GEORGE AND COLLEEN HOYT COLLECTION OF NORTHWEST COAST ART
Selected works on view in the Confederated Tribes of the Grand Ronde Gallery
Organized alphabetically by last name of artist

"About the work" descriptions derived from a variety of sources including *Understanding Northwest Coast Art: A Guide to Crests, Beings and Symbols* by Cheryl Shearar (Seattle: University of Washington Press, 2000)



Dempsey Bob
(Tahltan-Tlingit, b. 1948)
***Young Killer Whale* mask**, 1997
Alder, leather
The George and Colleen Hoyt Northwest Coast Indigenous Art Fund, 2016.036

Biography: Dempsey Bob was born in Telegraph Creek, British Columbia, and began carving in 1968. He attended the Kitanmax School of Northwest Coast Indian Art from 1972 to 1974 and learned from mentor and teacher Freda Diesing, who he credits as a major influence. Determined to create his own style, Bob began to travel the world so that he could also study older Tlingit pieces that were located primarily in museums and private collections at the time. Today, Bob's preferred medium is wood, but he also enjoys creating bronze sculptures and prints that are strongly influenced by Tlingit designs. Bob is a highly celebrated artist and educator known for being a major innovator of the Tahltan-Tlingit style.



Lyle Campbell
(Haida, b. 1969)
***Ancestor* mask,** 2013
Red cedar, goat wool, and paint
Gift of George and Colleen Hoyt, 2023.002.001

Biography: Lyle Campbell was born in Masset, British Columbia, where he began drawing at a young age. After carving his first piece of wood at fourteen, he was inspired to learn more about the craft and eventually enrolled at the Kitanmax School of Northwest Coast Indian Art. Since graduating, he has gone on to work with many accomplished artists including Robert Davidson. While he is best known for his carving, Campbell also works with argillite, jewelry, painting, and printmaking. Over the years, he has embraced a new style full of bold colors and fluid designs that draws upon Haida myths and social issues. In 2021, Lyle Campbell and a team of carvers raised the first Haida pole in Prince Rupert in over thirty years. The pole was created in honor of his late mother, Alice Campbell, and raised in front of his childhood home, where his father still resides.



Kevin Cranmer
(Kwakwaka'wakw, b. 1967)
***Eagle* headdress frontlet**, 2010
Wood, abalone, and paint
Gift of George and Colleen Hoyt, 2023.002.022

About the work: The frontlet is a small mask worn over the forehead, attached to a headpiece sometimes made of a piece of cedar bark mat but is often a framework made of baleen splints. It displays the crests of a chief or high-ranking person and is adorned with materials such as abalone shell, operculum, copper, sea lion whiskers and ermine pelts, to signify wealth and power.

At a ceremony, the top of the headdress may have eagle down that floats away as the wearer dances and is a symbol of fortune and honor.

Biography: Kevin Cranmer was born in Alert Bay, British Columbia, and raised in Victoria. He is the nephew of accomplished Kwakwaka'wakw artist Doug Cranmer and a relative of the Hunt family. As a child, he would accompany his father, Danny Cranmer, to the Arts of the Raven Gallery and watch him work. Kevin's first formal instruction came at the encouragement of his parents when he apprenticed with his cousin George Hunt, Jr. He then began working with other Hunt family members and additional well-known artists. Later in his career, Cranmer began to take part in larger projects when he went to work in Thunderbird Park with artist Tim Paul. Today, Cranmer shares his wide range of skills to create masks, rattles, prints, and other objects for retail trade. He also enjoys creating special ceremonial pieces for family use whenever he can.



Greg Colfax
(Makah, b. 1948)
Pooq-oobs, 2014
Wood, paint, and cedar bark
Gift of George and Colleen Hoyt, 2023.002.226

About the work: Pooq-oobs is the spirit of a whaler lost at sea. These masks are painted white to suggest the effects of drowning and the lips are pursed to signal a plaintive cry. Pooq-oobs, sometimes referred to in English as the Wild Man of the Sea, is the counterpart of Bak'was, the Wild Man of the Woods.

