
INSTR. CHRISTOPHER SMITH: We are going to get started here. All right.

So we are going to go ahead and get started and I have a couple of things to take care of first. I looked a million different doodle poll things and they all wanted you to sign up for something terrible to do it. I am available on Wednesdays it seems like people can't do Tuesday, Thursday I have Wednesdays who can do Wednesdays at 1 p.m. show of hands. Okay. How are Wednesday just in general? Kind of okay. That is a majority of the class. Okay. 12 is 12 better? Roughly. No. Okay.

STUDENT: How long I can do 12:30 after 12:30.

STUDENT: You should have people write down their top three times e average it.

INSTR. CHRISTOPHER SMITH: But that could end up where we end up on some average where no one can make it to. I'm going to call it Wednesdays at 12. Who can do 1? Is later better? 2 or 3? No, earlier is better? Kind of, not really. Here is the deal, I'm going to do Wednesdays from 12 to 2 p.m. okay. And if you can't make that shoot me a message we can meet up at the coffee shop over here or zoom or something. We will figure it out. So Wednesdays 12 to 2. I will go there and work on stuff in my office. It's fine. All right. If you come that's fine if not no worries it appear that is no one can make it to the current Tuesday one so that is the plan.

Make sure I say that one more time. New office hours
Wednesdays 12 to 2 p.m. Perfect.

Then there's this that I want to talk to you really quick, I did send out the instructions for the essay. This is not super duper serious. All I'm looking is basically a soft launch for the longer essay that you were going to do at the end of the term. I would have preferred to have this earlier. I didn't design that portion of the course. I want you to know how I'm going to grade. You have two options like we talked about before. The first option 1,000 word essay I want to be clear, I get a million questions about this, if I say 1,000 words, 1200 words is okay. If you are getting everything you need to say in 900 words is okay. 2500 words is not okay. 500 words is not okay you will get marked down for either of those. If you try to land within 100 or 200 words on either side and you do everything you need do we are good. All good? Okay. Just you know, use some discretion, this was supposed to be 1,000 words does he really want approximate 1000 words on this topic. No I do not. Nor will I read 3,000 words on the topic. 1,000 words which means maybe 900, maybe up to 1200. I wouldn't go under 900 I wouldn't go over 12. Fair. For citations I'm not trying to catch you guys you plagiarized you didn't cite this one thing. What I am trying to get you to do is consistently use citations. If something is not common knowledge if it's

a specific date or a specific bit of information, you should cite that. Where did you get that information from. If it's something that is more commonly known or something that is widely known, I wouldn't worry about that quite so much. If it's your opinion you don't have to cite that either. Kind of use discretion with that. Whatever you choose to do, be consistent with it and by that I mean if you are going to have parentheses with author date do that and do that the whole way through. Do your best to do a bibliography how you have historically done them, whatever you do be consistent with it. Do the same thing for all three.

I'm not going to make you cite stuff from the class like bibliography citation. You can say from week X, whatever it was or say from lecture on this topic whatever. Just let me know does that make sense? Please use a minimum of three concepts. When I say minimum that is what it takes to pass. To pass. To get a passing grade. If you want to include more, that is awesome. Once again use discretion. If you want to use 5 or 6 great. Please do not turn in something that is just nothing but all of the concepts stacked together. Use discretion. Three minimum, 5 or 6 maximum maybe for concepts I mean concepts like heritagization or inside outside pressure or how tourism is a driving force behind heritage work et cetera. That kind of thing. For something more specific this is from the

champagne region of France. Whatever it is, but primarily I'm looking for you to use concepts from the course. Three of them maybe five of them maybe 6 maybe not more than that that would be great. Any questions?

All right. If you do the audio option all I'm asking you to do is be like as was discussed in class or as so and so points out in their article. Or you know, according to whoever your person is one of the three sources that you found yourself. Just basically work it into the discussion. Which dependent is sort of similar to what Elliot white hill did think about him I got this story from my uncle he was citing his sources in a verbal context. Anybody have any questions?

At the end here, something we have talked about again and again, I definitely am probably going to want to see something about the tangible or intangible properties of something you are talking about. Maybe the thing you are talking about isn't tourist based but who is it made for how was it used how is it presented, something in a museum, something that was sold, something that was passed down in your family. You know, give a context a little bit. Any questions after that? Any unclear at all? Everybody is on board? Perfect.

Finally, we had the Cajun and Creole talk on Acadian a and Cajun heritage the Thursday before I come back and give

you guys some thoughts on the talk from the previous class. And my main thing is so I am again like a scholarly who happens to be Cajun and Creole heritage I'm not a Cajun and Creole scholar that is not something I write about professionally, but one of the this I think that is bothered me about the reading which was highly recommended to me from someone who is a scholar who works in Cajun and Creole context was it was written by someone who was not Cajun or Creole themselves who seemed to try to undermine the actual identity and heritage of Cajun people in that discussion. She was questioning even their validity of being a group and not questioning the imposed racialization that that group has faced if the last hundred years. Rather than saying Cajuns and Creoles are the same people who are pushing apart in various ways she was accepting they were white people and black people and not related to one another at all, even offering kind of unsubstantiated speculation as to why Cajuns and Creoles would have Cajuns would have gumbo or jambalaya and not looking at it as a shared heritage from which these were branching rather than they were appropriating it. I didn't like that what I want you to take from that is similar to the cheese regions of Italy, champagne regions in France, tequila regions in Mexico created this space with Cajun country with Cajun culture and it is dual outside pressure of tourism and heritage reclamation. Someone pointed out and

