

FOR IMMEDIATE RELEASE

The Vancouver Art Gallery Presents
We who have known tides: Indigenous Art from the Collection

The inaugural exhibition curated by Dr. Camille Georgeson-Usher, the Gallery's newly appointed Audain Senior Curatorial Advisor on Indigenous Art



November 5, 2025, VANCOUVER, BC // Traditional Coast Salish Lands including the xʷməθkʷəy̍əm (Musqueam), Skwxwú7mesh (Squamish) and səliwətaɫ (Tsleil-Waututh) Nations.

The Vancouver Art Gallery is proud to present *We who have known tides: Indigenous Art from the Collection*, on view from November 6, 2025, to April 12, 2026. Bringing together nearly 40 works by Indigenous artists spanning the 1960s to today, this exhibition explores how the ocean has shaped and influenced communities living along its edges.

Drawn predominantly from the Vancouver Art Gallery's permanent collection, *We who have known tides* offers a poetic inquiry into what it means to exist at the edges of the Pacific Ocean. Through painting, sculpture, photography and installation, Indigenous artists reflect on place, presence and transformation—illuminating the ocean not only as a source of inspiration, but as a lens through which to understand the ever-changing nature of the world around us.

"*We who have known tides* is a reminder that art has the power to anchor us, and to connect us to the places we inhabit and the histories that shape them," says **Eva Respini**, Interim Co-CEO and Curator at Large at the Vancouver Art Gallery. "Through this poetic and ground-breaking exhibition, the Gallery continues its work to amplify Indigenous voices and foster dialogue about belonging, resilience, connection and place."

Visitors to the exhibition will be welcomed by a newly commissioned work by Haida and Québécois artist **Raymond Boisjoly**. Taking the form of the exhibition's title wall, this vibrant text-based work sprawls across an ice-dyed canvas, playfully challenging expectations of language and legibility.

Through works that span masks carved from cedar, stories of undersea kingdoms and sculptures that evoke life beneath the ocean's surface, *We who have known tides* reveals the interconnected nature of our ecosystems. These relationships to material, story and place emerge in Musqueam artist **Susan Point**'s use of cedar and printmaking, Stó:lō ceramicist **Laura Wee Láy Láq**'s subtle ceramic washes, and renowned Kwakwaka'wakw carver and activist **Beau Dick**'s epic *Undersea Kingdom* (2017), which encompasses some of the most imaginative and compelling masks ever made by the artist.

Commissioned especially for the Vancouver Art Gallery's permanent collection, the recently completed *Clan Hat* (2021–25) by Haida artist **Michael Nicoll Yahgulanaas** opens the exhibition. This monumental work, shown for the first time in *We who have known tides*, comprises 108 mixed media paintings and reflects Yahgulanaas's ongoing engagement with the interplay between Haida design and storytelling and manga comic book stylizations. Also seen for the first time, Alutiiq/Sugpiaq artist **Tanya Lukin Linklater** debuts *Quiver* (2025), a three-channel video installation that offers an intimate and resonant exploration of memory, presence and belonging. Visitors will also encounter three bold compositions by acclaimed Haida artist **Guud san glans Robert Davidson**. Gifted by the Entwistle Family in 2024, Davidson's bold compositions *Diving Killer Whale* (2016) and *Halibut Halibut Halibut* (2000) will be on display for the first time since their acquisition. This exhibition is an exciting opportunity for audiences to witness these significant works firsthand.

We who have known tides marks **Camille Georgeson-Usher**'s first exhibition at the Vancouver Art Gallery. She envisions the exhibition as a space of reverence for the ocean and a reflection of her personal and ancestral ties to its waters. Of Scottish, Coast Salish and Sahtu Dene heritage, **Georgeson-Usher** was appointed the Gallery's Audain Senior Curatorial Advisor on Indigenous Art in May 2025, following her tenure as Executive Director of the Indigenous Curatorial Collective. She also serves as Assistant Professor of Modern and Contemporary Indigenous Art in the Department of Art History, Visual Art and Theory at The University of British Columbia.

