

# OUT OF CONCEALMENT

Female Supernatural Beings of HAIDA GWAIL



GID7AHL-GUDSLLAAY LALAXAAYGANS  
TERRI-LYNN WILLIAMS-DAVIDSON

# OUT OF CONCEALMENT

Female Supernatural Beings of HAIDA GWAII

## EXHIBITION GUIDE

GID7AHL - GUDSLLAAY LALAXAAYGANS  
TERRI-LYNN WILLIAMS-DAVIDSON

We watched the birth of the land,  
the origins of humanity

Glaciers and floods, we cleansed the earth  
We became the land and sea

Now we stand up and say:  
*Guu dang.ngaay tlaats'iiga*  
*Guu danganhl tlaats ga dii*  
Make Your Mind Strong

# LIST OF WORKS

CHAAW JAADEE   LOW TIDE WOMAN	10
CHIINA JAAD   <i>SALMON WOMAN</i>	12
GANDLAAY JAAD   <i>CREEK WOMAN</i>	14
HLGAA IINAGWAAY JAAD   <i>HALF-ROCK WOMAN</i>	16
HLK'YAN K'UUST'AAN JAAD   <i>FROG WOMAN</i>	18
JIIDÁAL JAAD   <i>LANDSLIDE WOMAN</i>	20
JIILA KUNS   <i>GREATEST-MOUNTAIN</i>	22
KAAGAN JAAD   <i>MOUSE WOMAN</i>	24
K'INXAN JAAD   <i>MOSS WOMAN</i>	26
KL'AAY KL'AAY JAAD   <i>STELLER'S JAY WOMAN</i>	28
KALGA JAAD   <i>ICE WOMAN</i>	30
KULGAAY.YUGUNG   <i>BUTTERFLY</i>	32
KUU.NGAAY GA NANG JAADAS IS   <i>LADY IN THE MOON</i>	34
KUUYA KAAGAN JAAD   <i>SKY WOMAN</i>	36
KWIIGA JAAD   <i>CUMULUS CLOUD WOMAN</i>	38
'LAA.A JAAD   <i>FINE WEATHER WOMAN</i>	40
MAAT JAAD   <i>MOUNTAIN GOAT WOMAN</i>	42
NAW JAADA   <i>OCTOPUS WOMAN</i>	44
SDLLGUU JAAD   <i>LAND OTTER WOMAN</i>	48
SGIJA JAAD   <i>MIST WOMAN</i>	50
SGUULUU JAAD   <i>FOAM WOMAN</i>	52
SGID   <i>RED</i>	54
SKIL JAADA   <i>WEALTH WOMAN</i>	56
SNANJANG JAAD   <i>FERN WOMAN</i>	58
SNANJANG JAAD   <i>MAIDENHAIR FERN WOMAN</i>	60
TAW XAASDLL   <i>OIL SPILL WOMAN</i>	62
TAWLAA JAAD   <i>RAINBOW WOMAN</i>	64
TS'AMUS   <i>SEA MONSTER</i>	66
TS'UU K'WAAYGA   <i>CEDAR SISTER</i>	68
WIID JAAD   <i>SWAINSON'S THRUSH WOMAN</i>	70
XUU.AJII JAAD   <i>GRIZZLY BEAR WOMAN</i>	72
XUUYA GAADA   <i>WHITE RAVEN</i>	74
XUUYA XIISGID   <i>RAVEN STRETCHED OUT</i>	76
YAANANG HLK'AAJUU JAAD   <i>CIRRUS CLOUD WOMAN</i>	78

# ARTIST STATEMENT

## GID7AHL-GUDSLLAAY LALAXAAYGANS TERRI-LYNN WILLIAMS-DAVIDSON

### The Hope of the Supernatural Beings

While I was growing up in Skidegate, Haida Gwaii, my parents introduced me to some of the Supernatural Beings of Haida Gwaii. I was fascinated when my ancestors shared narratives and songs about them, and even more intrigued to hear that some ancestors had actually seen Supernatural Beings. I tried to visualize what they looked like and later learned that many Haida artists—from Charles Edenshaw to Robert Davidson, and their contemporaries—have represented Supernatural Beings in their masks, sculptures, paintings, songs and oral narratives.

The more I studied and learned about Supernatural Beings, the more I appreciated their intimate connections to land and sea, as well as our interconnectedness. Through my work as a lawyer, I came to appreciate the extent of unsustainable natural resource extraction and the impact of such extraction upon the land and sea, the Supernatural Beings and humanity. I began writing songs about the Supernatural Beings, but I could not escape my desire to visualize them. Photographs became a medium for this exploration, temporarily providing a detour from music recording, but ultimately helping to inspire music lyrics. My practice of law, music, art and writing are all grounded in a desire to contribute to our understanding of humanity's relationship with the land and sea. All four disciplines have become an exploration of Haida laws expressed through the Supernatural Beings and Crest Figures portrayed in this exhibition.

The art in this exhibition is novel and, therefore, somewhat risqué. I assumed the risk and used my image as the basis for the Supernatural Beings. This decision limited the Supernatural Beings to those that are female, but it also opened the way for depictions of Crest figures, including traditional face paintings belonging to my clan, the *Gaagyals KiiGawaay*, Those-Born-at-a-Reef-Called-*Gaagyals*, also known as the Skedans Ravens. Armed with oral narratives, the written ethnographic record and the power of visualization, I drew upon my experience as a Haida dancer using masks and ceremonial dress to dramatize and bring to life Supernatural Beings and Crest Figures. Most of the Beings in this exhibit are dressed in Indigenous fashion to affirm their contemporary existence; they are not confined to ceremony or to another time. Indigenous fashion is therefore a tool to help bring each Being out of concealment and into the full light of

our consciousness and everyday life.

In addition to Indigenous fashion there are three other layers of art in each image. First, the art of the principal photographers, art director and image compositors who helped breathe life into my vision. Second, the art of mostly local photographers who provided plate images of specific locations referenced in oral narratives, thereby reconnecting oral traditions to the land and sea. Third, almost all contain Robert Davidson's art, to help draw connections to abstract representations of these Beings. His art is incorporated in a subliminal way so that each Being resonates on her own terms.

I sought to portray the Beings basking in the beauty of their surroundings, in unguarded, intimate moments of sensuality within Haida Gwaii. Many narratives, and especially narratives about female Supernatural Beings, are inherently sensual and sexual. In traditional Haida culture, and in many Indigenous cultures, female power is intrinsic to healthy sexuality. Christianity suppressed Indigenous feminine power and sexuality, and that suppression throughout colonial history is related to violence against women. Violence against women is further related to the wanton destruction of the land and sea. Stated positively, our respect for the land and sea is intimately tied to our respect for women. I dearly hope that sharing these Supernatural Beings will contribute to both the continued growth of women who own and radiate their power in respectful balance with masculine power, and of men who respect women, thereby reducing violence against women.

The oral and visual narratives of Supernatural Beings strengthen my connections to Haida Gwaii. Transforming into Beings is a familiar process for Indigenous dancers, but the process of transformation for this Project provided a unique exploration of the history and identity of Indigenous Peoples—the journey of women in particular—as well as an understanding of how the roots of tradition permeate contemporary life. Having worked with the Supernatural Beings intimately for this exhibition, I believe that if they could speak, they would express hope that humanity will recognize the supernatural core of its existence, and the inextricable and fragile interdependencies between humans and the land and sea.

## CURATOR STATEMENT JISGANG | NIKA COLLISON

“My mother said you have to be so careful, because your actions will have bearing on your children and your grandchildren, and everybody to come after. So how you conduct yourself is very important. My first lesson on anything was respect for all things.” *GwaaGanad*, Diane Brown

One of the main laws of the Haida Nation is *yahguudang*, or respect, meaning respect for all things: land, water and air; the Supernatural; our Ancestors and each other. As *GwaaGanad* taught me, it is only when we show such respect that we can be worthy of respect ourselves.

From this law, and many others of our nation, come the privilege of responsibility. Somewhere along the line Haida Gwaii and the Supernatural Beings decided to believe in us. That is why we are here. They taught us how to live with Haida Gwaii and entrusted us with the stewardship of our home and of each other. This is the highest honour—to not only exist, but to exist with the gift of consciousness, conscience and a quest for knowledge.

*Lalaxaaygans*, Terri-Lynn, brings respect and responsibility to everything she does. In *Out of Concealment*, she bravely enters the Supernatural realm. I believe they let *Lalaxaaygans* in because of her dedication to Haida Gwaii and Haida law. They trusted she would remind us of their daily existence, of why we are here, and the responsibilities we hold. In this, we remember we are privileged to exist, and that our relationship to Haida Gwaii can only be one of reciprocity. *Out of Concealment* gives us the opportunity to not only embrace and act on these reminders, but to respect and embrace the feminine powers surrounding us, and the feminine powers that exist in all of us. Strong girls, strong world, as the saying goes.

This critical, original and wondrous iteration of ancient histories and wisdoms passed down through the generations is in itself, Supernatural. *Haawa* to one of the strongest women I know for this gift.

## GUEST STATEMENT GWAAGANAD | DIANE BROWN

### The Supernatural Beings of Haida Gwaii

Where have the Supernatural Beings gone to? Nobody reports seeing them, but they can't just go away. They come when we need them; for sure they have not gone anywhere.

The Supernaturals have been here since the beginning of time and they are still here. In the beginning of time, there are many, many stories of Haida interacting with the Supernatural Beings. They can come in many forms: some were very small, the size of a mouse, like Mouse Woman or *Kaagan Jaad*. Some were huge like the killer whales, the *sGaana*. Some were feared and revered. To date, the elders of the Skidegate Haida Immersion Program have documented 550 Supernaturals, and they're still documenting more. One of our elders, *Nang King.aay 'Uwans*, James Young, shared that if it weren't for the Supernatural Beings taking pity on us from this time of creation we wouldn't have made it.

And now the Supernaturals have given *Lalaxaaygans*, Terri-Lynn, a message. They want us to know that they haven't gone anywhere, they are still here. After receiving the message, Terri-Lynn decided to start working on this book. Many of the Supernaturals are brought to life in this book through the beautiful photography where magically Terri-Lynn becomes Creek Woman, *Jiila Kuns*, *Kagaan Jaad*, Sky Woman, Low Tide Woman and Foam Woman.

In her own life, this amazing Haida woman has transformed herself through many careers, from a computer scientist to the lawyer for the Haida Nation, to a beautiful dancer and singer of Haida songs and altogether a great Haida Raven woman of Skedans.

Terri-Lynn wants to have our children become familiar with the Supernaturals like *Nil Jaad*, Killer Whale Woman, so that they become part of their learning and part of our natural ways again, as it was with our grandparents.

1 | *GwaaGanad* in *Giina Suuda T'l Xaasii~Came To Tell Something: Art & Artist in Haida Society*. Haida Gwaii Museum Press; Haida Gwaii, 2014.





