

● Ch'ich eliwxih
[Mt. Seymour]

● səliłwət
[Burrard Inlet and Indian Arm]

● təmtəmíxʷtən
[Belcarra Peninsula]

● Lhukw'lhukw'áytən
[Burnaby Mountain]

THE BILL REID CENTRE

for Northwest Coast Studies

Simon Fraser University - Faculty of Arts and Social Sciences
Annual report | April 1, 2017 to March 31, 2018

The work of the Bill Reid Centre for Northwest Coast Studies is deeply intertwined with the history, culture, and land of the First Peoples, on whose traditional territories we are privileged to live, work, and play; we would like to acknowledge the Skwxwú7mesh (Squamish), səliłilwətaʔ (Tsleil Waututh), xʷməθkʷəy̓əm (Musqueam), kwikwəłəm (Kwkwetlem), Katzie, Kwantlen, Qayqayt, and numerous Stó:lō Nations.

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MESSAGE FROM THE DEAN

Dear Friends of the Bill Reid Centre for Northwest Coast Studies,

It is a privilege for the Faculty of Arts and Social Sciences (FASS) to host the Bill Reid Centre for Northwest Coast Studies as part of our Department of First Nations Studies.

The exciting work of the Bill Reid Centre contributes to SFU's strategic vision of honouring the history, culture, and presence of Aboriginal peoples. The Centre promotes scholarly research on Northwest Coast visual and material culture and creates greater public understanding of the First Peoples of the Northwest Coast and their diverse aesthetic expressions.

The work of the BRC aligns with the FASS academic plan for advancing reconciliation at SFU. FASS is committed to addressing the urgency of Indigenous language learning, renewal, improving the success rate of Indigenous students, mobilizing Indigenous ways of learning, and promoting equity, diversity and inclusion.

The theme of this year's Bill Reid Centre annual report is engagement, and the Centre's work is very much steeped in this concept. Whether it's engaging the academic world by acting as a resource for research, engaging the community through teaching tools such as the imesh app or public lectures, or engaging aspiring and established artists through collaboration and exhibition, the Centre's activities exemplify SFU's motto of Engaging the World. I would also like to acknowledge the dedication of Mr. Bryan Myles, whose work has been vital to the activities of the Centre.

I would also like to extend a special thanks to the Bill Reid Foundation and The Bill Reid Gallery, our partners in keeping the memory and vision of Bill Reid.

Thank you once again for your support and participation in the work of the Bill Reid Centre for Northwest Coast Studies.



Jane Pulkingham
Dean, Faculty of Arts and Social Sciences

ABOUT THE BILL REID CENTRE FOR NORTHWEST COAST STUDIES

The Bill Reid Centre for Northwest Coast Studies (BRC) is a research centre affiliated with the **Department of First Nations Studies** in the **Faculty of Arts and Social Sciences** at Simon Fraser University.

The BRC was established in 2006 in a partnership between the Bill Reid Foundation and Simon Fraser University as the academic complement to the Bill Reid Gallery in Vancouver, BC. Dr. George F. MacDonald, a prominent Canadian anthropologist, was the founding Director of the Bill Reid Centre. Dr. MacDonald has held Adjunct Professorships in both the Department of Archaeology and First Nations Studies at Simon Fraser University (SFU) and was a previous director of the Canadian Museum of Civilization, among other distinguished positions. Dr. MacDonald was also a close friend of Bill Reid.

Bill Reid refined his artistic practice over many decades of close association with other artists, and scholars, and through the exploration of works by his Haida ancestors housed in museums around the world. His Granville Island atelier reflected his process and was a dynamic space open to both artists and scholars involved in Northwest Coast studies. Dr. MacDonald's vision for a similar hub bearing Reid's name was that it would fill the void left by the closing of Reid's Granville Island studio.

Currently located in Saywell Hall at SFU's Burnaby campus, the space the BRC occupies is primarily digital, but the focus remains on celebrating the essence of Bill Reid's atelier. This is done by promoting scholarly research on Northwest Coast visual and material culture; acting as a resource centre for established and aspiring artists; and creating greater public understanding of the First Peoples of the Northwest Coast and their diverse aesthetic expressions.