say it was similar to Québec. I want to say there are some major differences but also similarities between Québec and this. One is for the Quebecois that is primarily a language reclamation, this is primarily culture. This is about food and some language but mostly about food and visual culture and music and identity, the other difference is that the Acadiana region is primarily a tourist driven venture versus say a more like cultural heritage maintenance. Both of them lead to national itch in very simply popular ways but with the added impact of racialization and bifurcation of Creole people into white Cajun and black Creole people, you have this added layer of racialization that turns into fascism and white supremacy with is what the *Anti-Gravity* magazine article was about. Whereas in Québec, you have more of a national identity of Quebecois people and French people in North America. It's different. There are different factors that lead to different outcomes there.

However, I will say that Québec does regularly cite Louisiana for having stringent language laws they say look what happened in Louisiana. We don't want to it to happen here. If you see it as essay question what are the differences between those and what are the kind of pressures on Cajun and Creole people versus Quebecois point in time and how does that relate in your explanation of that kind of heritagization.

STUDENT: With Québec there's a lot of xenophobia that arises from there aims to maintain their heritage and language. Do you see the same thing with Creole and Cajun.

INSTR. CHRISTOPHER SMITH: Well, okay. So that is a completely radioactive question. What I will say is this: what I want to say is that there is an east west divide in Canada obviously between French speakers and eastern Canadians and western Canadians and Anglophones, Francophones. That has been there since the beginning. What I do see in Louisiana it happened much earlier there and resolved much earlier there, I mean in the early 1800s they got a ton of Anglophones, they did segregate and ostracize Francophones in Louisiana. Legislated English only policies. My mother was forced to not speak French in the 1960s in New Orleans. That is a real thing. So that is also what happens though in the American south as we talked about in the *Anti-Gravity* magazine is this addition of push to whiteness and whiteness as an ethnonational identity itself which leads to the far right nationalism and far right white supremacy from a group of people who are themselves literally mixed and have always been mixed and people who are of mixed ethnicities themselves. That is the main thing I would like to point out. That both do arrive at a kind of particular kind of nationalism but that nationalism plays out differently because of different political structures and racial

structures and political climates between the two countries. My opinion. You have a different thing playing out there. I did want to point out it is in fact this again. Similar to the museum in Oregon Astoria where they were talking to the wrong people and never defining who the people they were supposed to be talking to, I feel like that fell into the same problem with the article that we read. That is it. That is my opinion. Again, I am not someone who -- writes about that professionally, it's just someone who from that culture that felt that that article misrepresented us. That is my two cents on that and that teaches me to ask someone else for a reference on something to read without checking in myself first.

So today I am going to act as a guest speaker for you guys. On Thursday we have the pleasure of having Sue Rowley here director of the MOA and she is going to talk to you guys about the reciprocal research network. Who is familiar with the reciprocal research network? Who has an RRN account? Some of you. Between now and Thursday if you want who is planning on doing an object for their object paper? Like an object itself? Cool most of you guys are. Highly recommend please go to RRNcommunity.org sign up for reciprocal research network account. The RRN and Sue is going to tell you more about it on Thursday, the RRN is a museum database aggregate system last I check it was 27 collections between First

Nations and museums to share information and images across North America and the world. It started out as Northwest Coast sort of emphasized database and it has grown now into stuff from all over the world. Sue is going to -- you guys are going to read an article by Sue about that because she was one of the people who put it together and organized it. And so Sue is going to have -- we are going to have you guys read that and then she is going to talk to you about research on the reciprocal research network.

So I did a project that started back in 2008 so 18 years ago I started working on this project and it didn't really take off until 2017, 2018 when I got here for my masters and because of the reciprocal research network and I was researching an artist who I had a name for him Samuel Elwitt, but I didn't have any other information about him whatsoever. And here is a little figure that he carved right here. So Samuel Elwitt was before I get any further anybody have any questions about reciprocal research network? Super. Easy to sign up, say you are a student they will approve you. Account. What you can do there by the way I'll have Sue go over this with you is you can find an object in the RRN and build an entire research project on the RRN with it. Which is awesome. I'll show you how I did that here in a minute.

