

The Gund Collection: Contemporary and Historical Art from the Northwest Coast

and

Next: Christos Dikeakos



Robert Davidson
Red Tailed Eagle Feathers, 1997
alder, acrylic paint, horse hair, opercula
From the Collection of George Gund III



Christos Dikeakos
The Collector, 2013
ink-jet print
Private collection, West Vancouver

TEACHER'S STUDY GUIDE Fall 2015

Vancouver
Artgallery

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Vancouver Art Gallery

Teacher's Guide for School Programs

Your upcoming Gallery tour includes two distinct exhibitions: *The Gund Collection: Contemporary and Historical Art from the Northwest Coast*, and *Next: Christos Dikeakos*. *The Gund Collection: Contemporary and Historical Art from the Northwest Coast*, features thirty-six contemporary and historical First Nations objects from the estate of George Gund III. Similarly, in the exhibition *Next: Christos Dikeakos*, students will be introduced to the photographs of Christos Dikeakos, a Vancouver artist who has created a special series of colour photographs that consider the circulation of First Nations objects and traditional baskets. The exhibitions are intended to complement one another, as they share a common subject: Northwest Coast First Nations art and culture.

DEAR TEACHER:

This guide will assist you in preparing for your tour of the exhibitions *The Gund Collection: Contemporary and Historical Art from the Northwest Coast*, and *Next: Christos Dikeakos*. It also provides follow-up activities to facilitate discussion after your Gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *The Gund Collection: Contemporary and Historical Art from the Northwest Coast*, and *Next: Christos Dikeakos* has three main goals:

- to explore the points of connection between *The Gund Collection* and *Next*,
- to consider historical and contemporary artistic traditions and disciplines,
- to examine artists' approaches to their art in terms of ideas, materials, techniques and inspiration.

THE EXHIBITIONS

The Gund Collection: Contemporary and Historical Art from the Northwest Coast

This exhibition features a group of historical and contemporary Northwest Coast First Nations art objects from the estate of the late San Francisco collector George Gund III (1937–2013). The collection includes magnificent nineteenth-century masks, feast bowls, argillite carvings and other objects from across the region. It comprises some nineteen historical works by Haida, Heiltsuk, Kwakwaka'wakw, Nisga'a, Nuuchahnulth, Tlingit and Alaskan artists, as well as important contemporary works: poles by Ken Mowatt and Norman Tait, drawings by Bill Reid and—most remarkably—a collection of thirteen extraordinary works by Robert Davidson, including eight masks and five bronzes. The Gund Collection strengthens immeasurably the Gallery's ability to tell the story of art in this region. It is an honour to show these works in Vancouver, making them available to everyone after being out of the public eye for so many years in Gund's private collection. Remarkably, Gund's interest in the Vancouver Art Gallery was unknown to Gallery staff, and his wish that the works be shown in Vancouver was only made known after he passed away.

Organized by the Vancouver Art Gallery and curated by Ian Thom, Senior Curator–Historical

Next: Christos Dikeakos

In this focused exhibition, the Vancouver artist Christos Dikeakos considers the economic and cultural values contained in transactions of Northwest Coast art. This series of photographs produced over the last six years portrays collectors, entrepreneurs and artists engaged in acts of assessment, exchange or contemplation of these evocative objects. Dikeakos's images capture the transformation of land use and the spiritual dimensions of nature, both of which inform Indigenous cultural beliefs. The photographs, as well as Dikeakos's collection of Northwest Coast baskets also on display, point to the importance of Indigenous history and culture in this region. His work and collection show how one culture interacts with another, as both Indigenous and non-Indigenous cultures have historically and mutually engaged in economic and cultural exchanges since early contact.

NEXT: Christos Dikeakos is the seventeenth instalment in *NEXT: A Series of Artist Projects from the Pacific Rim*. Organized by the Vancouver Art Gallery and curated by Daina Augaitis, Chief Curator/Associate Director.

ARTISTS' BACKGROUND

Robert Davidson (b. 1946)

Robert Davidson is one of Canada's most important contemporary artists and a leading figure in the renaissance of Haida culture. Born in Hydaburg, Alaska, in 1946, Davidson spent his early years in the Haida community of Old Massett. The great-grandson of the acclaimed Haida artist Charles Edenshaw, Davidson learned to carve from his father and grandfather and was already an accomplished carver in his twenties. After apprenticing with the renowned Haida artist Bill Reid for eighteen months, Davidson went on to study at the Emily Carr College of Art and Design. In 1969, he carved a 12-metre totem pole for the village of Old Massett that was said to be the first significant pole raised on Haida Gwaii in more than ninety years.

Davidson expanded his skills to become a printmaker and to work in gold and silver. While remaining true to precise technical traditions of Haida art and to the legacy of Haida stories, Davidson has also established a distinct personal style, pushing and changing the classic Haida formline in innovative ways. A significant part of his life's work has been to pass on Haida traditional knowledge, and he devotes himself to reclaiming and teaching Haida songs, stories and visual art forms.