At the core of the Centre is a photographic archive collected by George and Joanne MacDonald over their long careers in anthropology, archaeology, art history and museology. The collection represents the MacDonalds' deep respect for the First Nations of the Northwest Coast, their connections to numerous artists and communities, and their relationships with friends and colleagues working in these academic fields.

Dr. MacDonald's early embrace of multimedia technologies at Canada's national museum is reflected in the activities of the BRC. Much of the Centre's work continues to focus on digitizing and creating access to the collection of images through online research environments and web-based exhibits. In the spirit of Dr. MacDonald's forward gaze in the museum field and Bill Reid's reach into the past to inform his art practice, the BRC uses digital technologies and new media to encourage community and academic conversations around the visual and material culture of Coastal First Peoples in the Pacific Northwest.

Today, the Bill Reid Centre continues on this path emphasizing projects created by, with, and for Coastal First Peoples that activate the material and visual records of the past in ways that are meaningful to these communities in the present.

ABOUT SFU

Simon Fraser University was founded in 1965 with a mission to be a different university from the rest – to bring an interdisciplinary approach to learning, embrace bold initiatives, and engage with communities near and far.

Today, SFU is committed to lead all its resources—the learning energy of its students, the research creativity of its faculty and the infrastructure of its iconic campuses in Burnaby, Vancouver and Surrey—to be Canada’s engaged university. With more than 150,000 alumni living in 141 countries, SFU is Canada’s leading engaged university.



ENGAGING THE WORLD - THE WORK OF THE BILL REID CENTRE

Increasingly the Bill Reid Centre is at the intersection of several academic disciplines including First Nations Studies, anthropology, Indigenous art history, museology, and material and visual cultural studies. The Centre’s work is collaborative and critically engages new and emerging media applications in the field of Indigenous cultural heritage. The Centre is adopting contemporary methods of teaching and research while studying and critiquing new applications and techniques that influence heritage and digital culture.

This year also marks the start of the renewal process for the Bill Reid Centre. As with all research centres and institutes at SFU, the Centre must evaluate its mandate on a five-year cycle. This is a time to reflect on achievements, reframe the Centre’s vision and to look ahead and set new goals for the future.

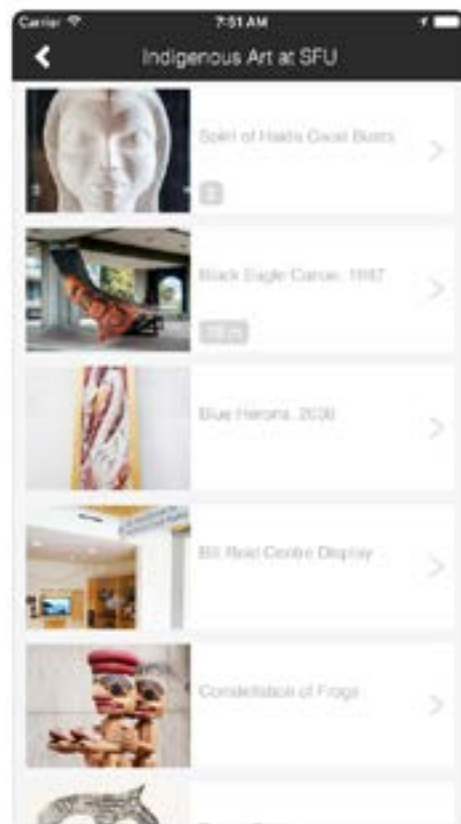
Engaging through Learning and Research

The Bill Reid Centre focuses on a broad body of historic and contemporary art; textual and visual media produced at the intersection of settler society and Northwest Coast First

Peoples, and museum objects – often referred to as “belongings” by their source community. This vast archive spans 250 years and includes photographs, film, written ethnographies, government reports, academic publications, museum collections and exhibits, as well as oral histories, and personal accounts. The archive pays strong attention to the visual aspects of Northwest Coast cultures and how they are viewed, read, and valued. The objective is to move away from one-dimensional authoritative accounts toward a more robust, diverse and inclusive understanding of the archive as well as the social and cultural contexts where meanings take shape.

