

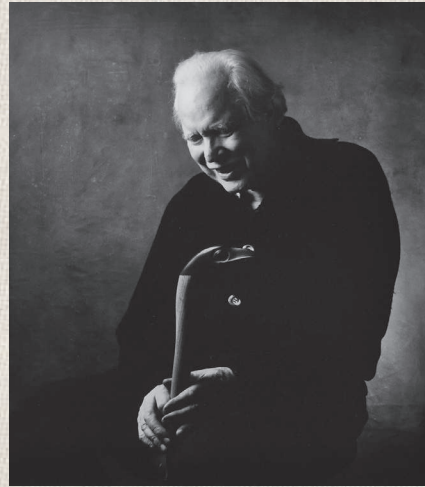
there is no word for art. Instead, the term deeply-carved is used to embody Haida values, and is equivalent to Bill's concept of well-made.

INNOVATION ▪ We admire Bill Reid's contemporary work for his innovation and ability to bend the formal rules of Northwest Coast art. He believed in moving in new directions, but always maintaining a link to tradition.

PASSION ▪ Last but not least, when all of the above concepts come together within an artwork, then we get a glimpse of a certain energy. The soul of the artist shines through, combined with a little bit of magic.

This selection of well-made objects comes from the permanent collection of the Bill Reid Gallery, which represents some of the finest contemporary artists working on the Northwest Coast. The Gallery is also proud to showcase the Simon Fraser University Bill Reid Art Collection. In recent years, the Gallery has focussed on acquiring works by women artists as well as archival materials related to Bill Reid and his legacy. This exhibition brings to light works that have not been seen for several years, as well as important new acquisitions to the collection. It is a joy for us to share them with the public.

Beth Carter and Aliya Boubard
Co-curators, Bill Reid Gallery of Northwest Coast Art



DAVID NEEL
Bill Reid, 1991
photograph
Bill Reid Foundation Collection, 2018.4.1
Gift of the Artist

This pamphlet accompanies the *A Well-Made Object* exhibition at the Bill Reid Gallery of Northwest Coast Art, February 9–May 8, 2022.

The artists featured in this group exhibition include: Morgan Asoyuf, Judy Chartrand, Joe David, Robert Davidson, Beau Dick, Tom Eneas, Dorothy Grant, Phil Gray, David Neel, Meghann O'Brien, Bill Reid, Cecilia Savey, Marika Swan, Art Thompson, The Rematriate Collective, Lyle Wilson, and Michael Nicoll Yahgulanaas.

Graphic Design: Dahlia Yuen
All photographs courtesy of the Bill Reid Gallery of Northwest Coast Art

Exhibition Supporters:



639 Hornby Street, Vancouver
billreidgallery.ca

Front cover: BILL REID, *Thunderbird and Killerwhale Bedsread (detail)*, 1984. SFU Bill Reid Collection, 2002.1.30, 2m × 1.5m



A WELL-MADE OBJECT

February 9 • May 8, 2022

From the collections of the Bill Reid Gallery of Northwest Coast Art

A WELL-MADE OBJECT

"Joy is a well-made object, equaled only by the joy of making it."

—Bill Reid, 1988

What is a well-made object? As we dig deeper into one of Bill Reid's favourite expressions, there are so many different and connected meanings to contemplate within Northwest Coast art. Bill considered more than the quality—he also looked at the process, the history, the innovation, and the passion inherent in each work.

QUALITY ▪ Bill Reid was known for his devotion to excellence. He believed in setting high standards, and pushed himself and his colleagues and students to constantly improve their craftsmanship to achieve their very best.

PROCESS ▪ The highest level of mastery and technique only comes with a commitment of hours, dedicated hard work, and being willing to learn from your mistakes.

HISTORY ▪ Bill had a deep respect for the old ways and spent a huge amount of time understanding the artform, hearing the ancient stories, and connecting to Haida visual language. In the Haida language,





MORGAN ASOYUF
Mousewoman Earrings, 2021
 elkhide, sinew, acrylic paint, otter fur, brown pearls, silver hooks
 Bill Reid Foundation Collection
 Gift of Alexandra Montgomery, 2021



PHIL GRAY
Untitled, 2012
 pencil, acrylic on canvas
 Bill Reid Foundation Collection, 2013.1.3.2
 Gift of Arvind Seth



MEGHANN O'BRIEN
Growth Rings of Cedar, 2010
 yellow cedar
 Bill Reid Foundation Collection, 2011.1.1



ROBERT DAVIDSON
Grizzly Bear, 2009
 serigraph print
 Bill Reid Foundation Collection
 Gifted in memory of Dr. Glenn Owen Bowsby



ART THOMPSON
Eagle Drum, 1992
 deer hide, wood, paint, antler
 SFU Bill Reid Collection, 2002.1.77



DOROTHY GRANT
Raven Master Planner Hat, 2021
 angora rabbit fur
 Bill Reid Foundation Collection. Purchased 2021



MARIKA SWAN
Your Power Is Yours, 2019
 limited edition reduction woodblock print
 Bill Reid Foundation Collection. Purchased 2019



TOM ENEAS
Dzunukwa Mask, 1995
 wood, paint, horsehair
 SFU Bill Reid Collection, 2002.1.85