23.3 x 32 inches, Lightjet print on dibond



See 17

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Low Tide Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Plate Image | Mike Bernard (*K'iid*, Burnaby Narrows)  
Image Assets | Chris Gunn (red and gold sea urchins), Harry Bardal (purple starfish, multipoint starfish, small crab), Mary Helmer (octopus, heron, oyster catchers), Laura Ulrich (crab), Bureau of Land Management Oregon and Washington (red urchin), Chris Pearson (sea snail), U.S. National Oceanic and Atmospheric Administration (abalone)  
Extract of rock scallop from *Rock Scallop* | Robert Davidson, 1988, gouache, 28.75 x 41 inches  
Vectorization of Haida art | Tyson G. Brown  
Indigenous Fashion | Angela DeMontigny top and skirt (suede leather), Angela DeMontigny bracelet (semi-precious stones), Roberta Swanson earrings (abalone)  
Hair and Make-up Artist | Elizabeth McLeod

## CHAAW JAADEE | *LOW TIDE WOMAN*


*Chaaw Jaadee* is the Supernatural Being that takes care of the shellfish and beings in the intertidal area. The intertidal area is an extremely important sustenance area for all living beings in Haida Gwaii, human and non-human alike. An important food gathering area for Haida people is *K'iid* (Burnaby Narrows, or Dolomite Narrows), in Gwaii Haanas Haida Heritage Site and National Marine Conservation Area Reserve. Only 50 metres wide, *K'iid* is renowned as one of the richest intertidal areas in the world.

*Chaaw Jaadee*, Low Tide Woman, is lying supine in *K'iid* with her legs stretched out, after she has lowered the tide to reveal the rich intertidal area. An image of a rock scallop, excerpted from Robert Davidson's *Rock Scallop*, appears ghosted into the water. The foreground is filled with abundance: colourful bat stars, crabs, moon snails, starfish, eelgrass, octopus, kelp and seaweed, all in various stages of their lifecycles. A great blue heron sits off in the distance. Great blue herons are often found in the intertidal area, and one often appears at the "edge of town" in *Xuuya Kaagang.ngas*, Raven Travelling, narratives.

The intertidal area is an indicator of the health of the oceans and has already been impacted by rising ocean temperatures and ocean acidification. Haida oral traditions, and especially *GwaaGanad*, tell us that we are born from the ocean. *Chaaw Jaadee* teaches us that the intertidal area is indeed a feminine realm that warrants stewarding so that we can reconnect with our ancient ocean birthplace.

## CHIINA JAAD | SALMON WOMAN



 See 27

32 x 21.25 inches, Lightjet print on dibond

Producer and Creative Director | Terri-Lynn Williams-Davidson

Photographer | Farah Nosh Photography (Salmon Woman)

Art Director | Belanger Design Studio

Artist Assistant | Pauline Petit

Image Compositing | Pauline Petit

Plate Image | Stuart McCall (Haida Gwaii watershed)

Image Assets | Dan Bennett (salmon), Feng Yu (salmons), tororo reaction (salmon roe), Christopher Boswell (salmon), Vladyslav Bashutskyy (water splash), Africa Studio (water splash), Vichaya Kiatying-Angsulee/Shutterstock.com (water splash)

*Salmon Mask* | Robert Davidson, 1989, red cedar, cedar bark, operculum shell, cloth, paint, 24 x 28 x 12 inches (excluding cedar bark and cape)

*Salmon Mask* Image | Kenji Nagai Photography

Salmon Rattle | Robert Davidson, 1991

Indigenous Fashion | Angela DeMontigny top and skirt (leather)

Hair and Make-up Artist | Elizabeth McLeod

Salmon are an ancient species and have existed in the Pacific Northwest for at least seven million years. Since that time, they have nourished and sustained not only marine ecosystems, but also coastal rainforests and Haida people. The late Charlie Bellis once said that “Salmon are creatures of the forest, they’re born there and they die there.” Salmon return to fresh water to lay and fertilize their eggs, where the hatchlings and fry spend their youth.

*Chiina Jaad* is shown in a Haida Gwaii river, with spawning salmon swirling around her in the water. The salmon appear dramatic red—their red flesh showing through their transparent scales—indicating they are ready to spawn. She wears a burnt orange garment, suggestive of the flesh of spawning salmon, with the scaly texture of salmon skin on her midriff and arm. She has salmon eggs in her hair, linking the stages of the life cycle of salmon.

In the water she is doing an ancient dance, invoking the drama of their return to spawn and die, and celebrating the sensuality and fertility of salmon. She holds a salmon rattle in her hand and in the forest is Robert Davidson’s large *Salmon Mask*, placed in the forest to emphasize the birth and final resting place of salmon. Both are made of cedar and cedar bark, likely enriched from the flesh of salmon at least 650 years ago, and both are danced by Rainbow Creek Dancers to honour the Salmon-People and their sustaining contributions to Haida culture and life.





23.3 x 32 inches, Lightjet print on dibond



See 5

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Brian Hawkes (Creek Woman) and Farah Nosh (Wig)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Plate Image | Neil Shearer (Haida Gwaii Creek)  
Image Assets | Jags Brown (salmon), Mike Haring (salmons), karengeswein/  
Shutterstock.com (salmon in mouth), Mary Helmer (bears)  
*Every Year the Salmon Come Back* | Robert Davidson, 1983, gouache and acrylic  
on paper, 29.3 x 41.75 inches (limited edition serigraph, 30 x 40 inches)  
Vectorization of Haida Art | Tyson G. Brown  
Hair and Make-up Artist | Elizabeth McLeod

## GANDLAAY JAAD | *CREEK WOMAN*

Creek Women are the most important of the land Beings. The Southern Haida call them Woman-at-the-Head-of-the-River, and the northern Haida call them Daughters-of-the-River. A Creek Woman lives at every creek. She owns all of the salmon and trout in the creek and all except mountain trout and steelhead swim up the creek to see her.

Robert Davidson's image, *Every Year the Salmon Come Back*, appears in the water with *Gandlaay Jaad*, reminding us of the annual return of salmon to Creek Woman. She appears in a quintessentially Haida Gwaii copper-coloured creek along with two black bears. The bears accompany her because they leave salmon on the forest floor, gifting to Creek Women while fulfilling their essential role of nurturing the stunning old-growth forests with the nutrients from the salmon.

*Gandlaay Jaad* represents the ancient feminine spirit, balancing the male spirits of the Ocean People. I dream of the day when land title to watersheds is bestowed to Creek Women.



20.2 x 32 inches, Lightjet print on dibond



See 11

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Half-Rock Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Pauline Petit  
Plate Image | Jack Litrell Photography (interior of Yan longhouse)  
Image Assets | Farah Nosh Photography (art objects), Areeya Slangsing (rock),  
John Brueske (rock texture)  
*Shadows* | Robert Davidson, 2009, acrylic on canvas, 40 x 30 inches (2010 limited  
edition serigraph, 40 x 30 inches)  
Vectorization of Haida Art | Tyson G. Brown  
Indigenous Fashion | Himikalas Pamela Baker 'Rock Woman' (polyester), Angela  
DeMontigny fringed halter top (leather)  
Hair and Make-up Artist | Elizabeth McLeod, Matthew Schubert (wig Construction)

## HLGAA IINAGWAAY JAAD HALF-ROCK WOMAN

*HlGaa iinaGwaay Jaad*, Half-Rock Woman, is half-rock and half-woman. The lower part of her body is rock and she is “rooted to the ground.” She appears in several *Xuuya Kaagang.ngas*, Raven Travelling, narratives, always in the corner of a longhouse and often helping humans in their quests, even against *Nang Kilsas*, Raven.

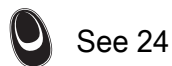
*HlGaa iinaGwaay Jaad* sits in the corner of the longhouse. Robert Davidson’s image, *Shadows*, appears on the wall of the longhouse. *Shadows* is based on the narratives where Raven is fed, spoken to and entertained by people that are not seen; they are the Shadow-People. This image was selected because both the Shadow-People and *HlGaa iinaGwaay Jaad* share in common the witnessing of oral narratives.

*HlGaa iinaGwaay Jaad* is surrounded by material culture, for she was likely cared for and respected in return for the help she gave others. Her hair is very long, suggesting the lengthy period of time she has stayed rooted in that place. Her face is peaceful. Her forced stillness has eliminated many distractions, leaving her to work to achieve inner peace.



21.4 x 32 inches, Lightjet print on dibond

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Frog Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Pauline Petit  
Plate Image | Jack Litrell Photography (Haida Gwaii pond)  
Image Assets | Kurhan (frog legs)  
*Looking Back at Where We Came From* | Robert Davidson, 2000, limited edition serigraph, 17 x 41.5 inches  
Vectorization of Haida art | Tyson G. Brown  
Indigenous Fashion | Angela DeMontigny top and skirt (leather), Terri-Lynn Williams-Davidson dance apron (leather)  
Hair and Make-up Artist | Elizabeth McLeod



See 24

## HLK'YAN K'UUST'AAN JAAD FROG WOMAN

There are no frogs in Haida Gwaii; tree frogs were introduced in 1964. However, the one amphibian native to Haida Gwaii—the western toad—is commonly called a frog in Haida oral narratives.

Frog often appears in the oral narratives among the northern Haida; she frequently appears with *Jiila Kuns*. Two narratives tell of a man teasing a Frog. He was taken away to the Frog-Town, because the Frog was the daughter of the Chief of Frog-Town. The Frogs asked him why he had teased the Chief's daughter. He responded saying that it was because he wanted to marry her. Because he belonged to the Frog-People clan, the Frogs allowed the marriage. They lived together for a long time.

*Hlk'yan K'uust'aan Jaad* is shown in a state of half-transformation, between human and toad. Her legs are the blotchy olive-green of western toads. She is basking in her natural habitat, her eyes evoking the horizontal oval pupils of western toad. Robert Davidson's image, *Looking Back at Where We Came From*, appears at the edge of the pond with the bottom-most of the three frogs in the water and upside down, reflecting one of the frogs.



## JIIDÁAL JAAD | LANDSLIDE WOMAN



See 1 and 36

Montage: 32 x 22.75 inches, Lightjet print on dibond

Portrait: 15 x 10 inches, Lightjet print on dibond

Producer and Creative Director | Terri-Lynn Williams-Davidson

Photographer | Farah Nosh Photography (Landslide Woman)

Art Director | Belanger Design Studio

Image Compositing | Pauline Petit

Portrait Retouching | Tina Chin

Plate Image | Jack Litrell Photography (Haida Gwaii landslide)

Image Assets | Kara Grubis (mud), Porojnicu Stelian (mud river)

*The World is as Sharp as the Edge of a Knife* | Robert Davidson, 1992, gouache and watercolour on paper, 29 x 40 inches

Vectorization of Haida art | Tyson G. Brown

Indigenous Fashion | Himikalas Pamela Baker Landslide garment (polyester, Tulle, Sequins)

Hair and Make-up Artist | Elizabeth McLeod (based on Skedans face painting)

Jiidáaal | Landslide Music Track

Lyrics | Terri-Lynn Williams-Davidson

Translation of lyrics into the Haida language | Skidegate Haida Immersion Program

Music by Terri-Lynn Williams-Davidson, Bill Henderson and Claire Lawrence

Guitar | Bill Henderson

Saxophone | Claire Lawrence

Vocals | Terri-Lynn Williams-Davidson and Bill Henderson

Recording Engineer, Mixing Engineer | Jim Woodyard, Creation Studios

Mastering Engineer | Julia Graff

Motion Sensor Music Rig Programming & Design | Paul Bucci

The rockslide or landslide represents the “irresistible power of the Chief.” In nature, landslides occur when the land is out of balance and the Earth’s foundation can no longer hold up the trees and plants that grow from that land. Although a powerful and destructive force, a landslide can also be cleansing, removing the imbalance so that life begins anew in the area of the slide.

