

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a' Deal. Last Stand. Chump Change, 1996*

acrylic on canvas  
201.0 cm x 245.1 cm

Vancouver Art Gallery Acquisition Fund  
VAG 96.27



# Lawrence Paul Yuxweluptun

*The Impending Nisga'a' Deal. Last Stand. Chump Change, 1996*



Image source:  
[www.practicallynothing.oxyfx.com](http://www.practicallynothing.oxyfx.com)

Photo by: Jim Jardine

## Artist's Biography

Nationality: Canadian  
Born: 1957, Kamloops, B.C.

Lawrence Paul Yuxweluptun was born in Kamloops, B.C. in 1957, though he spent most of his adolescence in the Vancouver area. His father is from the Cowichan Salish and his mother is from the Okanagan.

He was active in various art courses in high school and after graduating, enrolled at Emily Carr College from 1978 through 1983. While at Emily Carr, Yuxweluptun was influenced by Don Jarvis, Ken Wallace, Sylvia Scott, Bruce Boyd, and Bill Featherston.

Much of the content of his work is derived from contemporary Native social and political issues. His father at one time was President of the North American Indian Brotherhood and his mother was Executive Director of the Indian Homemakers Association.

Most of his work has been large scale acrylic on canvas pieces with brush and/or a palette knife. He makes use of vivid colours and his work presents a positive aesthetic impression as well as expression of content that is often bi-cultural.

In his work Yuxweluptun uses Coast Salish cosmology, Northwest Coast formal design elements, and the Western landscape tradition.

Source: Vancouver Art Gallery Library Canadian Artist Files

## Artistic Context

Nationality: Canadian

First Nations Affiliation: Coast Salish

Training: Emily Carr School of Art and Design

Group: Northwest Coast formal design elements; 20th century; 21st century

Provenance: purchased from the Artist in 1996

Subject: Coast Salish cosmology; First Nations politics; landscape; cultures in conflict

## Other Works in the Vancouver Art Gallery Collection

Lawrence Paul Yuxweluptun  
*Shaman Dancing in Sunset*, 1989  
acrylic on canvas  
Vancouver Art Gallery Acquisition Fund  
VAG 91.58

Lawrence Paul Yuxweluptun  
*Clear Cut to the Last Tree*, 1993  
screenprint on paper  
Vancouver Art Gallery Acquisition Fund  
VAG 94.14.1

## Lawrence Paul Yuxweluptun

*The Impending Nisga'a' Deal. Last Stand. Chump Change*, 1996

Lawrence Paul Yuxweluptun  
*Transformation of Bill Wilson*, 1999  
hair, mirror, rawhide, and acrylic on wood  
Gift of the Artist  
VAG 96.33

Lawrence Paul Yuxweluptun  
*Borderlines*, 1996  
watercolour and ink on paper  
Vancouver Art Gallery Acquisition Fund  
VAG 96.39.3

Lawrence Paul Yuxweluptun  
*An Indian Shooting the Indian Act*, 1997  
shotgun, fabric, copy of the Indian Act, display case  
Vancouver Art Gallery Acquisition Fund  
VAG 98.18

Lawrence Paul Yuxweluptun  
*The Urban Rez*, 1998  
acrylic on canvas  
Gift of Maryon and Jack Adelaar  
VAG 2001.43.6

Lawrence Paul Yuxweluptun  
*Space, Place, and Reason*, 2001  
acrylic and oil on canvas  
Vancouver Art Gallery Acquisition Fund with the financial support of the Canada Council for the Arts, York Wilson Endowment  
VAG 2002.15

Lawrence Paul Yuxweluptun  
*Mountain View Cemetery*, 1996  
oil on canvas  
Gift of the Artist  
VAG 2005.24.1

## Bibliography

### **Art BC: Masterworks from British Columbia.**

Publication  
2000

[transcription of excerpt]

### **Lawrence Paul Yuxweluptun**

The relationship of the First Nations of British Columbia to the economically and politically dominant white society has been a vexed one for over a century. British Columbia, unlike many other parts of Canada, did not sign any treaties with the First Nations and, instead of attempting to compensate them for their land, simply took it and consigned the people to reserves.

The process of treaty negotiations has been a long and, for the First Nations, a

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change, 1996*



frustrating one. The completion in the year 2000 of a treaty between the federal and provincial governments and the Nisga'a nation was, therefore, an exceptionally important historical event. This treaty was presented, particularly by the British Columbia government, as being fair and equitable to all of the province's citizens, but it was not greeted with universal approbation.

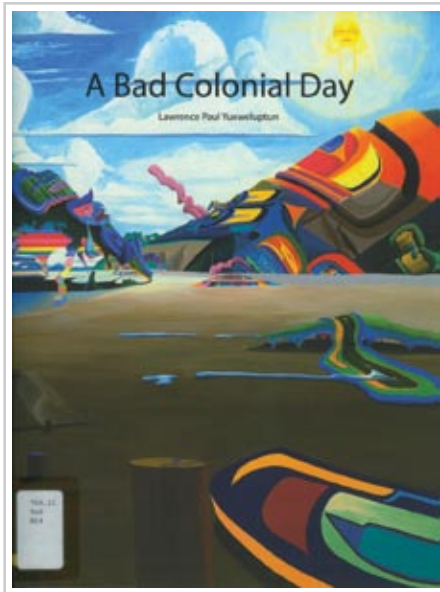
A simple reading of this painting by Lawrence Paul Yuxweluptun is as a protest against the terms of this treaty: too little, too late and a sell-out of aboriginal interests. This abrasive stance, at odds with both the Nisga'a elders who had negotiated with the governments and the elected officials of the governments themselves, is typical of the position that Yuxweluptun has taken in much of his art. He is deeply connected to his heritage as a man of mixed Okanagan and Coast Salish ancestry but cannot separate himself from the larger, non-Native society in which he now lives. He is an urban Indian, trained at the Emily Carr College of Art and Design, and his art partakes of conflicting traditions: Native and non-Native, popular culture and the spiritual world of his ancestral past, surrealism and landscape painting in Canada. He also chooses to transgress more traditional borders of appropriation by using forms and ideas from aboriginal cultures not his own. An underlying belief in the essential spiritual quality of the earth itself and an anger at our despoiling of it animates all of his work.