Biography: Greg Colfax was born in Neah Bay, Washington, and is an educator, creative writer, and artist. He obtained degrees from both Western Washington University and the University of Washington and has taught in the Native American Studies Program at The Evergreen State College in Olympia, Washington. In 1974 he began studying under artists Art Thompson, George David, Steve Brown, and Loren White. Since then, he has taught and worked with many artists including Andy Wilbur-Peterson, who in 1984 helped him carve the Welcome Woman that stands at the entrance of the Evergreen College campus. The Welcome Woman was restored by Colfax and Wilbur-Peterson's daughter Bunni Peterson-Haitwas (Skokomish) in 2019.



Reg Davidson
(Haida, b. 1954)
Volcano Woman, 1982
Cedar, horsehair, leather, and paint
The George and Colleen Hoyt Northwest Coast Indigenous Art Fund, 2016.009.001

About the work: The Volcano Woman, also known as Dzalarhons, is a Haida mountain spirit. She watches over the creatures of the earth and retaliates against any abusers. In a Haida story, the wanton killing of a frog leads her to destroy an entire village. She controls the activity of mighty volcanoes and acts remorselessly in defense of her beloved wild creatures. She is often depicted with frogs coming out of her eyes and mouth.

Biography: Born at Masset, British Columbia, Reg Davidson is the son of Claude Davidson and brother to Robert Davidson. He is an internationally celebrated artist with a wide variety of skills including carving, painting, weaving, and jewelry making. He began carving argillite in 1972 by studying with his father and studying historical publications. In the late 1970s, he worked with his brother Robert and many other artists on the Charles Edenshaw Memorial Longhouse in Masset. During this time, he sought to establish his own style and created some of his first designs for carvings and prints. In 1980, Reg and Robert formed the Haida Rainbow Creek Dancers, a group for which he has designed and created many masks, drums, and capes. Davidson is also a singer and dancer for the group.



Joe David
(Nuu-chah-nulth, b. 1946)
Bak'was (Wild Man)
Wood, paint, and horsehair
Gift of George and Colleen Hoyt, 2024.002.078

About the work: This Wild Man or Bak'was mask depicts a supernatural being who lurks on the edges of forests and near streams, hoping to lure unwitting humans to eat his ghost food, which causes them to become otherworldly, like him. He is the Wild Man of the Woods and children are taught to be wary of him. Those souls captured by Bak'was are condemned to eternal hunger, misery, wandering and evil-doing.

Bak'was is depicted as a skeletal, human-like face with deep, round eye sockets; a hooked or beaked nose; an extended brow; hollow cheeks; and a large, grimacing mouth, with or without teeth. There may be twigs and branches in his hair (or as his hair). He often appears in colors that represent the forest realm, such as green, brown, and black.

Biography: Joe David was born in Opitsaht, British Columbia, to parents who raised him with a foundation in his cultural heritage. He studied art in San Marcos, Texas; later, in Seattle, he took inspiration from the Northwest Coast art at the University of Washington's Burke Museum and the work of scholar Bill Holm. David later worked with and learned from many Northwest Coast artists, including his cousin Ḳi-ḳe-in (a.k.a. Ron Hamilton), Bill Reid, and Robert Davidson, and non-Indigenous artist Duane Pasco. Through his studies and experiences with different artists around the world, he defined his own style working with wood, bronze, oils, and jewelry and became one of the key figures in the resurgence of Northwest Coast art. In 1977, he added silkscreen printing as another medium and released several significant limited-edition prints in a West Coast style, which tends to have more fluid formlines. David has taken on numerous commissions for large projects around the world, including two large welcome figure sculptures for Expo 86 in Vancouver that are now located at the Vancouver International Airport. In 2000, he had the honor of being the first artist chosen for the Aboriginal Artist in Residence Program at Pilchuck Glass School in Seattle.



Joe David
(Nuu-chah-nulth, b. 1946)
***Medicine Spirit* mask,** 1973
Cedar, paint, and hair
Gift of George and Colleen Hoyt, 2024.002.102



Joe David
(Nuu-chah-nulth, b. 1946)
***Mountain Goat* mask,** 2017
Red cedar, goat hair, operculum shell, and paint
Gift of George and Colleen Hoyt, 2023.002.268

About the work: Mountain goats inhabit high altitude terrain in the mountainous regions all along the Northwest Coast. As a peak-dweller, Mountain Goat is believed to have the ability to move between earth and sky realms and serves as a guardian and guide.

Artist Joe David said of this work: "This mask is a Tsimshian crest mask that came to the Haida through marriage. I carved this mask when I was visiting the Queen Charlotte Islands over the Christmas season. I was given a large, fully equipped studio and I was very inspired. This mask is the result."