"Having grown up on Galiano Island, a small island in the Pacific, I have always felt a deep pull toward the ocean," says **Georgeson-Usher**, Audain Senior Curatorial Advisor on Indigenous Art. "That connection is something I return to through writing and movement; these have become ways for me to remember what it feels like to be close to the water even while I lived elsewhere. Through this exhibition, I hope to highlight the poetic, environmental and atmospheric relationships we have along this coastline and how contemporary Indigenous artists are powerfully visualizing deep forms of respect for the sea and all its creatures. The ocean moves in its ancient way through tides that flow in and out, day by day, reminding us of the ever-shifting nature of all things we live in relation to."

The exhibition unfolds in a rhythm that echoes the shape of waves—gathering and receding as stories flow through the gallery spaces. Some works are contemplative and subtle, such as **Nicholas Galanin**'s poignant video *k'idéin yéi jeené* (*You're doing such a good job*) (2021), which captures an intimate conversation with the artist's son, while others are large scale and energetic, like **Lawrence Paul Yuxweluptun Lets'lo:tseltun**'s vibrant painting *Space, Place, and Reason* (2001). The tides are presented as a form of collectivity, a force that connects us all and moves through time regardless of our distance from the ocean. Within this framework, "tides" signifies both the literal movement of water and the shifting states of society, politics, history and future possibilities. *We who have known tides* reflects how Indigenous communities along the Pacific coastline have long seen, navigated and adapted to these changes, moving with the currents, as they always have. Each room in the exhibition is guided by a poetic prompt, inviting visitors into the flow of each space and to slow down, listen and reflect.

We who have known tides: Indigenous Art from the Collection is organized by the Vancouver Art Gallery and curated by **Camille Georgeson-Usher**, Audain Senior Curatorial Advisor on Indigenous Art. This exhibition will be on view from November 6, 2025 to April 12, 2026.

Entry to all exhibitions is included with general admission. Visitors under 18, caregivers and Indigenous Peoples receive free admission year-round. For \$58 annually, a **Gallery Access Pass** provides unlimited entry to every exhibition. Those who choose to become **Gallery Members** join a community that champions creativity and supports the Gallery as a gathering place for art, artists and the public—while enjoying unlimited admission, guest passes and exclusive perks throughout the year.

We acknowledge the financial support of the Province of British Columbia.



-30-

Exhibition media package: <https://spaces.hightail.com/space/VQsQvF6s5g>

For media requests, email media@vanartgallery.bc.ca

Image: Beau Dick, *Big Whale (from Undersea Kingdom)*, 2017, red cedar, acrylic, copper, cloth, plastic action figure, Collection of the Vancouver Art Gallery, Purchased with funds from the Vancouver Art Gallery Acquisition Fund and the Jean MacMillan Southam Major Art Purchase Fund, Photo: Vancouver Art Gallery

ABOUT THE VANCOUVER ART GALLERY

Founded in 1931 on the ancestral and unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətał (Tsleil-Waututh) Nations, the Vancouver Art Gallery is recognized as one of North America's most innovative visual arts institutions. The Gallery's celebrated exhibitions, extensive public programs and emphasis on advancing scholarship all focus on historical and contemporary art from British Columbia and around the world. Special attention is given to the accomplishments of Indigenous artists, as well as to those of the Asia Pacific region—through the Centre for Global Asias (formerly the Institute of Asian Art) founded in 2014. The Gallery's exhibitions also explore the impact of images in the larger sphere of visual culture, design and architecture.

The Gallery's new Art of Wellbeing lab furthers its commitment to community by promoting the role of art in fostering health and wellbeing. Developed in collaboration with healthcare professionals, researchers and Indigenous Elders, the lab creates opportunities for individuals to engage with art in ways that support mental, emotional and physical wellbeing.

Committed to inclusivity and accessibility, the Gallery welcomes hundreds of thousands of visitors each year to share perspectives, build community and shape our collective future through art.

The Vancouver Art Gallery is a charitable not-for-profit organization supported by its members, individual donors, corporate funders, foundations, the City of Vancouver, the Province of British Columbia through the B.C. Arts Council and the Canada Council for the Arts.