The Gund Collection includes many important masks and carvings by Davidson made with customary Northwest Coast elements. The thirteen works by Davidson in the Gund Collection are a truly remarkable group of carved and painted wood masks and bronze sculptures. Ranging in date from 1984 to 2011, these works represent the mature culmination of Davidson's efforts to push formline design beyond traditional limits, combining elements that are simultaneously Haida-inspired and very personal to the artist, in a manner that is at once deeply traditional and very contemporary.

In 1995 he received the National Aboriginal Achievement Award for his contribution to First Nations art and culture. He holds numerous honorary degrees. He has received the Order of British Columbia and in 1996 was appointed to the prestigious Order of Canada. In 2010 he received both the Governor General's Award for Visual Arts and the Audain Prize for Lifetime Achievement in the Visual Arts.

Christos Dikeakos (b. 1946)

Christos Dikeakos was born in Greece and moved to Canada as a child. He studied art history at the University of British Columbia. Since the beginning of his career as an artist, Dikeakos has been interested in exploring the culture of First Nations people and the history of the city of Vancouver. In addition to his photography, Dikeakos is an avid collector of historical First Nations baskets.

Many locations that Dikeakos photographs have a Coast Salish history. He reveals the city as a place of constant change and focuses on the layers of unseen histories that accumulate in them over time. Through his photographic compositions, Dikeakos considers former and current activities, stories and traditions that have made Vancouver important over time. More recently, Dikeakos has photographed both historical and contemporary aspects of First Nations culture, including objects, dealers and collectors of First Nations art. He was awarded the Thea Koerner Foundation Award from UBC in 1971 and the Canada Council Visual Arts Award in 1971 and 1993.

Ken Mowatt (b. 1944)

Ken Mowatt was born in Hazelton, British Columbia, in 1944. He is Frog crest from the house of Djokaslee. He works in diverse art forms including limited edition prints, oil paintings, drums, jewellery, cedar totem poles, masks, rattles and sculptures. He is a master carver who began his career in the Kitanmax ('Ksan) School of Northwest Coast Indian Art in Hazelton, graduating in 1971. He also studied jewellery making and watercolour painting, and later became an instructor in silkscreening and woodcarving. Mowatt is known as one of the most creative and experimental First Nations artists working today. Many of his works

contain abstract elements, and his impressive attention to detail is particularly distinctive. His totem poles, masks, bowls and silkscreen prints reside in collections around the world.

Bill Reid (1920–1998)

Bill Reid, acclaimed Haida master goldsmith, carver, sculptor, writer, illustrator and spokesman, was one of Canada's greatest artists. Born to a Haida mother and an American father, he worked as a broadcaster for the CBC in Toronto before studying jewellery-making at Ryerson Institute of Technology, and classic European jewellery making at the London School of Design. His passion for Haida art was kindled by a visit to Haida Gwaii in 1954, where he saw a pair of bracelets beautifully engraved by his great-uncle, the master carver Charles Edenshaw. Subsequently, he began to combine European jewellery techniques with Haida art traditions.

For the next fifty years, Reid embraced many art forms. He gradually explored his rich Haida cultural heritage, studying early ethnographic publications, museum collections and surviving examples of strong works from Haida Gwaii, always trying to understand the logic behind the form. Inspired by the deeply carved messages of the totems and the lush beauty of Haida Gwaii, Reid went on to create many powerful sculptural masterpieces. *The Raven and the First Men*, a Haida version of the creation of mankind, and *The Spirit of Haida Gwaii*, showcased at the Canadian Embassy in Washington, brought international acclaim. But his crowning achievement was *Lootaas (Wave Eater)*, a 15-metre war canoe carved from a single cedar log.

Reid both celebrated and defended the Haida, using his fame to champion their land claims. He created over 1,500 works over his long career. Reid received numerous honorary degrees from universities, in addition to the Aboriginal Achievement Award for Lifetime Achievement in 1994. He was also made a member of the Order of British Columbia, an Officer of France's Order of the Arts and Letters, and a member of the Royal Canadian Academy of Arts. Reid was the pivotal force in introducing to the world the great art traditions of the Indigenous people of the Northwest Coast. His legacies include infusing that tradition with modern ideas and forms of expression, influencing emerging artists and building lasting bridges between First Nations and other peoples.

Norman Tait (b. 1941)

Norman Tait was born in 1941 in the northern community of Kincolith, British Columbia. He learned from his family protocols, oral histories and ceremonies, and he had an early interest in the arts. Tait grew up in the traditional lands of his Native tribe, the Nisga'a, along the Nass River, British Columbia, where they have lived for the last 10,000 years. Tait went to a residential school in Edmonton, completed high school in Prince Rupert and then worked briefly as a millwright. In 1973 he established himself as a wood carver with the production and raising of the first Nisga'a pole in more than fifty years.