Calvin Hunt
(Kwakwa̲ka̲'wakw, b. 1956)
Komokwa, 2018
Red cedar, copper, horsehair, and paint
Gift of George and Colleen Hoyt, 2024.002.069

About the work: Komokwa is often referred to as the Chief of the Undersea World or the Copper Maker in Kwakwa̲ka̲'wakw and Haida myths. He is said to live at the bottom of the sea in a large copper house (copper is a precious material in Northwest Coast cultures and symbolizes wealth and power). Komokwa is associated with high, rising tides and whirlpools as well as different sea creatures such as Sculpin, Octopus, Killer Whale and Loon. In this mask, he is accompanied by a blue loon that rests atop his head.

In Northwest Coast art, the face of Komokwa is rounded and heavy, with thick lips; a short broad nose with flared nostrils; and wide eyes. Depictions may include gill slits, fish scales, green and black coloration, large curled ears or horns, and fish fin or tail designs. Round protuberances, seen here surrounding the face, may represent octopus tentacle suckers, air bubbles, or sea anemones. Copper is often included in the decoration.

Biography: Calvin Hunt was born at Fort Rupert in British Columbia and comes from a family immersed in Kwakwaka'wakw art and culture. He began carving as a young child under the guidance of his uncle Henry Hunt and cousin Tony Hunt Sr. Then, in 1972, he formally apprenticed with his cousin at the Arts of the Raven Gallery in Victoria for the next nine years. In the early 1980s, Calvin and his wife, Marie, returned to his ancestral home and opened up a carving workshop called the Copper Maker, and later they added a retail art gallery space. Hunt works in a variety of mediums including wood, gold, silver, stone, and silkscreen printing. In 2004, he was inducted into the Royal Canadian Academy of Arts, and received the BC Creative Achievement Award for Aboriginal Art in 2009.



George Hunt, Jr.
(Kwakwaka'wakw, b. 1958)
***Mosquito* mask**, 1993
Red cedar, ermine, copper, eagle feather quills, abalone, and paint
Gift of George and Colleen Hoyt, 2023.002.013

Biography: George Hunt Jr., also known as Nas-u-niz, was born in Campbell River, British Columbia, and comes from a long line of master carvers including his great-uncle Henry Hunt and uncles Tony Hunt Sr. and Calvin Hunt. At the age of fourteen, he apprenticed under his father, George Hunt Sr., and maternal grandfather, Sam Henderson, who both taught him about knife techniques and Kwakwaka'wakw forms. He has been professionally carving since 1972 and has spent many years refining his style and learning about his culture. Hunt's work is highly sought-after around the world due to his attention to detail and extremely intricate designs.



George Hunt Jr.
(Kwakwaka'wakw, b.1958)
***Shark* mask**
Alder, copper, and horsehair
Gift of George and Colleen Hoyt, 2023.002.018



Henry Hunt
(Kwakwaka'wakw, 1923-1985)
***Speaker* mask,** no date
Cedar, cedar bark, and paint
Gift of George and Colleen Hoyt, 2023.002.050

About the work: Family groups have a designated speaker who is knowledgeable about their family's privileges and history. The mask has a humanoid face with a carved out mouth that is large enough to be spoken through. Speaker masks would be used during potlatches.



Henry Hunt
(c, 1923-1985)
Wild Woman of the Woods**,** 1971
Wood, paint
Gift and George and Colleen Hoyt, 2024.002.060

About the work: Dzunuk̲'wa is the Kwakwak̲a̲'wakw name for Wild Woman of the Woods. She is depicted as a giant, hairy female monster, wide-eyed and often bearded. She tears down trees, can resurrect the dead, and captures human children who wander in the woods. Her mouth is rounded and usually red, signaling her echoing cry, "Huuu huuu huuu," and her bloodthirstiness.

Biography: Born at Fort Rupert, British Columbia, Henry Hunt became an artist later in life, after he married Helen Nelson, Mungo Martin's daughter. Hunt was mentored by his father-in-law and worked alongside him when he was enlisted to help with the Thunderbird Park pole project in Victoria. Originally the project was meant to last only a few years; however, the park exists to this day as a place for the restoration and preservation of Indigenous art. During his time working on the project, Hunt passed his knowledge on to his three sons, Tony, Stan, and Richard. Together their efforts at Thunderbird Park and within their respective communities have helped to protect and promote Kwakwak̲a̲'wakw artwork, stories, and artistic techniques.



