*Time for Dialogue: Contemporary Artists*, organized by the Aboriginal Awareness Society, Calgary. Travelling exhibition. *Vancouver Collects*, Vancouver Art Gallery. *A Treasury of Canadian Craft: Inaugural Exhibition, the Canadian Craft Museum*, Canadian Craft Museum, Vancouver.
1994	*The Spirit of Haida Gwaii*, Vancouver Museum. *Bill Reid*, University of British Columbia Museum of Anthropology, Vancouver. *Bronfman Award Recipients from British Columbia and Their Commonwealth Colleagues*, Art Gallery of Greater Victoria.
1998	*Transformations*, Stonington Gallery, Seattle.
2000	*Arrows of the Spirit: North American Indian Adornment*, Mingei International Museum, San Diego.
2004–7	*Totems to Turquoise: Native North American Jewelry Arts of the Northwest and Southwest*, American Museum of Natural History, New York. Travelling exhibition.
2010	*A Tale of Two Artists: Prints by John Brent Bennett and Bill Reid*, Bill Reid Gallery of Northwest Coast Art, Vancouver.

COLLECTIONS

American Museum of Natural History, New York.
Amon Carter Museum of American Art, Fort Worth.
Audain Art Museum, Vancouver.
Bill Reid Gallery of Northwest Coast Art, Vancouver.
Canadian Embassy, Washington, D.C.
Canadian Museum of History, Gatineau.
Indigenous and Northern Affairs Canada, Ottawa.
McMichael Canadian Art Collection, Kleinburg.
Royal BC Museum, Victoria.
Royal Ontario Museum, Toronto.
University of British Columbia Museum of Anthropology, Vancouver.
Vancouver Aquarium.
Vancouver International Airport.

SELECTED WRITINGS BY BILL REID

As Sole Author

"The Art: An Appreciation." In *Arts of the Raven: Masterworks by the Northwest Coast Indian; An Exhibition in Honour of the One Hundredth Anniversary of Canadian Confederation*, by Wilson Duff, with Bill Holm and Bill Reid, and a foreword by Doris Shadbolt, 45–46. Vancouver: Vancouver Art Gallery, 1967. Exhibition catalogue.

Foreword to *Haida Monumental Art: Villages of the Queen Charlotte Islands*, by George F. MacDonald. Vancouver: University of British Columbia Press, 1983.

Bill Reid in his studio, 1982, photograph by Robert Keziere.

Introduction to *One Hundred Years of British Columbia Art*, by Robert M. Hume. Vancouver: Vancouver Art Gallery, 1958. Exhibition catalogue.

"Prologue: Wilson Duff, 1925–1976." In *The World Is as Sharp as a Knife: An Anthology in Honour of Wilson Duff*, edited by Donald N. Abbott. Victoria: British Columbia Provincial Museum, 1981. Originally published in *Vanguard* 5, no. 8 (1976): 17.

Solitary Raven: Selected Writings of Bill Reid. Edited by Robert Bringhurst and Martine J. Reid. Vancouver: Douglas & McIntyre, 2000. *This volume includes transcripts of selected talks Reid gave on radio and in documentaries, such as* People of the Potlatch (1956) *and* Totem (1959).

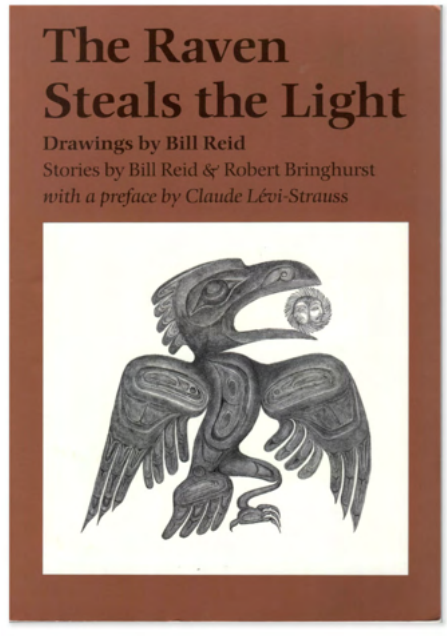
"Statement." In *The Great Canoes: Reviving a Northwest Coast Tradition*, by David Neel, with an afterword by Tom Heidlebaugh. Seattle: University of Washington Press; Vancouver: Douglas & McIntyre, 1995.

As Joint Author

Reid, Bill, and Robert Bringhurst. *The Raven Steals the Light*, 2nd ed. With a preface by Claude Lévi-Strauss and drawings by Bill Reid. Vancouver: Douglas & McIntyre, 1996. First published 1984.

Reid, Bill, and Bill Holm. *Indian Art of the Northwest Coast: A Dialogue on Craftsmanship and Aesthetics*, edited and with an introduction by Edmund Carpenter. Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 1978. Originally published as Bill Holm and William Reid, *Form and Freedom: A Dialogue on Northwest Coast Indian Art*. Houston: Institute for the Arts, Rice University, 1975.

Reid, Bill, and Adelaide de Menil. *Out of the Silence*. Fort Worth: Amon Carter Museum, 1971.



Cover of *The Raven Steals the Light* (Douglas & McIntyre, 1994; 1996).

SELECTED CRITICAL WRITINGS

Bringhurst, Robert. "Finding Home: The Legacy of Bill Reid." *Canadian Literature* 183 (Winter 2004): 180–91.