Samuel Elwitt made this totem pole. This was historically called Nuxalk all because who originally got it

in Bella Coola and said it was Nuxalk. They wrote it down and had Bill Holm the scholar come and look and say yeah, it could be and they kept it as Nuxalk, and someone later said well you know what it looks Tlingit, so by the time I see this thing in 2018 it's in the Tlingit case at MOA. And what I knew was I knew this was by Samuel Elwitt who I knew was Tsimshian but I didn't know what First Nation he was from or anything else about him. The distinctive features of Elwitt is carved in maple rather than cedar and Samuel Elwitt's community is Kitselas, but the maple was a hint for that he is way upriver with hardwood trees rather than cedar on the coast. And the other thing is he makes this paint that is burgundy coloured out of hematite, the rock and I found that out because I XRF tested and it was hematite. He make this is black out of scorched caribou bones that are ground up scorched them in his cast iron pot. They have a high iron content because he scorched them in his cast iron pot. He was getting shavings off of cast iron pot. He also did face paint on all of his human and these little ears that stick out and whiskers on all of his bears and wolves. Nicer poles he took time with, he carved these feathers out and he also had what I call a super base or a monoxenous base which is meanings one piece of wood, all one piece of wood the base and everything. The originally there were only three totem poles that had his name on them and Indian agent way up the

coast way upriver had recorded a person it was a pejorative about somehow who is disabled but he called him I don't know if I should -- anyway they basically pointed out his disability carver of the river. So basically noting his mobility status someone had taken the time to write Sam Elwitt on the back of these poles you but they spelled them with one T for years I looked for one T and came up with nothing. What is interesting is that those three poles from those three poles they had the face paint whiskers. I was able to identify him as Samuel Elwitt. The RBCM had pieces by the same maker recorded as Txeget and Txset which I knew was also....Tsimshian language. I had a good idea he was upriver. I had a good idea he had a disability and I had a pretty good idea that he was Tsimshian.

The disability by the way status is interesting for a few reasons. If a man in this era could they were a logger or a fisherman. So when opportunities to make things like model totem poles came along for tourists men who were disabled or who had like even Charles Edenshaw had some kind of a fever that left him with shaky hands. Charlie James was missing part of his hand. There were things that kept them from doing work like fishing and logging. So because of this they would produce art and this person was particularly prolific which let me know he was a full-time artist. So I knew there was probably something going on where he wasn't

able to do customary work that you would see of logging or fishing or even that he was part-time artist, he was making stuff all the time. So I called up a scholar up at the university of northern BC and I talked to someone in Prince Rupert who was at the northern British Columbia museum and she records names of Tsimshian people I said do you know who Sam Elwitt is she came back and said yes his name was Txogyet and he was recorded as had this chief who was paralyzed from the waist down. He was interest the house of Lax'tell, he was... Wolf clan, Kitselas, farthest upriver since... before you become Gitxsan. Next village up is Gitxsan. This is all of the information collated that I had learned about him. His work was entirely except for three objects misattributed to other groups. Even the ones that were Txeget or Txset were in the RCBM were still identified as Tsimshian... When you are dealing with databases if you don't have the right keyword or First Nation you are not going to come up with the word.

So after several years I decided to try Elwitt with two Ts. Just give it a shot. And I googled Samuel Elwitt. I came up with post card in the Prince Rupert. This is how I ended up contacting the lady in Prince Rupert. He is -- here is photo of him in bed in the summer surrounded by his kids in a tent. That is good indicator in the day during the day in the summer that he is in fact has a disability that is he

not able to be out during the day working or hunting or fishing, et cetera in that way that he was making art to support himself. He is surrounded by his family here. There were some candidate indicators on work that point the to the fact he made pieces and had an assembly line of family that would paint and finish them for him. This is the visual analysis of this shows he is in bed in the middle of the day, in the summer. Up north. And surrounded by family I thought you know it looks like they were producing it. Then on Facebook someone posted a little girl with totem pole photo that was extremely blurry on one of these weird Indigenous Power 5000 native pride Face group images that pop up. That usually have blinking gifts of a wolf and lightning or something. It was extraordinarily blurry, but I somehow figured out that it was at the Glenbow Museum archives. I contacted them and got a clear photo. This little girl is this little girl right here. And this tent is this tent back here. And here is this lady and here she is again. Right. So now we have two photos and here is one of Sam Elwitt's totem poles we have confirmation that Sam Elwitt in that tent these are the same people, same folks right. So I was able to connect these up. Nets here so he does in fact have somebody who is going out fishing but this is the tent he is staying in the summer that would have been common because if you are inside all the time you want to get out obviously

people want to get fresh air they have him outside during the summer in this tent we have a photo of Sam Elwitt, his family, by the way when I was contacted Prince Rupert archives they said we almost didn't get that photo, somebody bought 1,000 photos off of eBay that was photos that some guy from Prince Rupert had taken that was up there working, right and they bought them from the guy and ended up that is the core or I don't know the kernel original group of archival photos that they now have of this make. Incredibly lucky to find this completely by chance. And again adding an extra T to his name revealed that and allowed me to contact the lady up in the Prince Rupert can ask her about Samuel Elwitt with two Ts here a close-up of that Sam Elwitt photo totem begin face paint on the human can't quite see it here it's got ears the bear and bear has whiskers. Right. You've got a base that is all one part of the same piece of wood definitely Elwitt pole. I have this post card I found this in 2001 and when I started researching Sam Elwitt in 2008 I looked back and looked at this I notice there's Sam Elwitt pole right there. Again carved in a yellow alder or maple got the base all one piece of wood, whiskers on the nose. Got this bifurcating line, right down the middle of the wolf's head face paint on human right there. And this was at the northern British Columbia museum. Which is why I contacted the lady also and said hey you have a pole by this maker. Here is the

detail of this pole from that most card and she sent me these photos which is a detail of the pole today. Crazy about looking at things like this is that photo was from the 40s or 50s. So the pole which is probably made around 1910 was not as old in the photo as the difference of age from the time it was made in 1910 to the photo from that photo until now, this is now 80 years past that photo being taken there's quite a bit more patina, more darkening of the wood. Right. But anyway we can clearly see the whiskers here, clearly see all one piece of wood on the base here. The paws that are kind of up, long nostrils definitely Sam Elwitt pole.