John Henry Hunt
(Kwakwak̲a̲'wakw, b.1974)
Mouse **mask**, 2012
Red cedar, cedar bark, and paint
Gift of George and Colleen Hoyt, 2023.002.014

Biography: John Henry Hunt was born in Alert Bay, British Columbia, into the well-known Kwakwak̲a̲'wakw family of artists and cultural leaders. He credits his uncle Tony Hunt and grandfather Henry Hunt as his first teachers, and later apprenticed with his uncles Tony Hunt, Jr, and Stanley Hunt. John Henry has developed his own distinctive style, often characterized by a touch of humor.



Richard Hunt
(Kwakwaka'wakw, b. 1951)
***Salmon* mask**, 1999
Wood, paint
Gift of George and Colleen Hoyt, 2024.002.054

About the work: The five species of Pacific Northwest salmon hatch in freshwater, mature in the sea, then return to their freshwater homes to spawn and die. They differ in migratory and feeding habits, length of life cycle, size, appearance and flesh quality. Honored and celebrated by all coastal peoples, salmon serve as powerful symbols of regeneration, self-sacrifice, and perseverance.

Biography: Richard Hunt was born in Alert Bay, British Columbia. He is the son of master carver Henry Hunt and brother to Tony Hunt Sr. and Stan Hunt. He began apprenticing under his father in Thunderbird Park in 1973. He then served as master carver there from 1974 until 1986, when he was succeeded by artist Tim Paul. Hunt is well known for both his carving and printmaking skills. In both mediums, Hunt enjoys creating pieces that have a touch of levity in them, which he accomplishes by adding smiles and other small details when possible. Aside from his role as artist, Hunt believes in being an educator and has done projects and demonstrations all over the world.



Stanley Hunt
(Kwakwaka'wakw, b. 1954)
***Hawkman* mask,** 1991
Wood, paint, and abalone
Gift of George and Colleen Hoyt, 2023.002.023

Biography: Stanley Hunt is the son of master carver Henry Hunt, grandson of distinguished carver Mungo Martin, and brother of fellow carvers Richard Hunt and Tony Hunt. With his brothers, Stanley worked with father Henry to restore and conserve Northwest Coast carvings found in the British Columbia Provincial Museum's (now the Royal British Columbia Museum) Thunderbird Park. He carved many totem poles with his father, restored others, and in 2023 completed a massive sculpture, the *Indian Residential School Memorial Monument,* to bear witness to the lasting harm done by the Canadian residential school system. Hunt was moved to create it after the discovery of over 200 unmarked graves at a residential school site near Kamloops, B.C. The sculpture is now on permanent display at the Canadian Museum of History in Gatineau, Quebec, near Ottawa, Canada's capitol.



Norman Jackson
(Tlingit, b. 1957)
Man Who Married a Bear, 2003
Wood, operculum shell, and paint
Gift of George and Colleen Hoyt, 2024.002.154

About the work: This mask refers to a Tlingit story about a hunter who one day came upon a shape-shifting she-bear who changed into human form. They fell in love and he decided to stay with her in the forest.

Biography: Norman Jackson was born in Ketchikan, Alaska. He studied at the Kitanmax School of Northwest Coast Indian Art in Hazelton, B.C. and received advanced training in design and carving. He apprenticed with Tahltan-Tlingit master artist Dempsey Bob, whose influence can be seen in Jackson's work, and with the Gitksan artist Phil Janze. In addition, he received training in metal engraving from the Totem Heritage Center in Ketchikan and is recognized as a master artist in that medium.



Robert Jackson
(Gitxsan, b. 1948)
***Portrait* mask,** *1989*
Alder, paint, and cedar bark
Gift of George and Colleen Hoyt, 2024.002.184

Biography: Robert Jackson was born at Port Edward, British Columbia. He grew up in a small community alongside fellow future artist Dempsey Bob; the two would carve their own toys together. In the 1960s, Jackson refined his self-taught skills by studying and replicating older Gitxsan art. Jackson went on to attend the Kitanmax School of Northwest Coast Indian Art, where he practiced wood carving, jewelry making, and serigraph printing from 1973 to 1976. From 1979 to 1984, Jackson owned and operated the Skyclan Art Shop in Prince Rupert, BC, which specialized in Northwest Coast art. He has been credited as a leading innovator and technician for his work with Gitxsan portrait mask design.