———, and Ulli Steltzer. *The Black Canoe: Bill Reid and the Spirit of Haida Gwaii*. Vancouver: Douglas & McIntyre, 1992.

Duff, Wilson. *Arts of the Raven: Masterworks by the Northwest Coast Indian*. With Bill Holm and Bill Reid, and a foreword by Doris Shadbolt. Vancouver: Vancouver Art Gallery, 1967. Exhibition catalogue.

Duffek, Karen. *Bill Reid: Beyond the Essential Form*. Vancouver: University of British Columbia Press in association with the University of British Columbia Museum of Anthropology, 1986. Exhibition catalogue.

Lévi-Strauss, Claude. *Bill Reid: A Retrospective Exhibition*, the Vancouver Art Gallery, November 6 to December 8, 1974. Vancouver: Vancouver Art Gallery, 1974.

Reid, Martine J. *Bill Reid Collected*. Vancouver: Douglas & McIntyre in collaboration with the Bill Reid Foundation, 2016.

———. *Bill Reid and the Haida Canoe*. Vancouver: Bill Reid Gallery of Northwest Coast Art, 2011.

Shadbolt, Doris. *Bill Reid*. Vancouver: Douglas & McIntyre, 1986.

Steltzer, Ulli. *The Spirit of Haida Gwaii: Bill Reid's Masterpiece*. With a foreword by Bill Reid and an introduction by Robert Laurence. Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 1997.

A view of the Indians of Canada Pavilion at Expo 67, 1967, photographer unknown. The murals were painted by Francis Kagige. The Kwakiutl totem pole was carved by Tony and Henry Hunt.

KEY INTERVIEWS WITH BILL REID

1975

Dialogue with Bill Holm at Rice University, Houston. Transcript originally published as *Form and Freedom: A Dialogue on Northwest Coast Indian Art*, edited and with an introduction by Edmund Carpenter (Houston: Institute for the Arts, Rice University, 1975).

1976

Lynn Maranda and Robert D. Watt, "An Interview with Bill Reid." *Canadian Collector* 11, no. 3 (May/June 1976): 34–37.

LEFT: Cover of *Bill Reid Collected* (Douglas & McIntyre in collaboration with the Bill Reid Foundation, 2016). RIGHT: Cover of *Solitary Raven* (Douglas & McIntyre, 2000).

1979

Interview with Bill Reid by Gerald McMaster, video. Personal collection of Gerald McMaster. https://vimeo.com/485937631.

FILM, AUDIO, AND VIDEO

2002

National Gallery of Canada. "A Keepsake of 'The Spirit Concert' from CBC Television and the Bill Reid Foundation." Concert: May 18, 2002; Vancouver broadcast: November 14, 2002. Videocassette, 72 min.

2010

A Tribute to Bill Reid. Bill Reid's memorial ceremony at the University of British Columbia Museum of Anthropology: https://vimeo.com/8718718.

CBC DIGITAL ARCHIVE OF VIDEOS & RECORDINGS

"*Looking at Art* Showcases Haida Art." (6:46 min). Broadcast date: July 27, 1954. https://www.cbc.ca/archives/entry/looking-at-art-showcases-haida-art

"Bill Reid Explains the Carvers of the Totem Poles." (14:17 min). Radio special; broadcast date: November 1, 1957. https://www.cbc.ca/archives/entry/carvers-of-the-totem-poles

"Bill Reid's Rescue Mission for Haida Art." (9:18 min). Television broadcast date: May 21, 1959. https://www.cbc.ca/archives/entry/rescue-mission-for-haida-art

"Bill Reid's Farewell Screen." (5:02 min). Television broadcast date: July 19, 1968.
https://www.cbc.ca/player/play/1564892009

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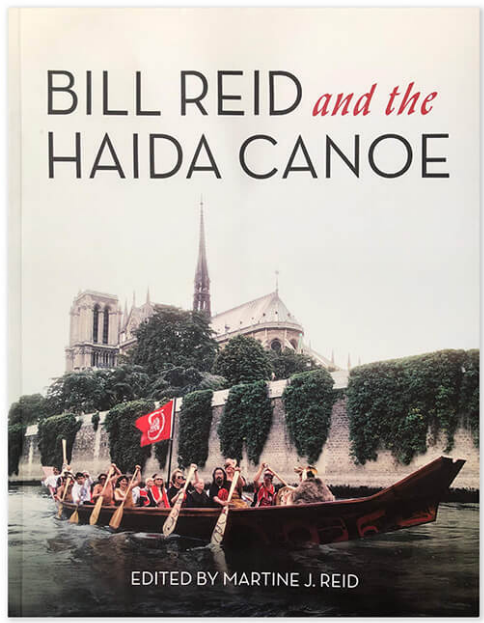

LEFT: Cover of *Bill Reid and the Haida Canoe* (Bill Reid Gallery of Northwest Coast Art, Vancouver, 2011). RIGHT: *Loo Taas*, photographer unknown.