So once you are armed with that kind of information you can take this sort of attribution out and start looking at things on the reciprocal research network and CMH. Not to sound crazy old to you guys but back in my day before 2014 you had to travel to museums to go see their collections. Or you had to reach out and they might be able to print out photos that are terrible photos for you to look at the it would take a lifetime to go see even ten museums it's prohibitively expensive. Suddenly you have 27 museums at the touch of your fingertips. And all the other museums like the CMH that you can look at. These are the poles that were signed Sam Elwitt at the CMH. Face paint whiskers bases that are all piece one piece of wood, maple instead of cedar. With the photo that says Sam Elwitt with family at camp in

the tent the next photo that has the same tent in it with the little girl with the totem pole even if one piece of evidence doesn't have all of the information you are looking for you triangulate between different archival sources and different pieces to create a provenance for these things where you can say this is all the same maker. So these were identified as Tsimshian but this wasn't. This has got this human here. Bifurcated face this is blurry but he has got whiskers carved out much maple wood clearly Sam Elwitt. This is a model for a grave post that would have been made in marsh marble so Sam Elwitt would design the grave post hand it over to a Italian marble cutter in Victoria and make these and send them out. This is the Museum of Vancouver. Dark. Carved in cedar but you can see the whiskers see the same base. And then a guy in Saint Louis -- I had a fellowship at the Smithsonian in 2019 in the summer and this guy was there talking about his work at the St. Louis Art Museum he said would you mind if I cents you photos at the SLAM. I said that would be great. Amongst the things that he sent me was this photo and it was a Sam Elwitt. Once again got face paint here, again whiskers on this and the ears are all sort of the same the half moon ears. Base down there at the bottom. Definitely the same guy.

These are all from private collections. People have contacted me. This is probably a model for another funerary

monument. And these poles are all little made for sale model totem poles. The first pole I pointed out the feather that is get carved out in some of the larger ones you see the person that had these thought they were Tlingit. See the face painted over here. On the front of that box. Pop back you know what we'll go to the front here. Same face painted on that shield from the model. So it's about triangulating information. So you start out with a misspelled name and a couple of poles that are identified you track down an archival photo of in situ photo of one of those totem poles I am not expecting you guy toss do this for 1,000 word paper. That is not the bar. Everybody breathe.

What I'm saying is this is also like a 20 year long project for me what I'm saying is you triangulate information where you have incomplete information from sources you triangulate it across different sources through so what are some of the till skills that are being used here, I'm doing formal analysis of the pieces I do expect to you do this. What is it made out of who is it made for. I don't expect you to differentiate between a model totem pole and one made for a model to be a grave monument, but was it a model totem pole made for sale, was it intended to be a souvenir. What kind of wood is it. Is it made out of wood do you think it's cedar or not. That kind of thing. What does it say if it's made out off a particular kind of wood. This guy makes this

stuff out of hardwood means that he is further in the interior he doesn't have access to cedar because logs don't flow upriver. If he were on the coast he could have access to hardwood that flushes down that river to the coast sometimes. But that cedar is going to be difficult to get upriver to him he is using the wood that is available to him. Does that make sense?

Also every single time he makes one of these things they have monoxenous base. All out of one piece of wood. He was super prolific he made so much stuff. Pointing back to the fact that he was a person with a disability this was his main income and way he was making a living. It explains he was making stuff because he was working all the time right when we were he was awake. So here is some more. Biggest and nicest poles that I've seen him make. About this tall a collector in Detroit has that. You can see the carved out feathers something interesting about in this pole looks Haida in a very specific kind of way it's tucked in the figures it tapers towards the top right it's got really large was go sea wolf sea bear figures it looks Haida which got me thinking was he hanging out with some Haida carvers and if he was, who would those be? Tuck that away we are going to come back to that later. If you look here as nice as this pole is as big as it is he has an eye carved right here on the base, you see this again on this pole that is clearly from a later period

when his eye and hand coordination maybe went the same, so what you have here is you have a deterioration of motor skills maybe he had arthritis maybe his vision wasn't as good he made this when he was younger on stronger could make cleaner lines and he made this when he maybe couldn't. When his carving wasn't quite as sharp when eyes weren't quite as good. When arthritis had crept in from holding tiny knives. Notable this is all fully carved out here is he doing a lot of that work with paint. Which again points to this idea this is a later piece by him in his he has made this later on in life and using painting instead of carving which requires more motor skills and strength.

Everything still on board? Okay.

