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Diplomová práce

The Struggle to be Recognized:
The Life, Times and Work of Emily Carr

Cesta za uznáním:
Život, doba a dílo Emily Carrové

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Anotace

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Tato diplomová práce se zaměřuje na život, dobu a dílo kanadské malířky Emily Carrové. Zkoumá důvody, proč její práce byla původně odmítnuta a akceptována až na konci jejího života. První část této práce se zaměřuje na dobu a provincii, ve které žila (Britská Kolumbie), a dále také na kulturu původních obyvatel a jejich umění v Kanadě. Zabývá se také postojem veřejnosti a jejím povědomím o tématu původních obyvatel. Druhá část práce popisuje život Carrové (studia a cesty spojené s uměleckými náčrtý), její finanční problémy, odmítnutí komunitou, stejně jako i další její aktivity např. keramiku, šlechtění psů, atd. Rovněž se zabývá důležitostmi jejího psaného díla a tématy zachycenými v jejích knihách. Tato práce popisuje uznání Carrové ve světě a zkoumá její umělecký význam v současné společnosti.

Abstract

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Key words: art, painting, Emily Carr, Haida Gwaii, Aboriginals, British assimilation policy, British Columbia, Vancouver Island, clear-cutting, totem poles.

This diploma thesis concentrates on a Canadian artist, Emily Carr, namely on her life, times and work. It explores the reasons why her work had originally been rejected and accepted at the end of her life. The first part of this thesis deals with the time and province where she lived, British Columbia, and also with the Aboriginal culture and art in Canada. It describes the public attitude and awareness of the Aboriginal topic. The second part deals with Carr's life (studies and sketching trips), her financial struggles, the refusal of her community to accept her as an artist, and her other activities such as pottery, breeding dogs, etc. It elaborates on the importance of her writings and the topics covered in her books. It also deals with her recognition and importance as an artist at the present time.



EMILY CARR

(1871 - 1945)

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1 Introduction

I have chosen this topic mainly because of my growing interest in the Canadian society, culture and art. Aboriginal culture has survived till the present times despite all the difficulties it has encountered. One of the reasons could be the influence of the Canadian painter and writer Emily Carr (1871 - 1945) who managed to capture the totem poles of the First Nations, as well as the patterns or specific symbols they used on their artefacts while, in her writings, she recorded their distinct way of life and the problems they had to face when confronted by the white society of British Columbia (BC).

Thanks to her active approach and her trips to various Aboriginal villages, the Aboriginal art did not perish despite the declining numbers of the population. Her friendly and unique personality helped her with communicating with different tribes convincing them to let her be a part of their society so that she could capture their habitats and art, as well as the pristine misty landscape of BC. She had kept diaries from her trips, and they became very useful when she later decided to publish amounts of her extraordinary experiences in printed form.

The thesis is separated into two main parts. The first - general one - will focus on the European settlers in BC, on that province's Aboriginal populations, and also on the Canadian art in the second part of the 19th century. The first chapter will be dedicated to the province of BC, its settlers, economy and the society's attitude towards art. The physical setting of BC has been very determining, mostly because of the province's natural isolation from the rest of Canada, which had affected the special position of the Aboriginal population and also values and appreciation of art by the European society.

The second part will be dedicated to Emily Carr as a painter and writer, her delayed recognition, and her current status. During her life, she was mostly focused on becoming a better painter. She committed her life to her desire to paint and to be recognized as an artist. During her struggles, she managed to prepare the path for other female artists. However, she managed to do so rather unwittingly. One can state that she became the champion for the Aboriginals and women even

though it had not been her stated intention. She stood out because of her unique personality and approaches which were not accepted by the conservative society of BC with their conventional views of the traditional women's role.

As for the methods of research, I particularly worked with books about Emily Carr, her life and her painting style, such as *The Art of Emily Carr* by Doris Shadbolt (1979) and *Unsettling Encounters - First Nations Imagery in the Art of Emily Carr* by Gerta Moray (2006). However, her own artistic work was elaborated on and explained by herself personally in books such as *Growing Pains* (1946) and *Klee Wyck* (1971). Special attention was also given to her paintings to demonstrate her style, the influence of the Aboriginal cultures, the influence of European painting style and the landscape character of BC. As for other important main sources, I used the following websites: *thecanadianencyclopedia.ca*, *cbc.ca*, and *museevirtuel-virtualmuseum.ca*.

While working with this topic, I wanted to find answers to the following questions:

- Why did Emily Carr become an incidental activist?
- Why was her struggle to be recognized futile during her lifetime?

To highlight her style, this thesis will include several paintings by Emily Carr. Her writings as well as her paintings were also the sources for this work - some of her paintings can be found in the Appendices

While dealing with this topic, several terms will be used to refer to the indigenous people of Canada. For better orientation and understanding, explore the following table with the terms defined by *Aboriginal Affairs and Northern Development Canada*:

Table no. 1: Terms Concerning the Canadian Native Peoples and Their Definitions

Terms used	Definitions
First Nations	A politically correct term from the 1970s to replace the word "Indian." It refers to the indigenous peoples of Canada.
First Peoples	Another term used to describe the indigenous people of Canada and their descendants. Its usage is not so frequent in comparison to e.g. "Aboriginal peoples."
Indians	This term is considered to be rather offensive; however, it is still used and exists in many documents, such as the <i>Indian Act</i> , and it is used to distinguish among the main ethnic groups - Inuit, Indian and Métis. The word Indian cannot easily be eradicated from all the Canadian documents ¹ .
Aboriginal Peoples	The original inhabitants of Canada and their descendants. There are three main groups of Aboriginal peoples, as mentioned above.
Amerindians	This term is rather modern and is used to refer to the native people of the USA and Canada. Olive Patricia Dickason used this term in her book <i>Canada's First Nations: A History of Founding peoples from Earliest Times</i> which is one of the sources for this work.

Compiled by Iveta Janošáková with information from *Words First: An Evolving Terminology Relating to Aboriginal Peoples* (2004) and thefreedictionary.com

¹ Due to the huge amount of the documents, it might be very costly and time-consuming to change the titles in all treaties and other documents just to be politically correct.

PART I - GENERAL

This part concentrates on the society of BC, specifically on its historical development, the Aboriginal cultures, and artistic life. All these phenomena should help to illustrate the life of the average inhabitants of the West Coast and their attitude towards the members of the Aboriginal population. Canadian art of the second part of the 19th century will also be focused on.

2 British Columbia

Present-day BC is the third largest province in Canada. The majority of the population live in the south-western part of this mountainous coastal province. Thanks to its very diverse and contrasting nature, as well as rather mild climate, it is undeniably one of the most beautiful parts of Canada.