Floyd Joseph
(Coast Salish/Squamish, b. 1953)
***Loon* rattle,** 1984
Red cedar, paint
Gift of George and Colleen Hoyt, 2024.002.100

About the work: Loon is famous for its distinct and haunting call and is valued for its knowledge of various realms. Animals with unique vocal talents are held in high regard by Northwest Coast peoples, who traditionally perceive words, voice and song as carriers of power and magic. Loon's ability to traverse various realms such as forest, sea, and sky is also characteristic of supernatural power.

Biography: Floyd "Tyee" Joseph was born in Homulticison, British Columbia. Growing up he was surrounded by Salish art and learned from his father, carver Larry Joseph. After graduating high school, Joseph went on to attend Capilano College, where he majored in art, learning sculpture, pottery, drawing, and design. He also began to travel in Europe around this time, visiting museums and absorbing different art styles and cultures. In 1995, he was commissioned by the University of Victoria to create the *Welcome Figure*. The large red cedar sculpture stands in front of the engineering department. Joseph has gained international success for his art and is known for his bold color choices and unusual designs. Today, he continues to work as a master carver, painter, printmaker, and silversmith.



Tim Paul
(Hesquiaht/Nuu-chah-nulth, b. 1950)
Eclipse, 2017
Red cedar, paint
Gift of George and Colleen Hoyt, 2023.002.265

About the work: Artist Tim Paul created this mask in 2017, when a total solar eclipse was visible from the West Coast of North America. The Hoyts acquired it shortly after they witnessed a lunar eclipse; they also have an *Earthquake* mask by Paul, purchased shortly after the 1989 Loma Prieta earthquake in the San Francisco Bay area, which they also experienced.

Biography: Tim Paul was born in Zeballos, British Columbia, in 1950. He was raised by his grandparents and heavily immersed in family and tribal histories. At nineteen, Paul visited Thunderbird Park in Victoria and witnessed the carving program then led by artist Henry Hunt. In the 1970s, he began working for the program under the tutelage of Richard Hunt, eventually becoming senior carver himself. In 1992, he decided to leave his position at the museum to help the Port Alberni school board with an education program for First Nations children. Paul continues to practice his interpretations of West Coast sculpture and two-dimensional design. His knowledge of First Nations culture and history greatly influences his work as an artist, environmentalist, and teacher.

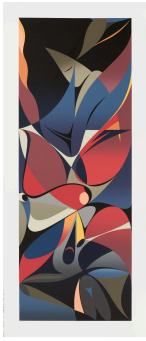


Susan Point
(Coast Salish/Musqueam, b. 1952)
***Flight* spindle whorl,** 1994
Glass
Gift of George and Colleen Hoyt, 2024.002.182

About the work: This sculpture is a smaller rendering in glass of one of Point's most significant public art projects, *Flight (Spindle Whorl)*, a massive cedar carving installed at the Vancouver International Airport in 1995. That piece is recognized as the largest spindle whorl in the world, measuring 16 feet (4.8 meters) in diameter. Depicting the theme of flight, the design features two eagles entwined with two human figures whose arms are raised, gesturing welcome and suggesting flight.

The spindle whorl is a disk-shaped object with a hole in its center, through which a thin rod is inserted. This implement is used to spin wool into strands. Often, the spindle whorl is finely carved with images, to invest both the tool and its user with skill and creative power.

Biography: Susan Point was raised on the Musqueam Indian Reserve near Vancouver, British Columbia, where she still lives. She is known for helping to bring attention to the once-underrepresented Coast Salish style, especially through her public art installations. As a child, Point was not exposed directly to art within her community. In the early 1980s, she sought to learn more about Coast Salish art, studying collections at the University of British Columbia Museum of Anthropology and the Royal British Columbia Museum, and seeking guidance from artists and scholars. As she learned about her culture, she became fascinated by the spindle whorl, a carved wooden disk used for spinning wool. Point's art has been strongly influenced by these circular designs, which can be seen on her silkscreen prints and etched-glass work. In addition to her fine art, Point is highly regarded for her countless public works, including *Flight (Spindle Whorl)*, which was installed at the Vancouver International Airport in 1995. The piece is recognized as the largest spindle whorl in the world, measuring 16 feet (4.8 meters) in diameter. Point's work has been a source of inspiration for many artists past and present, including her own children, well-established artists Thomas Cannell and Kelly Cannell.



