

Museum of Anthropology

Lawrence Paul Yuxweluptun:

Unceded Territories

This is the first art exhibition I had ever been to that was created by an Indigenous person. I immediately fell in love with Yuxweluptun's work, as it was so different from the commercialized Northwest Coast First Nations work I had seen in gift shops. I was immediately drawn towards his work due to its powerful and direct use of imagery and symbolism, portraying Indigenous peoples rights to land and the impacts of colonisation. Thus Yuxweluptun was an excellent artist to incorporate into my project, which was focusing on works of art depicting social issues faced by Indigenous peoples in Canada.



Yuxweluptun, Lawrence Paul. *I'm Having a Bad Colonial Day*. 2001. Acrylic on canvas. Unceded Territories, Museum of Anthropology, Vancouver, BC.



Yuxweluptun, Lawrence Paul. *Fucking Creeps They're Environmental Terrorists*. 2013. Unceded Territories, Museum of Anthropology, Vancouver, BC. *ArtStack-art Online*. Web. 5 Apr. 2017.

It is needless to say that Yuxweluptun's style stands out from traditional Northwest Coast artists. His work incorporates both traditional Northwest Coast techniques and forms such as the 'u' form. His paintings also have a sense of surrealism, yet Yuxweluptun himself describes his style as 'visionism'.



Point, Susan. *Salish Vision*. 2002. Red cedar, copper, acrylic. Spindle Whorl, Vancouver Art Gallery, Vancouver, BC.

Point, Susan. *People of the Five Oceans*. 2016. Cedar wood. Spindle Whorl, Vancouver Art Gallery, Vancouver, BC.

Point, Susan. *Butterfly Grid*. 2016. Mixed Media. Spindle Whorl, Vancouver Art Gallery, Vancouver, BC.

Susan Point *Spindle Whorl*

I had come across Susan Point in *Susan Point : Works on Paper*, which displayed a collection of Points beautiful prints. I saw her *Spindle Whorl* exhibition at the Vancouver Art Gallery, which I hadn't even known was on until I went downtown to see Sonny Assu's *We Come to Witness* exhibition. Susan Point is of Musqueam, a Coast Salish village on which the University of British Columbia lies today. I was mesmerized by Points works, despite most of her prints being quite simplistic with a very contemporary feel, they convey powerful messages through a symbolic use of traditional elements and objects such as animals. One animal that stood out to me in particular, was the frog. I had never really considered frogs to have any sacred meaning, however Point described how frogs portray the Musqueam peoples ability to adapt to live off both the land and water.

Left: Point, Susan. *Circle of Life*. 2007. Screenprint on paper. Spindle Whorl, Vancouver Art Gallery, Vancouver, BC.

Right: Point, Susan. *People of the Earth*. 1998. Handmade paper. Spindle Whorl, Vancouver Art Gallery, Vancouver, BC.



Vancouver Art Gallery

Sonny Assu in Dialogue with Emily Carr

We Come to Witness



Assu, Sonny. *Re-invaders*. 2014. Digital intervention on an Emily Carr painting. We Come to Witness, Vancouver Art Gallery, Vancouver, BC.



Assu, Sonny. *Making a B-line to HaidaBucks, Salmonberry Frap #ffw #starbucksFAIL #lol*. 2015. Digital intervention on an Emily Carr painting. We Come to Witness, Vancouver Art Gallery, Vancouver, BC

My original intent was to incorporate one of Sonny Assu's works from the *We Come to Witness* exhibition at the Vancouver Art Gallery. I had read about this exhibition in particular online and was really intrigued by the concept. The aim of these pieces and exhibition was to confront the depiction of Indigenous peoples as a dying or vanishing race. In this particular body of works, Assu interrupted Emily Carr's famous landscape paintings by painting over them with traditional Northwest Coast symbols to convey his message. However, I didn't come across any pieces that necessarily fit into my focus, both in terms of the contextual meaning and visual components. Thus, after having selected the other works, I decided to not include any of Sonny Assu's in my Final Big Idea paper.