

lineages and land bases

At the centre of the exhibition, *lineages and land bases*, (Vancouver Art Gallery, 2020) was a case study that assessed the intersections between the basketry of Sewin̓chelwet (Sophie Frank) (1872 – 1939), a woman from the Sk̓wxwú7mesh Úxwumixw (Squamish Nation), and the late landscape paintings of Emily Carr (1871 – 1945).

The two women were close contemporaries and friends, and their thirty-three-year-long relationship was shaped by the profound inequalities of their time. The comparison of these two distinct, yet interconnected, perspectives both prefigures and extends the critique of the separation of nature and culture seen elsewhere in the exhibition, urging us to grapple with the troubled inheritance of settler colonialism and the meaning of self tied to the non-human world.



Emily Carr *Sophie Frank* 1914
watercolour on paper 23.5 cm x 18.5 cm
Private collection All images courtesy the
Vancouver Art Gallery





lineages and land bases (installation view) Vancouver Art Gallery

Works shown: Liz Magor *Beaver Man* 1977 (left)

Lawrence Paul Yuxweluptun Letslo:tseitun *Burying Another Face of Racism on First Nations Soil* 1997 (right)

Image credit: Ian Lefebvre





lineages and land bases (installation view) Vancouver Art Gallery

Works shown: by Emily Carr (background) and coiled baskets by Chucháwlut Mary Anne August, Sewínchelwet Sophie Frank, and Sut'elut Monica Williams (left to right, foreground)

Image credit: Ian Lefebvre



Sewin̄chelwet Sophie Frank **coiled storage basket** n.d. cedar root and sapling wood, wild cherry bark
Collection of Richard Daly and Liv Mjelde Image credit: Kyla Bailey