One other important feature I haven't been able to show you yet is the structure in the back, he hollowed out all of his poles all of them and they have a 45 degree angle that comes off the base that wraps around and completely hollowed out to about quarter or 8th of an inch. Sort of looks like a piece of celery. But he does it on all of them. This is actually one that I own I found it on Etsy. Big deal for me, got it for 20 bucks. Big day. You can see here the whiskers right, the structure again the little ears the base. Here is one in the British museum, extremely similar. This came from bray eighteen virtually all of these poles are either in British Columbia or Canada or they come from

Britain and we are going to return to that later. So a lot of these poles are in Britain when they do show up. These were probably made around the same time they share a lot of the same features why would this one have a different surface than this one?

STUDENT: I think did you say come from Britain.

INSTR. CHRISTOPHER SMITH: So because these are tourist objects, they flow out into the world they don't stay in the community where they are made but a lot of the ones that are in the private market people that are collecting them are buying them from Britain. This one came from the UK.

STUDENT: They went over.

INSTR. CHRISTOPHER SMITH: This one went to the --

STUDENT: They were imitations made in Britain or something when you said from?

INSTR. CHRISTOPHER SMITH: Sorry, when these are being sold on the secondary market today they are showing up in markets in Britain. So originally went to Britain from BC. He made them and sold them and they ended up in the UK instead of in the US. So there's something about that that we are going to return to. This one came from the UK off of Etsy. This one is in the British museum. Two questions. Why would this one if these were made at the same time and are the same imagery and made out of the same material and paint, why would this one have a radically different surface today?

STUDENT: I imagine that because that one is in a private collection.

Someone probably varnished it to preserve it.

INSTR. CHRISTOPHER SMITH: Not varnished but you are on the right track.

What do you think?

STUDENT: Years of touching it.

INSTR. CHRISTOPHER SMITH: Years of touching. Everybody always says don't touch that museum object, you've got oils in your hand. Here is the thing 150 years of handling something can leave it shiny and pretty with a patina. This one has been in a sock drawer for 150 years which makes a difference on how it looks. This looks like the day it was carved. This one has oxidized, human hand oils. How has it circulated in the world where has it been why does it look the way it does why does it look different today when you are researching them what caused it. You got to think about that.

This one was at MOA. Previously this one was called Northwest Coast General. It's an Elwitt. It's super dark but again got that hollowed out celery style back. Got super base on it, got the eye, got the face paint. It is so super dark but that little wolf up there has whiskers. Same maker. And again here this figure hollowed out in the back, made out of the maple. This one has very pronounced whiskers. So we were able to correct this in the MOA database. This is all research that I had done through the RRN because for years I had been saving photos of Elwitt pieces but I didn't have any

proof or name or birthdate or anything so the RRN helped me with that.

Any questions?

STUDENT: You might actually touch on this I was waiting but I was wondering if you knew why they were hollowed out?

INSTR. CHRISTOPHER SMITH: There's theories. I don't know for sure one of the theories is older carvers hollowed out because large full scale ones are hollowed out. As they dry that wood will split and craze. But if you hollow out the soft centre of the totem pole it won't split and these were early model totem poles big ones get hollowed out so little ones get hollowed out. It seems to be a signature. Shows a lot of skill to be able to do that.

STUDENT: What does the process look like when you realize that something that is been misidentified in a museum collection? What is the process of changing that? I know museums are bureaucratic how many hurdles do you have to jump to prove what you know.

INSTR. CHRISTOPHER SMITH: That is actually changed over time for me. At the beginning it was hi my name is Christopher Smith, I'm so passionate about this I want to let you know ... Maybe I could get somebody to talk to me and change them now they pay me to do it. The process is the same, you shoot an email to them and the RRN has a place to do that. It's like Facebook for museum objects. There's comment sections. Hey, this is

misidentified. I wanted to let you know. The curator will come in and say thank you for that. This is designed for community members to come in and share knowledge and hey, this is a sensitive thing we would like you to take it down. What my work often does I'll show you this in the RRN here in a few minutes maybe towards the end of the class, is I basically send the information to the museums and say this is actually Tlingit I think. They say okay thanks, and they put Tlingit with a question mark or I show them hey, here is in situ photo at a potlatch then they change the name they show to the community next time they go through they said oh my god it is so and so it's not. The process is reach out and share it with a curator make sure you send it to the right one. My contact person was always Karen Dufet. For you guys it would be Jennifer or Jordan. If you wanted to share that. That is the process. And you know, sometimes museums take it a lot better than collectors do. A lot of collectors have a financial and emotional investment in something being what they think it is if they were wrong or if it's fake if it was something else unless it's something that is more valuable they get kind of upset about it. Any other questions?

Now we are going to get weird. Elwitt made a lot of stuff. This is a famous headdress in the museum of ... Tsimshian with a question mark Gitksan with a question mark. Looking at this comparing it to the Elwitt things what do you

guys think connects this to it being Elwitt.

STUDENT: You said the line that comes through the middle of the painting.

INSTR. CHRISTOPHER SMITH: We've got this structure right here. What else?

STUDENT: The eye.

INSTR. CHRISTOPHER SMITH: The eye. The eye is the same on everything. Some other stuff we haven't seen yet, what else?

STUDENT: Little half moon ears.