2.1 *Physical Setting and Characterisation*

The west coast of Canada has always been isolated from other centres by distance and the natural barriers such as the Rocky Mountains. The Pacific Ocean served to



create an isolated and seemingly separate territory. Thanks to its geographical location, this part of Canada was settled by Europeans much later than the east coast (Quebec, Ontario, Nova Scotia, etc.) and the central parts. The long and rather complicated routes and distances the settlers had to endure to come to BC were a great barrier for new influences and kept the province secluded.

The population has been primarily urban and mostly living in the southwest regions. The rest of the inhabitants had been dispersed along the transportation roads in the valleys. These small communities have for centuries been separated

from each other by steep and inaccessible mountain ranges. (Robinson 2010) These might have been the reasons why the society of this province was more conservative than the people of the eastern parts.

The present-day industry of BC is also determined by its physical setting. Considering this factor, one should not omit the trees of this coastal region. These are said to be "the tallest and broadest in Canada" (Robinson 2010). It follows why the most valuable industry of BC has always been forestry. Another important part of the economy influenced by the physical setting has always been farming. The cities of Vancouver and Victoria supported the agricultural expansion in the mid-19th century. BC is an established producer of fruit crops, e.g. berries, wine-grapes, fruit (pears, cherries, apricots) and nuts. The Peace River area accounts for the largest cultivated area in the BC (90 per cent), with farms along the Lower Fraser River focusing on dairy and livestock products, as well as vegetables. (Robinson 2010)

2.1.1 Vancouver vs. Vancouver Island

One should also realise the difference between the city of Vancouver (the largest city of the province), lying in the continental part of BC, and Vancouver Island, with the capital city Victoria (as one can see on the following page). Elaborating on the Carr's life, this work will concentrate on Vancouver Island and the city of Victoria, Carr's birthplace. The fact that it is an island had affected its population (being even more separated from the rest of Canada and the mainstream urban influences). The Europeans, meaning basically the English settlers, lived in their own special manner, but side by side with the Aborigines as described in *Klee Wyck* (1971) by Carr. It could be assumed that the relationship with the First Nations was closer than in the other parts of Canada mostly because of the demographic character of the province, (more on that in chapter 2.3.).

Presently, the population of the Vancouver Island Region (Vancouver Island, the Southern Gulf Islands and the Northern Gulf Islands) is 726,400 inhabitants. The majority, (700,600), live on the Vancouver Island itself. The western coast of this island is largely unpopulated. (hellobc.com (b))

On the other hand, the city of Vancouver has the population of 603,502 (2011) citizens. At the turn of the 20th century, its population was gradually growing. According to the Census data, in 1891 there were only 13,709 settlers; however, in 1911 it counted more than 100,000. In 1911, the total population of BC was around 392,480 people while there were about 7,206,643 inhabitants in Canada as a whole. In 2014 (January), it numbers 4,400,057 citizens for BC and 35,295,770 for Canada. (bcstats.gov.bc.ca; NHS Focus on Geography Series - BC 2014) For the Aboriginal figures see page 22.



2.1.2 Climate

The climate in BC is mostly influenced by its latitude, mountains (topography) and the Pacific Ocean. The diverse character causes variations in average figures of rainfall, snowfall, temperature and hours of sunshine. Generally, the south is warmer than the north, the coastal part has the heaviest rainfall, and the southern the lightest. (hellobc.com (a))

The western coast of Vancouver Island receives the greatest amount of annual rain and snow. However, the eastern coast is under the rain shadow and the mountains protect it from winds - winters are mild and this part of the island is much warmer. The mountains divide the island weather into three zones along the

mountain range in the middle of the region. The average temperatures, 6°C in January and 22°C in July, makes the climate of Vancouver Island the mildest in Canada. It is caused by the ocean air which brings warmth and rain. The rain keeps the island's forests consistently lush and green. This is the landscape that had inspired Carr. (Hempstead 2014; hellobc.com (b))

2.1.3 Nature

Even in our present days, nature of this province is rather distinct and exceptional. Looking at the pictures, photos and paintings of BC, one can see its deep green forests wrapped in misty haze drifting over mountain tops. The coastal rocks are either bare or covered with trees, shrubs and grass. There are miscellaneous lakes and rivers with blue or emerald green water, as well as those of pale green colour signifying the presence of glacial melt². The Vancouver Island has a very complex network of rivers, lakes and streams. There are also Canada's highest waterfalls called Della Falls, and the old primeval forests of Douglas-fir, western red cedar and Garry oak. (hellobc.com (c))

Together with the landscape character, there has always been a higher number of wild animals which have survived to this day, such as grizzly bears, Canada lynx, caribou, bison, beavers, cougars, wolfs, sea lions, red foxes, sea otter, moose, squirrels, orcas (killer whales) and many others. Much wilder Canada than we know at the present time was home to Carr, however. All these phenomena, together with the rather high Aboriginal populations must have had a great influence on someone as sensitive as Carr was. (Tourism Vancouver Island - for some pictures of nature of BC and Vancouver Island see the Appendices)

This part of Canada is remote even today. At the present time, it takes about 15 hours by ship to get from the northern tip of Vancouver Island along the coast to

² *Glacial melt* or *flour* is a sediment carried by glacial rivers. Thanks to the sediment, the colours of water are changeable and it is effected by the rock type.

TOPINKA, L. (2007): Glossary of Selected Glacier and Related Terminology. *USGS/Cascades Volcano Observatory, Vancouver, Washington*. [online]. [cit. 2014-04-07]. Accessed on: <http://vulcan.wr.usgs.gov/Glossary/Glaciers/glacier_terminology.html>.

Alaska. Exploring the map, one can see there are no cities along the way, only very few villages or other kinds of settlement. However, for Carr, these distances did not matter and she had undertaken many trips even to the southern tip of Alaska. Considering the distances and lengths of the travels, it makes Carr's decision to travel up and down along the coast all the more mindboggling.

2.1.4 Forest Industry

The forests at Carr's time were deep, wild, and full of life and energy, with trees which were hundreds of years old. "It is possible to feel an atmosphere of peace, harmony and connectedness; a sense of legacy, of passing on the essentials of life from generation to generation," as stated on vws.org. Presently, there are very rare and productive rainforests, so-called *temperate rainforests*³ in BC, - e.g. *Pacific Rim* on Vancouver Island and *Gwaii Haanas National Park Reserves* on Haida Gwaii. According to pc.gc.ca, "commercial logging and the development of private and commercial residences are no longer permitted" after establishing national parks.

