

Read quotes from artists featured in the show, either in jewelry displays or in the videos. How does their jewelry express their ideas? What do you think about when you are creating something?

## NORTHWEST COAST ARTISTS Page 1



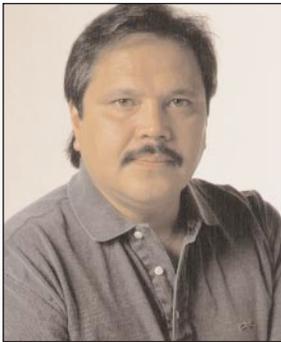
**Dempsey Bob**  
Tlingit and Tahltan

In a way, artists were like the leaders in our society because they made the culture visible. Art makes you see who you are. It reflects the culture, and culture is what you do, where you live, what you believe.



**Nick Galanin**  
Tlingit

People have preconceptions about what traditional artwork is or what Tlingit art should look like. Hopefully I can educate through my art form, and see what's possible.



**Will Burkhart**  
Tlingit

Jewelry has always been important. The jewelry is more than a piece of adornment. It represents the clan crests, a particular hero in a story, or some event that happened in the past. I think I'm doing something for the future because I'm perpetuating the art.



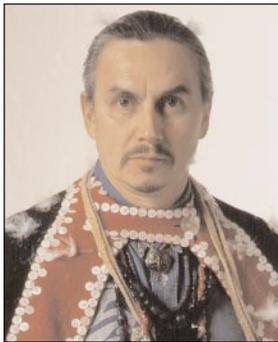
**Dorothy Grant**  
Haida

Being a Haida woman, it's important to have jewelry. It signifies a lot in your life—your status, your identity. We all love to have lots of bracelets when we go to functions or momentous occasions, because it's a show of love. Jewelry makes me feel empowered.



**Kevin Cranmer**  
Kwakwaka'wakw

You always try to do your best work, because you want to represent the chief, his standing, and his family well. And it's a reflection of the people who taught you. If you do good work, it shows that they taught you well.



**Jim Hart**  
Haida

For the Haida people, being an artist is one of the highest things we can do. Because as artists, we're involved in the supernatural. We bring that world to life; we make it physical, so you can see supernatural creatures in three-dimensional view.



**Beau Dick**  
Kwakwaka'wakw

The designs and motifs on the poles and jewelry, bowls and ladles—everything—represented the people's history, their identity, and their very essence. It's all told in the artwork.



**Nathan Jackson**  
Tlingit

There are standard elements in the designs, and you go from there to create a style that's identifiable as your own.

# Native North American Jewelry Arts of the Northwest and Southwest

# totems to turquoise



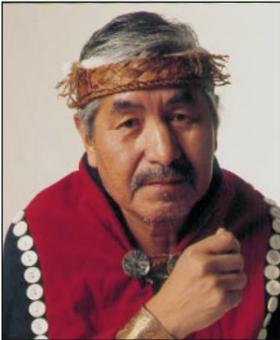
**Corey Moraes**  
Tsimshian

The ovoids and the U-forms are like an alphabet, and the more you use them and see them, the more they become like sentences and phrases and paragraphs and stories.



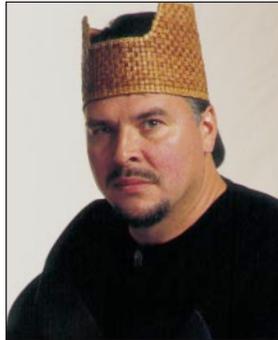
**Dan Wallace**  
Kwakwaka'wakw and Haida

Today when we adorn somebody with jewelry—our grandmothers or our mothers—we're raising their status and their wealth in a visual sense. It makes me feel so good to see them wear the jewelry with pride. I like decorating our people.



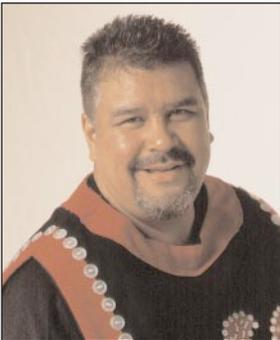
**Norman Tait**  
Nisga'a

The art is carrying on our tradition. Just like my name, I'll pass the Nisga'a art on to my nephews. Both the name and the art are inheritances that have to be kept up. It's the same for the Kwakwaka'wakw, and the Haida, and the Tlingit; they'll all pass it on to their children.



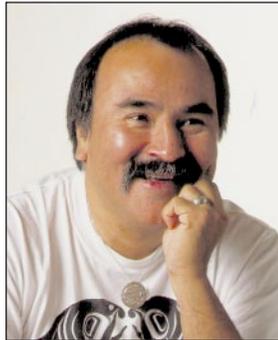
**Christian White**  
Haida

Each time I hear a Haida story I'm inspired by a new part that I've never understood before. There's a constant renewal of ideas for me.



**Marvin Tallio**  
Nuxalk and Heiltsuk

I learned by watching the older people. I think it's up to the individual if he wants to experiment with different new types of material, maybe add in some new stories. you know, our life and times, in this day and age. So that's where I like to take my art, but also keep the traditional art in there.



**Lyle Wilson**  
Haisla

What's nice about Northwest Coast art style is you can transfer a lot of the skills from one medium to the other. It's not a great leap from the way I make jewelry to wood carving. the jewelry is carved too, but in miniature. It's actually harder to carve wood than it is to carve jewelry.



**Evelyn Vanderhoop**  
Haida

When a chief or high ranked person commissions me to make something for them, I know that they will dance it. And when a collector commissions something, I know it's going to hang on a wall, but I approach it the same way. I want to use the best material, make it as strong as it possibly can be. Because, even if a collector buys it now, someday it may dance.

Native North American Jewelry Arts of the Northwest and Southwest

# totems to turquoise