INSTR. CHRISTOPHER SMITH: The little ears are the same on this guy as they are on the humans same on the beaver right here. In fact this beaver which got the which is Kerr social security a little Elwitt has the same paint that he is using up here. This isn't laundry gluing. It's something else. But yes then there's humans right here with head stuck in. What I love is you see this spoon, you wouldn't see this and say definitely the same carver as this huge head dress look at the sculpture of the eye it shows up here same rigid square-ish eye you get on both. So there is a triangulation. This beaver has the same tail as had beaver right here. The whiskers. The ears. This is also a hat at the AM and H. Not as big as you think they are. Big in my heart. It was fine. It was really exciting. Stoked to be there.

Any other things you notice?

STUDENT: Maybe the painting colours that you mentioned.

INSTR. CHRISTOPHER SMITH: Yeah. This is using that rust coloured

hematite that he was making from hematite from up the river. And these are all carved out of that same alder and birch.

This is a really early Elwitt it turns out when I finally tracked him down he was born in 1833. He lived to 1919. He is an extremely early carver that transitions from community carving to tourist carving. This thing has been used. It's been handled remember we talked about the oils in hands. Now, was this used for actual potlatch for oil or for as an actual grease dish it doesn't have the grease coming out of the pores like you see. It's maple so it's super dense. Legs busted off. This is in the national museum of the Indian. Got the same ears, eyes, doesn't have the painting but the carving is that same structure. Distinctive.

He also loved making butter dishes. Which gets me back to which Haida carver was he working with. So it turns out that Elwitt moved from Kitselas up the Skeena River all the way down to Port Essington, a British mining colony. All the people now a coast town. People moved away. All of the people that were working there shipped and took home souvenirs made by Elwitt. And he knew these are British people, these aren't Canadians who lived here. These were British workers so he starts making anybody have a British grandparent great grandparent. I don't but I can tell you this, one the things that happens in these tea set that is

British folks would have is you have milk glass butter dishes with little hens on the top for butter. Right. He is making them out of wood. He is making them totemic. He has several of these come poets and butter dishes that he makes. Here is the really interesting thing is that all of these come poets and butter dishes also smaller than you think are made out of these hardwoods in Port Essington. There was another carver there that made come poets and various other kind of objects, and that man's name was Charles Edenshaw. And Charles Edenshaw lived in Port Essington at the same time. They are next door neighbours. Both of their wives were named Isabella. They were born within five to ten years of each other. So Edenshaw and Elwitt are both making these butter compotes. He is making them out of argillite ivory. If you look at the figure that is stuck on the top, similar imagery. Even this the way in which this beaver's figure is being reimagined as a dish that is then on a pedestal is similar in the logic to what Elwitt is making and again with both of them their wives were both named Isabella and they lived within two houses. Elwitt was actually paralyzed from the waste down Edenshaw had a childhood illness that made it where he had to carve, fever, where he had to carve for a living rather than going out hunting and fishing. The logic and the structure of these things are the same. And at the end of the day, straight up both of them had wives named

Isabella. There's no way these guys weren't hanging out and looking at each other's work. Edenshaw was famous for making European influenced argillite and wood figures to sell to British people in Port Essington. Also silver spoons that had Haida thunderbirds and Ravens and eagles on them so that is what we are looking at here with Elwitt.

So I am really good with art and kind of awful with technology. I bet you guys probably noticed that. So these things right here, amazing. Just it pointed to the fact that once I started looking a who else was living at Port Essington at the same time it was Charles Edenshaw this beaver right here is so similar I am not saying they had the same skill level clearly Edenshaw -- Elwitt was no slouch. He was an amazing carver. Edenshaw is out of this world. The logic of how these are put together and what they were doing is incredible. Here is another dish made by Elwitt and this is kind of cool, you get the bear figures here and killer wail figure this is a gigantic piece of maple, it was a flower pot. This is a frontal facing eagle figure. Here is his beak and eyes and the circle in the middle breaks up the formline for the beak. If you can't see it that is okay. And this killer wail that has four flippers like a sea turtle would. Make a note of that.

So looking at pieces at the Museum of Vancouver which were all identified as Nuu'chalt'nuth or Tlingit or Haida,

this is the same eagle figure that shows up on the side of that other dish that was a planter. We come over here we've got that same eye appearing again in maple. This figure is really carved and densely carved and comes somewhat Haida style if you look down here you've got the same formline that breaks down again exactly like the work on the other pieces. This piece right here is the first thing that I saw that gave me some kind of hint that Elwitt was working with Charles Edenshaw at one point. It's because of this so one thing that Haida carvers did in the middle to third Carter 19th century is they would put Roman style American eagles on silver carving different argillite carvings where they would carve sailors and ship captains European imagery on argillite pieces this is a Roman American style eagle not Northwest Coast style, on the halibut figure. The halibut figure is Elwitt. Elwitt loved to make halibut spoons and this gets into the same paint. This was part of the Dundas collection that was very famously sold by Donald Ellis back in 2008 and it was highly contentious but this piece is the earliest piece by Elwitt that I know of for sure it was made by 1863 because it was collected in 1863. So he would have been about 30 years old when he made this. To me it indicated they had an interest in other artists work that he had an early interest in European style pieces. By the way this little dude right here face looking straight up, and this

little dude right here doing the same thing we are going to go back again to that sculpin. All these guys right here all along the rim doing that same thing. Connecting multiple different areas and angles of things.