Carr had painted forests extensively and even those affected by logging, and one of her most famous pictures even captures bare land devastated by logging, with only one single tree in the middle. Logging represents an important part of the industry of Vancouver Island and BC as a whole, even today. However, there is a great difference between the methods used. In the past, the number of trees logged was not so high. According to Suzuki (2006), it took two men weeks to cut several of those old trees down. Presently, one man can do this job in several minutes. Nonetheless, the early 20th century way of cutting – the so-called clearcutting – had been prevalent since the 20s, and Carr recorded this process. Clearcutting is a method during which all trees are removed from an area (e.g. one

³ *Temperate rainforests* - The difference between tropical and temperate is the location of these forests. If a forest is far away from the equator (e.g. between the Arctic Circle and the Tropic of Capricorn) we consider it to be a temperate.

Pacific Rim National Park Reserve of Canada: Rainforest in Canada! Where? *Parks Canada* [online]. 2009 [cit. 2014-04-01]. Accessed on: <<http://www.pc.gc.ca/eng/pn-np/bc/pacificrim/natcul/natcul1.aspx>>.

hectare in swaths) and new trees are planted later. Another more modern way of cutting trees is clearcutting silvicultural system – trees are cut in small groups, or woodcutters cut the trees selectively. (for.gov.bc.ca)

The danger of clearcutting emerges from higher erosion, loss of habitat of certain species, and changing temperatures of water in rivers. It can have fatal consequences for its inhabitants such as fish, otters and so forth. Another result of clearcutting may be floodings. Without trees and their ability to absorb water with their roots, water flows down, bringing topsoil into rivers and the sea. Monocultures planted instead of diverse trees are more likely to be infested. These direct and indirect impacts on the environment are very harmful not only to the immediate area, but also globally - the quality of atmosphere is changing without trees filtering pollution. (McMahon 2014) For the maps of old-grown forests on Vancouver Island and south coast of BC see the Appendices.

Changes in the 1980s

The situation of logging has not been the same throughout the whole territory of BC. The Aboriginals and the environmentalists had disagreed with the practices on Haida Gwaii (another BC island - aka Queen Charlotte Islands) in the 1970s, and called for the protection of their land. Windy Bay became a symbol of this discussion because of its very old and precious trees. For Haida, the trees were not only a source of money and economic stability, but also part of their identity, which they thought, should be preserved for other generations. Thanks to media coverage and the help of renown environmentalist and broadcaster, David Suzuki, this land became part of *National Park Reserve* in 1987, and logging on the islands has stopped. (Suzuki 2006)

Even today, Haida Gwaii islands are extremely isolated, accessible only by plane or by ship from Prince Rupert (it takes about six hours). Therefore, it is rather remarkable that Carr made two trips to Haida islands. For information about Haida art see page 25.

2.2 Joining Canada

BC is thought to have been discovered by Sir Francis Drake who should have landed on Vancouver Island and should have given Tudor Shillings to the Aboriginals to have made the evidence of the "first" European visit, as these coins were found there. Drake should have reached this land during his expedition to California in 1579. Queen Elizabeth I wanted to preserve it as a secret not to attract other sailors and to protect the British interests. (Russon 2014)

Nonetheless, the first documented journey was the one of Juan Pérez in 1774 who had, together with Juan Francisco de la Bodega y Quadra, explored the Pacific coast (e.g. Vancouver Island). They asserted the claim over the Pacific Coast for the Spanish. For the British, James Cook established authority over the mainland coastal area in the 1770s. (Archer 2006)

The first European inhabitants, mainly the English, attracted by the climate resembling their ancestral lands, came to this part of Canada in the early 19th century, with the development of the fur trade. Yet by the 1850s there were still very few Europeans, most of them living at Fort Victoria and working for the Hudson's Bay Company. Britain had formally established a colony on Vancouver Island to strengthen its position in the West. (Library and Archives Canada; Robinson 2010)

In 1858, there were around 45,000 inhabitants in BC, and most of them were the Aboriginals. In the same year, the Fraser River gold rush dramatically changed the region. During half a year about 30,000 new inhabitants arrived (Hispanic and Chinese). Due to the massive influx of miners, permanent towns arose with own local supporters with, e.g. local forestry, roads and small farms, (Marshall 2006). In the process of urbanization, the Aboriginal population was largely ignored. Fort Victoria's population rose ten times, and the British established "a separate mainland colony of British Columbia" to secure their power more easily (Robinson 2010). (Library and Archives Canada)

Vancouver Island had its own governor, and when the colony of British Columbia was established, it started sharing the same one. In 1866, as the gold rush was

declining and settlers were leaving, the two colonies were united to reduce administrative costs. The city of Victoria has been its capital since 1868. BC joined the Dominion of Canada in 1871, the year Carr was born, with Victoria as the capital, and on condition that the government link the provinces with railway, which was actually completed in 1885 (aka Canadian Pacific Railway). This helped to increase the population, especially in the city of Vancouver. (Robinson 2010)

2.3 Who were the Settlers?

The first immigrants who came to Canada settled the area along the St. Lawrence River in the east. Because of the distance, the barrier created by the mountains and the wild nature, the western coast "was very difficult to reach and was the last part of North America they (the Europeans) explored," (Robinson 2010). After Cook's landing, it took a much longer period for the British traders to arrive and to establish fur trade with the Aboriginal population. (Robinson 2010).

In 1871, Victoria had the population of 8,000 inhabitants which was considerably less than e.g. the city of Vancouver, the most essential urban centre of BC. However, thanks to the gold rush (in the 1850s and the 1860s), and shipping, trade the population of Victoria became rather mixed – "British, Americans, American Negroes, Chinese, West Indians and native Indians, etc.," Shadbolt (1979: 18).

In the second part of the 19th century, the Europeans were mostly attracted by gold and coal mining, and this was the main cause why the First Nations were slowly being turned into minorities in their own country (Jonaitis 2006). South Asians, Chinese and Japanese labourers came to this province in the 1880s, to be employed on the construction of the Canadian Pacific Railway. (britannica.com)

At the turn of the 20th century, a wave of racism (anti-Asiatic riots) arose. The people of BC were afraid about the future of their "white province" as they had originally imagined it. This attitude towards the still growing Asian minority (about 10 per cent) "resulted in the *Chinese Immigration Act of 1923*, which effectively ended Chinese immigration," (Robinson 2010). (britannica.com)

Shadbolt (1979) highlights that society of Victoria considered religion to have played an important role in their community. Religion provided authority for moral behaviour. It affected the home life of common people – there were Bible readings, regular morning family prayers, frequent visits of church acquaintances, and Sunday School classes.