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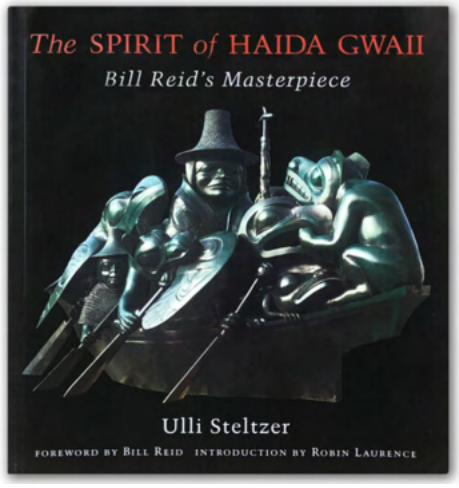

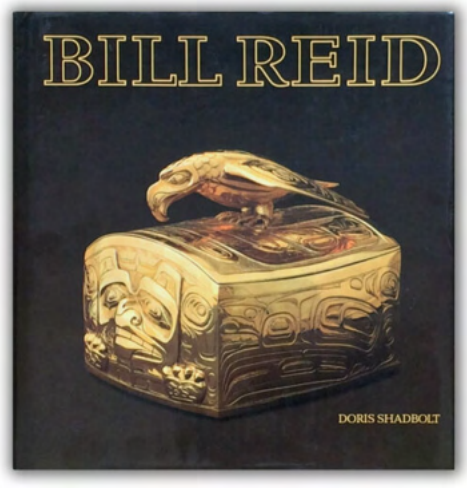

LEFT: Cover of *The Spirit of Haida Gwaii* (Douglas & McIntyre; University of Washington Press, 1997). RIGHT: Cover of *Bill Reid* by Doris Shadbolt (Douglas & McIntyre, 1986).

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Twenty-five hundred community members gathered at the public raising ceremony of Jim Hart's *Respect to Bill Reid Pole*, UBC Museum of Anthropology, Vancouver, October 1, 2000. The pole was commissioned to replace Reid's *House Frontal Totem Pole*, 1961–62, which Reid created for Totem Park at the University of British Columbia. This pole was re-raised inside the UBC Museum of Anthropology's Great Hall for preservation on October 31, 2002.

ADDITIONAL ONLINE SOURCES

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Bill Reid with Haida Gwaii community members at the Haida celebration held at the UBC Museum of Anthropology on the occasion of the installation of *The Raven and the First Men*, 1980, photograph by William McLennan.

ABOUT THE AUTHOR

GERALD MCMASTER

Gerald McMaster—curator, artist, author, and professor—is Tier 1 Canada Research Chair of Indigenous Visual Culture and Curatorial Practice and director of the Wapatah: Centre for Indigenous Visual Knowledge at OCAD University.

McMaster has over thirty years of international work and expertise in contemporary art, critical theory, museology and indigenous aesthetics, working at such institutions as the Art Gallery of Ontario, Smithsonian National Museum of the American Indian, and the Canadian Museum of Civilization (now the Canadian Museum of History). His experience as an artist and curator in art and ethnology museums researching and collecting art as well as producing exhibitions has given him a thorough understanding of transnational Indigenous visual knowledge and curatorial practice.

He was chosen to represent Canada as curator for the Edward Poitras exhibition at the prestigious Venice Biennale (1995) and then eighteen Indigenous architects at the Venice Biennale of Architecture (2018). In 2010 he was the Canadian Commissioner to the Biennale of Sydney, and in 2012 he was Artistic Director to the 18th Biennale of Sydney.

He studied fine arts at the Institute of American Indian Art (Santa Fe, New Mexico) and the Minneapolis College of Art and Design (BFA 1977). After receiving his MA in anthropology from Carleton University, he went on to defend his doctoral dissertation, "The New Tribe: Critical Perspectives and Practices in Aboriginal Contemporary Art," at the University of Amsterdam School for Cultural Analysis, Theory, and Interpretation (1999).

McMaster is a Nêhiyaw (Plains Cree) and a citizen of the Siksika First Nation.

"Bill Reid is unquestionably a major figure in Canadian and Haida art history. Both as a person and as an artist, he wrestled with many of the difficult and beautiful aspects of Haida-ness and Canadian-ness that were arising in the later twentieth century."

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From the Author

Iljuwas Bill Reid was a man of immense personality. He was someone who necessitated attention, though not nearly as much as his many commissions, which required the assistance of innumerable apprentices. Similarly, a publication such as this could not have been done without a team. The Wapatah Centre for Indigenous Visual Knowledge, like Reid's studio, is a centre that brings together young researchers devoted to the study of the creative interactions of artists in zones of contact, between Indigenous and non-Indigenous. Bill Reid has always lived and worked in this contact zone.

I would first like to acknowledge two of Wapatah's research assistants, Panya Clark Espinal (Senior Research Assistant) and Alessia Pignotti, whose keen eyes for detail and passion to locate obscure sources contributed immensely to this

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Spirit of Haida Gwaii, 1986. (See below for details.)

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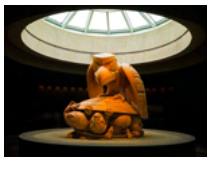
Biography: Bill Reid using callipers to measure the base of his monumental sculpture *The Raven and the First Men* (1980), c.1978, photograph by Bill McLennan. (See below for details.)

Key Works: Bill Reid, *Skidegate Dogfish Pole*, 1978. (See below for details.)



Significance & Critical Issues: Photo illustration of Bill Reid's *The Raven and the First Men* (1980), photograph by Jim Cox. Courtesy of Jim Cox.