The immediate impact of this painting is due to the almost garish and brutal coloration. It is a landscape, or perhaps more accurately a statement about the landscape, that is far from natural. The hill formations are covered with modified Northwest Coast Native art forms—ovoids and formlines—that suggest Yuxweluptun's study of a number of other First Nations cultures. The only trees left in the landscape are two black monoliths that do not appear to be alive but, like the denuded landscape, have been destroyed. The ground upon which the figures stand seems almost molten, as if the hills themselves had begun to melt and form an unstable sea. The white man, equipped with a briefcase, skulks off with a self-satisfied grin on his face while the two aboriginal figures seem transfixed by shock and/or despair. Ironically, the serene sky filled with fluffy clouds suggests a harmony that is sorely lacking below.

This painting has a distinctly political stance: Yuxweluptun wants viewers to feel uneasy, and he particularly aims it at a white audience to make us consider the consequences of our collective actions. The work does not present a picture of optimism, for while the treaty itself has been passed, Yuxweluptun suggests that it will be some time before the ramifications of this historic event will really be understood. Sadly, he suggests disaster.

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a' Deal. Last Stand. Chump Change, 1996*



## A Bad Colonial Day

Publication  
2005

### [transcription of excerpt]

#### Confronting Colonialism

George Harris

This exhibition of Lawrence Paul Yuxweluptun's paintings offers representations of First Nations life in Canada and British Columbia in particular. Like all artwork these paintings embody the perspective of an artist working within a specific socio-political and cultural context. Lawrence Paul Yuxweluptun has developed his practice in a colonialist hegemony. As an Aboriginal artist of Coast Salish ancestry, his work expounds the view of someone living within sovereign territory that has been occupied. As the title of this exhibition suggests, *A Bad Colonial Day*, confronts from that perspective and gives no quarter.

Urban Rez (figure 1) is a powerful reflection of this point-of-view. This painting from 1998, comprised of a series of similar red shapes painted against a black background, is one of the earlier works that reflect the artist's interest in and development of "Ovoidism", a concept born of Northwest Coast art.

The repeated red element, an ovoid, is a shape associated with a number of the First Nation Cultures usually grouped together as "Northwest Coast." The black and red colours the artist has chosen for this painting are also frequently associated with Northwest Coast art. Together, they are crucial elements of "formline design" defined by Bill Holm.

In a catalogue for *Colour Zone*, Monika Kin Gagnon refers to Holm in describing this form and articulating its association with "Haida, Tsimshian and Tlingit composition", while Petra Watson describes it as an allegory that recalls "a broader cultural and marketing identity of the art and culture of the NWC." In this context, it is possible to read Yuxweluptun's ovoids as a reflection of a kind of cultural hybrid that pervades the impressions about BC First Nation Cultures in Euro-Canadian thinking. These (mis)impressions often displace, especially in non-native populations, more accurate characterizations of the diverse and distinct First Nation cultures in BC.

However, rather than correct this impression, Yuxweluptun uses the form to establish a position of strength, reclaiming it in his own terms. In his *Manifesto of Ovoidism* that also appears in the *Colour Zone* publication, the artist asserts that his ovoids serve

*"as a philosophy to think about such things as land claims, Aboriginal rights, self determination and self government, social conditions and environmentalism, Native reason and Native philosophy...to express Native 'modernities' and to intellectualise place, space and Native reason."*

Ovoidism, he states, is fundamentally about "colonial deconstruction and Aboriginal reconstruction."

In this framework, *Urban Rez* takes on an interesting meaning. The term describes, with often bleak connotations, the community of First Nation peoples from diverse cultural origins that populate the city as a result of what has been described as an "aboriginal migration." In this reading, the ovoids in this painting represent these people and their habitation. The title implies a convergence of different cultural backgrounds and their disenfranchisement and ghettoisation.





# Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change, 1996*



Nevertheless, these forms do not shrink from view but have instead been painted bluntly, expressing a proud and assertive sense of power. These expressions are not specifically of Yuxweluptun's Coast Salish identity, but are an articulation of a more general Aboriginal voice, strengthened ultimately through the deconstruction of 'colonial' generalization.

In *Space, Place and Reason* (figure 2), from 2001, a riot of multi-layered and multi-coloured ovoids populates the canvas. Unlike *Urban Rez* where the collection of solitary forms projected a sentry-like strength, this painting's strength derives from the number and density of ovoids from which it is comprised. At first the brightly coloured painting reads as a celebration; perhaps, as its title suggests, of the quality of "reason" (the ability to work something out), as well as of space and place. However, the title also offers a more disquieting reading in which "reason" can be understood as "cause" In many First Nations communities issues of space and place are of primary importance as land claims are slowly being resolved. As a contemporary artist documenting what he sees, Yuxweluptun presents space and place here in abstract terms, as the arena of both negotiation and motive.

The *Transformation of Bill Wilson* (figures 3a and 3b), engages this debate in less abstract terms. Bill Wilson is an activist for BC First Nations and has been involved with land claims and other issues affecting First Nation peoples. A stylized flattened head has been built from two panels that are hinged at the left and right edges and meet in the middle. Translating the device of an articulated transformation mask common to a number of Northwest Coast cultures, Yuxweluptun's painting opens up to reveal the phrase "SELF GOVERNMENT NOW." As expressed in his manifesto of ovoidism this is clearly a notion for which Yuxweluptun is willing to agitate.

In its closed position, the painting is strongly reminiscent of the characters found in many of Yuxweluptun's two-dimensional work such as *Impending Nisga'a Deal. Last Stand. Chump Change*. (figure 4). Here three characters occupy the middle of the painting. The heads of the two characters on the right, shaped as ovoids, are shown head on and are rendered in much the same way as Bill Wilson's visage. The character on the left appears to be walking away and is represented in profile carrying a briefcase: a convention in Lawrence Paul Yuxweluptun's work which is used to represent Indian agents, bureaucrats, and other non-Native people. The central character, with tongue poking out, seems to taunt the bureaucrat's departure, while the other draws attention to the land and a pile of change in front of him.

This painting was produced in 1996, the same year that an Agreement-in-Principle regarding Nisga'a land claims was reached. The landscape appears to be stained and barren; towards the middle of the painting the land appears ruptured. An ovoid crumpled in the bottom right hand corner seems an apt metaphor for this exhausted and used environment. The painting's title reads as a wake-up call, suggesting that in the face of the impending deal there's time to take a last stand, while Chump Change seems to be a comment on the terms of the deal. After all, the Nisga'a land claim, the first settled in BC, can be traced to the 19th century. During this time, the Nisga'a endured legislation, through a 1927 amendment to the Indian Act, denying First Nations people the right to seek legal counsel in their claims against the government. Contested territory was logged, mined, fished and contaminated.

