About Northwest Coast Art

Northwest Coast art evolved over several thousand years and has become acclaimed throughout the world as a uniquely distinctive form of design and aesthetics. NWC art flourished in the rich and complex Indigenous societies of the Northwest Coast of North America. Art adorned everything from monumental structures and ceremonial clothing to basic utilitarian equipment and objects.

We have historically said that we do not have a word for "art." However, during a recent meeting of Sealaska Heritage Institute’s Council of Traditional Scholars this pronunciation was proven wrong. Ken Grant, Chair of the Council, during the course of his comments used the Tlingit word "at’naa." It was an unfamiliar word and when asked what it meant in English, Chair Grant responded "art." He explained that it referred to an ancient iconic event that was visually recorded and through a ceremorial process was transformed into a clan crest design.

The principles and rules governing Northwest Coast art—a tradition characterized by unique forms and designs and defined spatial relationships—create the distinctiveness of NWC art and allow for creative exploration and continued evolution of this art form. The uniqueness of NWC art, its importance to collectors and museums, and its significant role in the culture of the region's Indigenous populations support the belief that NWC art should be considered a national treasure of the United States.

Sealaska Heritage Institute has embarked on a campaign to establish Juneau as the Northwest Coast art capital to promote Indigenous art throughout the world. SHI believes that this vision can be achieved with the collective action and support of federal, state, tribal, and local governments, businesses, and private organizations. Not only will the creation of the Northwest Coast art capital ensure the cultural survival of the Indigenous populations, it can provide untold social and economic benefits to the region for today, tomorrow, and future generations.

NORTHWEST COAST JURIED ART SHOW & COMPETITION

June–December 2022 · Nathan Jackson Gallery · Walter Soboleff Building
One could spend a lifetime mastering the rules governing the formline designs that make the material culture of the Tlingit, Haida, and Tsimshian so unique.

—Dr. Rosita Kaaháni Worl
President, Sealaska Heritage

About the Juried Art Show

Sealaska Heritage Institute sponsored its first Juried Art Show & Competition in 2002, and since then it has become a biennial event held during Celebration, a major four-day dance-and-culture festival in Juneau hosted by the institute. SHI sponsors the art show in an effort to reaffirm the greatness of Northwest Coast art traditions and to promote the continued evolution of those traditions in Southeast Alaska. The goals of the show are:

• to encourage and enhance the creation and production of Southeast Alaska Native objects of artistic value which are becoming rare;
• to stimulate and enhance the quality of artistic work among our Native artisans; and
• to encourage the development of new forms of art of purely Southeast Alaska Native form and design.

Northwest Coast art is unique in the world. Nothing on Earth compares to the great Northwest Coast formline designs and the monumental totem poles and clan houses that populate Ha aani—Our Land—or to the intricate Chilkat and Ravenstail woven robes that can take years to complete.

For the 2022 show, artists competed in five divisions: 2D and relief carving (relief carving; painting); carving and sculpture (wood, metal); weaving (Chilkat-inspired, Ravenstail, basketry); sewing (vest, skin and fur, beadwork); and endangered arts (spruce root basketry). Eight winning pieces from the 2020 virtual Juried Art Show are also on display.

Sealaska Heritage is a private nonprofit founded in 1980 to perpetuate and enhance Tlingit, Haida, and Tsimshian cultures of Southeast Alaska. Its goal is to promote cultural diversity and cross-cultural understanding through public services and events. Find out more at www.sealaskaheritage.org.
2D & RELIEF CARVING

Sgŭl̓ a ts'el t'as̓d̓ n̓g
(Double finned killer whale)
K̓un Kuy̓u̓a̓n̓g Karl Hoffman
2D & Relief Carving, Painting
Deer hide, maple, acrylic
NFS

Wasco Cloak
Gregory Frisby
2D & Relief Carving, Painting
Paint, hide
$5,000

In Time
Alison Brenner and Cole Speck
2D & Relief Carving, Relief Carving
Acrylic, cedar
$9,000

CARVING & SCULPTURE

Eye of The Beholder
Lee Burkhart
Carving & Sculpture: Metal
Sterling silver, handmade glass beads
NFS

K̓ees̓
Lee Burkhart
Carving & Sculpture: Metal
Copper, sterling silver
NFS

Raven Bringing Light to the World
Jeffery Skeailey
Carving & Sculpture: Metal
Push, palm engraved copper
$1,750

Muzzel
K̓as̓akaaw̓ula Jennifer Younger
Carving & Sculpture: Metal
Patinated copper
$4,500

Giving Wealth
Shikš̓a Kawoulak Andrew Tripp
Carving & Sculpture: Metal
Sterling silver, red cedar
$1,750
CARVING & SCULPTURE