Style & Technique: George Rammell working on Bill Reid's *Mythic Messengers* (1984), c.1983–84, photograph by Tony Westman. (See below for details.)

Sources & Resources: Bill Reid, *The Raven and the First Men*, c.1955. (See below for details.)

Where to See: The Bill Reid Gallery of Northwest Coast Art, Vancouver, c.2019. © Photograph by Sama Jim Canzian.

Credits for Works by Bill Reid

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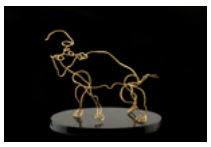

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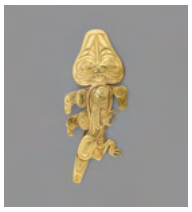

Dogfish Brooch, c.1959. Collection of the UBC Museum of Anthropology, Vancouver, Purchase, 1959 (A1499). Photo credit: Kyla Bailey. Courtesy of UBC Museum of Anthropology, Vancouver. © Bill Reid Estate.

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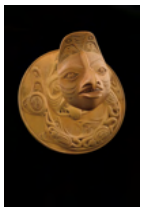

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Haida Myth of Bear Mother Dish, 1972. Collection of the Canadian Museum of History, Gatineau (VII-B-1574 a-b). Courtesy of the Canadian Museum of History, Gatineau. © Bill Reid Estate.

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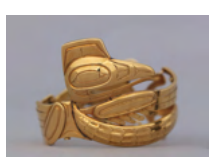

Hinged Raven Bracelet, c.1955. Collection of the UBC Museum of Anthropology, Vancouver, Dr. Sydney Friedman and Dr. Constance Livingstone-Friedman Collection, 2011 (2923/1). Photo credit: Kyla Bailey. Courtesy of UBC Museum of Anthropology, Vancouver. © Bill Reid Estate.

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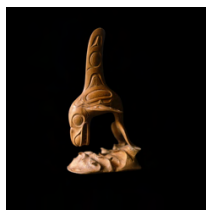

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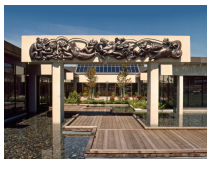

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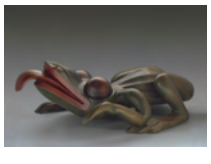

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Sgwaagan – Sockeye Salmon Pool Sgw'ag'ann, 1991. SFU Bill Reid Collection, Vancouver, Bill and Martine Reid Founding Collection (2002.1.43). Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver. © Bill Reid Estate.

Shaman's Charm Brooch, 1964. SFU Bill Reid Collection, Vancouver, Bill and Martine Reid Founding Collection (2002.1.3). Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver. © Bill Reid Estate.

Skidegate Dogfish Pole (1978), c.2019, photograph by Dorin Odiatiu. Courtesy of Dorin Odiatiu. © Bill Reid Estate.

Spirit of Haida Gwaii, 1986. Collection of the Canadian Museum of History, Gatineau (92-51, IMG2016-0169-0038-Dm). © Bill Reid Estate. Courtesy of the Canadian Museum of History, Gatineau.

Spirit of Haida Gwaii: The Black Canoe, 1991. Collection of the Canadian Embassy, Washington, D.C. © Bill Reid Estate.

Spirit of Haida Gwaii: The Jade Canoe, 1996. Collection of the Vancouver International Airport. © Bill Reid Estate.

Tschumos Brooch, 1956. SFU Bill Reid Collection, Vancouver, Bill and Martine Reid Founding Collection (2002.1.2). Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver. © Bill Reid Estate.

Wasgo, 1962. Collection of the UBC Museum of Anthropology, Vancouver, Purchase, 1963 (A50029). © Bill Reid Estate. Photo credit: E. Polly Hammer. Photograph in the collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, E. Polly Hammer fonds (a040105c). Courtesy of UBC Museum of Anthropology, Vancouver.

Woman in the Moon Pendant/Brooch, c.1954. Collection of the UBC Museum of Anthropology, Vancouver, Audrey Hawthorn Collection, 1986 (Nb1.688). Photo credit: Tim Bonham. Courtesy of UBC Museum of Anthropology, Vancouver. © Bill Reid Estate.

xiigya (Bracelet) (made after Daxhiigang [Charles Edenshaw]), c.1956. Collection of the UBC Museum of Anthropology, Vancouver. © Bill Reid Estate. Collection of the UBC Museum of Anthropology, Vancouver, Purchase, 1959 (A1500). Photo credit: Kyla Bailey. Courtesy of UBC Museum of Anthropology, Vancouver. © Bill Reid Estate.

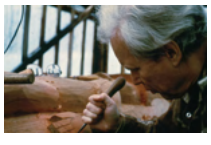
Credits for Photographs and Works by Other Artists

Bent Corner Chest, 1998, by Don Yeomans. SFU Bill Reid Collection, Vancouver, Bill and Martine Reid Founding Collection (2002.1.73a-b). Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver.

Bill Reid and carvers Guujaaw and Simon Dick working on a Haida canoe, UBC Museum of Anthropology, Vancouver, 1985, photograph by William McLennan. Courtesy of UBC Museum of Anthropology, Vancouver.

Bill Reid carving a clay model of the sculpture *Spirit of Haida Gwaii*, 1986, photograph by William McLennan. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, William McLennan fonds (a035106). Courtesy of UBC Museum of Anthropology, Vancouver.

