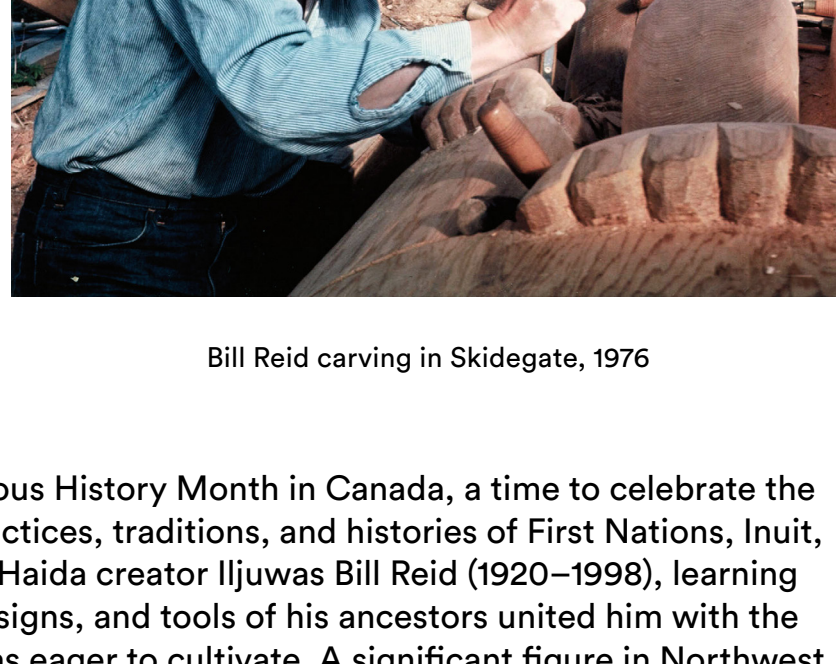
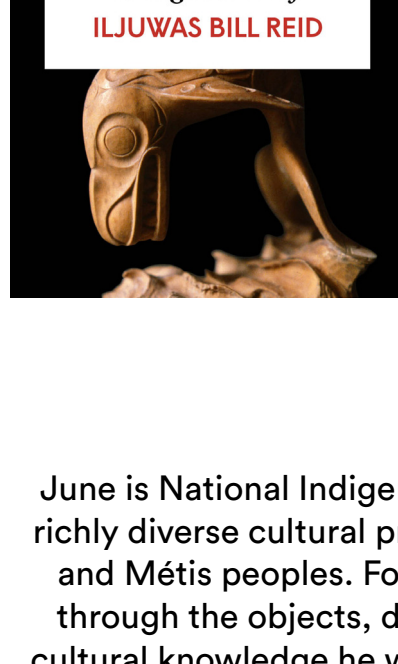


CELEBRATING A CULTURAL ICON CARVING INDIGENOUS KNOWLEDGE

Explore how knowing is cultivated with our newest educational resource inspired by the work of Haida master carver Iljuwas Bill Reid.



Bill Reid carving in Skidegate, 1976

June is National Indigenous History Month in Canada, a time to celebrate the richly diverse cultural practices, traditions, and histories of First Nations, Inuit, and Métis peoples. For Haida creator Iljuwas Bill Reid (1920–1998), learning through the objects, designs, and tools of his ancestors united him with the cultural knowledge he was eager to cultivate. A significant figure in Northwest Coast art, Reid was a skilled jeweller, a master carver, and a passionate advocate for Haida ways of seeing, making, and knowing. Reid's journey to reconnect with his Haida heritage through "Ways of Knowing" is the inspiration for ACI's new educational resource explored in this week's newsletter. Designed in recognition of how Reid came to practices of making—from learning through objects and tools, to learning through land and community—we hope this new addition to our digital learning library will encourage continued reflection on the cultural contributions of Indigenous makers.

Download our new Teacher Resource Guide [here](#).