Tait was the first carver to host a one-man show at a time when most exhibitions were showcasing several artists at a time. He put together 125 pieces for this exhibit at the Museum of Anthropology in 1977. In 1982, he carved the 16.5-metre totem pole for the entranceway to the Field Museum in Chicago, and a totem pole commissioned by the British royal family for Bushy Park in London. He has carved and ceremonially raised five totem poles in Greater Vancouver, including poles at the University of British Columbia Museum of Anthropology, Stanley Park, Capilano Mall and the Native Education Centre. He has conducted extensive research into Nisga'a art and is the foremost Nisga'a artist in wood, precious metals and graphics. Tait was the recipient of the 2012 Creative Lifetime Achievement Award for First Nations Art, a prestigious award given to artists who have had a profound impact on First Nations community and culture.

NORTHWEST COAST ART: A Brief Introduction

Northwest Coast Art

Much of Northwest Coast art is representational: the images represent animals and figures from crests and stories. Formline is the continuous flowing line that outlines creatures and structures in a work of art. Artists use formline, ovoids and U-forms to create their designs, adhering to strict rules of composition that are passed down from generation to generation. The rules that guide formline design are consistent whether the subject is a human or an animal form, on a monumental totem pole or a goat-horn spoon handle.

Formline

“There are rules to go by . . . When I was working with Robert [Davidson], he explained that it was like learning to do the alphabet. He said, ‘If you don’t understand the alphabet, you can’t make new words.’ It’s the same with Northwest Coast Art.”

Reg Davidson

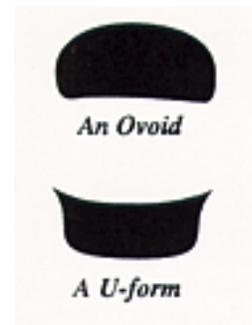
“We say, the line has to look like it would spring apart if you touched it with a knife.”

Michael Nicoll Yahgulanaas

The formline design system can be compared to a formal language based on a kind of visual grammar. True masters of the art adhere to the “rules” while also achieving endless variations and surprising innovations. Formline designs can be painted on panels, drums, chests, boxes, spruce-root baskets and hats; they are incised on totem poles, argillite sculpture and silver and gold jewellery; they are woven into decorative robes. In traditional women’s arts, formline is approached differently, through the more abstract patterns of cedar and spruce root weaving.

Ovoids

- are traditionally convex on top, and slightly concave on the bottom, like a rounded rectangle or angular oval
- vary in thickness and length
- are commonly used for eyes and joints



U-forms

- are thick arches, with ends tapering to sharp points, similar to the letter U
- vary in proportion, and can be placed one inside another
- are often found in conjunction with other form elements
- are commonly used to depict appendages

Masks

First Nations masks and the design elements used to create them are cultural property, owned by the particular cultures to which they belong. The bold designs and forms on the masks are distinctive of the Northwest Coast style of decoration. The artists create complex images on the masks using the basic shapes of formline design, creating abstract painted and carved images to represent animal, human and supernatural beings..

A primary role of masks is to make the supernatural world visible. Masks can also represent everyday people, particularly ancestors and those who meet the supernatural beings. Masks have had essential functions in First Nations societies from the earliest times. They rarely appear alone, outside of ceremony. Every mask has a story and a dance associated with it. When the masks are danced in special ceremonies, such as the potlatch, the stories are told

as a way to pass on information and to record history in the memories of those watching the performance. As with other cultures, the First Nations had an oral tradition through which they communicated their history before they established a written tradition. The masks and dances, part of that oral culture, continue to preserve the values, status and responsibilities of their owners and makers.

Potlatch

“The potlatch ceremony is our supreme court where our laws are established and reaffirmed. The potlatch is a public forum where songs, which are inherited as property, are transferred and sung by their rightful owners. It is where the chiefs claim their position. It is where names, titles and social privileges are handed down to the rightful person through our mothers, since we are a matrilineal society. The potlatch, the very foundation of our culture, was outlawed, banned from our use.”

Robert Davidson

The potlatch relates to social, spiritual, political and economic aspects of life. In the past, it was particularly important because First Nations languages were oral, not written. Through the potlatch, Northwest Coast peoples ensure that their family and community histories are preserved and maintained. Potlatches vary for different Nations. Generally, a person of high rank hosts a potlatch to mark important social, sacred, legal, political or family transitions. There is a great feast, speeches and dancing, and the hosts give away food, objects and money to all the visitors. The gifts symbolize the wealth of the hosts. In accepting these potlatch goods, visitors take on the responsibility of being witnesses. In an oral culture, with no written record of property boundaries, fishing rights, treaties or marriages, the people who attend serve as the record. Their presence and acceptance of the gifts validates the claims of the host family. Potlatches were banned in Canada from 1884 to 1951.

Totem poles

Totem poles record the real and mythic histories of chiefly families and First Nations communities. They have many purposes, including to tell stories, show land rights, celebrate marriages, remember the dead and welcome guests. The carved images on totem poles are crest figures. They show the animal, human and supernatural ancestors of a family. The rituals involved in constructing and erecting totem poles are ancient and complex. Totem poles are made of wood, usually cedar, and are carved by a master carver working with apprentices. Totem poles are often painted with bright, durable colour derived from plant and mineral sources. When erected, they are dedicated with a detailed account of the meaning and history of each figure depicted on the pole. They are then established through feasts and potlatches where guests are paid, with food and gifts, as witnesses to the host chief's claims.