The painting shows three points of view. The central character, who sends the bureaucrat on his way with a taunting raspberry, has the air of a victor, but is painted with limp and impotent hands. The subject of his gaze, with mouth open in a toothy grin, leaves the scene in a way that evokes the cliché: "laughing all the way to the bank". Notably, his feet are

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change, 1996*



painted like those of a raptor. The final figure draws attention back to the land and to the pile of pennies in front of him. In him we can imagine the admonishment of "Chump Change!" as if to remind the central figure of abuses inflicted on the land he points to—imploing him to take a stand rather than sell out for mere pennies.

*Clear Cut to the Last Tree* (figure 5) addresses a similar predicament. A lone tree occupies this landscape along with three figures. Two are located in the foreground, one standing, the other on hands and knees, grieving or unable to walk. The third emerges from the background. Tree stumps dot the foreground while in the background looms a mountain, supported by only a few points while most of its base appears to be missing. Closer inspection reveals that the mountain is a shell, gutted and barely able to support itself. Nevertheless the figure in the background holds aloft a brown ovoid, the same colour as the mountain, and possibly part of it. It is unclear whether the figure is seeking to place the ovoid somewhere to make a repair, or whether he is removing it. Either way it speaks of environmental crisis, seemingly irreversible devastation, and the dismantling of an ecosystem, turning what used to be lush and green into a virtual desert. This is exactly where the kneeling figure seems to belong, in an environment unable to sustain life.

In many of these representational paintings, elements in the landscape, particularly trees and mountains are built from forms derived of Northwest Coast art. The tree in *Clear Cut*, for instance employs circles, and what have been defined as "split-u" shapes to define the trunk. The foliage is comprised of other forms familiar to Northwest Coast art, but even more importantly, it is rendered as a collection of heads. Some resemble human heads that the artist has painted elsewhere, others resemble so called "salmon-trout heads" and others still are harder to characterize. The use of these forms in this manner literally marks the landscape as First Nations, imprinting it with culturally specific markings which ultimately reflect belief systems, cultural practice and history. In addition to asserting the conviction that the land represented belongs within the realm of the First Nations, these forms also reflect the concept of the culturally modified tree (CMT) identified by archaeologists and anthropologists.

CMTs are trees that have been altered through human interaction. They may have scars that stem from the careful harvesting of wood products, such as bark, in such a way that does not kill the tree. They may have been carved into or have been modified in other ways. They show evidence that people have used the land on which they grow, proving habitation and use of the land that can be traced back many years. Clearly this is useful in strengthening the establishment of land title. Commercial logging, however, and clearcutting in particular, imperil this potential through the literal removal of evidence.

The painting also makes a larger allusion to the biosphere as a whole, reminding us of our dependency on a healthy environment. The faces of other creatures are represented in the trees and mountains because they are inextricably linked as part of a symbiotic relationship that ultimately has global consequences.

*Scorched Earth, Clear-cut Logging. Shaman Coming to Fix.* (figure 6), is a much more complex painting on a similar theme. In the front left hand corner, a shaman, grim faced indeed, stands beside a squatting person, as elements in the landscape behind weep and lie flaccid and utterly spent. In his left hand the shaman holds a device, its eyes and mouth wide open, seemingly in horror at the scene. In his right hand he holds a staff, up which a creature runs looking down at the scorched and toxic earth from which he is escaping. Although the shaman has been called upon to try and fix the damage, his expression seems more despairing than optimistic. It is difficult to feel hopeful and not to share a sense of anger

at the transgressions visited upon this land. The shaman, in his role in this

# Lawrence Paul Yuxweluptun

## The Impending Nisga'a Deal. Last Stand. Chump Change, 1996



painting as "fixer", stands as an ally of Yuxweluptun, in opposition to the colonial mentality that allowed this devastation.

In a statement for the National Gallery exhibition *Land Spirit Power*, the artist articulated this position:

*"I am concerned with the colonial mentality that is directly responsible for the killing of wolves, buffalo, whales, grizzly bears, and migratory birds, to the point that some species are now extinct. It is behind the depletion of fish stocks on the West and East coasts, acid rain, nuclear waste, land fills, smog, the greenhouse effect, the emission of methane gas, mining tailings, endangered animals, pollution of freshwater reservoirs, toxic wastes of all kinds, oil spills, uranium mining, nuclear testing. The next step towards de-colonization of First Nations must be recognition by the provincial governments of our sovereign indigenous government. As sovereign caretakers of the land, our forebears were always the protectors of the biosphere."*

Although many of these works invite interpretations in which First Nations people are shown as trying to pick up the pieces, or as astonished and defiant victims of colonial oppression, other works hint at broader consequences. In *Borderlines* (figure 7), a solitary figure approaches an assertive line that divides two trees on a plain surrounded by mountains. There is little difference to be seen between one side of the line and the other. We can read this border, for instance, as an arbitrary line imposed by the definitions of land title which inexplicably divide much greater expanses of land. Alternatively, it can be seen as the division between colonized and colonialist, or the cultural and economic borders that frame different philosophies of land use. Ultimately, as the artist is compelled to remind us, we may all inevitably succumb to the legacy of colonial abuses inflicted on the land.

*"Good luck, oh civilization, for every hundred years I will ask you to drink the water with me, my brother and sister, and I will wait for you to take the first drink."*

Within this sentiment lurks a justifiable bitterness and a sense of a kind of inevitable poetic justice to come.

In *2 People Talking about the Kyoto Accord Global Warming* (figure 8) this poetic justice seems to resurface as a wolf lurking behind a tree. In the centre foreground, figures appear to chat, spewing numbers and letters onto the ground. As this nonsense pours out of them and puddles at their feet, an enormous and threatening wolf looms close by. In the background a giant chimney belches smoke into the air as the characters continue to "talk." In the right mid-ground a figure, tongue lolling on the floor like that of a hot and exhausted dog, drags himself along the ground.

The painting expresses frustration around the Kyoto Accord. It is widely understood that the consequences of not reducing greenhouse emissions, as the treaty proposes, will result in worldwide temperature increases, climate change and ecological disruptions that are anticipated to be profound and far reaching. The treaty remains unsigned by a number of countries, most notably the USA, and debate around it continues, complicating and delaying its implementation while further environmental damage is wrought. The

wilted character on the right is feeling the effects already. The wolf, disgusted and angry, seems ready to explode from the cover of the tree in order to take matters in its own hands and exact some form of retribution.

For the viewer, presented by the artist with the consequences of talk without action, it is difficult not to empathise with the wolf, and to imagine the talkers dispatched; the pollution stopped, and the exhausted character recovered. This



# Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change, 1996*



is a specific debate that many Canadians are sympathetic to. The Federal Government, after all, ratified the treaty. The same sympathy is not so readily available for many of the other issues Yuxweluptun addresses, which oppose a colonial hegemony and can instead appear threatening.