Bill Reid carving in Skidegate, c.1976, photograph by Martine J. Reid. Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver.



Bill Reid carving the *Skidegate Dogfish Pole*, c.1976, photograph by William McLennan. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, William McLennan fonds (a035187). Courtesy of UBC Museum of Anthropology, Vancouver.

Bill Reid carving *Wasgo*, 1961 (developed in 1990), photograph by Takao Tanabe. Collection of UBC Museum of Anthropology, Vancouver (2784/2). Courtesy of UBC Museum of Anthropology, Vancouver. Photo credit: Jessica Bushey. Courtesy of Mira Godard Gallery, Toronto.

Bill Reid at the CBC, 1950, photographer unknown. Collection of CBC Radio Canada. Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver.

Bill Reid at the CBC, Toronto, 1948, photographer unknown. Collection of CBC Radio Canada. Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver.

Bill Reid and Guujaaw carving the *Skidegate Dogfish Pole*, 1977, photograph by Ulli Steltzer. Collection of the Haida Gwaii Museum, Skidegate (Ph 08566). Courtesy of UBC Museum of Anthropology, Vancouver, and Princeton University Library, New Jersey.

Bill Reid at the Haida celebration held at the UBC Museum of Anthropology on the occasion of the installation of *The Raven and the First Men*, 1980, photograph by William McLennan. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, William McLennan fonds (a035179). Courtesy of UBC Museum of Anthropology, Vancouver.

Bill Reid with Haida Gwaii community members at the Haida celebration held at the UBC Museum of Anthropology on the occasion of the installation of *The Raven and the First Men*, 1980, photograph by William McLennan. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, William McLennan fonds (a035181). Courtesy of UBC Museum of Anthropology, Vancouver.

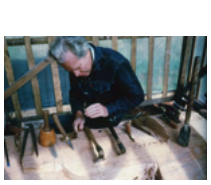
Bill Reid and Jim Hart with the model for *Skaana–Killer Whale, Chief of the Undersea World* (1984), c.1982–84, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.

Bill Reid and James Hart standing on either side of a large wooden door, designed by Reid and carved by Hart, 1980, photograph by William McLennan. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, William McLennan fonds (a035175c). Courtesy of UBC Museum of Anthropology, Vancouver.

Bill Reid with his mother and father, 1920, photographer unknown. Courtesy of Cindy Reid and the Reid Family, and the Bill Reid Gallery of Northwest Coast Art, Vancouver.

Bill Reid in his studio, 1982, photograph by Robert Keziere. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Robert Keziere fonds. Courtesy of UBC Museum of Anthropology, Vancouver.

Bill Reid in his studio with long-time friend Dr. Phil Gofton, 1988, photograph by Robert Duchesnay. Courtesy of Robert Duchesnay. © Robert Duchesnay.



Bill Reid with his tools in Skidegate, 1976, photograph by William McLennan. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, William McLennan fonds (a035194). Courtesy of UBC Museum of Anthropology, Vancouver.

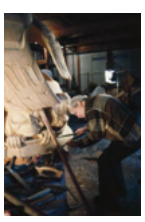
Bill Reid holding *Killer Whale* (1982), c.1982, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.

Bill Reid with *Master of the Black Field No. 1* box, on which Reid's *Final Exam* box was based, 1967, photographer unknown. Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver.

Bill Reid painting interior house pole for the *Haida Village*, c.1962, photograph by Derek Applegarth. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Derek Applegarth fonds (a035048). Courtesy of UBC Museum of Anthropology, Vancouver.

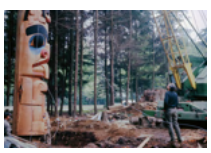
Bill Reid seated beside *The Raven and the First Men* at the UBC Museum of Anthropology, Vancouver, c.1980, photograph by William McLennan. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, William McLennan fonds (a035127c). Courtesy of UBC Museum of Anthropology, Vancouver.

Bill Reid and the *Skidegate Dogfish Pole*, 1978, photograph by George F. MacDonald. The George and Joanne MacDonald Research Collection, The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Bill Reid Estate.



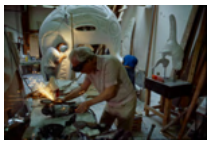
Bill Reid using callipers to measure the base of his monumental sculpture *The Raven and the First Men* (1980), c.1978, photograph by William McLennan. Courtesy of UBC Museum of Anthropology, Vancouver.

Bill Reid (left) in Victoria with friend Bruce Mickleburgh (right), c.1940, photographer unknown. Courtesy of Rod, Norma, Paul, and Pauline Mickleburgh. Photo credit: The Bill Reid Gallery of Northwest Coast Art, Vancouver.



Bill Reid watching memorial pole being raised in the *Haida Village* at Totem Park at the University of British Columbia, 1962, photograph by George Szanto. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, George Szanto fonds (a035985). Courtesy of UBC Museum of Anthropology, Vancouver.

Bill Reid watching memorial pole being raised in the *Haida Village* at Totem Park at the University of British Columbia, 1962, photograph by George Szanto. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, George Szanto fonds (a035984). Courtesy of UBC Museum of Anthropology, Vancouver.



Bill Reid working on *Skaana–Killer Whale, Chief of the Undersea World* (1984), c.1983, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.