Landslide is one of the crests of my clan, the *Gaagyals KiiGawaay*, Those Born at a Reef called *Gakyaals*, also known as the Skedans Ravens. One of our rights is a face painting with two lines on each side of the face, illustrating uprooted trees coming down the mountain side. When our clan dances this Crest figure, we wear tree branches and erratically shake our bodies and the branches to depict the motion of a landslide. *Jiidáal Jaad*, Landslide Lady, wears tree branches in her hair and the Skedans Ravens’ face painting. She is dancing a landslide into being, with the Earth blurred at her feet to reflect the movement of the ground.

*Jiidáal Jaad* appears with Robert’s image, *The World is as Sharp as the Edge of a Knife*, which depicts the Haida proverb that we live in precarious balance on this earth—a thin edge of existence. If that balance is upset, it could mean the end of our existence as we know it. In many ways, the current state of humanity’s relationship with the Earth and ocean echoes the state of imbalance just before a landslide.

The song accompanying *Jiidáal Jaad* is written from the perspective of a landslide, describing the irresistibility of someone who believes in, inspires and builds up the strength of others.

## JIILA KUNS | *GREATEST-MOUNTAIN*



21.3 x 32 inches, Lightjet print on dibond  
Portrait: 15 x 10 inches, Lightjet print on dibond



See 12 and 39

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Jiilakuns)  
Art Director | Belanger Design Studio  
Image Compositing | Pauline Petit  
Portrait Retouching | Tina Chin, Pauline Petit  
Plate Image | Neil Shearer (Cumshewa Inlet)  
Image Assets | Farah Nosh (frog hat), G.E. Ulrich (volcano), Volodymyr Byrdyak (marten fur)  
*Jiila Kuns* | Robert Davidson, 2009, red cedar, cedar bark, acrylic paint  
*Jiila Kuns* Image | Kenji Nagai Photography  
*Cane of Jiila kuns* | Robert Davidson, 2017  
Vectorization of Haida art | Tyson G. Brown  
Indigenous Fashion | Orlando Dugi gown (silk crepe de chine, feathers, crystals, beads), Isabel Rorick woven hat (spruce root) painted by Robert Davidson, courtesy of Nancy Kovalik, Ben Davidson *Kugaan Jaad* earrings (silver)  
Hair and Make-up Artist | Elizabeth McLeod

*Jiila Kuns*' name refers to a mountain peak in Haida Gwaii, called Greatest-Mountain and Swiftly-Sliding-Woman. *Nang Kilslas*, Raven, brought *Jiila Kuns* over from the mainland, just after Raven helped to bring Haida Gwaii into existence. *Jiila Kuns* is a powerful Supernatural Being that mothered many powerful Supernatural Beings and appears in several *Xuuya Kaagang.ngas*, Raven Travelling, narratives. She had ten children with *Nang Kilslas*: five female and five male. In turn, the female children gave birth to the various Eagle lineages of Haida Gwaii.

I've chosen to illustrate *Jiila Kuns* as she appeared in one of the most famous narratives, often called "Volcano Woman," near the five-row story town of *Jiigwah Lnagaay*. *Jiila Kuns* appears on the shore in Cumshewa Inlet, striding towards the town. In the background over the eruption of the volcano is the large *Jiila Kuns* mask that Robert Davidson created for the Haida Gwaii Museum. *Jiila Kuns* wears a hat with a frog design, and carries the marten robe that Raven gifted to her when she came to Haida Gwaii. She is shown with a representation of her cane. The cane has a frog on the bottom and a cormorant on the top and is coloured in the manner of Supernatural Beings: half-blue and half-red. Her face bears the painting that was commonly used in masks that early Haida artists used to represent her. *Jiila Kuns* is the ultimate patroness. As the ancestress of the Eagle lineages, she represents strength and dignity.



## KAAGAN JAAD | *MOUSE WOMAN*



21.25 x 32 inches, Lightjet print on dibond



See 7

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Mouse Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Pauline Petit  
Plate Image | Jack Litrell Photography (troop of amanita muscaria mushrooms)  
Image Assets | Jack Litrell Photography (mushroom), yevgeniy11 (mouse ears),  
DMM Photography Art (mouse tail)  
*The Fool in U* (Mouse Woman) | Robert Davidson, 2008  
Vectorization of Haida art | Tyson G. Brown  
Indigenous Fashion | Himikalas Pamela Baker Mouse Woman dress (suede leather  
and wool)  
Hair and Make-up Artist | Elizabeth McLeod

Kaagan Jaad, Mouse Woman, was one of the two Beings that could approach *S<sup>G</sup>uuluu Jaad*, Foam Woman. Each time Foam Woman blinked her eyes, Mouse Woman became smaller and smaller until she reached her present size. *Kaagan Jaad* appears in Haida oral traditions helping humans in their journeys and in their interactions with the Supernatural Beings. She is a powerful force to be reckoned with in Haida oral traditions.

One of the central elements of the Haida art form is called *Kaagan Jaad*, or Mouse Woman. An artist creates the *Kaagan Jaad* design element consciously and unconsciously. Similarly, the Haida apply Haida laws consciously and unconsciously because they too are an innate part of our identity.

Mouse Woman represents unassuming power. She represents a kind heart, the gift of intuition and the power to tap into that intuition.

## K'INXAN JAAD | MOSS WOMAN



32 x 23.75 inches, Lightjet print on dibond



See 28

Moss has a high profile in Haida oral narratives, paralleling its key ecological role in maintaining healthy ecosystems. The beautiful shades of green and the thick verdant carpets throughout Haida Gwaii have inspired my deep love of green. *K'inxan Jaad*, Moss Woman, is certainly a force to be reckoned with in Haida Gwaii; she steadily overtakes all surfaces, even rock and metal. *K'inxan Jaad* is shown in a mossy enclave, reveling in an indulgent, intimate meditation about our timeless coexistence with Haida Gwaii.

Robert Davidson's work, *Green Tri-Neg*, appears ghosted into the *K'inxan Jaad* image. The work was selected not only because its name correlates with the overwhelming green of this image, but because *Green Tri-Neg* is an exploration and exaggeration of a design element that is normally negative space in Haida art. A tri-neg is a secondary design element that helps direct the energy and flow of the primary formline in Haida art. In much the same way, moss is usually seen as a secondary part of the landscape, and not always appreciated as a Being in her own right.

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Moss Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Plate Image | Neil Shearer (Haida Gwaii forest)  
Image Assets | Lee Prince/Shutterstock.com (moss)  
*Green Tri-Neg* | Robert Davidson, 2009, acrylic on canvas, 40 x 30 inches  
Vectorization of Haida art | Tyson G. Brown  
Indigenous Fashion | Angela DeMontigny skirt (leather)  
Hair and Make-up Artist | Elizabeth McLeod



## KL'AAY KL'AAY JAAD STELLER'S JAY WOMAN

In nature, Steller's Jay is bold, aggressive, noisy, clever and entertaining. *Kl'aay Kl'aay Jaad*, Steller's Jay Woman, appears in the rich evergreen forests of Haida Gwaii. Her feathers are emphasized by confining them to her wings and head. Robert Davidson's image of *Fast Bird* appears behind her, echoing her outstretched wings. I've chosen to represent *Kl'aay Kl'aay Jaad* in this series because in many ways she reminds me of my late mother, Mabel (Jones) Williams—beautiful in her boldness, command of attention and entertaining nature, and fierce in the protection of her children.

23.3 x 32 inches, Lightjet print on dibond

Portrait: 15 x 10 inches, Lightjet print on dibond




See 6 and 40

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Steller's Jay Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Portrait Retouching | Tina Chin, Andrew Keech, Pauline Petit  
Plate Image | Jack Litrell Photography (Haida Gwaii forest)  
Image Assets | Harry Bardal (illustrated wings), Eric Demers (wing reference),  
Rachelle Vance (Steller's jay feathers)  
*Fast Bird* | Robert Davidson, 2009, acrylic on canvas, 30 x 40 inches (2011, limited  
edition serigraph, 30 x 40 inches)  
Vectorization of Haida Art | Tyson G. Brown  
Indigenous Fashion | Angela DeMontigny dress and jacket (leather), Ben Davidson  
Kugaan Jaad earrings (silver)  
Hair and Make-up Artist | Elizabeth McLeod



## KALGA JAAD | ICE WOMAN



 See 20

32 x 26.12 inches, Lightjet print on dibond

Producer and Creative Director | Terri-Lynn Williams-Davidson

Photographer | Brian Hawkes (Ice Woman)

Art Director | Belanger Design Studio

Image Compositing | Harry Bardal Graphic Design, Pauline Petit

Plate Image | Greg Gould (Mount Moresby)

Image Assets | Andreas Eichler (dragonflies), Jeff Phippen (mariposa copper image),

Katja Schulz (mariposa copper butterfly, paddle-tail dragonfly), Seb (ice), Dima

(ice), Marina Scrupii (ice), PSD Photography (glacier), Carol Beverly (glacier),

Dakota Lynch (snowflakes), Robert Kash (snowflakes), yellowcloud (snowflakes),

Pen Waggener (snowflake)

*Q'waaw gyaa.ang* (Wintertime) | Robert Davidson, 2009, acrylic on canvas, 60 x

30 inches (2015 limited edition serigraph, 29 x 15.5 inches)

Vectorization of Haida art | Tyson G. Brown

Indigenous Fashion | Angela DeMontigny gown (suede leather, crystals, sequins),

Angela DeMontigny shrug (Mongolian lamb fur)

Hair and Make-up Artist | Elizabeth McLeod

In Haida oral traditions, *Kalga Jaad*, Ice Woman, led the Haida people from Haida Gwaii to warmer, southern lands. She is described as “flying” before the encroaching ice. In one narrative, the power of *Kalga Jaad* was heard as she pushed trees and boulders down the watershed of *Xaana Gandlaay*, Honna River. Yet, she was also a peaceful woman. According to Charles Edenshaw, when *Kalga Jaad* was a young girl and *Nang Kilsas*, Raven, was a baby, she was one of the only Beings who could quiet *Nang Kilsas*.