In her book *Growing Pains* (1946), Carr confirms that people in the West were ultraconservative, they "did not want to see beneath surfaces," (1946: 228). One could agree with another Carr's assumption that the people "had transported their ideas at time of their migration, a generation or two back," (1946: 228). The formerly conservative Britain had been changing. However, the Western settlers had strictly obeyed the adhered values, opinions and methods. These people were simply not able to accept what was commonly accepted in France, England or even in the Eastern Canada. (Carr 1946)

Ironically, this province is currently one of the most varied and cosmopolitan in Canada. According to the 2006 census, five from the ten most common origins reflected the European roots – English, Scottish, Irish, German and also Canadian. However, 25 per cent of the population belongs to *visible minorities*⁴. The largest communities in 2006 were Asian (e.g. Chinese, Korean and Japanese). There also was a significant portion of Aboriginal population (5 per cent). (Robinson 2010) So in the span of less than 150 years, the Aboriginals went from being the vast majority, with the estimated population of 150,000, to being just a fracture of a society. (statcan.gc.ca)

According to the *Report Royal Commission on Aboriginal Peoples* (1996), the pre-contact estimated number of the Amerindian population ranked over 2 million people across Canada. However, it decreased to a mere 102,000 by 1871 (Canada

⁴ *Visible minorities* - according to the federal *Employment Equity Act*, "members of visible minorities means persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour." These are e.g. Black, Chinese, Japanese, Korean, Filipino, etc.

Classification of visible minority. *Statistics Canada* [online]. 2012 [cit. 2014-01-13]. Accessible on: <<http://www.statcan.gc.ca/concepts/definitions/minority01-minorite01a-eng.htm>>

figure). Carr had therefore witnessed the Amerindian population to hit the bottom. As one can see in the table below, the number of the Aboriginal population started increasing only in the second half of the 20th century. Currently, it is growing extremely well (by 20.1 per cent between 2006 and 2011) in comparison to the non-Aboriginal population (by 5.2 per cent, during the same period). About 56.2 per cent of the Amerindian population is under the age of 25 (Trovato & Aylsworth 2012).

Table no. 2: The Amount of the Aboriginal Population in Canada and BC

Year	Aboriginals of Canada	Total population of Canada	Aboriginals of BC	Total population of BC
1881	102,358	4,325,000	26,000	50,000
1901	127,941	5,371,000	24,000	178,657
1996	799,005	28,846,761	139,655	3,724,500
2011	1,400,685	33,476,688	232,290	4,324,455

Compiled by Iveta Janošřáková with the data from NHS Focus on Geography Series - BC 2014), bcstats.gov.bc.ca and Jonaitis (2006). For the changes of the Aboriginal population in a chart, see the Appendices.

2.4 The Economy of the Province at the Turn of the 20th Century

In the late 18th and early 19th centuries, fur and maritime trade was established by the British - the first permanent settlers - with coastal Aboriginal tribes. The system founded seriously affected the native population, bringing diseases, alcoholism and loss of land, but also political and religious suppression. (Jonaitis 2006)

Basically, three phenomena were crucial for the economy of the province of BC in the second part of the 19th century - mineral resources (gold and coal), trees, and salmon. Trees were cut to support other settlements of the Pacific Rim and salmon

were canned and sent to other countries throughout the world (Robinson 2010). First canneries appeared in BC in the 1870s and the indigenous peoples "treated salmon with great respect," according to indigenousfoundations.arts.ubc.ca. Nonetheless, the beginning of the 20th century brought several changes even to the traditional fishing methods. Aboriginal fishers wanted to help the indigenous economies with the industrial fishery; however, they were paid as helpers, especially women and children, and quite soon the men were banned from gaining the independent fishery licenses, (indigenousfoundations.arts.ubc.ca).

The *Indian reserves*⁵ should have had guaranteed access to the fisheries; nonetheless, sometimes they did not have any, and their inhabitants had to search for food outside the reservation in their old villages. These had been settled by coastal peoples, no nomads. As Carr (1946) mentions in her written work, the Amerindians returned to take care of their fields to have some food for living.

2.5 Arts and Culture

Even though Victoria was considered to be the capital and the government was located there, there was no university and it also lacked intellectual activities. This was the Victoria in which Carr grew up and which was not interested in culture per se. There were some people (amateur painters, itinerant artists and topographers) who made sketches of scenery; however, they were "amateur in their attitude to art" (Shadbolt 1979: 18). They usually continued in the British traditions of using watercolours, and so did Emily Carr for a time. According to Shadbolt (1979: 18), these "paintings could be accepted as an appropriate leisure-time activity, something to be taught in private classes or ladies' schools, but it was thought to have little to do with the real business of life."

⁵ *An Indian Reserve* is a land where "band members possess the right to live" and "band administrative and political structures are frequently located there," (Hanson c2009). The reserve system started with the assimilation policy as a solution of growing non-Aboriginal settlements when the newcomers were occupying traditional Amerindian territories. For more info and maps see the Appendices.

HANSON, E. (c2009). "Reserves: Indian Reserves." In: *University of British Columbia: First Nations Studies Program* [online]. c2009 [cit. 2014-05-01]. Accessed on: <<http://goo.gl/j3xOv>>.

By the end of the 19th century, the attitude towards the art started changing and those people who were interested in painting and sketching started preparing exhibitions and forming groups. The so-called *Fall Fair* in Victoria included a public display of art products. Carr's work was exhibited for the first time in the 1894 *Fall Fair* when she returned from San Francisco, where she went to study drawing. In 1910, an exhibition was held by the *Island Arts Club* which later on became the *Island Arts and Crafts Society* (IACS). These people were very conservative and Carr did not like their attitude towards art. The shows of IACS at that time expressed the general belief of that society that art was mainly a woman's activity to spend their leisure time. (Shadbolt 1979)

2.5.1 Bill Reid

On the other hand, even this ultra-conservative society was rather affected by the Aboriginal art. Two most recognized artists of the province – Emily Carr and Bill Reid⁶ (1920 - 1998), – were deeply influenced and drew the inspiration for their own work from the Aboriginal members of their society. (Halpin 2006) In my opinion, this might have been sparked by the slightly more complex and developed Aboriginal society of the northwest coast when compared to the eastern Canada.