Susan Point (Musqueam/Coast Salish, b. 1952)
Into the Light, 2008
Silkscreen
Collection of George and Colleen Hoyt, 2023.002.180

About the work: While Susan Point has carefully researched historical Coast Salish art styles, she also enjoys the freedom to experiment with what she has learned, as with *Into the Light*, which celebrates the interconnectedness of all things.



Christina Roberts
(Kwakwaka'wakw, birthdate unknown)
Thunderbird, 1990
Red cedar, paint, copper, and cedar bark
Gift of George and Colleen Hoyt, 2023.002.011

About the work: Featured in many Northwest Coast myths and stories, Thunderbird is a supernatural being associated with thunder and lightning, as well as power, courage, and respect.

Biography: Little is known about Christina Roberts. At the time the Hoyts purchased this mask, they were told that she was a novice artist who was working as a school bus driver on the Campbell River Reserve on Vancouver Island.



Larry Rosso
(Carrier, 1944-2006)
Bentwood fishing box, 1987
Cedar, paint, and leather
Gift of George and Colleen Hoyt, 2023.002.004

About the work: This box has a nearly invisible seam, made by the artist steaming, scoring, and molding a single plank of cedar and then joining it together to create a four-sided box. Such boxes were used to store tackle and other fishing-related items and were carried on canoe voyages.

Biography: Born in Burns Lake, British Columbia, Larry Rosso was a versatile artist who began carving at an early age with his grandfather. He later studied under Doug Cranmer and then apprenticed with Robert Davidson for three years after the two worked together on a project in 1988. Rosso's style was greatly influenced by Carrier and Kwakwaka'wakw designs and traditions. He was well known for his bentwood technique on wooden bowls and boxes. However, his body of work included coffee tables, wall panels, masks, paintings, and serigraphs (silkscreen prints). When he first saw the value of the printmaking industry, Rosso started Northwest Coast Screencrafts and specialized in printing limited-edition serigraphs for First Nation artists like Robert Davidson and Roy Henry Vickers. His support and mentorship helped make screen printing more accessible to many local artists.



Gerry Sheena
(Coast Salish, b. 1964)
***Bear* mask,** 1998
Yellow cedar, paint, and cedar bark
Gift of George and Colleen Hoyt, 2023.002.002

About the work: A highly respected animal among Northwest Coast peoples, Bear is prevalent in art and stories. Bear is considered a close relation of humans, perhaps because of physical appearance (especially when standing on hind feet) and with behaviors such as fishing, gathering plants and berries, and nurturing young. Bear is usually portrayed with square ears, sharp teeth, and a protruding tongue.

Biography: Gerry Sheena was born in Merritt, British Columbia. Although he was initially drawn to art, he was unsure if being an artist was a viable career. The Interior Salish are known for their basket weaving, so he relied heavily on self-instruction when he was first starting out as a carver. Sheena began to study Coast Salish techniques and visited museums. In 1988, he began his carving career and learned the basics from his brother, Roger Swakum. He then went on to study fine arts at Langara College before attending Emily Carr School of Art (now the Emily Carr University of Art + Design). Sheena also had the opportunity to learn from carvers Beau Dick and Susan Point. His research and years of carving experience have made Sheena a very versatile artist.



Russell Tate
(Ditidaht/Nuu-chah-nulth, b. 1966)
***Eagle* mask, 2018**
Wood, goat hair, and paint
Gift of George and Colleen Hoyt, 2024.002.065

Biography: Russell Tate was born in Port Alberni, Vancouver Island, British Columbia. He began carving in 2004 after being inspired by Art Thompson and other artists. He is largely self-taught and specializes in carving masks and paddles in a distinct Ditidaht style. Many of Russell's masks are carved in an abstract fashion, often wedge-shaped or triangular in cross-section, with two angled planes of the face meeting in the center. This style of mask often features exaggerated eyes and sharply angled eyebrows which make them a vibrant stylistic counterpoint to the artforms of the Kwakwaka'wakw and Coast Salish.