Bracelet, c.1880, by Daxhiigang (Charles Edenshaw). Collection of the UBC Museum of Anthropology, Vancouver, Bequest of Bill Reid, 2009 (2776/2). Photo credit: Kyla Bailey. Courtesy of UBC Museum of Anthropology, Vancouver.

Bracelet, c.1885, by Daxhiigang (Charles Edenshaw). Collection of the UBC Museum of Anthropology, Vancouver, Elspeth McConnell Collection, 2017 (3260/178). Photo credit: Alina Ilyasova. Courtesy of UBC Museum of Anthropology, Vancouver.

Bracelet, 1909, by Daxhiigang (Charles Edenshaw). Collection of the UBC Museum of Anthropology, Vancouver, Donated in memory of great-grandmother Martha Edenshaw, 2016 (3164/1). Photo credit: Kyla Bailey. Courtesy of UBC Museum of Anthropology, Vancouver.

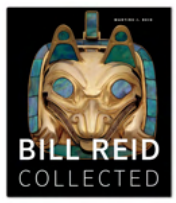
Bracelet, c.1930–35, by Margaret de Patta. Collection of the Oakland Museum of California. Lent by Mr. Eugene Bielawski (A67.22.11). Photo credit: Lee Fatherree. © Estate of Margaret de Patta. Courtesy of the American Craft Council, Minneapolis.

Carving, c.1951–52, by Henry Young (attributed). Collection of the British Museum, London, Purchase, 1971 (Am1971,07.2). Courtesy of the British Museum, London.

Composition 8, 1923, by Wassily Kandinsky. Collection of the Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, By gift (37.262). © Estate of Wassily Kandinsky / SOCAN (2020).

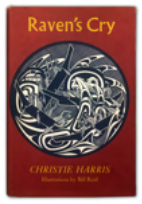
Compote, pre-1888, by Daxhiigang (Charles Edenshaw) (attributed). Collection of the Alaska State Museum, Juneau.

Cover of *Bill Reid* by Doris Shadbolt (Douglas & McIntyre, 1986). Photo credit: Art Canada Institute.



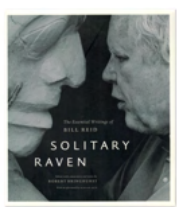
Cover of *Bill Reid Collected* (Douglas & McIntyre in collaboration with the Bill Reid Foundation, 2016). Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver.

Cover of *Bill Reid and the Haida Canoe* (Bill Reid Gallery of Northwest Coast Art, Vancouver, 2011). Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver.

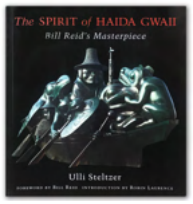


Cover of *Raven's Cry*, 1965, by Christie Harris. Photo credit: Art Canada Institute.

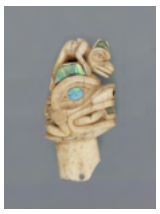
Cover of *The Raven Steals the Light* (Douglas & McIntyre, 1994; 1996). Photo credit: Art Canada Institute.



Cover of *Solitary Raven: Selected Writings of Bill Reid* (Douglas & McIntyre, 2000). Photo credit: Art Canada Institute.



Cover of *The Spirit of Haida Gwaii* (Douglas & McIntyre; University of Washington Press, 1997). Photo credit: Art Canada Institute.



Dagger Handle, c.1850–80. Collection of the UBC Museum of Anthropology, Vancouver, Elspeth McConnell Collection, 2017 (3260/39). Photo credit: Kyla Bailey. Courtesy of UBC Museum of Anthropology, Vancouver.

Daxhiigang (Charles Edenshaw) with his works in Masset, British Columbia, c.1890, photograph by Harlan Ingersoll Smith. Collection of the Canadian Museum of History, Ottawa (88926). Courtesy of the Canadian Museum of History, Ottawa.

Dish, c.1850–1920, by Daxhiigang (Charles Edenshaw) (attributed). Collection of the UBC Museum of Anthropology, Vancouver, Purchase, 1960 (A7051). Photo credit: Kyla Bailey. Courtesy of UBC Museum of Anthropology, Vancouver.

Emergent Image, 1954/1980, by Jack Shadbolt. Collection of the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, Gift of Associate Professor Emeritus John A. McDonald, 1981 (BG708; 1982.1). Courtesy of Simon Fraser University Galleries, Burnaby. Photo credit: Michael R. Barrick. © Estate of Jack Shadbolt.

Figure, c.1850. Collection of the UBC Museum of Anthropology, Vancouver, Elspeth McConnell Collection, 2017 (3260/67). Photo credit: Alina Ilyasova. Courtesy of UBC Museum of Anthropology, Vancouver.

First launch of *Loo Taas*, 1986, photograph by Guujaaw. Courtesy of Guujaaw.

Fishing boat near Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Harry B. Hawthorn fonds (a039815). Courtesy of UBC Museum of Anthropology, Vancouver.

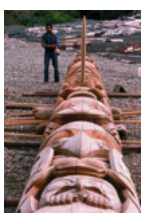
Front view of a canoe prow, UBC Museum of Anthropology, Vancouver, 1985, photograph by William McLennan. Courtesy of UBC Museum of Anthropology, Vancouver.