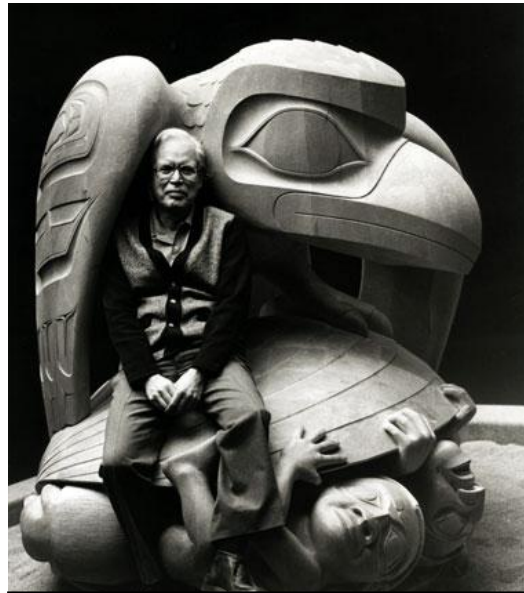
Bill Reid a talented jeweller, sculptor and journalist, did not have to face such difficult obstacles like Carr during his life, his work was from the very beginning

⁶Reid, being half-Haida, combined in his work the European and Haida tradition, and cultural heritage; however, he was not aware of his origin till his midlife. He was studying museum collections, ethnographic publications trying to see beneath the surface. During his life, he created many totem poles, replicated some of Haida-style totem poles or sculptures, e.g. the most famous ones are *The Raven and the First Men*, *The Spirit of Haida Gwaii*, etc., (billreidgallery.ca). (Jonatis, 2006) For pictures of Reid's work see the Appendices.

JONAITIS, A. (2006). *Art of the Northwest Coast*. Seattle: University of Washington Press.

About Bill Reid. *Bill Reid Gallery of Northwest Coast Art* [online]. c2001-2011 [cit. 2014-03-24]. Accessed on: <<http://www.billreidgallery.ca/About/AboutBillReid.php>>.

recognized and he "became one of the most highly regarded northern Northwest Coast artists," (Jonatis 2006: 242). Together with Carr, he contributed to the Canadian awakening and awareness of the Aboriginal culture. Admittedly, Reid lived in a different era and the common attitudes dismissing all Aboriginal contributions were changing.



Picture no. 3: Bill Reid and "The Raven and the First Men"

Together with another artist, Bill Holm - a non-native artist, Reid credited with what is known as the "Northwest Coast renaissance." During this time, the artists searched for some inspiration in the works of nineteenth-century artists, and traditions together with the work of Natives were promoted. (Jonatis 2006)

Moray (2006) also highlights Reid's influence on the Aboriginals themselves. He supervised a project of carving a canoe from a single tree (red cedar) trunk when there was no-one who would have known or experienced the technical aspects of doing so, and in fact taught the Aboriginals how to do it. Unlike Carr, Reid consciously worked on promoting the Aboriginal art through his broadcasting activities and interviews, feeling duty because of being half Haida himself. Carr, on the other hand, can be seen as doing the same unwittingly, as if by accident.

2.5.2 Arts of Haida Gwaii

Haida culture represents the best example of rich Aboriginal heritage which the Canadians now seem to have claimed as their national heritage (more on that on page 69). Haida culture and traditions belonged to the most complex ones, having society structures, celebrations, specific art and so forth, Jonaitis (2006).

The reason why the Haida culture and society had developed so extensively might have been its isolation and also the absence of glaciation during the last ice age. The islands, more than 1,000, have been settled at least for 7,000 years. Before

the First Contact, there were up to 14,000 inhabitants, in 1915, due to European diseases, there were about 588 individuals. Today it is about 5,000 again. (britishcolumbia.com)

Haida art with specific decorating symbols served as the statement of social identity, reminder of one's predecessors, and also of the encounters with the animals. After the European arrival, Haida were able to adjust and sell their art to traders. (historymuseum.ca)

One of the most distinct types of Haida art are the totem poles which were rather rare till the 19th century. Jonaitis (2006: 162) states that the "wealth and growing



Picture no. 4: Haida Totempole and Building

competitiveness among them (chiefs) probably stimulated the flourishing of totem poles." They also had different types of buildings and the totem poles were "attached to the house facades," (Jonaitis: 165, 2006) Everyone was impressed with these large and astonishing monuments. For some pictures of Haida art see the Appendices.

3 The Aboriginal Cultures

Being a woman or a member of the First Nations' community even at the turn of the 20th century was not as simple as at the present time. Both of these portions of the society had to come a long way from being completely ignored and judged as unequal members. However, since then Canada, and the world, has rapidly changed.

In Canada, Aboriginal peoples in fact had lost their original status and were forced to adapt to the newcomers or strangers and their brand new social values, rules and customs. They lost the control over their lands, over their traditions, and were forced to conform to the plans of the Europeans and their assimilation programmes. According to Suzuki (2006), new settlers intended to change the face of the landscape to make it more familiar to the European one. They set out:

- to bring typical European plants and animals,
- to change the flowing of the rivers,
- to drain wetlands,
- to cut native forests, etc.

As Suzuki highlights (2006) the new inhabitants were not willing to learn from the Aboriginal communities. They were impressed by the richness of resources of this region, and free land for farming or mining. These hidden opportunities made the Europeans forget the generosity of the Natives and abuse these kind-hearted, but in many ways naive people.

3.1 The Contact and the Clash

As already mentioned, the Aboriginal population outnumbered the Europeans at the beginning of their co-existence in BC. The European settlers were rather surprised with the level and complexity of these nations and the amount of the Aboriginals (about 80,000), (Cashman 1971). The Aboriginal culture and architecture were its integral parts.

In the 18th century, the island tribes lived in permanent settlements and were able to secure a living for its inhabitants and spend their free time creatively. The Haida Islands belonged to one of the most developed societies having a fixed structure: nobles, common people and slaves. According to Cashman (1971), the members of this community used their leisure to create specific and symbolic phenomena of the province, the so-called totem poles.

Jonaitis (2006) also highlights the extraordinary art tradition of the northwest coast and its wealth, e.g. "totem poles, large communal houses made of cedar planks, vivid dramatic masks, expertly made baskets, animal shaped hats, clothing decorated with abstract designs. feast dishes, carved spoons and so forth" (13). Jonaitis (2006) considers the style of this region to be rather unique and rich because of constant development (not affected by the ice age).

Although the culture of the northwest Indians was one of the most established, it was not spared from the obstructive practices of the European settlers. Reserves were established on Vancouver Island, and that is why the Aboriginals were always part of the life of Victoria. They were on the streets, trying to earn some money via selling baskets or doing menial jobs. (Shadbolt 1979)

3.2 British Assimilation plans

It is widely understood that the Aboriginal population started diminishing in numbers throughout the decades after the *First Contact*⁷. However, it should be highlighted that the British only set into motion their assimilation policy in the 19th century. It led to displacements, separation of families. and the First Nations were cut off from water or from other vital resources. One should also realise that there was a rather high child death-rate, in most cases caused by bad health care and displacement, as Carr mentions in her writings.