House posts

Typically 2.5 to 3 metres high, these interior poles are usually shorter than exterior poles. They support the roof beam of a clan house, which rests in a large notch at the top. Each house may have two or more house posts, depending on the nation. Carvings on these poles, as with those of the house frontal poles, are often used as storytelling devices, helping to tell and consolidate the owners' family history for children and others.

PRE-VISIT ACTIVITY: Connecting the Artists

(all grades)

Objective:

Students explore the lives of the artists: their art practices, influences, interests and processes.

Materials:

- ❑ the Internet—each artist can be Googled individually
- ❑ access to library for art books on individual artists
- ❑ Artist Information Sheet and Student Worksheet (following pages)
- ❑ writing materials

Process:

1. Divide the class into small groups. Give each group the points of information on one of the artists (see Artist Information Sheet, next page).
2. Have the students read the information in their groups.
3. Clarify any terms students do not understand; e.g., First Nations, contemporary, historical (see Vocabulary, p. 23).
4. Have students use books and/or the Internet to expand their information and look at some examples of their artist's work. They should be able to describe one work in detail.
5. Have each group talk about their artist, while the rest of the class fills in the Student Worksheet (p. 11).

Conclusion:

- Ask the students to comment on similarities and differences between the artists and their artwork.
- Do the artists have anything—materials, techniques, ideas, styles—in common?

Artist Information Sheet

Robert Davidson

- Born in Alaska, lived early years in Haida Gwaii
- Is the great-grandson of the acclaimed Haida artist Charles Edenshaw
- Learned to carve from his father, grandfather and Bill Reid
- Studied at Emily Carr College of Art and Design
- Is a master carver of totem poles and masks, printmaker, painter and jeweller
- Holds numerous honorary degrees and has received many awards, including induction into the Order of Canada in 1996 and the Audain Prize for Lifetime Achievement in the Visual Arts in 2010

Christos Dikeakos

- Born in Greece, moved to Vancouver as a child
- Studied, lives and works in Vancouver
- Makes photo-based art
- Interested in First Nations activities and stories in Vancouver's history
- Collects historical Northwest Coast First Nations baskets
- Was awarded the Thea Koerner Foundation Award from UBC in 1971 and the Canada Council Visual Arts Award in 1971 and 1993

Ken Mowatt

- Born in Hazelton, BC, in 1944
- Works in diverse art forms including limited edition prints, oil paintings, drums, jewellery, cedar totem poles, masks, rattles and sculptures
- Began his career in the Kitanmax ('Ksan) School of Northwest Coast Indian Art in Hazelton
- Also studied jewellery making and watercolour painting, later became an instructor in silkscreening and woodcarving.
- His works reside in collections around the world

Bill Reid

- Born in Victoria, BC, in 1920, to a Haida mother and an American father
- He received his education in a variety of schools in BC and attended Ryerson Institute of Technology
- Combined European jewellery techniques with Haida art traditions
- Created over 1,500 works over his long career, including jewellery, carvings, sculptures and canoes
- Holds numerous honorary degrees and has received many awards, including the National Aboriginal Achievement Award for Lifetime Achievement and induction into the Order of British Columbia in 1994

Norman Tait

- Born in 1941 in the northern community of Kincolith, BC
- Grew up in the traditional lands of his tribe, the Nisga'a, along the Nass River in BC
- Established himself as a wood carver with the production and raising of the first Nisga'a pole in more than fifty years
- He has carved and ceremonially raised five totem poles in Greater Vancouver
- Received the 2012 Creative Lifetime Achievement Award for First Nations Art

Student Worksheet

	Personal Information	Type of Art	Achievements	An Artwork
Robert Davidson				
Christos Dikeakos				
Ken Mowatt				
Bill Reid				
Norman Tait				

PRE-VISIT ACTIVITY: Stylized Animal Creations

(all grades)

Objective:

Students create a stylized and abstract animal focusing on shape, form and colour.

Background:

Animals play an integral role in Northwest Coast First Nations art. Illustrated in a highly stylized and abstract way, these animal designs tell stories about a family's common history and are called crests. They are not supposed to look realistic, but as in real life, each animal has distinctive features that tell us what it is. Through simplification and abstraction, both historical and contemporary First Nations artists, such as Bill Reid and Robert Davidson, explore, describe and create images using visual elements of line, shape and colour, and principles of symmetrical balance.