Lawrence Paul Yuxweluptun has spoken about being a history painter documenting what he sees and experiences in large format paintings that defy being filed away and hidden from view". The artist's point of view is a reflection of life in Canada and in BC but from an all-too-often marginalized perspective. As the artist does in making these paintings, characters gesture at the world around them as if to ask "Do you see this"? They confront the viewer and demand at least a moment of reflection. In this moment we can't help but ask what is it that we are going to do?

George Harris curated *A Bad Colonial Day*. He is Curator of the Two Rivers Gallery in Prince George, British Columbia.

1 Holm, Bill. *Northwest Coast Indian Art: An Analysis of Form*. Vancouver: Douglas and McIntyre, 1988.

2 Gagnon, Monika. "Unpacking the Ovoid in Lawrence Paul Yuxweluptun's Ovoidism." Watson, Petra, ed. *Colour Zone*. Winnipeg: Plug In Editions, 2003. P 30.

3 Watson, Petra. "Seeing One Thing Through Another: The Art of Lawrence Paul Yuxweluptun." Watson, Petra, ed. *Colour Zone*. Winnipeg: Plug In Editions, 2003. P 24.

4 The perception of First Nations people in Euro-Canadian Culture is addressed in *The Imaginary Indian*. Contrasting American colonial history with Canada's, the author writes at one point:

*"Canadians did not engage with the outright extermination of their native population. However;*

*they wholeheartedly endorsed the assimilation of the Indian, which in the long run meant the same thing, an end to an identifiable Indian people."*

Francis, Daniel. *The Imaginary Indian: The Image of the Indian in Canadian Culture*. Vancouver: Arsenal Pulp Press, 1992. Pp 59-60.

5 Yuxweluptun, Lawrence Paul. "The Manifesto of Ovoidism." Watson, Petra, ed. *Colour Zone*. Winnipeg: Plug In Editions, 2003. Pp 4-5.

6 Marvin Francis describes this as follows:

*"The first city experience(s), loaded with culture shock, had mostly negative impact. The in-your-face racism of the seventies, when I first began to live on my own, led to extreme difficulty in finding a place to rent, employment and acceptance in the urban culture in general."*

Francis, Marvin. *My Urban Rez*. 2004. Canadian Dimension. 7 April, 2005, <http://www.canadiandimension.mb.ca/v38/v38/6mf.htm>  
Marie Burke describes the bleak prospects many experienced after moving to the "urban rez":

*"'Urban rez' brings to mind a land of concrete that is disconnected from nature's beauty and sustainability, a land that held false promises for the Aboriginal people who came to find what their white brothers said was a better life for their children."*

Burke, Marie. *Talk to the Feather: The Price Paid for the Urban Rez*. 1999.

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change, 1996*



Aboriginal Multimedia Society (Alberta Sweetgrass). 6 April, 2005  
[http://www.ammsa.com/sweetgrass/MAY99.html#anchor46\\_13475](http://www.ammsa.com/sweetgrass/MAY99.html#anchor46_13475)

7 *Nisga'a Final Agreement*. Agreements, Treaties and Negotiated Settlements Project. Indigenous Studies Program, The University of Melbourne. 14 April, 2005 [http://www.atns.net.au/biogsl\\_A00\\_1\\_630b.htm](http://www.atns.net.au/biogsl_A00_1_630b.htm)

8 Francis, Daniel. P 211.

9 Holm, Bill. P 32

10 Muir, Robert & Moon, Heather. *Sampling Culturally Modified Tree Sites: Final Report*. Victoria: Ministry of Forests, Aboriginal Affairs Branch, 2000. (Accessed online at [http://srmwww.gov.bc.ca/arch/research/Sampling\\_CMTs.pdf](http://srmwww.gov.bc.ca/arch/research/Sampling_CMTs.pdf)).

11 Nemiroff, Diana; Houle, Robert and Townsend-Gault, Charlotte. *Land, Spirit, Power*. Ottawa: National Gallery of Canada, 1992. P 221.

12 IBID. P226.

13 IBID. P 220.

## Running the Course:

### *The Paintings of Lawrence Paul Yuxweluptun*

#### Annette Schroeter

As a prominent and controversial Canadian artist Lawrence Paul Yuxweluptun communicates the many troubled truths of contemporary life as he perceives them. His starkly vivid landscapes and abstract works explore a splintered Canadian society in which few live and understand. Yuxweluptun exists amongst the fragments of First Nations and Canadian cultures. As well as working and living in one of Canada's largest urban centers, he has immersed himself in the lives and struggles of First Nation peoples. The social, economic and political disadvantages experienced by Native peoples collectively have created overwhelming issues. It is through the work of people in unique social positions such as Yuxweluptun's that understanding and empathy can be forged. Many of those individuals in positions of power in mainstream Canadian society are coming to recognize that Native cultures have important lessons and information to share, especially the will and flexibility to remake oneself based on new ideological and material influences. It is crucial for these changes to take place to remake policies in a postcolonial context in order to create a just and ethical society where the well-being and essence of all peoples and the environment are considered. Yuxweluptun's paintings explore ideas about the environment, spirituality, social injustice, economics and cultural sharing which are all issues relevant to those peoples living in northern British Columbia.

British Columbia has a unique history compared to that of the rest of Canada with regard to the relationship between First Nation peoples and the dominant Western society. For most of the twentieth century the provincial government refused to acknowledge Aboriginal title to the land and "with few exceptions, BC bands have never signed treaties extinguishing their rights to land and self-government". Finally in 1991, with the installation of a new provincial government, Aboriginal title was finally acknowledged, and, importantly, that title extended to traditional tribal lands. Decisions and policies regarding the use and management of natural resources could no longer be indiscriminately made without the consultation of Native peoples as determined by the Supreme Court of Canada:

## Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change, 1996*

"...the federal and provincial governments have a legal duty to consult with First Nations on development decisions affecting the land, resources, and environment of Native people."

First Nations groups, such as the Lheidli T'enneh, Chilcotin, Gitskan and Nisga'a were now able to build the foundation of self-government by negotiating the right to pass their own laws, create their own institutions and to manage and protect their own land and resources.