— The Art Canada Institute Education Team

AVENUES TO EXPLORE

Objects and Tools

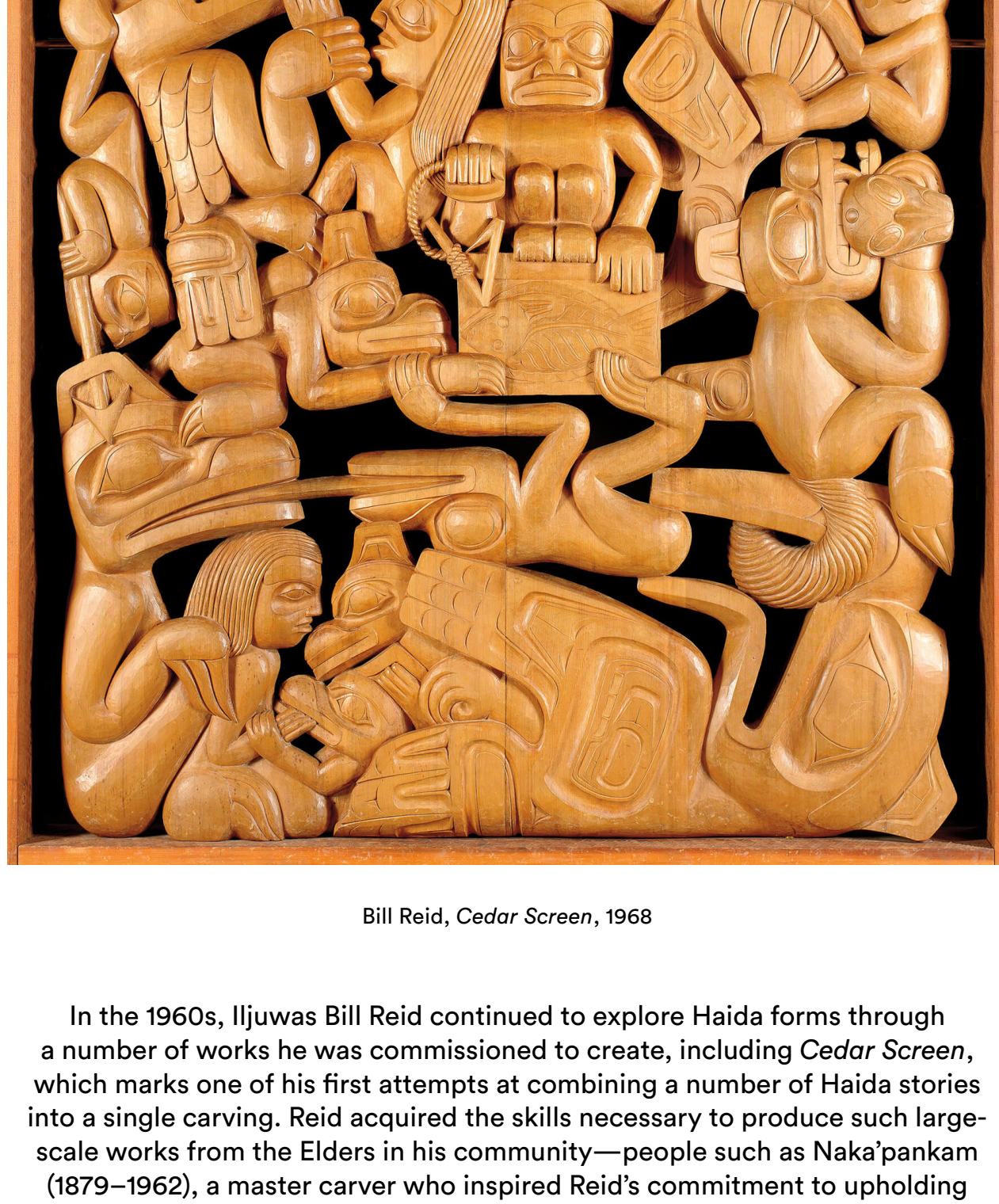


Bill Reid, *Hinged Raven Bracelet*, c.1955

The bracelet above was designed by Iljuwas Bill Reid in the 1950s, a decade during which he was interacting with objects and tools that belonged to his great-great uncle, the renowned carver Daxhiigang (Charles Edenshaw). For Reid, interacting with Daxhiigang's objects and tools became a significant gateway for learning more about his Haida cultural heritage and the legacy of carving that was present for generations in his family. Ancestral knowledge is a powerful way of connecting with family customs, and exploring personal objects with students can be an inspiring starting point for considerations of their own lineages and cultures, facilitated through object-based learning.