Materials:

- old magazines or access to the Internet and a printer
- drawing paper
- rulers and other stencils (optional)
- drawing materials—pencils, coloured pencils, markers

AND/OR

- coloured construction paper (optional)
- scissors
- glue

Process:

1. Have students look at examples of First Nations animal crests (p. 13). Discuss how the animals are stylized and abstract and are presented in simple forms, shapes and colour. Point out that they do not look realistic, but still have features and attributes that tell us what they are.
2. Have the students find an image of an animal they like, taken from old magazines or printed from the Internet
3. Encourage students to look at the image as if it were a combination of simple shapes. What shapes do they see?
4. Have students create an abstract image of their chosen animal, either by drawing it or making a collage. Their work should not have to mimic a First Nations art style. This activity is an exercise in transforming an image through abstraction.
5. If students are drawing the image, provide them with drawing paper and materials. This approach is recommended for older students in particular. References to logos and sports team symbols may be helpful.
6. Have the students create an abstract version of their found image, using stencils and rulers or drawing freehand. See examples on p. 14.
7. If students are working with collage, provide them with a selection of construction paper in a variety of colours.
8. Have students draw out major shapes onto construction paper.
9. Have them glue shapes onto a background sheet of construction paper to create a bold and simplified animal image. See examples on p. 14.
10. Display the finished work in the classroom.

Conclusion:

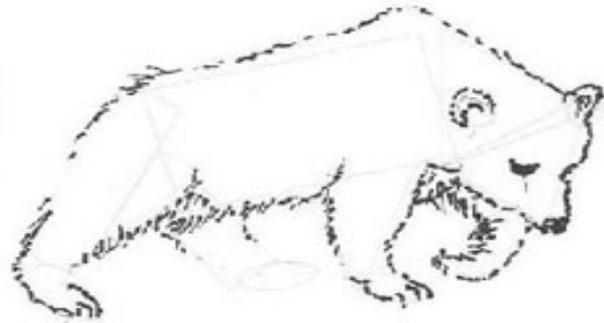
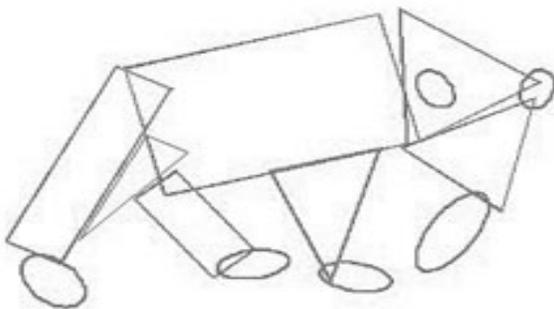
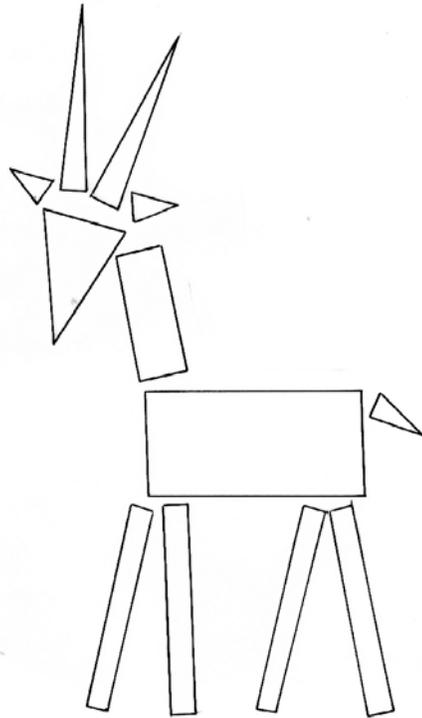
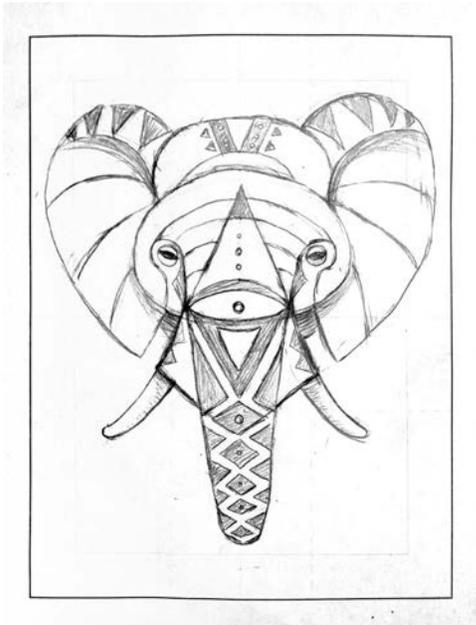
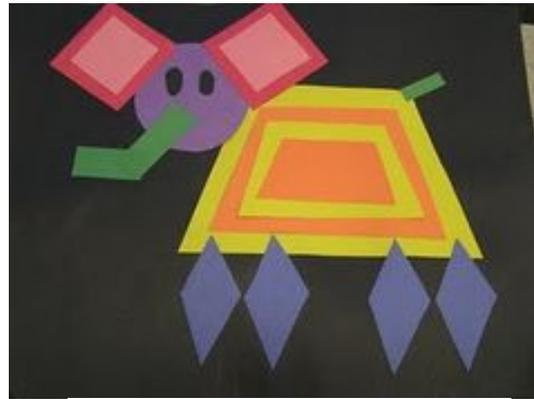
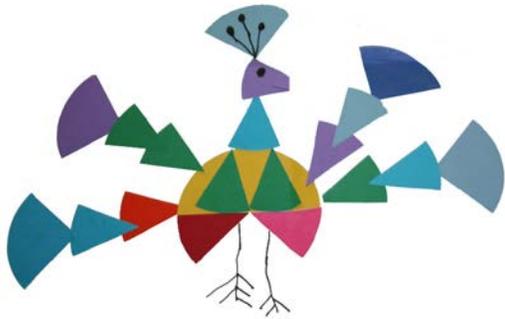
- Have students look at the finished work and discuss similarities and differences in colours, shapes and compositions.
- Discuss the process. How easy or hard was it to create the work?
- Do students perceive animals differently now? How so?