*Kalga Jaad*, Ice Woman, appears on the highest mountain peak in Haida Gwaii, Mount Moresby. The ice is shown partially covering the mountain range to suggest glacial refugia. She is hovering in front of the glacier and appears with Robert Davidson’s artwork, *Wintertime*. As a patroness leading the people to safety, she is a role model for women even today. She reminds us that we can overcome suffering and create new life. She appears warm and welcoming to humanity, ready to accompany us into the next chapter of humanity’s evolution.



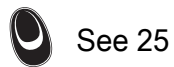
32 x 21.25 inches, Lightjet print on dibond

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Butterfly Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Plate Image | Jack Litrell Photography (Beach lupins)  
Image Assets | Jeff Phippen (mariposa copper image)  
Custom Butterfly Design | Robert Davidson  
Vectorization of Haida Art | Tyson G. Brown  
Indigenous Fashion | Robert Davidson Salmon bracelet (22K gold, abalone), Ben Davidson Skedans' Crests bracelet (22k gold)  
Hair and Make-up Artist | Elizabeth McLeod

## ***KULGAAY.YUGUNG BUTTERFLY WOMAN***

In northern *Xuuya Kaagang.ngas*, Raven Travelling, narratives, *Kul-Gaay.yugung*, Butterfly, was a travelling companion to *Nang Kilslas*, Raven. Raven refused Butterfly as a servant because Raven saw that Butterfly had a big stomach, a voracious appetite and was always hungry. *KulGaay.yugung Jaad*, Butterfly Woman, is shown as a Mariposa Copper butterfly, the sub-species endemic to Haida Gwaii. She appears in a meadow of low-lying beach lupines along a sandy shoreline of Haida Gwaii. Her wings contain Robert Davidson's custom-design. She is depicted as a gentle spirit, suspended in motion.

As the travelling companion of Raven, Butterfly is both a witness to and participant in Raven's greed. Butterfly illuminates the potential of humanity to be literally consumed by greed and self-gratification. At the same time, Butterfly's transformation of both her outer and inner selves is a beacon of inspiration, showing our potential to tap into the ancient and more powerful forces of rejuvenation and complete transformation.



See 25





24 x 24 inches, Lightjet print on dibond



See 23

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Lady in the Moon)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Plate Image | Jags Beanstalk (sky and treeline)  
Image Assets | Gregory H. Reveras (moon), Harry Bardal Graphic Design (trees)  
*Moon* | Robert Davidson, 1976, limited edition serigraph, 17 x 17 inches  
Vectorization of Haida art | Tyson G. Brown  
Cedar bark basket | Lisa Telford  
Indigenous Fashion | Angela DeMontigny dress (Leather), Angela DeMontigny earrings (freshwater pearls, Swarovski crystals), Isabel Rorick woven hat (spruce root), Robert Davidson Salmon bracelet (22K gold, abalone), John Cross Skedans' Crests bracelet (vintage coin gold), Sharon Belanger beaded necklace (moonstone and quartz necklace)  
Hair and Make-up Artist | Elizabeth McLeod

## KUU.NGAAY GA NANG JAADAS IS *LADY IN THE MOON*

A woman was gathering water when she insulted the Moon by pointing her finger and tongue at it. She was carried away by the Moon. While trying to save herself, the woman grasped a salal berry bush. She resides in the Moon to this day. Haida people see her figure in the Moon, holding a basket in one hand and a salal berry bush in the other.

*Kuu.ngaay Ga Nang Jaadas Is*, Lady-in-the-Moon, holds a fragment of a salal berry bush in one hand and a cedar bark basket in other. The full moon is luminescent over a Haida Gwaii tree line. The Moon contains Robert Davidson's design, *Moon*, in which Robert's hand forms the mouth of the moon and depicts his communication through his art. *Kuu.ngaay Ga Nang Jaadas Is's* body curved within the moon evokes the romantic, historic depiction of Indigenous women holding baskets and doing "women's work." Here, the work of Lady-in-the-Moon is the eternal inner work of every woman, to be careful with our words with others and to respect the Earth and her beings.

## KUUYA KAAGAN JAAD | SKY WOMAN



21.3 x 32 inches, Lightjet print on dibond



See 22

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Sky Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Pauline Petit  
Plate Image | Neil Shearer (Rose Harbour, Haida Gwaii)  
*Woman with Labret* Maskette | Robert Davidson, 1975, alder, acrylic paint, abalone, 8 x 6 inches  
*Woman with Labret* Maskette Image | Kenji Nagai Photography  
Hair and Make-up Artist | Elizabeth McLeod, based on *Woman with Labret* mask

*Kuuya Kaagan Jaad*, Sky Woman, was one of five daughters and ten children of *Tang.Gwan*, The-One-in-the-Sea, and *Naw Kaajii Jaad*, Supernatural-Woman-Ruling-With-the-Fair-Weather-Clouds-Upon-the-Mountains-Whose-Fame-Goes-Around. She is a gentle Supernatural Being, seemingly humble in comparison to her more powerful sisters and brothers.

*Kuuya Kaagan Jaad* appears in the morning sun of summer, stretched out above the idyllic islands outside of Rose Harbour, Haida Gwaii. Her face painting echoes a striking maskette representing Sky Woman that appears under her. She is ghosted in to suggest that she is ever-present in our daily lives, but not always noticed and often taken for granted.

## KWIIGA JAAD *CUMULUS CLOUD WOMAN*



32 x 23.3 inches, Lightjet print on dibond  
Portrait: 15 x 10 inches, Lightjet print on dibond



See 13 and 42

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Cumulus Cloud Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Portrait Retouching | Tina Chin, Pauline Petit  
Plate Image | Harry Bardal Graphic Design  
Image Assets | Harry Bardal Graphic Design (cumulus clouds)  
*Relaxed Symmetry* | Robert Davidson, 2003, red cedar and acrylic 45.6 x 22.8 x 1.85 inches, Audain Collection  
Relaxed Symmetry Image | Kenji Nagai Photography  
Hair and Make-up Artist | Elizabeth McLeod (based on Skedans face painting)



19.85 x 32 inches, Lightjet print on dibond



See 3

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Fine Weather Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Plate Image | Jack Litrell Photography (Interior of Yan longhouse)  
Image Assets | Alfred Cook (high bush cranberries), Richard Keller  
(flicker flying, flying goose), Olga Vasik (salmons), Chris Boswell (salmons),  
Michael Gailey (river), Michael Peak (whale), Jan-Dirk Hansen/Shutterstock.com  
(whale)

*Flicker* | Robert Davidson, 2005

Vectorization of Haida Art | Tyson G. Brown

Indigenous Fashion | Angela DeMontigny top (suede leather), Isabel Rorick  
woven hat (spruce root), Robert Davidson Killerwhale pendant/brooch (22K gold,  
mastodon ivory, abalone), Robert Davidson Salmon bracelet (22K gold, abalone),  
Robert Davidson 2-Finned Killerwhale earrings (22K gold and abalone), Ben  
Davidson Skedans' Crests bracelet (22k gold)

Hair and Make-up Artist | Elizabeth McLeod

## 'LAA.A JAAD | FINE WEATHER WOMAN

'*Laa.a Jaad* is a Creek Woman who lives near a stream close to Kaisun. She also has the name Supernatural-Woman-Who-Came-out-From-the-Woods, Killerwhale-Woman, Chief's-Daughter-Who-Comes-Down-to-the-Water, and *Jaada Hlk'inxa Sda Kaatl'ixa*, or Supernatural-Woman-who-Came-out-from-the-Woods, as well as many other names. She was a sister to the Canoe People, who are often favoured by shamans. She gave the Canoe People names and told them to get dressed as Supernatural Beings. The Canoe People named her '*Laa.a Jaad*, Fine-Weather-Woman, and told her that "people will look for good weather by her." She is seen when it is going to be good weather.

'*Laa.a Jaad* wears a big hat upon which many flickers flap their wings and fly over the property that fills her house, including whales, salmon, geese, a lake full of salmon and high-bush cranberries. She controls the Northeast Wind and is a Raven. She is shown in her home with her property, wearing Robert Davidson's pendant/brooch, *Killer Whale*.

'*Laa.a Jaad* and her son, Power-of-the-Shining-Skies, help us to recognize the various weather forces as Supernatural Beings in their own right, each of which gives signs for the future when they appear. Today these Supernatural Beings are becoming more dramatic, producing more extreme weather events and reminding us of the need to change our behavior to reduce climate change.



15.3 x 32 inches, Lightjet print on dibond



See 21

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Mountain Goat Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Pauline Petit  
Plate Image | Greg Gould (Mount Moresby)  
*Mabel's Mountain Goat* | Robert Davidson, 1996  
Vectorization of Haida art | Tyson G. Brown  
Indigenous Fashion | Kay Field Parker Ravenstail apron and leggings (merino wool), Angela DeMontigny vest (Goat fur), Peggy Shannon earrings (beads, dentalium), Artist's Private Collection (Mountain Sheep hide)  
Hair and Make-up Artist | Elizabeth McLeod

## MAAT JAAD | *MOUNTAIN GOAT WOMAN*

Mountain goats are not found in Haida Gwaii, but they were an important part of the historic trade between Haida Gwaii and the mainland. They were valued for the fibres of their hair, which were used for woven ceremonial blankets. They were also valued for their horns, which were used for intricately carved steamed spoons.

*Maat Jaad*, Mountain Goat Woman, is shown among the alpine moss and lakes of Mount Moresby—Haida Gwaii's highest mountain peak. She wears Ravenstail garments, which were traditionally woven with wool hand-spun from the hair of mountain goats. Robert Davidson's *Mountain Goat* design—created for my late mother, Mabel (Jones) Williams—appears in the mountains. Mountain goat is another crest of the *Gaagyals KiiGawaay*, Those-Born-at-a-Reef-called-*Gaagyals*, also known as the Skedans Ravens.



## NAW JAADA | OCTOPUS WOMAN



21.28 x 32 inches, Lightjet print on dibond  
Portrait: 15 x 10 inches, Lightjet print on dibond



See 4 and 35

Producer and Creative Direction | G.L. Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Octopus Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Pauline Petit  
Portrait Retouching | Tina Chin, Pauline Petit  
Plate Image | Jack Litrell Photography (Haida Gwaii shoreline)  
Image Assets | Jack Litrell Photography (rock in water), Aizhong Wang (tentacles)  
*Occupied* | Robert Davidson, 2003, acrylic on canvas, 40 x 60 inches (2007, limited edition serigraph, 31 x 46 inches)  
Vectorization of Haida Art | Tyson G. Brown  
Indigenous Fashion | Himikalas, Pamela Baker Octopus Woman garment (velvet, polyester, sequins, beads), Robert Davidson Salmon bracelet (22K gold, abalone), Ben Davidson Skedans' Crests bracelet (22k gold)  
Hair and Makeup Artist | Elizabeth MacLeod, Matthew Schubert (wig Construction)

*Naw Jaada*, *Octopus Woman*, illustrates and explores the legal concept of occupation of land and sea. The inspiration for this work is Robert Davidson's painting, *Occupied*.