Lukowixwiił’
Kaał Tseën Herb Skeakley
Carving & Sculpture: Wood
Wood, deer bone
$10,000

Ch’y’dash
Kaał Tseën Herb Skeakley
Carving & Sculpture: Wood
Wood, deer bone
NFS

Taałwiił’
Kaał Tseën Herb Skeakley
Carving & Sculpture: Wood
Wood, deer bone
NFS

Eagle Bowl
James Johnson
Carving & Sculpture: Wood
Yellow cedar, abalone
NFS

CARVING & SCULPTURE

Sea Lion Helmet
James Johnson
Carving & Sculpture: Wood
Red cedar, seal whiskers, wolf teeth
NFS

Transforming Raven Box
James Johnson
Carving & Sculpture: Wood
Yellow cedar, red cedar
NFS

Raven Bowl
Naa Kool dožaz eesh William Pfeifer
Carving & Sculpture: Wood
Wood, operculum
NFS

Raven Transformational Mask
Naa Kool dožaz eesh William Pfeifer
Carving & Sculpture: Wood
Wood, paint, abalone
NFS
**WEAVING**

**Golden Glow**
Kung Kayangas Marlene Liddle
Weaving: Basketry
Red and yellow cedar bark, 23 karat Italian gold leaf
$5,500

**Destination**
Kaatwedu oo Nicole Carle
Weaving: Basketry
Red cedar, yellow cedar, black and red dyed cedar
$5,000

**Enchanted**
Kaatwedu oo Nicole Carle
Weaving: Basketry
Red cedar
$1,000

**Olarisa's Feast Dish**
Wooshkindein Daat Lily Hope
Weaving: Chilkat-inspired
Cedar bark and wool
NFS

**Memorial Beads**
Wooshkindein Daat Lily Hope
Weaving: Ravenstail
Wood on Bluetooth headphones
NFS

**The Fishing Grounds**
Guashaa Lisa Fisher
Weaving: Ravenstail
Wool, silver thread
NFS

**Women's Leggings**
Guashaa Lisa Fisher
Weaving: Ravenstail
Wool
NFS

**Our Ravenstail Face Mask**
Xay Kuyaas Ariane Medley
Weaving: Ravenstail
Wool, Ultrasuede, elastic
NFS

**Sisters Dance With Us**
Ksm Lx'Sgan Ruth Hallows
Weaving: Ravenstail
Wool, sea otter
NFS
SEWING

Resiliency in Connections:
Mini Cellphone Octopus Bag
Jill Kaasteen Meserve
Sewing: Beadwork
Charlotte beads (sizes 13 & 15), felt
$2,750

Tlingit Seal Hide Vest
Kooseen Janice Hotch
Sewing: Vest
Beads, seal hide, cowhide, abalone buttons
NFS

Great Grandmother’s Spirit
Aanchgwanutk’ Janice Jackson
Sewing: Skin & Fur
Moosehide, fur, glass beads, dentalium shells, fabric
NFS

ENDANGERED ARTS

Ancestral Style Spruce Root Lidded Basket
Xay Kuyaas Ariane Medley
Endangered Arts: Spruce Root
Spruce root
NFS

Basket
Merle Andersen
Endangered Arts: Spruce Root
Spruce root
$2,000

2022 Jurors

Shenandoah Robyn Kay George was raised in Angoon, Alaska, in her clan house, Koot Ooow Hitt (Killer Whale Totem House), where her grandmother Lyda George taught her beadwork. As a child she was surrounded by her culture and her mother’s art work; two factors that have greatly shaped her life. When she was older, she learned Ravenstail weaving with Cheryl Samuel and Chilkat weaving with Clarissa Rital. After graduating from the University of Puget Sound with a BFA, she attended the Institute of American Indian Arts in Santa Fe. She then moved back to her home village where she earned her teaching certificate from the University of Alaska Fairbanks. Throughout her 22 year teaching career, she merged teaching with culture and art. Much of her work is inspired by Tlingit oratory, history, and cultural knowledge.

Tlingt artist Michael “Mick” Beasley earned his bachelor’s in metal design at the University of Washington and apprenticed with carvers Nathan Jackson and Leroy White. His wide-ranging works include masks, totem poles, culturally modified trees, prints, and jewelry. Mick, a member of the Raven Liniak’ádi clan, has several prominent public art pieces around Southeast, including “The Family,” a three part totem above Capital School Playground in Juneau, the pole in front of Sapéó Gaašéen Community School in Douglas; and totem poles in Hoonah that were created with his twin brother, Rick, a well-known Juneau carver.