The immigrants coming to North America were attracted by the religious freedom, opportunities and land for agriculture. At the very beginning, the settlers

⁷ *First Contact* - The term is used to refer to the first meeting of the Europeans and the Aboriginals.

survived thanks to the generosity of the First Nations. As they were becoming more independent, they tried to change the landscape to the European image more familiar to them bringing their plants and animals, and changing the face of the landscape. According to Suzuki (2006), after establishing their community, "they attempted to remove indigenous people by killing them or forcing them to abandon their languages, cultures, and values to become Canadians," (2006: 119). On the other hand, the Aboriginal communities were ravaged by epidemics of diseases imported from Europe, to which the Europeans were almost immune (e.g. smallpox, TB, pneumonia, even flu).

The prejudicial view of Aboriginal peoples in Canada took root with the beginning of European settlement (in the 17th and 18th centuries). Fur trade and its importance had originally helped to establish a tolerant relationship between these two completely distinctive groups. However, as the number of European settlements was increasing, the indigenous people were perceived as an obstacle to further economic development. (Palmer & Driedger 2011)

At the end of the 19th century, the European population started to grow thanks to large immigration waves while the Aboriginals were isolated on reserves. Subsequent governments attempted to assimilate them by means of teaching them or forcing them to behave according to the standards of European culture and agriculture, Christianity and education. This assimilation process was designed to destroy the tribal organizations, The Native sense of ownership and also traditional Native festivals and values were banned as it was something the Europeans could not understand. They were used to having fences and strict borders in their former homelands. The Aboriginal practice of sharing land, food and materials had to change in order to make Canada more like Europe.

The assimilating programme concentrated on Amerindians from their very childhood. Basically, it should have "taken the Indian out of the child" (as the official government campaign was called), (Hanon 2008). First Nations' children received education via governmentally funded residential schools which had become detrimental to the Aboriginal culture as a whole. Many children were not

able to become part of their traditional society after long years in those schools. (Jonaitis 2006) For information about residential schooling see page 35.

3.2.1 World Wars and the Aboriginals

Till the First World War (WWI), the display of the Aboriginal culture was understood as the remains of the past rather than as an integral and equal part of the Canadian culture and society. During the WWI, the government wanted the nations they had suppressed for almost a century to enlist in the army and thousands did. Nonetheless, as soon as the war ended, the status of the Aboriginals returned to the former inferior one. The Aboriginals still could not vote, they were only offered manual jobs, and were socially stigmatized. Their complicated situation was mainly caused by "their powerlessness and lack of economic competition," (Palmer & Driedger 2011). During the interwar period, their social status was similar to Asian and Black Canadians who were also restrained. (Palmer & Driedger 2011)

The prejudicial view of the Aboriginal peoples still persisted after the Second World War (WWII) because of their different way of life. In the 1950s, the urbanization process, a shift from rural to urban society, and they started moving to urban centres. However, the members of the First Nations were still discriminated against in "housing, restaurants and other public facilities," (Palmer & Driedger 2011).

Carr had witnessed all these changes during her lifetime and had reflected on them in her work, especially in her writings. One could see a certain link between her social status and the Amerindian one: they had not been accepted for a long time as part of the society and their culture had not been appreciated. Carr also gained some degree of recognition between the WWs.

On the other hand, a new developmental phase of the Canadian relationship with the Aboriginal people was accompanied by a changing attitude towards immigrants and other ethnic groups. The better political organization and education of the First Nations could be evaluated as the most important factors in this process. It appeared as the result of awareness and consciousness over the

post-war situation in Europe and Germany. The public started questioning the racist laws, policies and attitudes towards the First Nations, as well as to other immigrants. In 1960, the Aboriginals finally got the right to vote, as the rest of the society was becoming more sensitive to their values and culture. These factors led to the questioning of assimilation programs. The Canadian government started to recognize the language, culture, pride of ancestry of Aboriginal peoples as well as of the other immigrant minorities; the government also had to face criticism concerning the policies of integrated schooling. (Miller 2001)

3.2.2 Stages of Suppression and Revival

Miller (1989) defines specific stages of the European-Aboriginal relations:

- cooperation,
- coercion,
- confrontation.

However, each of these three phases can be further divided according to the different aims of the European society. To explore Miller's classification, see the table on the following page.

Table no. 3: Miller's Stages of the Aboriginal-European Relations

Developmental phase	Subdivision	Description
Cooperation	Early Contacts	Settlers mostly dependant on the Amerindian help.
	Commercial Partnership	Both sides tried to profit from their trade activities.
	Military Alliances	Treaties between tribes and white inhabitants secured the European position in Canada.
Coercion	"Irrelevance"	The treaties signed had no value and the status of the Natives decreased.
	Assimilation Programmes	This programme included residential schools, reserves, Christianization in order to push the First Nations to abandon their way of life, culture and traditions.
Confrontation	Political Organization and the Improvement of the Aboriginal Status	During the 20 th century, the status of the Aboriginal people changed dramatically. Newly established organization and laws participated in this improvement.

The table compiled by Iveta Janošťáková on the basis of information from *Skyscrapers Hide the Heavens: A History of Indian-White Relations in Canada* (Miller 1989).

3.2.3 Displacement from the Ancestral Lands and Villages

As the Canadian government wanted more land and power for itself, the Aboriginal values and regions had to be suppressed. It all started with small treaties between the Canadian government and Aboriginal villages in the 1850s. The government oppression concluded in the *Indian Act* known at that time as the *Gradual Civilization Act* of 1857. This act aimed to start the assimilation of the

First Nations. However, it was not very successful from its very beginning. That is why there were established commissions to create Indian reserves together with *The Gradual Enfranchisement Act*. (Kew 2010; Hanson a2009)

Majority of the treaties signed with the First Nations were signed due to the construction of the Canadian Pacific Railway. The Aboriginals were rather overwhelmed when they realised the consequences of their pacts with the Europeans. Quite often They were moved into Indian reserves, lost their hunting areas, and their traditional way of life. (Cashman 1971) The access to their original settlements was usually denied to them. (Dussault 1996) As another ways of displacement could be described the loss of social and cultural values which were not transmitted on to their offspring because of the negative influence of the residential schools.

3.2.4 Traditions Banned

One of the traditions banned was the so-called potlatch. "The Potlatch Law" (the *Indian Act* 1884) prohibited traditional ceremonies such as sun dance and potlatch (most common to the Aboriginal people of the Northwest Coast). It could last for several days, and it contained feasting, spirit dances and distribution of gifts. The ceremony is rather formal and celebrates "the handing down of names, rights and privileges from one generation to the next," (Halpin 2006).