The BRC continues to be a highly accessible source of information on Northwest Coast art and culture. Indigenous and non-Indigenous academics, schoolteachers, curriculum developers, archivists and many others utilize the Centre’s online content as a respected and reliable link to information that promotes understanding and respect for the First Peoples of the Northwest Coast.

imesh



Significant progress continues on the imesh mobile app (available on iOS) and its companion website. This project is one of the most popular aspects of the Centre and it continues to grow in new directions.

imesh, meaning “to walk” in Sḵwx̱wú7mesh snichim (Squamish language), is a series of digitally guided walking tours conceived by the BRC. imesh responds to the broader call to indigenize university campuses and public spaces, and gives authority to the shared cultural knowledge of Indigenous peoples.

The mobile app has two main components: Indigenous Art @ SFU, which focuses on Indigenous art located throughout the Burnaby campus; and Coast Salish Place Names Walk.

To improve accessibility, the Centre has

created a companion website for imesh, which is available through the Bill Reid Centre home page (www.sfu.ca/brc). The website explains the project and the companion walks associated with the app.

imesh was created in partnership with the SFU External Relations' Community Engagement Initiative, the SFU Office for Aboriginal Peoples and SFU Stavros Niarchos Foundation New Media Lab with funding support from a Community Engagement Grant by SFU.

Download
imesh (To Walk) Mobile App

Coast Salish Place Names Walk

“I would like to begin by acknowledging the x̱w̱m̱əθḵw̱əy̱əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and səliilw̱ətaʔl (Tsleil-Waututh) First Nations, on whose traditional territories we are gathered today.”

This is an often-heard phrase at public events in the metro-Vancouver area, and while this preamble is intended to show recognition and respect for Indigenous peoples, in the same context, the formulaic repetition of these words runs the risk of diluting the important message they are meant to convey.

The lack of context associated with the territorial acknowledgment was a catalyst for the Coast Salish Place Names Walk. Over the past year, the Centre has been developing the second major installment to the imesh app. The Coast Salish Place Names Walk uses geolocation to alert users to various mountain top vistas where they can view the lands and waters of the local Coast Salish peoples. Users are presented with still images of the location and textual information describing various historical and contemporary practices associated with locations that are significant to local First Peoples.

Users will soon also have access to audio files, to hear how each place's name is pronounced in the hənq̱əminəm (Hul'qumi'num) and/or Sḵwx̱wú7mesh (Squamish) languages. This allows the audience to both see the International Phonetic Alphabet spelling and hear the pronunciation of the place name, to aide in the retention and future use of the word.

We would like to give a special thanks to Dr. Rudy Reimer/Yumks and Gabriel George. Dr. Reimer/Yumks is a Sḵwx̱wú7mesh archaeologist and SFU Associate Professor, Department of Archaeology and Department of First Nations Studies. Gabriel George is a prominent community leader and Manager of Language and Culture at səliilw̱ətaʔl Nation. We are deeply grateful for their guidance, support, and generosity on this project, as well as their willingness to share their knowledge of the landscape and of their respective languages.





Presenting ímesh at the Indigenous Literary Studies Association (ISLA)

The Indigenous Literary Studies Association is a scholarly body that focuses specifically on the study and teaching of Indigenous peoples' literatures and arts in the medium of language and oral tradition.

The 2017 annual gathering, Ethics of Belonging: Protocols, Pedagogies, Land and Stories, was held at the Stó:lō Nation and longhouse. Participants were asked to consider ways in which their scholarship, activism and creative work cares for stories and is centred on Indigenous perspectives.

Interim Director of the Bill Reid Centre, Bryan Myles, presented on ímesh, noting how the mobile app project gives priority to Indigenous history and perspectives in order to decolonize Indigenous art and landscapes at SFU's Burnaby campus.

Stó:lō Research and Resource Management Centre (SRRMC). Courtesy Stó:lō Tourism

Burnaby Mountain Mobile Ethnobotany Walk

A very popular course offered by the Department of First Nations Studies at SFU is FNST 332, Ethnobotany of British Columbia First Nations. Much like the Coast Salish Place Name Walk, the idea for a plant use walk was inspired by the lack of context and meaning that accompanies the often-heard territorial acknowledgement at SFU. The tour will allow users of all ages to learn about local First Nations' plant knowledge, land use, and the traditional territory of Lhukw'lhukw'áyten (Burnaby Mountain).