If you recall I mentioned the family all sitting around together in a circle looking like they had some kind of assembly line. I had talked to Tlingit carvers early on in my research and career so I knew that Tlingit carvers that were making things for the tour I was market would often have their kids home from residential schools, they would be carving and speaking the language to hem, they would hand these things off that they are making to kids and say that is thunderbird or eagle, they talk about the story. But then they were sharing the language they would have them work on these pieces paint them, do that kind of work. So I knew that was something that was being done. This piece right here is fully carved and painted but then it has pencil drawings for the split U forms here that aren't painted in so it got passed off to someone else who didn't finish the painting of it. I saw this before I saw the photo by the way, I thought he was working with an assembly line of family members. I would like to point out this piece here is the eye, the little dude at the top this kind of structure here shows up on a lot of two dimensional work. This killer whale has the whiskers. Incredible things about both of these that

they connect to the head dress in a specific way. Four fins on the killer whale, again four fins. This shows up again and again this imagery of a human riding a killer whale. This piece is historically been identified as Nuxalk. It's at the RBCM. Mountain goat, frog eagle and bear with whiskers and human hat at the top. That is on the Nuxalk website. It's an Sam Elwitt piece. This is a MOA. It's a tiny dish, structure around the head of the bird. This mountain goat bowl it at the national museum of the native Indian. This structure shows up again on this and I would like to point out these weren't identify as Tsimshian, three poles were identified as Elwitt. This is all things I've put together over the last 18 years. Napkin ring holders again you get the eyes, the whiskers, ears on the little humans cool. More of them. Start to see the halibut spoons creeping in. He made this is kind of cool, one thing that Charles Edenshaw was famous for doing things like including elephants and images of animals that were in circumstance circuses. This definitely a snapping turtle that Elwitt included in this napkin ring holder. Similarly dishes again and napkin ring holders, spoons this spoon right here this is important thing I was going to point out you see the structure on the back of the spoon segmented for this otter. These segments right here. Okay. So keep that in mind. We get to this piece here. All so Elwitt. And this is a

mountain goat horn spoon with inlaid caribou bone that has been carved which has the same otter figure with the same segments in the back, same face. Definitely Elwitt. Also this one Portland art museum. Another group at the national museum identified. Getting into other hybrid objects like ladles that have figures on the top here with the whiskers and everything. I am going to stop here. It's a bit repetitive. Anybody have any questions?

STUDENT: Can you go back to that taller looking piece. It's black and white. That one. How big is that to size because I couldn't tell on the photo.

INSTR. CHRISTOPHER SMITH: It's a staff, about yea big. Speaker staff. This section is maybe that tall. These are I think that is 8 or 9 inches those two figures. I have a grant, the Bill McLennan award for MOA two years ago was for me to finish my Sam Elwitt research I haven't had a chance I'm doing to now, that is one of the things I'm going to be doing this summer. I'm going to go see that staff. The RBCM has been annoyingly closed for a while. That is that section is about 9 inches tall. And these spoons are this spoon is quite tiny but you can kind of get that from the faces. That looks like an emoji. Face on there. But anyway, so this was Sam Elwitt. Here is that structure again that we saw on the side of the sculpin on the side of the whale in the mosquito spoon. This is detail it's a feast ladle that has a human hand at the end

that is clasped that is wearing a silver bracelet on wrist. These are pieces by him. These are extremely small but later in his career you see messier painting. The skills are kind of variable across all of these. More of these spoons. More halibut spoons this one has a note on it Prince Rupert 1910.

So I was awarded I am not going to go into a lot of detail this one is a snake. I was awarded a book deal for this couple years ago and I was doing that work it was \$30,000 and a book deal and \$5,000 bonus if you finish the book but the organization that I won that award for got itself completely bogged down in this giant scandal that took over the Canadian art world for a couple of years I had to leave along with other people. Sorry we are going to peace out. And so not going to go into deep detail didn't get to finish the project like I wanted applied for MOA to for the Bill McLennan award was able to win that to finish this work. Really excited my ultimate goal for in this guy has been completely lost through archival bureaucratic disintegration. Nothing about his life was ever recorded well, he was a person who had a disability and therefore he wasn't even worth recording the name of. He was recorded with disability status by Indian agents. They didn't bother writing down his name. You have the added layer of use his Simalguk [sp] name. That wasn't even standardized. There are intersectional factors people are saying it came from the

Skeena River has to be Gitksan, or Tlingit or bought in Bella Coola so it had to be Nuxalk. This man was completely dissolved out of existence and all of his work by bureaucratic and anthropological recording methods. Hundreds of his pieces exist in museums yet because there was no standardization of the way was documented it vanished him out of existence. So the purpose of my project is to take this one of the reasons I'm doing this I've done a lot of the research, identified a lot of the bits of his life I promised MOA that I would do a blog post for them about all of this and include that but the other side is I'm going back to Kitselas and Terrace and giving them a copy of this along with locations of all of these pieces so I'm repatriating the knowledge about his life. They know he existed maybe and I say because he had several children but they all died in the flu epidemic of 1918 most of them died in 1918 some of them moved to Metlakatla Alaska and died drowning incidence I don't know that he has any living descendants today. I think his community will know who he is. He doesn't have extant descendants that I know of. But I'm able to return his life and his work back to that community, and I'm going to be working with Stan Bevan who is a Kitselas Tsimshian and Tlingit master carver. I'm going to give this presentation in Terrace and at the... school and heritage centre at Kitselas which is near Terrace and doing this blog post for

MOA to disseminate the information. I would like to finish the book that I started. I got through three quarters of that book until the organization ended up in a bad scandal that I had to exit over.