*Occupied* is immediately recognizable as Haida art, but it does not have a formline, the backbone of Haida art. While this artistic choice is reflective of the lack of internal or external skeletons of octopuses, I believe it has deeper significance for the Crown's assertion of title in Canada. The absence of formline draws attention to the legal fiction of the doctrine of discovery and *terra nullius*, which form the foundation for the Crown's assertions of sovereignty to purportedly dispossess Indigenous peoples of title.

*Occupied* completely fills the image, masterfully balancing positive and negative space so that each defines the other. I have interpreted *Occupied* as illustrating aspects of both Crown and Indigenous title. Because Haida Title predated and survived the Crown's assertion of sovereignty and has not been extinguished, the Crown's assertion of title is illustrated by the negative spaces of *Occupied*. The negative spaces fill the image to illustrate the Crown's claim to virtually all of the lands, waters and resources, leaving little or nothing for Haida Title.

The positive design elements in *Occupied* represent Haida occupation; Haida laws blanket the entirety of the land and sea. The positive space is ghosted in because Haida laws might not be immediately recognizable under Western legal systems. Additionally, while Indigenous Peoples may not articulate Indigenous laws as laws, such legal principles are known subconsciously and exercised intuitively. Once articulated and recognized as Indigenous laws, these legal principles' power and history become undeniable. Likewise, once you see the *Occupied* design, it is impossible to ignore visually.

*Naw Jaada*, *Octopus Woman*, challenges the denial of Indigenous Title in Canada through antiquated colonial laws that survive today. Such laws effectively bar both negotiations and litigation establishing Indigenous Title. The BC and Canadian governments deny and give little protection to Indigenous laws, governance, culture and ways of life, and insist upon proof of use and occupation of Indigenous territories. Yet, the Crown is not held to the same standard and continues to grant access to third parties and receive royalties and other benefits from Indigenous territories. Robert Davidson created *Occupied* to encourage Indigenous Peoples

to “reclaim our place in the world” by reasserting sovereignty over and governance of lands and waters.

*Naw Jaada* is shown in a temporary state of transformation. We learn from Indigenous art and ceremonies that Supernatural Beings often appear in partial states of transformation—half-human and half-animal—thereby incorporating strengths from both states. While Indigenous Peoples have a rich box of knowledge and tools to draw upon, there are other “Western” tools available that may not be perfect in form but are helpful nonetheless. These tools can help enforce Indigenous laws and partially transform land and marine management in the interim, while we continue our collective journey to transform the Canadian legal system to more accurately reflect its multi-juridical origins.

The original red and ochre colours from *Occupied* have been adjusted to burgundy-red to reflect the power of the octopus, which becomes red in colour to signal aggression and a willingness to engage in battle. *Naw Jaada* is depicted sitting on top of a rock, out of her usual water realm. The colour of her garment, arms and the *Occupied* design illustrate her aggression and willingness to engage in battle over the occupation of territories. Seemingly calm, she asks us, “Do Canadian citizens really want their governments to engage in a battle denying Indigenous Title?”

The power of the female octopus is her singular devotion to the next generation. After laying eggs, she obsessively tends to them, and touches them continuously to ensure they have fresh oxygen and are free of bacteria and algae. She fends off predators and does not eat for the entire incubation period—one of the longest of all animals. She dies, starving and exhausted, after the eggs hatch. *Naw Jaada* reminds us of the need to incorporate a focus on future generations in conceptualizing how to manage our use of the land and sea.



## SDLLGUU JAAD | *LAND OTTER WOMAN*



24 x 32 inches, Lightjet print on dibond



See 9

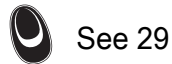
Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Michaela McGuire (Land Otter Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Plate Image | Guy Kimola (Watun River, Haida Gwaii)  
Image Assets | Mary Helmer (otters and otter den), Michel Robbins (otter fur)  
*There Is Light in Darkness* | Robert Davidson, 2010, acrylic on canvas, 60 x 30 inches (2012 limited edition serigraph, 41 x 21 inches)  
Vectorization of Haida art | Tyson G. Brown  
Indigenous Fashion | Angela DeMontigny waistband (leather and beads) reference for digital land-otter fur gown  
Hair and Make-up Artist | Elizabeth McLeod

In Haida oral traditions, *sdllguu*, land or river otter, is a Being that is greatly feared. This is because *sdllguu* has the ability to transform into a beautiful man, woman, or lover. Those who succumb to the enchantment of *sdllguu* die a violent death or wander the woods bereft of their senses. Those who capsize their canoes and see a bright fire surrounded by people should be wary. The people around the fire are really Land Otter People and anyone that goes to them will become a *Gagixiid*, Wild Man.

Here, *Sdllguu Jaad* appears in her element in a river near her den. Her state of partial transformation is represented by a garment of river otter fur. Her presence is dramatized by a ray of light, which is echoed in Robert Davidson's image, *There Is Light in Darkness*, ghosted into the trees.



32 x 23.3 inches, Lightjet print on dibond



See 29

## SGIIJA JAAD | *MIST WOMAN*

When Haida people want good weather, they call upon East Wind and *Sgiija Jaad*, Mist Woman, to keep away the snow and ice.

*Sgiija Jaad*, Mist Woman, appears on the shoreline of Haida Gwaii, dancing and conjuring the mist into being. She caresses the sand, rocks and land, and hovers above the sea, gently enwrapping and blanketing both. The bodice of her gown bears witness to her eternal age, integrating ancient geometric weaving designs such as tattoo (*Kiidas didxwah st-laay*), fish flesh (*china kaadGaasdll*) and box-within-a-box. The pattern of *china kaadGaasdll* is echoed in the mist.

When fog or mist appears in the narratives of *Xuuya Kaagang.ngas*, Raven Travelling, narratives it becomes a portal to another realm. When *Sgiija Jaad*, Mist Woman, appears, she signals the opportunity and potential for humanity to reconnect with ancient knowledge and ceremonies, allowing magic to occur.

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Mist Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design  
Plate Image | Guy Kimola (North and South Beach, Haida Gwaii)  
Ravenstail Design Element | (Excerpted from gown)  
Indigenous Fashion | Himikalas Pamela Baker gown, Robert Davidson Salmon bracelet (22K gold, abalone), Ben Davidson Skedans' Crests bracelet (22k gold)  
Hair and Make-up Artist | Elizabeth McLeod



## SGUULUU JAAD | FOAM WOMAN



24 x 32 inches, Lightjet print on dibond



See 19

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Anthony (Thosh) Collins (Foam Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design  
Plate Image | Jags Beanstalk (Skincuttle Inlet)  
Image Assets | Harry Bardal Graphic Design (rock and foam), Otto Placik (breast reference), Anthony (Thosh) Collins (shells)  
*Hugging the World* | Robert Davidson, 1988, limited edition serigraph, 20 x 25.75 inches  
Vectorization of Haida art | Tyson G. Brown  
Hair and Make-up Artist | Elizabeth McLeod (based on Skedans face painting)  
Sguuluu Jaad | Foam Woman Music  
Lyrics and melody | Terri-Lynn Williams-Davidson  
Drum rhythm | Traditional  
Vocals | Terri-Lynn Williams-Davidson  
Drum | Bill Henderson  
Recording Engineer | Jim Woodyard, Creation Studios  
Mixing Engineer, Mastering Engineer | Julia Graff  
Motion Sensor Music Rig Programming & Design | Paul Bucci

After the flood, before Haida Gwaii emerged from the oceans, the reef *Xaagyah* arose gently like a “reef in a falling tide.” *Xaagyah* is in Skincuttle Inlet in Gwaii Haanas. When *Xaagyah* emerged from the waters, *SGuuluu Jaad*, Foam Woman, was on top. *SGuuluu Jaad* had many breasts, as many as ten on each side. From each breast she nurtured the ancestresses of the various Raven clans. *SGuuluu Jaad* birthed humans during a turbulent time when the land and sea underwent many changes, before they settled into their present state. To this day, foam is created by the turbulent churning of organic matter in surf and rivers.

I have chosen to represent *SGuuluu Jaad* with a traditional face painting adorned with abalone shells. This particular design is the property of my clan, the *Gaagyals KiiGawaay*, Those-Born-at-a-Reef-Called-*Gaagyals*, also known as the Skedans Ravens. It represents “the faint light of the moon illuminated by the reflection from the Earth.” *SGuuluu Jaad* appears rising out of the water in Skincuttle Inlet. In the water around her is Robert Davidson’s image, *Hugging the World*, which reflects upon humankind’s abuse of the natural world without regard for the future. The next time *SGuuluu Jaad* appears before you in the natural world, take a moment to breathe and reconnect with the inherent life force of the oceans and waters. Feel her powerful commitment to protect the ocean and her beings. Think about ways to “hug” the marine world and take care of the oceans.

The song accompanying *SGuuluu Jaad* contains spoken word introducing her, an invocation and an ancient drum beat. The chorus of the song contains a lyric fragment from a song that *SGuuluu Jaad* sang to abate a flood after the birth of her first daughter, augmented with a new composed melody and additional lyrics.

## SGID | RED

*SGid*, Red, represents a number of ancient Haida narratives, and also explores contemporary narratives of Indigenous peoples.

In one narrative, some boys were playing a game in front of the town. A red feather floated down from the sky and one of the boys grabbed the feather. His hand stuck to it and he was pulled upwards into the sky. Each boy, and ultimately everyone in the village, was also pulled up as they tried to rescue each other. Only one young girl, who had recently become a woman and was menstruating in ceremonial seclusion behind cedar screens, was not pulled away. Ultimately, the townspeople were restored by the young woman's children. A single red eagle feather appears in this image, alluding to this narrative.

Feathers have a significant spiritual role in Haida culture. Feathers are often given as an offering to the Supernatural Beings. They are also worn by Supernatural Beings and they are left by Supernatural Beings where they have danced. Deer used feathers along with pitch to bring fire to the Supernatural Beings. Haida people use feathers in peace ceremonies, tattoo ceremonies, the initiation of secret society members, house-building potlatches, memorial potlatches, spirit dances and peace/headdress dances. In narratives, feather garments enable one to fly, and wearing eagle down indicates to others that one is under the protection of spirits. *SGid* is dancing with the red eagle feather, both to make an offering to the Supernatural Beings and to pray for our collective future.

Red dresses have come to symbolize the more than 1,000 murdered and missing Indigenous women. The significant "presence of the absence" of these missing women has been a lightning rod for the larger issues facing Indigenous Peoples in Canada. *SGid* is printed on silk as an allusion to the red dresses and in remembrance of missing women. Robert Davidson's *Red Passing Away Quickly* represents one of the ten brothers of Southeast-Wind, so named because he is the red streaks that appear in the early morning sky before a windy day. *Red Passing Away Quickly* was selected not only because its name could also be applied to women who pass away too quickly in this lifetime.