Forestry, as the principal industry in northern British Columbia, has created a series of complicated issues affecting the environment on many different levels. During the past half century the British Columbia economy has primarily been built upon the exports of raw resources such as lumber, pulp and newsprint. The rates at which these resources have been harvested and delivered to global markets have been overwhelming and have caused alarm amongst many environmental groups and concerned citizens. Yuxweluptun's *Clear Cut to the Last Tree* (figure 5) and *Scorched Earth, Clear-cut Logging on Native Sovereign Land. Shaman Coming to Fix* (figure 6), express the artist's sensitivity to the issue of unlimited and irresponsible resource extraction. The landscape in *Clear Cut to the Last Tree* is a horrific sterile vision of what may be the not too distant future. A dark figure crawls away obviously in pain and probably dying in an environment horribly and deliberately changed to a point where it can no longer sustain life. *Scorched Earth, Clear-cut Logging on Native Sovereign Land. Shaman Coming to Fix* depicts the grief felt not only by First Nation peoples, but by the living spiritual entities that are an intricate part of the world. Emerging from the forest is the shaman whose face depicts sorrow and pain as he surveys the row of cut trees disappearing into the sterile and stark landscape. But can the Shaman repair the damage inflicted on the land? Yuxweluptun does not believe this is possible, especially not as long as colonialism is awake. The land is a smoldering, scorched earth undergoing a transformation which must run its course.

A contentious issue between Native peoples and the provincial government and industry is the intense

forest harvesting activities that have continued in areas contested by claims of Aboriginal title. Within these traditional territories Native peoples implement their own systems of resource extraction, including fishing, hunting and plant and berry harvesting which were carefully managed but which are now drastically disrupted by Western logging practices. Yuxweluptun feels strongly about Aboriginal people retaining their inherent rights to hunting, fishing and gathering. Access to traditional areas must not be ecologically compromised or sold off.

In *Clear Cut to the Last Tree* and *Scorched Earth, Clearcut Logging on Native Sovereign Land. Shaman Coming to Fix*, Yuxweluptun also communicates First Nation's ideas about spirituality. The faces of spirits are visible throughout the landscape, even in the cut and torn remnants of what were living trees. Western resource harvesting techniques have put at risk sites considered sacred by First Nation peoples. Many of them hold a particular reverence for specific areas where it is believed important historical events occurred. In addition, the living world is viewed as a provider in an endless circle of restoration and replenishment and as a shrine for the dead. It is argued that in general many people of our contemporary world do not hold a sense of the sacred especially in reference to the land and the environment.

"The 'spirit of a place' or the 'spirit of the land' is often spoken about lightly. Place is in the background of our daily activities, shaping them without attracting our attention."

## Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change, 1996*

Evidence of this deficiency is all around us as we face a building environmental crisis due to a ravenous appetite for resources that has reached global proportions." Western societies are beginning to realize that science and technology are not going to solve the ecological problems of our era. It has become clear that mainstream destructive and alienating perceptions and beliefs held by dominant Western societies need to be recognized and radically modified in order to ensure continued human survival. This apparently insurmountable task has begun to be tackled as Western systems of knowledge are viewed critically.

Understanding why and how we think the way we do must begin with the knowledge that our culture determines how we perceive the world. Western thought is linear, viewing human history as a progression of development. This perception has justified attitudes of "Eurocentrism", the belief that Europeans are superior over non-Europeans, and has created a realm of oppression and domination over First Nation peoples. With this concept deeply ingrained in mainstream society, it is generally accepted that Western scientific method alone is rational and objective, and until recently other understandings or experiences of the world have not been taken seriously. "Western science degrades Indigenous knowledge and methods, regarding them as primitive, archaic and irrelevant" Many First Nation peoples conceive of reality in a cyclical way. Time moves in a circular pattern of spring, summer, fall, winter, with the cycle beginning over again and again. The past is the present and the present is the past." Over the last half century First Nation peoples have become increasingly vocal over their rights to control the direction of their own lives and the fate of their traditional territories. In response, it became clear to many Westerners that colonial practices must come to an end as they were no longer acceptable or legitimate." An emerging consensus amongst academics and those in political and industrial power seems to have developed over the legitimacy of First Nation's knowledge systems and how they can inform and work alongside Western intellectual constructs. The Federal Government of Canada has recently made the decision to give equal consideration to Traditional Environmental Knowledge (TEK) and Western science in the environmental impact assessment process.

*"TEK is a body of knowledge and beliefs transmitted through oral tradition and first-hand observation. It includes a system of classification, a set of empirical observations about the local environment and a system of self management that governs resource use."*

Many First Nation peoples are sharing their ecological and cultural knowledge with Westerners so as to assert their rights and protect their interests. An important component of the knowledge held by many First Nation groups is the idea of a more holistic paradigm of all life and their relationship with each other. At the core of this is the belief that people live on this earth in a manner that is sustainable and respectful. TEK is complex and not easily understood as it does not simply contain a set

only a small amount of their traditional lands, about eight percent", and they eventually will pay taxes, as well as other concessions. Yuxweluptun refers to this deal as "chump change" implying that the Nisga'a have settled for crumbs where they could have pushed for the entire feast. The treaty process is flawed as First Nation peoples are not getting fair and just treatment. Since he feels a profound connection to the land and experiences the many dimensions that exist within that connection, he is skeptical of treaty negotiations.

*"How do you sell a season? What is the price of air? How do you sell bird song or the privilege of that free being? How do you sell the drizzle of rain on your face or the snowflake falling on your tongue?"*

Yuxweluptun is critical of First Nation's leaders who work on brokering these



# Lawrence Paul Yuxweluptun

*The Impending Nisga'a' Deal. Last Stand. Chump Change, 1996*

deals and identifies deficiencies in the areas of education and ethics.

The Nisga'a have a long history of negotiations with all levels of governments as they struggled for control of their lives and lands. Chief Alvin McKay states:

*"We do not want to recreate a world that has vanished. We do not want to turn back the clock. Far from it. We welcome the challenge to see our culture grow and change in directions we have chosen for ourselves."*

The Nisga'a have worked tirelessly to escape the bonds of colonialism, and yet does this new political, economic and cultural structure truly free the Nisga'a from Canadian paternalistic society? Yuxweluptun feels that it is too little too late. First Nation's leaders are assimilated and the colonized are assuming the role of colonizer.

Additional controversy surrounds the Nisga'a deal as it would appear that the treaty was negotiated at the expense of their Native neighbours. The Gitanyow argue that much of their traditional lands were indiscriminately surrendered in the treaty process. As well, a Nisga'a subgroup, the Kincolith band, objected to the non-traditional governance structure mandated by the Nisga'a deal and refers to it as centralized and potentially oppressive. Yuxweluptun believes that the treaty negotiations should stop. It is not the time, as First Nation peoples' circumstances are too weak and vulnerable. Those individuals in power are "too money hungry" and may "sell out" their people's future for short term gain.