The missionaries and the rest of Europeans considered this event to be a great obstacle to their assimilation tactics. They wanted the Aboriginals to shift from an economic system of redistribution to a system of private property ownership. However, sharing wealth and food was rather an integral part of the native lifestyle. Usually, the Natives who disobeyed had to go to jail. To leave the jail earlier, they had to surrender the items they had used for potlatch, such as masks and costumes. (Hanson a2009) Moray (2006) states that in 1951 the anti-potlatch prohibition together with the political organizing ban "were dropped from the Indian Act," (346). The Amerindians were finally given the right to vote provincially (BC) in 1951, six years after Carr's death, and federally in 1960.

Jonaitis (2006) also highlights other related Indian dance (a shamanic one), called "Tamanowas," which had been banned by the Canadian government in 1884. The punishment in the form of imprisonment for two to six months was awaiting anyone who performed or encouraged anyone else to celebrate via this dance.

3.2.5 Pressure on the Aboriginals to be Christianized

As the British believed, it was their duty to "cultivate" the members of the First Nations, to introduce them to the agricultural system and Christianity. The Aboriginals were pushed to abandon their natural way of life and to adopt agricultural and sedentary values, (Government of Canada (2013)). This goal was to be accomplished via the residential school system.

The First Nations believed in the special traditions and values (given them by the Creator), and living in harmony with nature was crucial to them. They taught children through oral stories and legends, songs, dances, festivals and ceremonies. Being dependent on nature, they also highlighted the importance of giving thanks to it. The need of wisdom, love, respect, bravery, honesty, humility and truth were the values stressed in their communities. (Government of Canada (2013)) Carr painted several churches within Indian communities and also met with many missionaries during her trips as one can learn from her written work. She often stayed at missions, but reserved harsh words for the missionary work.

As for the situation in BC, there were many missionaries who were accepted to a certain level by the Aboriginals. Some Amerindians accepted Christian beliefs, housing, schooling and medicine, together with Christian marriage. The Roman Catholic missionaries came to BC in the 1840s, the Anglican Church missionaries in 1857. Moreover, the Presbyterian Church mission started among the last, but was especially important for Carr because of her family tradition. On the grounds of the missionary activities, four-fifths of Amerindian population in BC could be evaluated as nominal Christians by 1900. The Aboriginals were able to preserve and integrate their traditional beliefs with the Christian teaching as their spiritual attitudes were not dogmatic. Some elders were seeking moral and social values in Christianity for their community. (Moray 2006)

Often the communities became divided due to their different attitudes towards acceptance of white culture. Moray (2006) highlights that some Aboriginals believed in the European supremacy, and states that they had co-operated with the administrators in an attempt to adjust the First Nations beliefs to the European standards. The missionaries also encouraged racist views by stressing the dominance "over colonized peoples and territory," (45).

Carr to some level agreed with the missionary activities; however, she strongly opposed to those dismissing Native traditional culture via rhetoric with well-established narrative patterns. Muray (2006: 51) states that it was rather unacceptable not to agree with the missionary system in BC before 1914, and to question the "assumption of white supremacy." That might have been one of the reasons why Carr's work was ignored at the very beginning of her artistic life, in my opinion.



Picture no. 5: *Indian Church*, Carr (1929)

3.2.6 Residential Schools

The residential schools were institutions for Aboriginal children funded by the Canadian government and established by churches (e.g. Roman Catholic and Anglican) as it was believed that the Aboriginal culture was not strong enough to adapt to the major society. Children were evaluated as easier to modify and prepare for the mainstream society. At schools, they were required to learn English or French (Quebec schools), new customs, and to adopt Christianity. Ideally, they would teach these qualities to their children and others. The traditions of First Nations could have thus been degraded. There was a total of about 130 schools across Canada (except for Newfoundland, Prince Edward Island and New Brunswick) from the 19th century on, and till 1996 when the last one was closed. About 150,000 children of Inuit, Métis and First Nation origin

"were removed from their communities and forced to attend the schools," (CBC NEWS 2008).

Students were not allowed to speak their mother tongue (only English, or French in Quebec) and they were banned from practising their native traditions; otherwise they were punished. However, many of the students were physically, emotionally and also sexually abused. "Students at residential schools rarely had opportunities to see examples of normal family life," (CBC NEWS 2008), as they could not leave the school or meet their parents for up to a year and were divided according to their gender. The children were allowed to write only in English. However, their parents did not know the language at all.

With the knowledge of the federal government, nutritional and medical experiments were carried out on children in the 1940s and 1950s. About 1,300 Aboriginal children were used as test subjects "by researchers probing the effectiveness of vitamin supplements," (CBC NEWS 2013). The children had starvation-level diets, and they were either given or refused vitamins or minerals. Some students were not allowed to undergo dental services so as not to influence the results. (CBC NEWS 2013).

When the children returned home, they often felt that they were not part of their society or family anymore but rather were somewhere in between suffering from a kind of double alienation. They did not have the skills they needed for the traditional way of life and sometimes they felt even ashamed of their native origin. However, they also had troubles with living in an urban setting. (CBC NEWS 2008) One could compare their situation to Carr's – not being accepted by BC community, but not belonging to the Aboriginal one either.

Moray (2006) adds that these schools had to face the obstacles of recruiting qualified teachers " as the pay was much lower than that in public schools," (294). Moreover, "the academic aspect of the schools was commonly minimal," (294) as the Europeans did not want to train for their money someone who would compete with them in the workplace.

Thanks to the harsh treatment and the "civilizing policy" of residential schools, at least 4,100 children died. However, this number could prove to be higher in the future once more documents are analyzed, according to Walker (2014). Most of the students died because of tuberculosis, malnutrition or accidents. Some of them committed suicide.

From 1991 onwards, a *Royal Commission on Aboriginal Peoples* has been investigating the impact of residential schools and the churches involved designed a plan to compensate their former students. In 2005, the former students who were eligible received a payment of \$10,000 for their first year of studies and another \$3,000 for each year. In 2009, Pope Benedict XVI apologized for the treatment and abuse at schools ran by the Roman Catholic Church. However, the apology of the Canadian government came a year earlier when Prime Minister Stephen Harper recognized not only the effects (children abused, loss of traditions, etc.), but also the creation of the whole system as being wrong. (CBC NEWS 2008)

Carr herself strongly protested against these practices which led to the creation in a certain sense of a "lost generation"⁸, which resulted in confusion over the Native traditions and their display even among its members, (Moray, 2006).

However, there are some students who "have fond memories of their time at residential schools", as Hanson (b2009) states, who "speak positively of acquiring

⁸ As a typical example of Inuit "lost generation", the situation of Nancy Karetak-Lindell, 49, the Liberal member of parliament for Nunavut can be described:

"She went to a residential school far from her home in Arviat (formerly Eskimo Point), where her father, a police officer, patrolled by dogsled. Lessons were in English. Students were told to abandon traditional ways in favour of southern methods. "We were made to believe there was nothing of value we could learn from our parents," she says.