*SGid* was created to bring attention to the need for healing for Indigenous women, and to the need to transform the underlying colonial foundations that lead to violence against Indigenous women. The colour red often represents Indigenous Peoples, and also the Earth. Indigenous means "from the earth;" the word can embrace all people who care for the Earth. In Haida art, and other Indigenous art, Red represents strength, love and spirituality.

The cultural knowledge about red has withstood the many challenges created by Canada's colonial history. Red endures. *SGid* encourages youth to trust in the power of generations past that is always with us, even at our lowest moments. That power can be tapped into through connecting with the land and sea. *SGid* encourages youth to trust that now is Indigenous Peoples' time to shine, to step into and own the Light.



100 x 40 inches, Ink on Silk



See 2

Producer and Creative Director | Terri-Lynn Williams-Davidson

Photographer | Farah Nosh Photography (Red)

Art Director | Belanger Design Studio

Image Compositing | Pauline Petit

Image Assets | Pauline Petit (eagle feather)

*Red Passing Quickly* | Robert Davidson, 2014, acrylic on canvas, 60 x 40 inches

Vectorization of Haida Art | Tyson G. Brown

Indigenous Fashion | Orlando Dugi gown (silk crepe de chine, feathers, crystals, beads), Orlando Dugi ear pendants (faceted carnelian, garnets, oxblood red coral, sterling silver), Robert Davidson Salmon bracelet (22K gold, abalone)

Hair and Make-up Artist | Elizabeth McLeod



21.4 x 32 inches, Lightjet print on dibond



See 10

Producer and Creative Director | Terri-Lynn Williams-Davidson  
 Photographer | Brian Hawkes (Wealth Woman)  
 Art Director | Belanger Design Studio  
 Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
 Plate Image | Jack Litrell (Haida Gwaii forest)  
 Image Assets | Jiang Hongyan/Shutterstock.com (abalone), Kelly Fretwell (abalone), Brian Starzomski (abalone)  
 Abalone extracted from *Rock Scallop* | Robert Davidson, 1988, gouache, 28.75 x 41 inches  
 Vectorization of Haida Art | Tyson G. Brown  
 Coppers | Bill McCallum (Robert Davidson collection)  
 Indigenous Fashion | Angela DeMontigny gown (suede leather, beads), Robert Davidson Salmon bracelet (22K gold, abalone), Robert Davidson Skedans Hawk Moon pendant (boxwood, abalone), John Cross Skedans' Crests bracelet (vintage coin gold)  
 Hair and Make-up Artist | Elizabeth McLeod

## SKIL JAADA | WEALTH WOMAN

*Skil* in the Haida language means wealth, luck or property. *Skil Jaada's* name translates literally as Property Woman or Wealth Woman. My late mother, Mabel (Jones) Williams often told me about *Skil Jaada*. She said *Skil Jaada* wore slinky, shiny clothing. She said that not many people had seen her, but the few who had seen her became wealthy. Oral narratives tell of seeing her or her child after taking medicine. My mother said that traditionally, in Skidegate, respect for *Skil Jaada* was so great that her name was not ever spoken out loud, it was only whispered. She said that *Skil Jaada* could bestow wealth. If you come across an unusual occurrence of living seafood in the forest it is actually a gift from *Skil Jaada* and you must eat it to honour her gift and receive wealth.

*Skil Jaada* is a Raven, and often appears carrying a child on her back that is named *Gid Galgyah*, Child-Carried-On-The-Back. *Gid Galgyah* is the crest of my clan, *Gaagyals KiiGawaay*, Those-Born-at-a-Reef-Called-*Gaagyals*, also known as the Skedans Ravens. *Skil Jaada* is shown in the forest wearing a copper-coloured garment and with copper-coloured nails. Copper is associated with Supernatural Beings; they were often described as wearing copper-coloured robes. She is surrounded by large copper shields, one of the ultimate representations of material wealth in the cultures of the Pacific Northwest. *Skil Jaada* appears with harbingers of wealth: living seafood on the forest floor. I've chosen to use abalone because of the precarious state of northern abalone populations in the Pacific Northwest. An image of abalone created by Robert Davidson is also ghosted-into the forest floor.

In Haida Society, true wealth and status is measured not by how much wealth is amassed and kept for oneself, but by how much is redistributed back to one's clan and community through potlatches and feasts. *Skil Jaada* helps us to appreciate that wealth is much more than material wealth. It is also the wealth of spirit, family and community sustainably, supported by the wealth of the land and sea.





23.3 x 32 inches, Lightjet print on dibond



See 8

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Anthony (Thosh) Collins (Fern Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design  
Plate Image | Flavien Mabit (Dover Falls, Haida Gwaii)  
Image Assets | Harry Bardal Graphic Design (ferns), Flavien Mabit (ferns)  
*Precious Lady* | Robert Davidson, 1999, Yellow Cedar, Copper, Acrylic Paint  
*Precious Lady* Image | Kenji Nagai Photography  
Indigenous Fashion | Angela DeMontigny Forest Gown (suede, leather, beads)  
Hair and Make-up Artist | Elizabeth McLeod

## SNANJANG JAAD MAIDENHAIR FERN WOMAN

In Haida oral traditions, *Snanjang Jaad* is referred to as the “Woman-People-Want-To-Have” because of her great cultural value. She is often associated with *Kaagan Jaad*, Mouse Woman, and with humans going on journeys.

*Snanjang Jaad* appears among maidenhair ferns, in front of a waterfall containing the image of a Robert Davidson mask entitled *Precious Lady*. This mask was selected because maidenhair ferns are highly valued and precious. Their stems augment the beauty of spruce root baskets with delicate overlaid-embroidery designs.

*Snanjang Jaad* is a beautiful dichotomy. She represents the feminine in the forest. But she is also a strong Being, enduring in many places and through challenging situations. *Snanjang Jaad* teaches us the importance of a strong foundation. Her presence is a reminder to judiciously draw upon our foundation—the love, support and knowledge of family, friends and community—so that in turn we strengthen those around us. Beauty grows from this solid foundation.





23.3 x 32 inches, Lightjet print on dibond



See 16

Producer and Creative Director | Terri-Lynn Williams-Davidson

Photographer | Farah Nosh Photography (Oil Spill Woman)

Art Director | Belanger Design Studio

Image Compositing | Pauline Petit

Plate Image | Guy Kimola (Tow Hill from North Beach, Haida Gwaii)

Image Assets | randimal (sea lion and cormorant), Lars Johansson (red throated loon), Tero Hakala (swan), Birdiegal (sea lion), Brian E. Kushner (red throated loon), George Burba (sea lion), Brian Lasenby (marbled godwit), Rufous (oil), Michael L. Baird (Pelagic cormorant, surf scoter), Andreas Trepte (Black-legged Kittiwake), Franco Folini (Dungeness crab), Leo Shapiro (Dungeness crab), Jennifer Rycenga (Dungeness crab), Mike Eliason (Oil reference)

*Ravenous* | Robert Davidson, 2003, red cedar and acrylic, 27 x 20.75 x 4 inches

*Ravenous* Image | Kenji Nagai Photography

Indigenous Fashion | Himikalas Pamela Baker Snagging gown (tulle, polyester, silk quilted salmon)

Hair and Make-up Artist | Elizabeth McLeod

## TAW XAASDLL | OIL SPILL WOMAN

This image illustrates one of the recent challenges to the Haida Nation and Haida Gwaii. An oil spill will have a devastating impacts upon the marine environment and ecosystems of Haida Gwaii—the foundation of both Haida culture and the Haida Gwaii economy.

Robert Davidson’s sculpture, *Ravenous*, appears next to *Taw Xaasdll Jaad*, Oil Spill Woman. *Ravenous* illustrates one of the *Xuuya Kaagang. ngas*, Raven Travelling, narratives of the Haida Nation. In this particular narrative, *Nang Kilslas*, Raven, had transformed into a baby, but, being Raven, was not satisfied with baby food. Raven became greedy. In the evenings, he left the baby’s body and took an eye from each person in every house located in a story town with five rows of homes. *HlGaa iinaGwaay Jaad*, Half-Rock-Woman, sat in the corner of the longhouse and identified Nang Kilslas as the culprit.

Robert created *Ravenous* to explore the current path of Canadian society, which, if continued, will lead to our collective demise. He explained that *Ravenous* illustrates the pursuit of objectives for the benefit of a few without considering the greater good, and further, that “If we allow the tankers to pass through Haida Gwaii waters, we will become those one-eyed people. ... We will become ravenous. ... We will become ravenous and greedy without preservation of our culture and without regard to the future of our children and grandchildren.”

The Haida Nation is rooted in our territory and our use, occupation and laws have governed the terrestrial and marine areas of Haida Gwaii for millennia. We hold the deep love of the land, sea and future generations needed to protect Haida Gwaii. *HlGaa iinaGwaay Jaad* filled a witnessing and stewardship role. Like *HlGaa iinaGwaay Jaad*, it is those who are rooted in one location who have the perspective necessary to witness existing impacts and to assess future cumulative impacts from large projects, including those that propose to increase tanker traffic and transport hydrocarbons through the waters of Haida Gwaii.

## TAWLAA JAAD | RAINBOW WOMAN



See 18 and 41

32 x 21 inches, Lightjet print on dibond

Portrait: 15 x 10 inches, Lightjet print on dibond

Producer and Creative Director | Terri-Lynn Williams-Davidson

Photographer | Farah Nosh Photography (Rainbow Woman)

Art Director | Belanger Design Studio

Image Compositing | Pauline Petit

Portrait Retouching | Tina Chin, Pauline Petit

Plate Image | Neil Shearer (near the village of Skedans, Haida Gwaii)

Image Assets | Simon Davies (Guujaaw's *T'aa* Canoe), Pauline Petit (eagle down feathers), Oksana Ariskina (rainbows)

*Rainbow* | Robert Davidson, 2006, red cedar, acrylic paint, 48 x 48 x 20 inches

*Rainbow* Image | Kenji Nagai Photography

Indigenous Fashion | Angela DeMontigny Four Elements dress (suede leather), Robert Davidson (salmon bracelet, 22K gold, abalone), Shawn Edenshaw bracelet (silver)

Hair and Make-up Artist | Elizabeth McLeod (based on Skedans face painting)

The greatest of the Supernatural Beings of the woods and the land has a town in the Land-of-Souls. There the bay is covered in feathers and children can be heard singing. This greatest Being is a Raven and therefore, some Raven clans, including my own, *Gaagyals KiiGawaay*, Those-Born-at-a-Reef-Called-*Gaagyals*, also known as the Skedans Ravens, have the Rainbow as a crest.

*Tawlaa Jaad*, Rainbow Woman, is shown wearing an actual rainbow on her way to potlatch. She also bears one of the hallmarks of a Haida rainbow—black marks under her eyes—as well as more literal rainbow-coloured lashes and hair. Her clothing bears the colours of those favoured by Supernatural Beings: red and blue. She is standing in a canoe in the feather-covered waters of the bay in the Land-of-Souls, on her way to potlatch. Her canoe is the canoe of a Supernatural Being, and thus moves without paddlers. She appears with an elegant sculpture illustrating Rainbow.