Learn more about Hinged Raven Bracelet in [Bill Reid: Life & Work](#) by Gerald McMaster.

Learning Through Making



Bill Reid, *Cedar Screen*, 1968

In the 1960s, Iljuwas Bill Reid continued to explore Haida forms through a number of works he was commissioned to create, including *Cedar Screen*, which marks one of his first attempts at combining a number of Haida stories into a single carving. Reid acquired the skills necessary to produce such large-scale works from the Elders in his community—people such as Naka'pankam (1879–1962), a master carver who inspired Reid's commitment to upholding Haida traditions. Reflecting on the roles that trusted relatives, friends, teachers, and community members play in one's skill acquisition is a fruitful way to examine how processes of making inform cultural knowledge.

Learn more about *Cedar Screen* in [Bill Reid: Life & Work](#) by Gerald McMaster.

Land and Community



Bill Reid, *Skidegate Dogfish Pole*, 1978

A visit to Skidegate, the community of his maternal family line, was pivotal in Iljuwas Bill Reid's journey to understanding and becoming more connected to Haida ways of seeing and knowing. By the 1970s, Reid had become a master at pole carving through the study of objects and tools and under the guidance of significant Elder carvers. The *Skidegate Dogfish Pole* is considered one of Reid's most transformative works, and it required both the participation of the Skidegate community and a deep knowledge of place to successfully come together. Such community-centred works are inspiring in considering how knowledge is embedded within critical sites of memory.

Learn more about *Skidegate Dogfish Pole* in [Bill Reid: Life & Work](#) by Gerald McMaster.

As a bilingual organization, we are proud to offer our materials in both French and English, including this newsletter. Use the sign up links below to receive emails in your preferred language.

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Launched in 2013, the Art Canada Institute is the only national institution whose mandate is to promote the study of an inclusive multi-vocal Canadian art history to as broad an audience as possible, in both English and French, within Canada and internationally. The ACI works with more than fifty of Canada's leading art historians, curators, and visual culture experts who are dedicated to the creation of authoritative original content on the people, themes, and topics that have defined Canadian art history.

We are creating a central digital resource to tell the world about Canada's most important works of art and where they are located. By functioning as an online art museum, a [digital library](#), and an interactive Canadian art encyclopedia, the ACI is an indispensable resource on Canada's visual heritage.

Visit us at aci-iac.ca

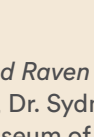
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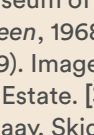
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Image Credits: [1] Bill Reid, *Hinged Raven Bracelet*, c.1955, gold, 4.3 x 5 x 6 cm. Collection of the Museum of Anthropology at UBC, Vancouver, Dr. Sydney Friedman and Dr. Constance Livingstone-Friedman Collection, 2011 (2923/1). Courtesy of the Museum of Anthropology at UBC, Vancouver. © Bill Reid Estate. Photo credit: Kyla Bailey. [2] Bill Reid, *Cedar Screen*, 1968, red cedar wood, laminated, 210 x 190 x 14.6 cm. Collection of the Royal BC Museum, Victoria (16639). Image RBCM 16639. Cedar screen by Bill Reid, courtesy of the Royal BC Museum and Archives. © Bill Reid Estate. [3] Bill Reid, *Skidegate Dog Fish Pole*, 1978, cedar, 2500 cm (height). Haida Heritage Centre at Kay Llnagaay, Skidegate, Haida Gwaii. © Bill Reid Estate. Photo credit: Dorian Odiat.