Amy Pocha, an SFU undergraduate joint majoring in Environmental Science and First Nations Studies has created the groundwork for this project, including content. In addition to Pocha's work, Reese Muntean, SFU PhD student and accomplished videographer in

the School of Interactive Arts and Technology, was employed to capture stills, video, and audio of SFU students on a plant walk with Cease Wyss. Wyss is a Skwxwú7mesh / Sto:Lo / Métis / Hawaiian / Swiss Interdisciplinary artist and ethno-botanist, traditionally trained in the field by Indigenous elders. Her work involves site-specific and culturally focused teaching incorporated with storytelling as the means for sharing knowledge.

Additionally, Marisol Cruz, an SFU undergraduate in First Nations Studies, has identified several plants local to Burnaby Mountain and has produced brief summaries of their cultural uses for the project.





Engaging through Collaboration

Each year the BRC receives multiple requests for information, expert knowledge, informed opinions, and image use. Each request requires varying degree of research on the part of centre staff. The following section summarizes some of the more notable research and information requests we received in fiscal 2017-2018.

Kitselas Canyon Photo Archive: The Gitselasu, or Kitselas First Peoples' traditional territory encompasses the 1.7 kilometer canyon on the Skeena River, which bears their name. The BRC is proud to have provided the Gitselasu with a number of historic and contemporary photographs as they make improvements to their historic sites and tourism infrastructure. The BRC was able to contribute 250 digital

images and associated metadata to the project, a number of which are from Dr. MacDonald's archaeological investigations in the canyon in the late 1960s and early 1970s. Several of the images are available on the Kitselas Canyon website (www.kitselascanyon.com) and many more have been added to the community's archive for future reference.

House posts of Chief Gaum's house, Gitlaxdzawk. Photo by G.F. Macdonald, 1969



The "Tupperware Fleet"

The "Tupperware Fleet" is the fondly humorous name Bill Reid gave the four fiberglass copies of his famed cedar dugout canoe, Loo Taas (Wave Eater). It is also the focus of research proposed by the Centre's Interim Director, Bryan Myles, in collaboration with the Haida Heritage Centre at Kay Llnagaay, Haida Gwaii and is expected to commence in late Spring 2019.

The research project will explore the many connections to culture and history that the Haida canoe

embodies, and traces the unique biography of each of the four replica canoes. Over the last thirty years, the replica canoes have played a part in shaping understandings of Haida culture, and facilitated numerous personal and cultural connections, and thus have extended the reach of Reid's original work. One outcome of this research will be the development of a framework for an interactive digital exhibit on Haida canoes for use among the Haida, and to be shared widely with both public and academic circles.



Carved Interior posts and lintel at the Kwakwaka'wakw village of Gwayasdum. Photo by Sam Barrett 1915-16.

Smithsonian Channel's Seriously Amazing Objects: The Bill Reid Center is pleased to have contributed images for a Smithsonian Channel series **Seriously Amazing Objects**, which takes viewers behind the scenes at the Smithsonian Institution. The BRC contributed images, such as these carved interior posts above, for a segment focused on Tsimshian artist David Boxley and a totem pole he created for the National Museum of the American Indian in Washington, DC. Along with his work, the segment discusses the history of totem poles and features images of on site totem poles and house posts from the BRC's collection.

Proud Raven, Panting Wolf: Carving Alaska's New Deal Totem Parks: Among Southeast Alaska's best-known tourist attractions are its totem parks displaying monumental works by Tlingit and Haida artists. These displays date back to the Great Depression when the United States government began employing the Tlingit and Haida communities to restore old totem poles and move them to parks designed for tourism.

The Alaska Totem Parks, and the Tlingit and Haida motivations for taking part in the projects, are the subject of a new book by Dr. Emily Moore, Assistant Professor in the Department of Art and Art History at Colorado State University, and Associate Curator of North American Art at the CSU's Gregory Allicar Museum. Dr. Moore requested images from the Centre's Adelaide de Menil Collection, including the image of the totem park at Klawock, Alaska, taken in 1966, opposite page. Her publisher, University of Washington Press has chosen to include this image on the cover of her book 'Proud Raven, Panting Wolf: Carving Alaska's New Deal Totem Parks', which will be released in Fall 2018.