Examples of First Nations Animal Crests



Eagle, Raven, Wolf, Killer Whale

Examples of Abstract and Stylized Animals



PRE- or POST-VISIT ACTIVITY: Collecting Collections (all grades)

Objective:

Students explore some issues collectors need to consider, using their own interests and collections as the basis for discussion.

Discussion:

George Gund III was an avid collector of Northwest Coast First Nations and Asian art. Throughout his life, he collected important First Nations art objects that are now part of the Vancouver Art Gallery's permanent collection. Similarly, Christos Dikeakos collects historical Northwest Coast baskets and considers First Nations culture and art collecting in his photographs. In this activity, students consider how collectors make decisions, how objects become part of a collection and how the objects relate to each other and the community around them.

Materials:

- ❑ writing materials
- ❑ large sheets of plain white paper

Process:

1. Invite students to bring a personal collection from home to share with the class. Those who do not have a collection can gather some things that they like, such as rocks, scarves, CDs, books, candies, etc.
2. Have students work in pairs to prepare a list of interview questions in order to learn about each other's collections. See sample questions on p. 16.
3. Have students set up and display their collections on a clean sheet of white paper on their desks.
4. Have students look at all the collections and interview three classmates about their collections, using the questions they have prepared.

Conclusion:

- In what ways were the collections similar and different?
- What makes a successful collection?
- How important is it to have background information to the collection?
- Do stories about the objects make them more interesting? Give examples.

INTERVIEW QUESTIONS

- Why did you begin to collect? What made you decide on this focus?
- What was the first thing in your collection?
- If this is a brand new collection, what made you choose it? Would you like to expand your collection?
- How do you learn about what you collect?
- Where do you find the things you collect?
- How do things enter your collection? (purchase, gift, trade...)
- What is the “star” of your collection? Was it the most important thing when you acquired it, or did it become important over time?
- Do you have a favourite thing in your collection?
- How do you decide to add something to your collection? What do you look for?
- Has your interest in what you collect changed? How?
- Do you display your collection? Where? How?
- Do you ever put your collection away? How do you store it?
- Has anyone ever borrowed your collection? Why?
- How long do you think you will continue to collect?
- What do you hope will happen to your collection when you are an adult?
- What is your favourite story about an object in your collection?

PRE-VISIT ACTIVITY: Matching Animal Symbols (all grades)

Objective:

Students learn about the traits and meanings of animals in First Nations art.

Background:

Stylized animals are used extensively in most Northwest Coast First Nations art. Infused with meaning and individual attributes, these animal crests represent the family identity and history of various First Nations communities. Their history was, and still is, based on oral tradition, using visual symbols to tell the story of who they are and where they come from. For example, Bill Reid's mother was a Raven from the Wolf clan, and through her he inherited these crests. Reid created many pieces of art with the Wolf crest and many more with the Raven crest. The Gund Collection features a variety of objects adorned with stylized animal crests.

Materials:

- Student Worksheet (p. 18)
- pencils
- scissors
- glue
- 11x17" sheet of black construction paper or other background paper
- Smaller sheets of paper

Process:

1. Discuss animal crests with the students.
2. Have them work on their own or in pairs, with the Student Worksheet (p. 18) and Animal Crests (p. 19).
3. Ask students to cut out:
 - each Attributes and Meaning box from the Worksheet,
 - each Animal box from the Worksheet (these will be empty),
 - each animal crest from the Animal Crests worksheet.
4. Have students read all the Attributes and Meaning cut-outs, match them up with the images and fill in the correct animal names on the empty Animal cut-out.
5. Have students glue their answers in rows onto the large background paper.
6. On separate smaller pieces of paper, have students write down their favourite animal crest and the reasons they chose it, and glue it at the bottom of their project.

Conclusion:

- Did students have any knowledge about the symbolism of animal crests prior to this activity? If so, which ones were they familiar with, and which ones did they learn about in this work?
- If they could choose any animal (whether or not included in this activity) to represent themselves and their families, what animal would they choose? Why?
- How do people represent themselves in today's society with symbols? Have students think about sports mascots, uniforms, logos, etc.