Russell Tate
(Ditidaht/Nuu-chah-nulth, b. 1966)
Makah Warrior, 2015
Wood, abalone, paint and feather
Gift of George and Colleen Hoyt, 2023.002.140

About the work: Warrior images are used in Northwest Coast art to tell tales of brave feats and successful campaigns. Artist Russell Tate is from the southwestern coast of Vancouver Island, across the Juan de Fuca Strait from Makah territory, at the northwest corner of what is now northwest Washington state. The Ditidaht and Nuu-chah-nulth speak languages related to that of the Makah.



Art Thompson
(Ditidaht/Nuu-chah-nulth, 1948-2003)
Raven Painting Itself, 20th century
Silkscreen on hide drum
Gift of George and Colleen Hoyt 2024.002.097

About the work: Raven is considered a Trickster figure who has creative as well as mischievous tendencies. Thompson is here having a bit of fun linking the character of Raven with that of trickster-artists, as Raven, ever the Artist, paints itself. Thompson, an accomplished carver, painter, and printmaker, was a survivor of the Canadian residential school system and one of the first witnesses to come forward to testify about the injustices he and thousands of other First Nations children suffered, a process that ultimately led to the establishment of the country's Truth and Reconciliation Commission and payment of limited reparations for survivors.

Biography: Art Thompson was born in Whyac, British Columbia. He is widely known for his approach to the silkscreen medium in terms of colors and subject matter. In 1964, Thompson graduated from residential school; later, he became a powerful spokesperson about child abuse in the system. As an adult, he attended Camosun College, where he studied fine arts, and then Vancouver School of Art (now the Emily Carr University of Art + Design), where he focused on two- and three-dimensional forms. In 1973, Thompson began to produce print images for serigraphs and drums. He was also known for his work with wood sculptures, masks, and silver engraving. Thompson's work continues to inspire many Northwest Coast artists.



Art Thompson
(Ditidaht/Nuu-chah-nulth, 1948-2003)
Wolf **mask,** 1992
Red cedar, cedar bark, silver, and hair
The George and Colleen Hoyt Northwest Coast Indigenous Art Fund, 2016.007

About the work: Wolf is a prominent figure in Northwest Coast art, stories, and ceremonial regalia including masks. In his childhood, artist Art Thompson and his siblings were initiated into Nuu-chah-nulth wolf society, an ancient ceremony that remains important today.



Andrea Wilbur-Sigo
(Coast Salish/Squaxin Island, b. 1975)
***Seawolf and Whale* bentwood box,** 1999
Wood, paint
Gift of George and Colleen Hoyt; 2023.002.017

About the work: Seawolf is a mythical sea monster who has the head and tail of a wolf, and is featured in stories across the Northwest Coast.

Biography: Andrea Wilbur-Sigo, whose name is sometimes shortened to Andrea Wilbur, was born in Shelton, Washington. Wilbur-Sigo is known for her versatility and innovations combining different mediums and technologies. She began her career at the age of eight when she sold her first piece, and she went on to become the first known female carver in her family. She has learned from and worked alongside many artists, including her father, Andy Wilbur-Peterson, Dempsey Bob, Archie Noisecat, David Boxley, and Joe David. Wilbur-Sigo also holds a degree in computer science, an education she has used to create laser-etched designs onto stones and shells. In 2011, Wilbur-Sigo was chosen as the lead artist for a new Chief Seattle memorial at the site of his grave on the Suquamish Reservation consisting of two twelve-foot-tall cedar story poles.



Sanford Williams
(Mowachaht/Nuu-chah-nulth, b. 1967)
Four Winds, no date
Cedar, paint
Gift of George and Colleen Hoyt, 2023.002.245

About the Work: *Four Winds* is one of several works by Sanford Williams that were inspired by Yuquot, the village where he was raised. *Yuquot* is the Nuu-chah-nulth word for "Where the wind blows in all directions." This mask can be viewed in two directions by rotating its placement 180 degrees.

Biography: Sanford Williams was born and raised on the west coast of Vancouver Island in the village of Yuquot. Known in English as Friendly Cove, Yuquot was the site where Captain James Cook and the crew of the ship Resolution landed in 1778, marking the first contact between Europeans and First Nations people of this immediate region. As a young artist, Sanford was inspired by his relatives, notably his uncle – the late Chief Dominic Andrew. His grandfather was artist Jimmy John. After surviving residential school, Williams graduated in high school in 1985 then attended the Kitanmax School of Northwest Coast Indian Art at 'Ksan in Old Hazelton, BC, where he trained under the guidance of master carvers Ken Mowatt and Vernon Stephens.