(Left) Tlingit village of Klawock. Photo by Adelaide de Menil, 1966. (Right) View of Yalis (Alert Bay) from the north end. Photo by Richard Maynard, 1874.

Early Photography of Yalis (Alert Bay): Over the years, the Centre has been documenting the vast number of photographs taken of the Namgis village of Yalis, also known as Alert Bay. The Victoria based photographer, Richard Maynard, took some of the earliest photographs of this location (pictured above) in 1874 while traveling the coast with the Superintendent of Indian Affairs, I.W. Powell. Author, historian and curator Jeanette Taylor contacted the centre for information on the early photography. Taylor is writing a book on the history of the Discovery Islands and compiling profiles of key people and their activities. The BRC was able to successfully attribute photographers and dates pertaining to many of the images Taylor sourced through the BC Archives.

Reclaiming Through Naming



The Bill Reid Centre assisted its home Department of First Nations Studies by identifying people featured in photographs on display in the department's seminar room. Acquired from an unknown source, the framed photographic prints are easily recognizable as the work of famed German photographer Ulli Steltzer best known for photographing First Nations artists and their works in BC, which notably included Bill Reid. Recognizing

the similarity between the prints and a book published by Steltzer, *Indian Artists at Work* (J.J. Douglas Ltd., 1976), available in the BRC's library, Director Bryan Myles informed the Department of First Nations Studies who then hired a research assistant to create labels to identify the artists in the photographs. The BRC was thus able to help reclaiming the identity of the artists and honour their memory through their names.

Engaging through Teaching

Guest Lecture: Indigenous Film and Resurgence

Dr. June Scudeler (Métis) is an Assistant Professor and Shadbolt Fellow in the Department of First Nations Studies at SFU, and the co-chair of the Vancouver Indigenous Media Art Festival Society. In her lectures, hosted by the SFU Gallery, Dr. Scudeler explored representation of Indigenous people in Indigenous and non-Indigenous film and new forms of media.

Last year Dr. Scudeler invited Bryan Myles

to speak on the topic of new media. Myles discussed the holdings of the Centre and the stereotypical representations of First Peoples that draws on historical objects and imagery. He presented the ímesh app as an example of how technology can aide in the decolonization of art and landscape. He also spoke on how such projects should always aim to facilitate First Peoples voices as opposed to speaking for or about them.

Guided Indigenous Art Walk of Burnaby Campus

This past year, the BRC also worked with the Faculty of Education's Professional Development Program, a highly regarded teacher-education program that has developed more than 20,000 teachers in BC. The program integrates theory and practice to help student teachers explore important education ideas and their application in the classroom.

In January 2018, Dr. Mark Fettes, an SFU Associate Professor in the Faculty of Education,

and Associate Director of Imaginative Education Research Group, contacted the Centre after hearing about the ímesh app. He was interested in offering his students a guided tour on the Burnaby campus. Bryan Myles led the tour and shared information regarding the research and development of ímesh, which sparked thoughtful conversations, leading the Centre to plan on providing similar learning experiences to both students and non-students visiting the campus.

"Blue Herons", 2008 by Susan Point. Photos by Reese Muntean



Engaging the Community through Exhibitions

Intangible: Memory and Innovation in Northwest Coast Art

Intangible: Memory and Innovation in Coast Salish Art was produced by the Bill Reid Gallery of Northwest Coast art in Vancouver, and was co-curated by Beth Carter of the Bill Reid Gallery and Dr. Sharon Fortney, Curator of Indigenous Collections at the Museum of Vancouver. The exhibition features the innovative works of six contemporary Coast Salish artists, and is accompanied by six short documentary films collaboratively produced with students of Moving Images, a class offered through SFU's School of Interactive Arts and Technology (SIAT). The BRC hosted an off-site version of the exhibition in collaboration with the Bill Reid Gallery; Dr. Kate Hennessey, SFU Associate Professor in SIAT, and Aynur Kadir, SFU PhD candidate also from SIAT. The off-site exhibit hosted by the BRC puts a stronger emphasis on the artist documentaries, and utilizes touch screen technology to create a more immersive experience with their stories. The exhibition is scheduled to run at SFU's Burnaby campus until Fall 2018.