Student Worksheet

Animal	Attributes and Meaning
	It is a great hunter and symbolizes strength and power. Always treated as a high-ranking guest by many cultural groups on the coast, it is also known for its human qualities. Its characteristics are a short, blunt nose with visible teeth, a protruding tongue, small upright ears and claw-like front and hind paws. There is no tail.
	Sometimes associated with hard work, perseverance and determination, it is one of the easiest to recognize in Northwest Coast art. Two identifying symbols are the large incisors (teeth) and the broad, flat tail. These two elements always appear, and the tail is cross-hatched to resemble the scaly surface.
	It represents leadership. It is the symbol of persistence and strength. It is feared for its ferocity and possesses solitary characteristics such as bravery and uniqueness. It has a high, domed front-facing head. Its face is stylized with a downturned mouth, often with sharp pointed teeth, gill slits on each side of the mouth and vertical pupils. All of the important anatomical features of this animal are captured in the symbolic form.
	It can be a symbol of power. It belongs to the supernatural world and is next in line to Thunderbird. The down of this animal is a symbol of peace and would be sprinkled before guests in welcome dances. Its feathers are used in ritual and as decoration for masks and other carvings. Its beak is shorter than Raven's and has a downward curve. Often the tongue is evident.
	Because of its ability to live both in the water and on land, it is associated with communication and the transference of knowledge and power. Recognizable by a large mouth, thick lips and no teeth, it is portrayed with its legs in a flexed position and no ears or tail.
	The traveller and guardian of the seas, it is sometimes called "Lord of the Ocean." Some believe that his warriors are dolphins and his messengers are sea lions. It is thought to be closely related to humans, allowing transformation from one to the other. The main characteristics are a massive rounded head with sharp teeth, a blowhole at the top of the head, a dorsal fin, pectoral fins and a fluked tail. A design may incorporate all or only some of these features.
	It is the most important of all the creatures to the First Peoples of the Northwest Coast, the Transformer and the trickster. He also symbolizes creation, prestige and knowledge. His distinctive long, straight beak often holds a round image of the sun, which he gave to the world.
	"The Giver of Life" is an important food source for the people of the Northwest Coast and accordingly is always treated with great respect. It is often the crest figure for twins. It is depicted with no teeth, but often with the hooked upper jaw associated with spawning season.
	This mythological bird was the creator and controller of all elements and spirits. When he flew, the flapping of his wings caused thunder, and the flashing of his eyes caused lightning. He lived in the highest mountains. He is distinguished from others by his powerful, more downward curving beak, and by the curled "ears" or feather tufts on his head.
	It was often associated with the spirit power a man must have to be a good hunter. It also symbolizes family and togetherness because of its habit of living in packs. It is the land manifestation of killer whale, which also lives in family groups or pods. The characteristics are a long snout, sharp teeth, prominent ears and a long, bushy tail.



ANSWER KEY

Animal	Attributes and Meaning
Bear 	It is a great hunter and symbolizes strength and power. Always treated as a high-ranking guest by many cultural groups on the coast, it is also known for its human qualities. Its characteristics are a short, blunt nose with visible teeth, a protruding tongue, small upright ears and claw-like front and hind paws. There is no tail.
Beaver 	Sometimes associated with hard work, perseverance and determination, it is one of the easiest to recognize in Northwest Coast art. Two identifying symbols are the large incisors (teeth) and the broad, flat tail. These two elements always appear, and the tail is cross-hatched to resemble the scaly surface.
Dogfish 	It represents leadership. It is the symbol of persistence and strength. It is feared for its ferocity and possesses solitary characteristics such as bravery and uniqueness. It has a high, domed front-facing head. Its face is stylized with a downturned mouth, often with sharp, pointed teeth, gill slits on each side of the mouth and vertical pupils. All of the important anatomical features of this animal are captured in the symbolic form.
Eagle 	It can be a symbol of power. It belongs to the supernatural world and is next in line to Thunderbird. The down of the animal is a symbol of peace and would be sprinkled before guests in welcome dances. Its feathers are used in ritual and as decoration for masks and other carvings. Its beak is shorter than Raven's and has a downward curve. Often the tongue is evident.
Frog 	Because of its ability to live both in the water and on land, it is associated with communication and the transference of knowledge and power. Recognizable by a large mouth, thick lips and no teeth, it is portrayed with its legs in a flexed position and no ears or tail.
Killer Whale or Orca 	The traveller and guardian of the seas, it is sometimes called "Lord of the Ocean." Some believe that his warriors are dolphins and his messengers are sea lions. It is thought to be closely related to humans, allowing transformation from one to another. The main characteristics are a massive rounded head with sharp teeth, a blowhole at the top of the head, a dorsal fin, pectoral fins and a fluked tail. A design may incorporate all or only some of these features.
Raven 	It is the most important of all the creatures to the First Peoples of the Northwest Coast, the Transformer and the trickster. He also symbolizes creation, prestige and knowledge. His distinctive long, straight beak often holds a round image of the sun, which he gave to the world.
Salmon 	"The Giver of Life" is an important food source for the people of the Northwest Coast and accordingly is always treated with great respect. It is often the crest figure for twins. It is depicted with no teeth, but often with the hooked upper jaw associated with spawning season.
Thunderbird 	This mythological bird was the creator and controller of all elements and spirits. When he flew, the flapping of his wings caused thunder, and the flashing of his eyes caused lightning. He lived in the highest mountains. He is distinguished from others by his powerful, more downward curving beak, and by the curled "ears" or feather tufts on his head.
Wolf 	It was often associated with the spirit power a man must have to be a good hunter. It also symbolizes family and togetherness because of its habit of living in packs. It is the land manifestation of killer whale, which also lives in family groups or pods. The characteristics are a long snout, sharp teeth, prominent ears and a long, bushy tail.