*Tawlaa Jaad*, Rainbow Woman, travels with us and has our back, shielding us from the thunderstorms we navigate through our lives. Her ephemeral beauty reminds us that each moment is fleeting, and that the dark days of our soul shall also pass.

## TS'AMUS | SEA MONSTER



18.16 x 32 inches, Lightjet print on dibond



See 1

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Michaela McGuire (Sea Monster Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design  
Plate Image | Mary Helmer (Skidegate Inlet shoreline)  
*T'samuus* | Robert Davidson, 2009, aluminum, 120 x 5 x 24 inches; and aluminum, granite base, 18 x 5.75 x 3.5 inches  
*T'samuus* Sculpture Photography | Kenji Nagai Photography  
*Ts'amuus Transforming into Waasgu* | Robert Davidson, in memory of Godfrey Collinson Williams, Acrylic on deerskin, 61 cm diameter  
Vectorization of Haida Art | Tyson G. Brown  
Indigenous Fashion | Angela DeMontigny gown (suede leather, leather and beads)  
Hair and Make-up Artist | Elizabeth McLeod

*Ts'amus* is a sea monster and a Supernatural Being. The Being is sometimes called a “snag” because at first it resembles a sunken log in the ocean. It is also called Supernatural Snag, Supernatural Deadhead, Supernatural Living Log, and Tide Walker. Historically, people travelling in canoes greatly feared *Ts'amus* because it could appear without warning, overturn the canoes and presage a time of a famine, pestilence or sickness.

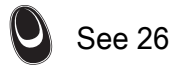
*Ts'amus* can transform into anything it wants, and Haida people know at least 10 forms (or powers) it can take on. It is often shown with the fins of a killerwhale. *Ts'amus* was a crest of various Raven clans. In this image, *Ts'amus* is represented in Robert Davidson's large red sculpture, rising out of the ocean at sunrise.

Robert's image, *Ts'amuus Transforming into Waasgu*, is also ghosted into the ocean. The ocean represents the consciousness and the human tendency to turn small fears into monsters that become larger than life and sabotage our progress. *Ts'amus* is contrasted with the female persona holding a smaller version of *Ts'amus*, representing overcoming internal fears and beginning a new day.

## TS'UU K'WAAYGA | CEDAR SISTER



32 x 24 inches, Lightjet print on dibond



See 26

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Cedar Sister)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Plate Image | Jack Litrell Photography (Haida Gwaii cedar stand)  
Image Assets | Harry Bardal Graphic Design (fern and old man's beard), Jack Litrell Photography (cedar trees)  
*Spirit of Cedar* Mask | Robert Davidson, 1997, red cedar, cedar bark  
*Spirit of Cedar* Mask Image | Kenji Nagai Photography  
Indigenous Fashion | Himikalas Pamela Baker gown (burlap, cedar bark, metallic fabric), artist's private collection (cedar bark headband, abalone shell, leather), Robert Davidson Salmon bracelet (22K gold, abalone), Carol and Leah Young (cedar bark bracelet)  
Hair and Make-up Artist | Elizabeth McLeod  
Ts'uu K'waayga | Cedar Sister Music Track  
Lyrics | Terri-Lynn Williams-Davidson  
Translation of lyrics into the Haida language | Skidegate Haida Immersion Program  
Music by Terri-Lynn Williams-Davidson, Bill Henderson and Claire Lawrence  
Guitar | Bill Henderson  
Saxophone | Claire Lawrence  
Vocals | Terri-Lynn Williams-Davidson and Bill Henderson  
Recording Engineer, Mixing Engineer, Mastering Engineer | Julia Graff, recorded live at SGang Gwaay, (Anthony Island), Gwaii Haanas National Park Reserve and Haida Heritage Site  
Motion Sensor Music Rig Programming & Design | Paul Bucci

There is an inextricable relationship between the cedar tree and Haida culture. This relationship is embodied in the Haida worldview that the cedar tree is “every woman’s sister,” because she provides for and sustains our existence. This ancient sister lies at the root of Haida culture. She permeates every facet of Haida life, beginning in the cradle, continuing to the grave and ending at the memorial potlatch and raising of memorial totem poles to commemorate and celebrate one’s life and contributions to the community.

*Ts'uu K'waayGa*, Cedar Sister, appears standing among her older sisters, with her legs elongated and arms reaching for the light. Her garments are simple and elegant, constructed of burlap with cedar bark roses and iridescent accents. She wears a red cedar bark headband adorned with abalone shells, symbolizing our connection to our ancestors, and the interconnectedness of the forests and oceans. One of her older cedar sisters contains Robert Davidson’s mask, *The Spirit of Cedar*. This mask was created when cedar trees were high-graded during industrial logging. Robert left the mask intentionally bare with an anguished face to show the vulnerability of the cedar tree.

Turning to natural law, we learn two important laws from Cedar Sister. Straight-grained cedar trees grow in the understory of old-growth forests. Likewise, the support of a community is needed for our own growth, so that in turn, we become contributing members of the community. Just as decomposing cedar trees often become nurse logs for other seedlings, we can learn to draw upon ancestral knowledge and the knowledge of those who have come before us. These laws are expressed in the accompanying song. The song was recorded live at *SGang Gwaay*, Anthony Island, a part of the Gwaii Haanas National Park Reserve and Haida Heritage Site, among some of the gracious ancient sisters transformed and standing as mortuary poles and house ruins.





Video (60" Monitor)

Portrait: 15 x 10 inches, Lightjet print on dibond



See 30 and  
38

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Swainson's Thrush Woman)  
Art Director | Belanger Design Studio  
Image Compositing | | Harry Bardal Graphic Design, Pauline Petit  
Portrait Retouching | Tina Chin  
Plate Image | Jack Litrell Photography (Haida Gwaii forest)  
Image Assets | Jack Litrell Photography (salmonberry thicket, salmonberries, salmonberry blossoms), Double Brow Imagery/Shutterstock.com (Swainson's thrush), randimal/Shutterstock.com (Swainson's thrush), J. Estban Berrio/Shutterstock.com (Swainson's thrush)  
*Wiid* | Robert Davidson, 2002, Robert Davidson, limited edition serigraph, 12.25 x 28.25 inches  
*Wiid* | Robert Davidson, 2013, acrylic on canvas, 60 x 40 inches (excerpt of the salmon-trout head).  
Vectorization of Haida Art | Tyson G. Brown  
Indigenous Fashion | Angela DeMontigny dress (suede leather, crystals), Angela DeMontigny shrug (Mongolian Lamb Fur), Robert Davidson Salmon bracelet (22K gold, abalone), Nelson Cross Mabel's K'aawdang bracelet (gold)  
Hair and Make-up Artist | Elizabeth McLeod  
*Wiid Jaad* | Swainson's Thrush Woman Music Track  
Lyrics | Terri-Lynn Williams-Davidson  
Translation of lyrics into the Haida language | Skidegate Haida Immersion Program  
Music by Terri-Lynn Williams-Davidson, Bill Henderson and Claire Lawrence  
Guitar | Bill Henderson  
Saxophone | Claire Lawrence  
Vocals | Terri-Lynn Williams-Davidson  
Recording Engineer, Mixing Engineer | Jim Woodyard, Creation Studios  
Mastering Engineer | Julia Graff  
Video Special Effects | David Marino  
Video Assets | Garth McElroy (Swainson's thrush), Timothy Barksdale (Swainson's thrush), Andrew Spencer (Swainson's thrush song)

## WIID JAAD SWAINSON'S THRUSH WOMAN

*Wiid*, Swainson's Thrush, is one of the last of the songbirds to arrive to Haida Gwaii from the south in late May—about the time that salmon berries start to ripen. *Wiid* has a magical, almost flutelike song that is truly wonderful. My late mother Mabel (Jones) Williams said a salmon berry ripens with each song of *Wiid*.

*Wiid Jaada*, Swainson's Thrush Woman, appears in the dark, rich forests of Haida Gwaii along with other Swainson's Thrush. A large spirit of *Wiid* appears near the top of the forest canopy, suggesting the fleeting appearance of the seemingly ventriloquist *Wiid*. An image from Robert Davidson's second *Wiid* painting appears in the salmon berry thicket. *Wiid* teaches us that what we say affects outcomes and therefore we must be careful with our words. *Wiid* reminds us of the power of our words. The accompanying song, *Wiid's Wisdom*, contains one line of vocables that Susan Williams conveyed to her granddaughter, my mother, depicting the song of Swainson's Thrush.

The portrait does not depict a demure *Wiid*, but a strong, Indigenous woman presence. The feathers on her face and around her neck keep her aligned with the gentleness of the Earth. She wears a vest in the earthy orange tones of ripe salmon berries, adding an element of contemporary Indigenous haute couture.



Video (60" Monitor)

Portrait: 15 x 10 inches, Lightjet print on dibond



See 31 and 34

Producer and Creative Director | Terri-Lynn Williams-Davidson  
 Photographer | Farah Nosh Photography (Grizzly Bear Woman)  
 Art Director | Belanger Design Studio  
 Image Compositing | Pauline Petit  
 Portrait Retouching | Tina Chin, Pauline Petit  
 Plate Image | Mike Bernard (SGang Gwaay trail)  
 Image Assets | Lucaar (grizzly cubs), Dennis Donohue (bear snout), Dennis W  
 Donohue/Shutterstock.com (grizzly bear)  
 Grizzly Bear Design | Robert Davidson, 2005  
 Vectorization of Haida art | Tyson G. Brown  
 Indigenous Fashion | Angela DeMontigny crop top with fringe (suede leather)  
 Hair and Make-up Artist | Elizabeth McLeod  
 Grizzly Bear Song | Susan Williams and Henry Young, courtesy of Haida Gwaii  
 Singers Society  
 Video Special Effects | David Marino

## XUU.AJII JAAD GRIZZLY BEAR WOMAN

While grizzly bears are not found in Haida Gwaii, archaeological evidence supports the presence of brown bears in Haida Gwaii. Ancient knowledge of grizzly bears is found in the Haida crest structure. The Haida word for grizzly bear is *Xuu.ajii*. It is one of the principal crests of my clan, the *Gaagyals KiiGawaay*, Those-Born-at-a-Reef-Called-*Gaagyals*, also known as the Skedans Ravens, as evidenced by one of the names for the village of Skedans: *Xuu.ajii 'Laanas*, Grizzly-Bear-Town.

*Xuu.ajii Jaad* is shown leading her twin cubs out from a cave-like rock formation near the village of *SGang Gwaay*. The path out of the bear's den contains a stomp trail. A rock painting of Robert Davidson's grizzly bear design appears nearby. Her surroundings appear ancient, with moss and lush greenery but without large trees, evoking the time when *Xuu.ajii* roamed the post-glacial landscape of historic Haida Gwaii.