Teachings from Húyat: A Cultural Keystone Place of the Heiltsuk

Around the world, Indigenous Peoples are struggling to maintain control of and connections to their traditional lands. For many, these lands are archives of their histories, from the deepest of time to recent memories and actions. Such places, recently termed “Cultural Keystone Places” (CKPs), are iconic for these groups and have become symbols of the connections between the past and the future and of people and place.

Húyat, a cultural keystone place for the Heiltsuk people of the BC central coast. The BRC has engaged in collaborations with the project team to host an exhibit featuring the website which will be displayed both in the Heiltsuk community of Bella Bella and at the Bill Reid Centre at SFU. Dr. Dana Lepofsky, Professor of Archaeology at SFU, is the project lead, with collaboration from GreenCoast Media. The installation will begin in Fall 2018.

As the result of a long-term collaborative project between university researchers and the Heiltsuk community, an interactive website is being launched that tells the stories of the lives lived at

Haida Now

Haida Now is a landmark exhibition, taking place at the Museum of Vancouver in partnership with the Haida Gwaii Museum. The exhibition features an unparalleled collection of more than 450 pieces of Haida art. Guest curator and friend of the Bill Reid Centre, Kwiaahwah Jones drew upon the research and resources of the Centre to shape a significant portion of the exhibit dealing with body ornamentation. This included work from the Centre’s 2011 digital exhibit on Haida tattooing and additional annotations of ethnographic accounts of Haida tattooing from the late 19th century, which have contributed greatly to Haida Now.

The Centre also worked with Jones to identify totem pole and mortuary pole fragments that had been stolen from Haida Gwaii in the 1950s, and were recovered by the Museum of Vancouver in the late 1980s. Using the Centre’s extensive archive of Haida monuments, Jones and Myles were able to locate photos of the still-intact monuments as well as photographs after the monuments had been vandalized. This process led to the clear identification of the monuments and villages where the stolen fragments were taken and will inform their repatriation to Haida Gwaii.

As with Intangible: Memory and Innovation in Northwest Coast Art, SFU students working with Dr. Hennessy’s Moving Images class played a significant role in Haida Now. Student groups created short documentary videos, under the guidance of Aynur Kadir, drawing from the Bill Reid Centre’s collection of historic Haida images. This has inspired students to use this opportunity as a starting point to create a full-length documentary about Haida artists.



Engaging through People

The contributions made by students and recent graduates have been integral to the success of the Bill Reid Centre. Opportunities for young scholars and professionals created by our generous donors are quickly becoming an essential part of the BRC's identity.

While the Bill Reid Centre at SFU is a research unit and does not formally engage in course development and delivery, it does disseminate knowledge through various forms of educational media and in-person engagements.

The Centre's work with students and recent graduates increasingly highlights the Centre's role as a facilitator of learning through applied projects. This serves to complement classroom knowledge and plays to the strengths and interests of students and young professionals. This year the Centre continued to expand engagement with SFU graduate and undergraduate students through physical and digital projects that disseminate knowledge about the shared histories of Coastal First Peoples and settler society.

SFU Students and Interns

It gives us great pleasure to announce that SFU donors Charles and Gayle Pancerczewski have once again contributed to supporting students and interns at the Bill Reid Centre. This year the Center was able to match Mr. and Mrs. Pancerczewski's generous contribution with funding from Young Canada Works in Heritage Organizations.

The Centre also hosted a Work-Study student placement as well as a handful of short-term research assistant appointments.

Lyla Asmat (Digital Collections Assistant)

Lyla Asmat is an SFU undergraduate majoring in Anthropology and Archaeology with a double major in Environmental Resource Management. Asmat has worked in a few different museum environments, but the Bill Reid Centre is her first experience working with the cultural heritage of Coastal First Peoples. Over the summer, she worked digitizing, researching, and describing thousands of slides from the MacDonald Collection. She also aggregated various lists of slides and negatives donated to the BRC over the years, which has contributed significantly to strengthening the links between the digital resources and the analog originals.