For many First Nation peoples, including the Nisga'a, the treaty process is an important and necessary process as it resolves issues surrounding land ownership and stewardship of natural resources leading hopefully towards economic prosperity. This optimistic scenario is valid not only for Native peoples but also for all British Columbians as the uncertainty of doing business in B.C. is stabilized with the signing of treaties. As well, economic growth may well be stimulated with forecasts for significant employment increases. A report compiled by KPMG estimated the development of approximately 7,000 to 17,000 new jobs. In addition:

*"the British Columbia economy can expect about \$3 worth of total financial benefit for every \$1 of provincial financial cost. The net financial benefit will be between \$3.9 billion and \$5.3 billion over 40 years."*

The economics of the treaty process is a contentious issue as it is difficult for many British Columbians to see past what they perceive as a financial burden. However, Nicholas Blomley states,

*"...it seems self-evident that my present wellbeing as a British Columbian—as a professor, as a landowner, as a recipient of social benefits of various sorts—is significantly sustained by wealth forcefully expropriated from Native peoples through generations of oppression and marginalization. No amount of legal legerdemain or rhetorical sophistry can convince me that the process by which the original inhabitants of what is now British Columbia were dispossessed—economically, politically, and culturally—was anything but unjust and immoral."*

Yuxweluptun believes it is now time to put words into action and pay for the land, for the resources being used.

*"They are renting the land. They haven't even paid for back rent on this land. Paying for education doesn't even come close to covering it. Pay the rent! It's fucking due!"*

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change, 1996*

The art of Lawrence Paul Yuxweluptun is critical of the colonial construct and within this context explores environmental, spiritual, social and economic issues which affect our lives. The world and cultures we live in are rapidly changing as we attempt to reconcile similarities and differences. Yuxweluptun communicates a sense of urgency as he aggressively confronts issues around forestry, Aboriginal rights and the treaty process. Although human lives and their constructs will "run their course" the small or large influences each of us can exert will cause changes. Perhaps eventually a society will emerge which allows for humans to live in harmony with each other and with the environment.

Annette Schroeter is an MA candidate in the First Nations Studies program at the University of Northern British Columbia, Prince George, BC. She has lived and worked in Prince George for most of her life and is of Ojibway and German ancestry.

Figure 4

*The Impending Nisga'a Deal, Last Stand. Chump Change.*, 1996, acrylic on canvas. Vancouver Art Gallery Acquisition Fund, VAG 96.27. Photo: Trevor Mills

## Further Reading

Huhtamo, Erkki. "Breaking the Spell of White Man's Technology," Lawrence Paul Yuxweluptun: Inherent Rights, Vision Rights. Banff: The Banff Centre, 1991.

Laurence, Robin. "Man of Masks," Canadian Art. 12 (Spring 1995): 50-55.

*Lawrence Paul Yuxweluptun*. Vancouver: Morris and Helen Belkin Art Gallery, 1995.

Watson, Petra. *Colour Zone*. Winnipeg: Plug in Editions, 2003.

Yuxweluptun, Lawrence Paul. "Lawrence Paul Yuxweluptun," Land, Spirit, Power: First Nations at the National Gallery of Canada. Ottawa: National Gallery of Canada, 1992.

## Exhibition History

### Exhibitions at the Vancouver Art Gallery

*Lawrence Paul Yuxweluptun and Emily Carr*. October 26, 1996 - January 5, 1997.

*Change or Die*. September 26, 1998 - November 15, 1998.

*Recollect*. October 16, 1999 - January 23, 2000.

*Colouring the West: A Century of B.C. Painting*. July 1, 2000 - May 1, 2001.

*The Shadow of Production: Works from the Collection*. October 30, 2004 - January 16, 2005.

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change, 1996*

75 Years of Collecting: First Nations: Myths and Realities. May 6, 2006 - August 27, 2006.

## Selected Exhibitions outside of the Vancouver Art Gallery

Two Rivers Gallery, Prince George. *A Bad Colonial Day. May 12, 2005 - July 11, 2005.*

## Archival History

### Acquisitions Justification Acquisition Record

#### [transcription]

### Lawrence Paul Yuxweluptun b. 1957, Kamloops, B.C.

*Chump Change, The Impending Nisga'a Land Deal, New Borders, The Last Stand 1996*

acrylic on canvas  
6' x 7' (approx.)

Vendor: the artist

Lawrence Paul Yuxweluptun was born in Kamloops in 1957 of Okanagan and Coast Salish descent. Yuxweluptun grew up in Vancouver and he counts himself among the over 40,000 urban Indians living in the lower mainland. Coast Salish is his cultural affiliation and he began dancing the Sxwaxwex mask at age fourteen, a right he inherited from his father, Ben Paul. At seventeen, he was initiated as a Black Face dancer. Yuxweluptun's work is overtly political, dealing with such critical issues as land claims, the environment, and racism. This focus is inspired by the extensive activities of his parents (Yuxweluptun's mother was involved with the Indian Home-makers Association and his father headed the Union of B.C. chiefs, both parents were active in the North American Indian Brotherhood). "As a boy Yuxweluptun travelled with his parents all over the province to meetings; their hope was that he would become a politician. Now his father sees that he is concerned with the same politics as himself, *if in different ways.*"<sup>1</sup>

Yuxweluptun completed a B.F.A. (with Honours) at the Emily Carr College of Art and Design in 1983. He has exhibited regularly across Canada since 1984 and was included in *Indigena: Contemporary First Nations Perspectives* (Museum of Civilization, 1992) and *Land, Spirit, Power: First Nations at the National Gallery of Canada* (1992). A comprehensive retrospective Lawrence Paul Yuxweluptun: *Born to Live and Die on Your Colonialist Reservations* marked the opening of the new Morris and Helen Belkin Art Gallery at the University of British Columbia (1995). Yuxweluptun's subject and signature style have remained consistent to date. Typical of the painter's work is the combination of a broad range of styles drawn from both First Nations and Western traditions. Yuxweluptun populates his Daliesque landscapes, dark interiors, and urban environments with characters constructed of a mix of "realism" and traditional First Nations motifs and graphic styles (this also true of his treatment of the landscape with clearly defined geographic forms "blanketed" by "masks"). The resulting works are often garish,



# Lawrence Paul Yuxweluptun

*The Impending Nisga'a' Deal. Last Stand. Chump Change, 1996*

cartoon-like, and embody Yuxweluptun's cutting, black sense of humour. His works can be generally divided into three

1 Charlotte Townsend-Gault, **The Salvation Art of Yuxweluptun**, published in Lawrence Paul Yuxweluptun *Born to Live and Die on Your Colonial Reservations*. Morris and Helen Belkin Art Gallery, University of British Columbia, June 20 - September 16, 1996, page 8.

separate (but by no means distinct) areas, Native rights (to land and culture), the state of the environment, and religious painting.