Frontal Beaver, c.1900, by Daxhiigang (Charles Edenshaw). Collection of the Art Gallery of Ontario, Gift of Michael and Sonja Koerner, 2008 (2008/49). Photo © Art Gallery of Ontario.

Frontlet to a Headdress Representing a Thunderbird, c.1875–1880, by Heiltsuk peoples. The Menil Collection, Houston, Gift of the Heye Foundation, The Museum of the American Indian, Washington, D.C. (1970-107 DJ). Courtesy of The Menil Collection, Houston. Photo credit: Hickey-Robertson, Houston.

George Rammell working on Bill Reid's *Mythic Messengers* (1984), c.1983–84, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.

George Rammell working on Bill Reid's *Mythic Messengers* (1984), c.1983–84, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.



Guujaaw on beach with *Skidegate Dogfish Pole* before it is raised, 1978, photographer unknown. Courtesy of Guujaaw.

Guujaaw and other community leaders at Athlii Gwaii, October 31, 1985, photograph by Mark van Manen. Material republished with the express permission of: Vancouver Sun, a division of Postmedia Network Inc.

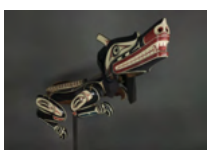
Haida canoe being steamed at the UBC Museum of Anthropology by Bill Reid and team, 1985, photograph by William McLennan. Courtesy of UBC Museum of Anthropology, Vancouver.

Haida Gwaii community members carrying the *Skidegate Dogfish Pole*, 1978, photograph by Ulli Steltzer. Collection of the Haida Gwaii Museum, Skidegate (Ph 08512). Courtesy of the Haida Gwaii Museum, Skidegate, and Princeton University Library, New Jersey.

Haida Heritage Centre at Kay Llnagaay, c.2020, photograph by Dorin Odiatiu. Courtesy of Dorin Odiatiu.

Haida House, 2020, photograph by Cory Dawson. Courtesy of UBC Museum of Anthropology, Vancouver.

Haida poles that were restored and raised at Prince Rupert (the pole on the right originally stood at the village of T'aanuu), 1968, photograph by Adelaide de Menil. The George and Joanne MacDonald Research Collection, The Bill Reid Centre at Simon Fraser University, Burnaby (3608). Courtesy of The Bill Reid Centre, Burnaby.



Headdress with Body Representing a Wolf, c.1930, by Willie Seaweed (attributed). The Menil Collection, Houston (1973-24 DJ). Photo credit: Adam Baker.

House Frontal Totem Pole (gyaagang), c.1850, photographed in 1957 by Harry Hawthorn in its original setting at Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), before its transfer to the University of British Columbia. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Harry B. Hawthorn fonds (a039818). Courtesy of UBC Museum of Anthropology, Vancouver.

House 16: Strong House Pole, 1901, photograph by C.F. Newcombe. Collection of the Royal BC Museum, Victoria (RBCM E44 PN100). Image RBCM E44 PN100 courtesy of the Royal BC Museum and Archives.

Installation view of *Arts of the Raven: Masterworks by the Northwest Coast Indian,* exhibition at the Vancouver Art Gallery, 1967, photographer unknown. Collection of the Vancouver Art Gallery Photography Archives. Courtesy of the Vancouver Art Gallery.

Launch of the *Loo Taas* canoe, 1986, photograph by Ulli Steltzer. Collection of the Haida Gwaii Museum, Skidegate (Ph 08535). Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver, and Princeton University Library, New Jersey.

Loo Taas, photographer unknown. Courtesy of Guujaaw.

Loo Taas being paddled at the opening of the Haida Heritage Centre at Kay Llnagaay, 2007, photograph by J. Baird. Courtesy of UBC Museum of Anthropology, Vancouver.

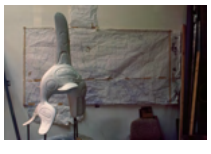
Loo Taas at False Creek, Vancouver, Expo 86, 1986, photographer unknown. Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver.

Masks surrendered under duress by the Kwakwaka'wakw people after Chief Dan Cranmer's potlatch in 1921, photographer unknown. Collection of the Royal BC Museum, Victoria (PN 12191). Image PN 12191 courtesy of the Royal BC Museum and Archives.

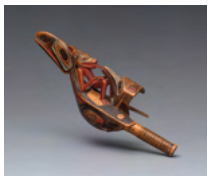
Memorial pole being raised in the *Haida Village* at Totem Park at the University of British Columbia, 1962, photograph by George Szanto. The *Haida House* appears to the left and a mortuary double pole to the right. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, George Szanto fonds (a035986). Courtesy of UBC Museum of Anthropology, Vancouver.

Naka'pankam (Mungo Martin) restoring a totem pole, 1949, photographer unknown. UBC Archives Photograph Collection (UBC 1.1/1528). Courtesy of the University of British Columbia Library, Vancouver.

Northeast corner of Yates Street and Douglas Street, Victoria, British Columbia, 1947, photograph by Duncan Macphail. Collection of the Royal BC Museum, Victoria (I-01691). Image I-01691 courtesy of the Royal BC Museum and Archives.



Plaster model and blueprints for *Skaana–Killer Whale, Chief of the Undersea World*, c.1982–84, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.