PRE- or POST-VISIT ACTIVITY: Seeing Photographically (Intermediate and Secondary grades)

This three-part activity can be completed in sections or as a single unit.

Objective:

Students consider framing, focus and lighting in analyzing and constructing photographs.

Discussion:

Christos Dikeakos, like all photographic artists, makes important choices when setting up his compositions in order to achieve the effect and result he wants. For example, he considers where the photograph is taken and from what vantage point, how the photograph is framed and what the perimeters of the final image will be. These factors create a unique perspective that affects our reading of the photograph. The choice to highlight certain parts of the composition, to intensify or eliminate shadows, to allow direct or diffused light—all are fundamental to creating any image. Everything that is and is not included in the final frame must be selected carefully so that the viewer sees and responds to the image as the photographer intends.

Materials:

- ❑ assorted magazines
- ❑ paper and scissors to make a viewfinder
- ❑ cameras—one or more from home or school; ideally one camera per group, or groups can share

Process:

Part 1: Have the students work in pairs with some magazines.

1. Looking at Framing: Have each pair make a viewfinder by cutting a rectangle (about 3x4”) out of the centre of a larger sheet of paper. Have them use this viewfinder to examine various magazine images, looking first at the whole image, then at parts of it through the viewfinder, isolating or connecting different parts of the image. Ask them to consider the following:
 - What do you see through the viewfinder?
 - How does the image change as you move the viewfinder around the image?
 - What new connections do you find?
 - What attracts your attention? Why?
2. Have students look closely at one particular image through the viewfinder. How can they use the viewfinder to carefully reframe the image? Have them look especially at the edges of the composition. What do they choose to focus on or edit out? Why?
3. Looking at Lighting: Ask students to look at the lighting in different images and consider the effect of lighting on the composition. Have them look at images with:
 - natural outdoor lighting,
 - natural and/or artificial indoor lighting,
 - strong shadows,
 - light coming from one direction.

4. Looking at Focus: Ask students to look at the ways a change in focus can affect a photograph.

Have them look for images with:

- background, foreground or middle ground out of focus,
- everything in sharp focus,
- everything in soft focus.

Ask: Why do you think the photographer(s) made these choices in focus?

Part 2:

1. Divide students into groups, preferably with one camera per group. Ask students to go outdoors and choose a scene to photograph in the following ways:
 - Changing the framing: from closer, from farther away, including more and less background or foreground elements.
 - Changing the lighting: in shade, in sun, backlit, with and without a flash.
 - Changing the focus (if camera allows): focus on something close up with the background out of focus. Then focus on something farther away with a foreground object out of focus.

Part 3:

1. Either have some images printed for each group, or have students to look at their digital images. Some questions for discussion:
 - What do you notice when the framing changes?
 - Is there too much/too little background?
 - Are the surrounding architectural lines/edges straight? Does it matter?
 - What kind of lighting was used?
 - Which lighting is most successful? Why?
 - What do you notice about the differently focused images? Which parts are sharply focused, softly focused, out of focus?
2. Have each group choose the photograph that they consider the most successful, and have them discuss why.
3. Have the students show their group's chosen photograph to the rest of the class, and explain what they felt was successful about it.

Conclusion:

- Have the students discuss what they learned about composing a photograph and ask them to identify the qualities of a successfully framed photograph.

VOCABULARY

abstract: a style of art that can be thought of in two ways:

- the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
- the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality (also called non-representational art).

contemporary art: created in the last thirty years. Most contemporary artists are living artists. Challenging traditional boundaries, many contemporary artists use a limitless range of materials and ideas to reflect, explore and comment on today's world. Contemporary art defies easy categorization in its rejection of historical definitions of what constitutes art.

First Nations: Aboriginal cultures of Canada. There are currently 634 recognized First Nations governments or bands across Canada, roughly half of which are in Ontario and British Columbia.

formline: a primary design element in Northwest Coast aboriginal art. The artist Reg Davidson explains: "There are rules to go by... When I was working with Robert [Davidson], he explained that it was like learning to do the alphabet. He said, 'If you don't understand the alphabet, you can't make new words.' It's the same with Northwest Coast Art."

modern: an approach to art that embraced new ideas ranging from science to political thought. The modernists rejected the restrictions of past art traditions and stressed innovation over all other criteria.

representational: representing or depicting an object or person in a recognizable manner.

traditional art: art that is a part of the culture of a group of people, whose skills and knowledge are passed down through generations from master craftsmen to apprentices.

RESOURCES

Books:

Bennett, Bryan. *Discovering Canadian Art: Learning the Language*. Scarborough ON: Prentice-Hall Canada, 1984.

McLennan, B., and K. Duffek. *The Transforming Image: Painted Arts of Northwest Coast First Nations*. Vancouver: Douglas & McIntyre, 2007.

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