**Red Man Watching White Man Trying to Fix Hole in Sky** (1990), currently on display at the Gallery, is clearly an environmental work. It depicts a tiny white "scientist", under observation of the giant "Red Man", attempting to patch the hole in the ozone layer. The work clearly articulates Yuxweluptun's opinion of who is responsible for the current state of the environment. A work such as *Night in a Salish Longhouse*, also currently at the Gallery, can be considered one of Yuxweluptun's religious works. The work is based on a vision encountered by the artist during a religious ceremony. While the environmental and religious works are significant, the paintings which deal with Native rights are the most compelling because it is in these works that the complexity of Yuxweluptun's understanding of contemporary issues facing First Nations peoples is most clearly articulated and where his questioning of the beliefs and actions of First Nations communities is most evident. *Chump Change*, presented here for acquisition, can be considered a major work within this important aspect of Yuxweluptun's production. It is his boldest work to date dealing with the subject of land claims. Further, as the formal negotiation of the Nisgaa land claim was initiated in this building when it functioned as the Provincial Court House, the artist believes the painting has an important relationship with this place and "belongs" here.

In such early pieces as *Haida Hotdog* (1984) and *Alcoholics on the Reservation* (1988), Yuxweluptun engages problematic issues rarely incorporated into "traditional" First Nations work. *Haida Hotdog*, which depicts a traditional Haida motif adorning a wiener, addresses the blending of cultures and questions the idea of a pure traditional culture within First Nations communities. *Alcoholics on the Reservation* confronts in a very direct, visceral way, the existence of alcohol abuse and violence on the reserve, an aspect of First Nations' culture never depicted in the "traditional" work mass marketed to tourists and officially supported by government. In *Chump Change*, Yuxweluptun casts a sharp, critical eye on the recent Nisgaa land claim settlement and his view is damning of both the Provincial and Federal Governments as well as the Nisgaa representatives who have settled, as the title clearly identifies, for "chump change." As with the two earlier works cited, Yuxweluptun does not shy away from critiquing aspects of First Nations communities.

In this garishly painted scene, the "chump change" trickles through the fingers of the Nisgaa figure who stares pathetically out at the viewer. To the left, a white negotiator strides out of the scene, the agreement in his briefcase. Such negotiators have emerged as a regular presence in Yuxweluptun's work. The white figure has crossed over the "new border" line which now defines the land claim, the two Nisgaa figures remain within the border and a significant, subtle touch on the artist's part is the inclusion of a bear's footprint which (as the artist

states) will not cross the line. To the right, looming over the scene is the "last stand" two poles reaching out of the picture casting long shadows. The work brings together the breadth of Yuxweluptun's interests. The work is obviously about land claims but it is also about much more. It addresses an exploitive



# Lawrence Paul Yuxweluptun

*The Impending Nisga'a' Deal. Last Stand. Chump Change, 1996*

relationship between cultures in conflict, it deals with clearcutting and the obliteration of the landscape, and it openly engages contemporary political debates within First Nations communities.

*Chump Change, The Impending Nisga'a Land Deal, New Borders, The Last Stand* would be a significant acquisition as it would be the first major work by Yuxweluptun to enter the collection. The work reflects the three recently established areas of collection strategy—a contemporary view of the British Columbia landscape, the work also addresses issues of identity while adopting and critiquing modernist models of painting. As with all of Yuxweluptun's works, the painting aggressively plunders a wide range of cultural sources (a humorous reversal of the appropriation of indigenous cultures by many modern "masters"), clearly undermining the position of First Nations "traditionalists" and modern anthropological theories of pure, distinct cultures. As with the works by Patricia Deadman also being presented, this acquisition would add to the Gallery's holdings of work by contemporary First Nations artists.

Recommendation: Purchase

Andrew Hunter  
Associate Curator



**Note to File**  
*Miscellaneous History*  
1996

**[transcription]**

Lawrence Paul Yuxweluptun  
*The Impending Nisga'a' Deal. Last Stand. Chump Change, 1996*  
acrylic on canvas  
Vancouver Art Gallery Acquisition Fund  
VAG 96.27

The immediate impact of this work is in the intense colour. The painting is a statement about the landscape. Two black monoliths, the only trees left in the landscape, do not suggest life and growth, but destruction. The ground seems [sic] almost molten, as if the hills themselves had begun to melt and form an unstable sea. A white man, equipped with a briefcase skulks off with a self satisfied grin on his face while the two aboriginal figures seems transfixed by shock and despair. Above, a serene sky filled with fluffy clouds suggests a harmony sorely lacking below. The work is distinctly political — Lawrence Paul Yuxweluptun wants us to feel uneasy.

Unlike many other parts of Canada, British Columbia did not establish early treaties between First Nations people and the provincial government. Land was simply taken, and First Nations men and women consigned to reservations. The process of treaty negotiations, which was greatly accelerated after a series of court rulings that recognized aboriginal title, has been a long and, for the aboriginal peoples, a frustrating one. The impending treaty between the federal and provincial governments and the Nisga'a' peoples was therefore a singular historical event. This treaty, now accepted by the province and awaiting final ratification, was presented, particularly by the provincial government, as fair and equitable to all of British Columbia's citizens, but it has not been greeted with universal approval in either aboriginal or nonaboriginal communities. A simple reading of this work by Lawrence Paul Yuxweluptun is as a protest against the

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a' Deal. Last Stand. Chump Change, 1996*

terms of the treaty — too little, too late and a sell-out of aboriginal interests.

This harsh stance, at odds with both the elders of the Nisga'a' tribes and the elected officials of the governments, is typical of the position that Yuxweluptun has taken in much of his art. Though connected to his heritage as a man of mixed Okanagan and Coast Salish ancestry he cannot separate himself from the society in which he now lives. His art reflects native and non-native traditions, popular culture, the spiritual world of his ancestral past, surrealism and the traditions of landscape painting in Canada. He willingly crosses many borders, using forms and ideas from aboriginal cultures not his own.

There is an underlying belief in the essential spiritual quality of the earth itself and an anger at the despoiling of it that animates all of Yuxweluptun's work. While the treaty itself has been passed, it will be sometime before the consequences of this historic event will really be manifest. Sadly, the artist suggests disaster.