Both the video and the portrait depict *Xuu.ajii Jaad* in a partial state of transformation—half-human and half-grizzly bear—a state often depicted in Indigenous art and ceremonies. In this partial transformation, she draws upon the strengths of both states. The portrait, romantic in its dignity and majesty, evokes the work of Edward S. Curtis. It was exciting that an Edward S. Curtis-like portrait emerged, as a way to reclaim the identity and representation of Indigenous women.

*Xuu.ajii Jaad* is an inspiration to me. Her steady perseverance and return to cycles of generational customs is something I aspire to. She reminds me to draw upon the deep and rich internal reserves of strength that are inherently contained in each of us but which we sometimes forget. It takes deep internal reserves of generational strength and resilience to overcome a history of systemic discrimination. And it takes even greater strength to prevent those experiences, and the vestiges that remain with us today, from flourishing into anger. Her message is to nourish and sustain the next generation with the wisdom of our ancestors, and bring them into the light of a new way of living with each other.

The Grizzly Bear song accompanying the video is an archival recording from the Archival Anthology produced by the Haida Gwaii Singers Society.

## XUUYA GAADA | WHITE RAVEN



30 x 40 inches, LED lightbox with transmounted  
lightjet duratrans  
Portrait: 15 x 10 inches, Lightjet print on dibond



See 14 and 37

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (White Raven)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Portrait Retouching | Pauline Petit  
Plate Image | Jack Litrell Photography (interior of Yan longhouse)  
Image Assets | Farah Nosh Photography (bentwood box), Harry Bardal Graphic Design (illustrated wings), Lynnea Parker (wing reference)  
*Raven Bringing Light to the World* | Robert Davidson, 1984, bronze, 48 inches diameter  
*Raven Bringing Light to the World* Image | Kenji Nagai Photography  
Indigenous Fashion | Terri-Lynn Williams-Davidson wedding dress (design and appliqué of Robert Davidson custom *White Raven* design; Anna Centurion (garment construction), Robert Davidson Salmon bracelet (22K gold, abalone), John Cross Skedans' Crests Bracelet (vintage coin gold)  
Hair and Make-up Artist | Elizabeth McLeod

The origin of Haida Gwaii is recounted in an epic series of oral traditions called *Xuuya Kaagang.ngas*—literally, “Raven Walking,” or “Raven Travelling.” It is so called because Haida Gwaii and all of her species, including human beings, came into existence through the intervention and adventures of a principal Raven who was simply called *Nang Kilslas*, The-One-Whose-Voice-Is-Obeyed. In one of these narratives, *Nang Kilslas* transformed into a hemlock needle and floated in a “water hole,” near a Chief’s house. The Chief’s daughter came to drink water, and Raven “caused her” to drink the water with the hemlock needle. Once inside her, Raven impregnated her. She gave birth to a child that was actually Raven. Raven grew quickly, like most Supernatural Beings that begin in human form.

The Chief was the custodian of the Light, which he kept in a cedar bent box, nested in several other cedar bent boxes. Raven cried incessantly for the Light. After closing up the smoke hole, the child’s grandfather gave in to Raven’s demands and let Raven play with the Light. Raven was satisfied for a while but then started crying for the smoke hole to be opened. Once it was opened, the child quickly transformed back into Raven and flew through the opening with the Light, bringing Light to the world. Raven broke the Light into pieces and said to the first piece, “You shall be the moon. Your face shall give light in the night.” He said to the second piece, “You shall shine in the middle of the day,” and to the remaining pieces, “You shall be the stars. When it is clear, they shall see you all during the night.”

Before Raven stole the Light and flew through the smoke hole, Raven was white. The soot of the smoke hole turned Raven black. In this image *Xuuya Gaada*, White Raven, appears in a state of partial transformation: with a mostly human body, but also with feathers and wings. The Light is emerging from an uncovered cedar bent wood box represented by Robert’s image *Raven Bringing Light to the World*.

Most people think of Raven as a male Supernatural Being. However, there are narratives where Raven makes himself into a woman. I also felt it was important to depict White Raven as a woman to reflect the central role of women in Haida culture. *Xuuya Gaada* returns back to us when the Earth is out of balance from humanity’s actions. So many before us have made great sacrifices for our existence; it’s time for us to think about the sacrifices we need to make to ensure humanity’s continued existence.



## XUUYA XIISGID RAVEN STRETCHED OUT

In *Xuuya Kaagang.ngas*, Raven Travelling, narratives, the actions of *Nang Kilslas* directly contradict values and beliefs, so as to help humanity learn. These lessons are emphasized through dramatic and flamboyant actions, which sometimes serve to ostracize *Nang Kilslas*. Many of the Beings in the *Xuuya Kaagang.ngas*, Raven Travelling, narratives rightfully mistrust *Nang Kilslas*. *Nang Kilslas* beguiles others, using flattery or simply the ability to talk without end. *Nang Kilslas* easily transforms, making himself look like a human (male or female) or a Raven, back and forth between these states.


This image portrays the moment immediately after one of those mercurial transformation moments, with Raven still partially in both states. *Xuuya Gaada*, White Raven, held the Light under a wing to fly through the smoke hole. Here, Raven is shown on top of the roof of the longhouse, just after stealing the Light. One wing is stretched outwards and one is folded in, as if nurturing a burnt wing from the heat of the Light. Raven is looking demure, perhaps having a moment of regret for deceiving the Custodian-of-the-Light. Or perhaps, Raven has no regrets and is simply pausing to bask in the glory of the moment. Or more likely, Raven feels both regret and glory at the same time, if only for a fleeting moment. In any event, this very moment—the bringing out of concealment and sharing the Light with humanity—was an important juncture in the history of the Haida Nation. Mist swirls around Raven, emphasizing the drama of this moment and the beginning of a new era, the era of human beings in the Light.

This is the most intimate of the images in this exhibition, showing a tattoo of Robert Davidson's design, *Raven Stretched Out*. Robert printed *Raven Stretched Out* on a thin strip of paper as a commentary about how resources are increasingly stretched beyond sustainable limits. The *Raven Stretched Out* design is also echoed in Raven's wing and extends out to where the other wing would have been if it was also stretched out. The absence of the stretched out wings hints at unknown possibilities; we do not know what our existence would have been if *Nang Kilslas* had not stolen the Light. We also do not know how the future will unfold with the Light in the face of unsustainable resource extraction. However, *Xuuya Xiisgid* reminds us that *Nang Kilslas* holds the power to make things come to be by simply thinking or speaking them. Robert Davidson teaches that artists also hold this power - as evidenced by the power to visualize and

create art - and that we all hold this power if we work with respectful intent. Therefore, we can change the course of our history and transform the outstretched resources of the land and sea. *Xuuya Xiisgid* expresses hope that humanity will recognize our inherent power, thereby making the risk that *Nang Kilslas* took to bring human beings in the Light worth leaving behind the beauty of *Xuuya Gaada*, White Raven.



25 x 40 inches, LED lightbox with  
transmounted lightjet duratrans

 See 15

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Raven Outstretched)  
Art Director | Belanger Design Studio  
Image Compositing | Pauline Petit  
Plate Image | Harvey Barrison (longhouse roof)  
Image Assets | Paul Lantz (raven wings), Marcin Perkowski/Shutterstock.com  
(raven wings), John Cox (raven feathers)  
*Raven Stretched Out* | Robert Davidson, 2000, limited edition serigraph, 4.5 x 41  
inches  
Vectorization of Haida Art | Tyson G. Brown  
Indigenous Fashion | Angela DeMontigny pants (suede leather)  
Hair and Make-up Artist | Elizabeth McLeod





24 x 24 inches, Lightjet print on dibond  
Portrait: 15 x 10 inches, Lightjet print on dibond



See 32 and 33

Producer and Creative Director | Terri-Lynn Williams-Davidson  
Photographer | Farah Nosh Photography (Cirrus Cloud Woman)  
Art Director | Belanger Design Studio  
Image Compositing | Harry Bardal Graphic Design, Pauline Petit  
Portrait Retouching | Tina Chin  
Plate Image | Mary Helmer (Skidegate rainbow cirrus cloud)  
Image Assets | Harry Bardal Graphic Design (water and cirrus clouds)  
*Supernatural Eye* | Robert Davidson, 2007 (epoxy powder-coated aluminum, 17 x 6 x 5 inches)  
*Supernatural Eye* Image | Kenji Nagai Photography  
Indigenous Fashion | Robert Davidson *Salmon Trout Head* earrings (silver)  
Hair and Make-up Artist | Elizabeth McLeod (based on Skedans face painting)

## YAANANG HLK'AAJUJ JAAD CIRRUS CLOUD WOMAN

The Skedans Ravens historically depicted *Yaanang Hlk'aajuu*, cirrus clouds, as small red clouds “scattered over the morning or evening sky” in a face painting worn to potlatches. *Yaanang Hlk'aajuu Jaad*, Cirrus Cloud Woman, is depicted with an updated face painting. I’ve chosen to add black circles because often small black clouds appear with red in the morning or evening sky. I’ve also added gold circles to represent the ice crystals present in high altitude clouds. *Yaanang Hlk'aajuu Jaad* appears amidst an actual rainbow cirrus cloud that appeared behind my home village of Skidegate. She is shown above the ocean, the realm of *Tang.Gwan*, The-One-in-the-Sea. Robert Davidson’s sculpture, *Supernatural Eye*, appears in the clouds. The sculpture’s cutouts echo the cutouts in appliquéd blankets and evoke the blankets of the Supernatural Beings.

When *Yaanang Hlk'aajuu Jaad*, Cirrus Cloud Woman, appears, she is a good omen of brighter days ahead, when one may attain higher, noble aspirations.

## SPECIAL THANKS

The conception and creation of the female Supernatural Beings for this exhibition, and the upcoming book and music album took four years. Everyone involved did so with utmost good intentions: to honour the enchanting and mystical history and culture of the Haida Nation. We strived to be conscious of the process of transformation into each, and as such, a part of the creativity of each person is contained in each image. I acknowledge all those who contributed to the exhibition and this Exhibit Guide, but especially those who were intimately involved through the life of Project: Sharon Belanger, Elizabeth McLeod, Farah Nosh, Pauline Petit, Sharon Bloedorn, and for the constant support of my husband Robert Davidson and my sister Linda Tollas. I greatly appreciate the translations to the Haida language from the Skidegate Haida Immersion Program. I am deeply moved by the words of those who contributed to this Exhibit Guide; thank you *GwaaGanad* and *Jisgang* and to Grace Nosek and Lara Kordic for your editing finesse. A big *Haawaa* to the staff of the Haida Gwaii Museum at *Kay Lnagaay*, and a special thanks to *Jisgang* Nika Collison for your support and guidance along the way to this exhibition.

Image Descriptions | Excerpts (with footnotes excluded) from *Out of Concealment: Female Supernatural Beings of Haida Gwaii* (forthcoming from Heritage House Publishing), Terri-Lynn Williams-Davidson Amanuensis for *GwaaGanad* | *Yaanahuu* Geoff Horner  
Editor | Grace Nosek  
Exhibit Guide Design | Pauline Petit, Studio 26 Artist Services



RAVEN CALLING PRODUCTIONS