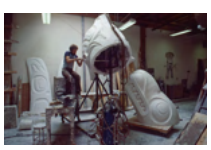


Raven Rattle, c.1850, by Albert Edward Edenshaw (attributed). The Charles and Valerie Diker Collection of Native American Art, The Metropolitan Museum of Art, New York, Gift of Charles and Valerie Diker, 2019 (2019.456.12).

Respect to Bill Reid Pole, 2000, by Jim M. Hart. Collection of the UBC Museum of Anthropology, Vancouver (Nb1.752). Photo credit: Ryan Swift.

Rooftop Cheer After *Skidegate Dogfish Pole* Raising (left to right: Ernie Wilson, Phil Gladstone, Wes Pearson), 1978. Photo credit: Ulli Steltzer. Collection of the Haida Gwaii Museum, Skidegate (Ph 08576). Courtesy of the Haida Gwaii Museum, Skidegate, and Princeton University Library, New Jersey.

Skaana–Killer Whale, Chief of the Undersea World (1984) being assembled, c.1982–84, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.



Skaana–Killer Whale, Chief of the Undersea World (1984) being assembled, c.1982–84, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.

Skaana–Killer Whale, Chief of the Undersea World (1984) in two halves in the studio, c.1983–84, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.

Skidegate Dogfish Pole raising ceremony in Skidegate, Haida Gwaii, 1978, photograph by Kuldip Gill. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Kuldip Gill fonds (a033408). Courtesy of UBC Museum of Anthropology, Vancouver.

Skidegate Dogfish Pole raising ceremony in Skidegate, Haida Gwaii, 1978, photograph by Kuldip Gill. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Kuldip Gill fonds (a033410). Courtesy of UBC Museum of Anthropology, Vancouver.

Skidegate Dogfish Pole raising ceremony in Skidegate, Haida Gwaii, 1978, photograph by Kuldip Gill. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Kuldip Gill fonds (a033426). Courtesy of UBC Museum of Anthropology, Vancouver.

Skidegate Dogfish Pole raising ceremony in Skidegate, Haida Gwaii, 1978, photograph by Kuldip Gill. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Kuldip Gill fonds (a033407). Courtesy of UBC Museum of Anthropology, Vancouver.

Skidegate longhouse designed by Rudy Kovach (left) with totem pole by Bill Reid (right), 1978, photograph by George F. MacDonald. Courtesy of The Bill Reid Centre at Simon Fraser University, Burnaby.

The Skidegate Project, 1977, by Rudy Kovach. SFU Bill Reid Collection, Vancouver, Bill and Martine Reid Founding Collection (2002.1.87). Courtesy of the Bill Reid Gallery of Northwest Coast Art, Vancouver.

Sophie Gladstone as a young woman in Skidegate, c.1920, photographer unknown. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, William McLennan fonds (a035139-1). Courtesy of UBC Museum of Anthropology, Vancouver.

Studio assistant working on *Skaana–Killer Whale, Chief of the Undersea World*, c.1982–84, photograph by Tony Westman.

T'aanuu, 1897, photograph by C.F. Newcombe. The George and Joanne MacDonald Research Collection, The Bill Reid Centre at Simon Fraser University, Burnaby (5230). Courtesy of The Bill Reid Centre, Burnaby.

Totem Pole, 1951, by Naka'pankam (Mungo Martin). Collection of the UBC Museum of Anthropology, Vancouver, Purchase, 1951 (A50040). Photo credit: Jessica Bushey. Courtesy of UBC Museum of Anthropology, Vancouver.

Totem pole on Haida Gwaii near Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn taken during the expedition to Anthony Island. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Harry B. Hawthorn fonds (a039830). Courtesy of UBC Museum of Anthropology, Vancouver.

Totem pole on Haida Gwaii near Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn taken during the expedition to Anthony Island. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Harry B. Hawthorn fonds (a039828). Courtesy of UBC Museum of Anthropology, Vancouver.

Totem poles on Haida Gwaii near Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn taken during the expedition to Anthony Island. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Harry B. Hawthorn fonds (a039838). Courtesy of UBC Museum of Anthropology, Vancouver.

Totem poles by the shore of Ninstints (Nans Dins, SGang Gwaay Llnagaay) on Anthony Island (SGang Gwaay), 1957, photograph by Harry Hawthorn. Collection of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, Vancouver, Harry B. Hawthorn fonds (a039807). Courtesy of UBC Museum of Anthropology, Vancouver.

Twenty-five hundred community members gathered at the public raising ceremony of Jim Hart's *Respect to Bill Reid Pole*, UBC Museum of Anthropology, Vancouver, October 1, 2000. The pole was commissioned to replace Reid's *House Frontal Totem Pole*, 1961-62, which Reid created for Totem Park at the University of British Columbia. This pole was re-raised inside the UBC Museum of Anthropology's Great Hall for preservation on October 31, 2002. Courtesy of UBC Museum of Anthropology, Vancouver.

Unveiling ceremony for *Skaana–Killer Whale, Chief of the Undersea World* at the Vancouver Aquarium, June 2, 1984, photograph by Tony Westman. Collection of The Bill Reid Centre at Simon Fraser University, Burnaby. Courtesy of The Bill Reid Centre, Burnaby. © Tony Westman Photography.

A view of the Indians of Canada Pavilion at Expo 67, 1967, photographer unknown. The murals were painted by Francis Kagige. The Kwakiutl totem pole was carved by Tony and Henry Hunt.

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