This is Sam Elwitt. This is the kind of work you can do with object analysis and research. It can these things were made for tourists but it looks like he made stuff for community usage. And also there's hundreds of these little spoons. It sure seems like that these are things that have just been kind of forgotten and forgotten because of documenting practices in museums they didn't write down the right location, name, focused on his disability status rather than his name as a person and it just made invisible.

This is a grave marker monument at the museum of northern British Columbia. Huge about the size of this table here. But again got the same ears, same face. This is quite interesting. Here is one of the marble pieces that he designed that was made by an Italian marble cutter actually within of the grave figures after it had gone through this process being reproduced in alabaster maybe, a stone by within of these marble cutters.

Italian marble cutters took there was these Italian group that is were making grave monuments in Vancouver and Seattle. They made this masthead figure to be on the killer whale the killer whale has the four fins, the head is still

the same. Here is another piece in the RBCM wooden model that was sent to Stewart's monument works. These were the guys that were making these alabaster and marble figures this was turned into a grave monument and wood figure went back to the RBCM this was Heiltsuk and in a river stone at the MOA, here is another piece at the RBCM that has been painted white. Same maker. Four fins. This has been painted up later it's Elwitt. Here is another piece that may or may not be Elwitt it's hard to tell all artists work on a bell curve of production. When they are younger they are just learning how to make things but their hands or strong vision is good good dexterity so making sure lines and making clean cuts. And as they get older they start producing more work and better and that is the top of the bell. Then they have all of the skills but they start losing vision and losing dexterity to arthritis and you start seeing a decline in work. There is a bell curve to that that you can kind of place, and one of the tricks that I like to think about is piece is super ambitious. This person who made this knew how to put together this formline design but just not done super well. This indicate it's a later piece rather than earlier piece where he had the knowledge of how to make it but not the dexterity to see it all the way through. But it's also very similar to the bottom of the base that I pointed out of the little grave monument model. I love this guy's work.

Look at this thing, a shark bowl. I love it. Looks like that shark that swallowed a bowl. What is not to love about that. Here is a killer whale doing same thing. As he got older he stopped painting stuff. He went from doing a lot of cashing to doing more painting to doing less painting and more minimal kind of carving. Here is two bears holding the dishes from the previous slide with the fish on top. This geez holding this dish. I love his work. Fascinating carver. Fist that was on that spoon shows up on this bowl. On each end. Cool. And as to the question about the RRN, so for instance, I'm currently working on provenance research for the MOA. And what you do is it allows you all of these things are misidentified at the MOA in some fashion. Either identified by the wrong artist or not attributed to the right community. And you are able to pull these out and then put notes underneath. Sue Rowley is on this so she is like you know, she can jump in and make comments as well. You kind of identify what was going on. Some of them it's basic stuff like they said this was Lincoln Wallace he was born in 1920 this was made in 1880. Probably wasn't him. This piece right here. This is a Japanese copy of a totem pole that was sold as a tourist object that was made out of bone. That kind of thing. But then you go to the home and items and somebody uploaded absolute ton of photos. To the RRN. And if I want to look at totem poles I can say model totem, and

it will come up with all of these model totem poles as all of these different institutions. Let's click on one. You click on this and it's Facebook for objects you got the photo profile, all this information about where it's collected who donated it, who did all of that. And then down here you can share your knowledge, ask a question about it or you can post an answer about it. Something that you know about it that somebody else doesn't. Rrncommunity.org. I highly recommend everybody sign up. I would recommend using it if you are going to do an object but this has been really really useful for me. You can click on MOA. If you want to search something you can get into Sue will go over this more but if I want to save this for later I click this icon and save it here and I can work on it later. Anybody have any questions? We'll have lots to talk about on Thursday.

STUDENT: What are the legal responsibilities for making sure the stuff in your museum is labelled properly versus is just the right thing to do.

INSTR. CHRISTOPHER SMITH: Until you get into repatriation legality doesn't come into it. The second you have something for repatriation then you have a legal obligation that answers that question. You may have a legal obligation so someone who is donating something to you, you might have agreed to call it a certain thing. Which is why museums don't make those promises anymore. If someone asks for something back

but in general there's no legal obligation, it's mostly has to do with responsibilities to communities of origin and information for the public is basically what it comes down to. Somebody like Sam Elwitt nobody knew he existed much less that there was a problem there. So anyway, but was that helpful with anybody on a kind of ideas of things to think about with research? Cool see you guys Thursday. Have a great day.

Lana Grace Allen, RCR, RPR.

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