Nichole DeMichelis (Digital Collections Management Intern)

Nichole DeMichelis, an SFU graduate with a BA in Political Science and a minor in French, is an art librarian with an interest in digital heritage projects. She recently completed her Masters of Library and Information Science at UBC, where she focused on image collections and First Nations materials.

DeMichelis has worked with museums, academic institutions, and private companies to find innovative ways to document and share information. While working at the BRC, DeMichelis digitally documented more than 1,000 books in the Maud-MacDonald Library, using a web-based integrated library system called Librarika.

Nichole also applied her knowledge of scripting to clean large amounts of redundant data accumulated on various computers and drives. Scripting is writing a computer code that allows for the automated execution of tasks as opposed to a single user executing them one by one. The process, which she developed, saved the Centre great amounts of time and digital space.

She also developed a custom tagging system for the digital collection and initiated the Centre's conversion to Omeka, a flexible and open source web-publishing platform for the display of library, museum, archives, and scholarly collections, and exhibitions. Ms. DeMichelis is an expert in her field and assisted with many of the Centre's operational aspects.

Amy Pocha (SFU Work-Study Placement)

Amy Pocha (Cree/ Red River Metis) is an SFU undergraduate majoring in Resource and Environmental Management with a minor in First Nations Studies. Pocha came to the Centre through SFU's Work-Study program. This program ensures that the student's studies are the first commitment while providing flexible, on-campus work. Ms. Pocha has completed vast amounts of preliminary research on the ethnobotany of Burnaby Mountain that soon will be integrated with the ímesh app. She also led the creation of the ímesh companion website and drafted two new entries for the Indigenous Art Walk portion of ímesh. They include a stop to view a series of Coast Salish prints recently installed near the Dean's Office of the Faculty of Arts and Social Sciences, and the documentation of the Coast Salish Welcome Figure recently installed at the entry to the SFU's Burnaby campus. She also worked on the touch screen component and broader installation of the off-site installation of Intangible: Memory and Innovation in Coast Salish Art. Ms. Pocha continues to provide research for ímesh, maintains the website, and promotes social media content.

Aynur Kadir (Research Assistant)

Aynur Kadir is an SFU PhD student in the School of Interactive Arts and Technology, made significant contributions to the off-site exhibition of Intangible: Memory and Innovation in Coast Salish Art at SFU. Working collaboratively with guest curator Dr. Sharon Fortney and Ms. Beth Carter, Curator at the Bill Reid Gallery, Ms. Kadir directed the creation of short documentaries created by student teams and featuring each of the six artists from the exhibition.

Reese Muntean (Research Assistant)

Reese Muntean is also a SFU PhD student in the School of Interactive Arts and Technology and is a recent winner of the 2017-2018 Society for Visual Anthropology/ Lemelson Foundation Fellowship. Muntean captured initial video and stills of Indigenous plant expert, Cease Wyss, as she took SFU students on a plant walk at Weyawachin (Cates Park) in North Vancouver. The images and audio she captured will be used in a digital herbarium and exhibit focusing on plants local to Burnaby Mountain and their names and uses in local Coast Salish culture.

Robyn Ewing (Research Assistant)

Robyn Ewing is SFU alumnus who completed her BA in Archaeology in 2005 and her Masters in Archaeology in 2011. Ewing was hired on a short-term basis as an external research assistant. She contributed extensively to the research and writing of the Coast Salish Place Names walk and continues to provide support toward that project.

THANK YOU

Final thanks from First Nation Studies

Once again, the Bill Reid Centre (BRC) has made numerous strides because of the dedicated students who apply their knowledge and skills to the work of the Bill Reid Centre. This year we would like to thank Amy Pocha, Lyla Asmat, and Nichole De Mechelis for their contributions.

We are also deeply grateful to Mr. Charles and Mrs. Gayle Pancerzewski for their commitment to creating these opportunities for our students and interns.

We would also like to acknowledge and thank Mr. Maurice Fellis for his commitment to sustaining the BRC in the future.


A heartfelt thank you to Mr. Frank Anfield for his support and dedication over the years.

A special thank you to Dr. George and Mrs. Joanne MacDonald for their kind gifts over the years, including their unparalleled photographic archive. We also thank the MacDonalds for the vision and dedication that founded the Bill Reid Centre for Northwest Coast Studies at SFU.

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