VANCOUVER ART GALLERY  
CONDITION REPORT FOR ACQUISITIONS

ARTIST: YUXWELUPTUN, LAWRENCE P.L. NO.: 96.212  
TITLE: THE IMPENDING NISGA'A' DEAL, CHUMP CHANGE, THE LAST STAND, NEW BORDER LINES  
MEDIUM: ACRYLIC ON CANVAS DIMENSIONS: 77" x 111" x 111" (SIGNED IN BRC IN GRM PAINT "YUXWELUPTUN 96")  
CONDITION: VERSO NOT EXAMINED  
AUXILIARY SUPPORT: STRETCHER? WOOD

SUPPORT: CANVAS, COTTON DUCK, ACRYLIC GESSO WHITE, ARTIST APPLIED OVERALL SLIGHTLY FLOPPY

DESIGN LAYER: ACRYLIC, VERY LOW IMPASTO APPEARS SOUND OVERALL, GOOD ADHESION DESIGN DOES NOT EXTEND TO TACKING MARGINS SOME POINT AT SIDE EDGES, CONCERN IN HANDLING

SURFACE: NO SURFACE COATING, UNEVEN MATT/SLIGHT GLOSS NO FRAME, OVERALL GOOD CONDITION

REQUIRED CONSERVATION: BACKING BOARD REQUIRED  
— work slightly dirty along side edges, not painted

SIGNED: Beth Wolchock  
DATE: NOV. 21. 96 / SPR. EX. 'LONG TIME' MAY 15.01 BW

## Condition Report for Acquisitions

Conservation

1996-09-21

[transcription]

VANCOUVER ART GALLERY

## CONDITION REPORT FOR ACQUISITIONS

ARTIST: YUXWELUPTUN, LAWRENCE PAUL

T.L. NO.: 96.212

TITLE: THE IMPENDING NISGA DEAL, CHUMP CHANGE, THE LAST STAND, NEW BORDER LINES

MEDIUM: ACRYLIC ON CANVAS

DIMENSIONS: SIGNED IN BRC IN grm PAINT "YUXWELUPTUN 96"

CONDITION:

VERSO NOT EXAMINED

AUXILIARY SUPPORT: STRETCHER? WOOD

SUPPORT CANVAS, COTTON DUCK, ACRYLIC GESSO WHITE, ARTIST APPLIED OVERALL SLIGHTLY FLOPPY

DESIGN LAYER: ACRYLIC, VERY LOW IMPASTO APPEARS SOUND OVERALL, GOOD ADHESION DESIGN DOES NOT EXTEND TO TACKING MARGINS SOME POINT AT SIDE EDGES, CONCERN IN HANDLING

SURFACE: NO SURFACE COATING, UNEVEN MATT/SLIGHT GLOSS NO FRAME, OVERALL GOOD CONDITION

REQUIRED CONSERVATION: BACKING BOARD REQUIRED

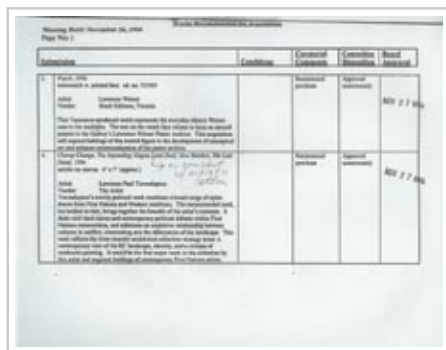
— work slightly dirty along side edges, not painted

SIGNED: Beth Wolchock

DATE: NOV. 21. 96/SPR EX. 'LONG TIME' MAY 15.01 BW

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a Deal. Last Stand. Chump Change*, 1996



## Minutes of the Board Meeting

Acquisition Record

1996-09-27

[transcription of excerpt]

Works Recommended for Acquisition

## Submission

4. *Chump Change, The Impending Nisga'a Land Deal, New Borders, The Last Stand*, 1996

acrylic on canvas 6' x 7' (approx.)

Artist: Lawrence Paul Yuxweluptun

Vendor: The Artist

Yuxweluptun's overtly political work combines a broad range of styles drawn from First Nations and Western traditions. The recommended work, his boldest to date, brings together the breadth of the artist's interests. It deals with land claims and contemporary political debates within First Nations communities, and addresses an exploitive relationship between cultures in conflict, clearcutting and the obliteration of the landscape. This work reflects the three recently established collection strategy areas: a contemporary view of the BC landscape, identity, and a critique of modernist painting. It would be the first major work in the collection by this artist and augment holdings of contemporary First Nations artists.

no consistent w/ artist's letter [in pencil under title of work]

Curatorial Comments: Recommend Purchase

Committee Disposition: Approved Unanimously

Board Approval [NOV 27 1996 stamped in ink]



## Outgoing Condition Report

Conservation

2005-03-03

[transcription]

Vancouver  
Artgallery

## OUTGOING CONDITION REPORT

**ARTIST:** Lawrence Paul Yuxweluptun

**ACC. NO.:** VAG 96.27

**TITLE:** The Impending Nisga'a Deal. Last Stand. Chump Change.

**DATE:** 1996

**MEDIUM:** Acrylic on Canvas

**DIMENSIONS:** (H) 201.0 x (W) 245.1 x (D) 5.1 cm

# Lawrence Paul Yuxweluptun

*The Impending Nisga'a' Deal. Last Stand. Chump Change, 1996*

**BORROWING INSTITUTIONS:** May 12, 2005 - TBC Two Rivers Gallery, Prince George, B.C.

**Description:** Brightly-coloured, highly-stylized, acrylic painting on canvas. 3 figures in foreground, one walking with briefcase. Trees and mountains in background.

**Auxiliary Support:** Wood strainer with 3 vertical cross braces and one horizontal. Fixed plywood joins and corners. Protective Corex backing board. Overall sound.

**Support:** Medium weight canvas. Overall sound.

**Paint Layers:** Ground layer apparent and in sound condition. Paint layer is acrylic applied with texture. Overall sound.

**General:** Edges of canvas are painted with gesso only, and are susceptible to marking by handling. Handle with gloves and use straps for lifting and carrying.

**Report by: Emilie O'Brien, Conservation  
March 3, 2005**

**Signed:** [Monica Smith in ink]  
Monica Smith, Conservator

## Terms and Conditions

The images, texts, documentation, illustrations, designs, icons and all other content are protected by Canadian and international copyright laws. The content may be covered by other restrictions as well, including copyright and other proprietary rights held by third parties. The Vancouver Art Gallery retains all rights, including copyright, in data, images, text and any other information. The Gallery expressly forbids the copying of any protected content, except for purposes of fair dealing, as defined by Canadian copyright law.