Her generation is now playing catch-up, trying to learn traditional wisdom from elders before they pass on. "A GPS can tell you where you are, but not what frozen lakes are safe to go over on the way home," she says. After ten years in Ottawa she plans to leave national politics at the next election to return home to the Arctic."
- economist.com

Carved hares and dancing bears. *The Economist Newspaper Limited 2014* [online]. 2007 [cit. 2014-04-19]. Accessed on: <<http://www.economist.com/node/9351810>>

an education that allowed them to move forward in the "white man's world"," according to united-church.ca. There must have been nuns and priests who tried their best to treat the students well. Nonetheless, it does not mean that the system of destroying one's culture was wrong and, frankly, not right as a whole, in my opinion.

3.2.7 Aboriginal Political Activism

At first the Aboriginal population was rather demoralized, weak and unable to resist all the obstacles they were forced to face, because of the effect of the assimilation programme. However, later on these actions evoked patriotic feelings and also willingness to preserve or to revive parts of their identity. That is how the Aboriginal activism started – as a response to the British assimilation policy.

Since the 1920's, the Aboriginal activism has slowly been growing, The First Nations formed several organizations struggling for better living conditions, education rights, and so forth. However, these activities were not highly successful till 1969 because they were explicitly against the federal law, due to an amendment to the *Indian Act* in 1927 – a governmental response to a resistance campaign of First Nations from BC and their appeal to a parliamentary committee. Aboriginals were banned from earning money on land claims and they could not use lawyers either. Together with previous British assimilative techniques, it had totally marginalized their importance and status. (Miller 2001)

Their status rose during the 1940s, particularly as a result of a high birth rate, but more importantly, because of their land which was needed for military and economic purposes by non-Natives. Also, the fighting against Germany in WWII made the Canadians re-evaluate the governmental politics concerning the Aboriginals. In the next two decades, there were established new social policies, a foundation of governmental policy and rejection of racism. (Miller 2001) For further information about Aboriginal activism see the Appendices.

Carr seems not to have been aware of the Aboriginal activism. As Moray (2006) suggests, the reason, why she had only little knowledge of the Aboriginal men's activities, was her concentration on the visual symbols of the traditional cultures

exclusively. Her trips were rather brief, and the only more permanent contact she had with the Native communities was with Sophie Frank and her friends of Ustlawn (Squamish community). On the other hand, one tend to put Carr into the role of the mediator of the Aboriginal culture; however, she did not do it on purpose.

4 Canada's Artistic Life in the Second Part of the 19th century

The art in the late 19th century in Canada was strongly faithful to the British tradition because the British majority wanted to feel at home in their new country. The art was something which could have helped them to establish similar cultural values they had respected, and they conformed it to the British norms.

Sowiak (2001) highlights the late 18th and early 19th centuries as a period of the picturesque and Romanticism, together with a new wave of travel books with many illustrations. That was the reason why many professional artists travelled North and it also encouraged the Canadian fascination in nature and in the Canadian "wilderness landscape" (253). One can observe their typical style influenced by British academic training – a curious European look.

The situation changed only when there were also Canadian-born artists. During this new phase, the landscape painting was mainly associated with the nationhood. The period around the year 1871, when Carr was born and when BC joined the Canadian Dominion, could be estimated as a revival. The artists, especially of English, German or Dutch origin, and members of the *Royal Canadian Academy*, produced landscape painting very realistic in style and reflecting conservative ideas. This was also the period when French painting became to be regarded as the most advanced in Europe. Some Canadian artists went to France to be educated there as they were not satisfied with boring and tedious form of the Canadian art. They decided to establish the *Canadian Art Club* to transform the national art into modern, sensible and current form common in Europe. (Sowiak 2001) However, this was the Central or East Canada's interests. Carr also followed the trend and went to France; nonetheless, her gained experiences were not appreciated back in BC.

4.1 Desire to create "Something" Canadian (Group of Seven)

The Group of Seven (the Group) was originally created by seven Canadian artists and was founded around 1920 and lasted till 1960; however, the number of the painters had been changing all the time. One should realize that not only the

Group's members were changing, but also there were no specific dates for the beginning and the end of their association. They started meeting before the WWI; nonetheless, the first exhibition held together took place in Toronto (1920). (Sowiak 2001) This particular group would later become supremely important to Carr's life.

These artists were mostly interested in painting Canadian nature (especially landscapes) which they loved and admired. They travelled across Canada, mostly to northern Ontario, and made several trips which could have appealed to Carr who also travelled to paint. They were committed to the association of land being part of the Canadian identity, as well as to the dominance of this genre in the Canadian paintings. (Sowiak 2001) This group is highly evaluated for changing the style and the spirit of the Canadian Art. (Glenn 2007)

T. Thomson could be estimated to be the *father* of this organisation, because the painters were inspired by his work; however, he died before the Group was founded and never belonged to it. The original members were: F. Carmichael, L. Harris, A. Y. Jackson, F. Johnston, A. Lismer, J. E. H. Macdonald and F. H. Varley. (Varley 2013)

According to Sowiak (2001), the nationalism was something popular and nationwide. Simply, the artists of the Group were not an exception, but they embodied the common will and "passionate optimism in Canada's future" (255). The ideas of nationalism were supposed to be spread via paintings, and that is why these paintings had to be distinctively Canadian (reflecting Canadian history and landscape). The collective identity of the English-speaking community was supported by the eagerness to celebrate national pride through arts of those who had participated in the War. (Sowiak 2001)

In 1933 the Group was disbanded; nonetheless, almost immediately it was founded again with a different name – *Canadian Group of Painters*. According to Glenn (2007), this group was very important and till the present times is considered to be the national Canadian painting school.

There should be highlighted the international success of the Group as the new Canadian art movement (Moray 2006). Till the present time, "it remains one of the most influential art movements in Canadian history which redefined not only the perception of this country's landscape but also what was appropriate subject matter for its painters," (vanartgallery.bc.ca) They rebelled against naturalism and "tried a more equitable and independent relationship between art and nature," Varley (2013). They painted together and developed in a style implying similitude. While imitating natural effects, they expressed their feelings for the subjects. Carr also integrated this strategy into her style. Like Carr, the Group was not successful from the very beginning; however, their location, the fact they were found controversial, and the debates over their paintings helped them to be famous in a rather short time.⁹

4.2 The School Curriculum and "Exploitation of Empty Landscapes."

Another factor one should realise is where this process and activities were taking place. Carr living in BC was rather far from the heart of this nationalistic renaissance taking place in Ontario and Quebec. She accidentally followed the wave of capturing Canadian landscapes, but she hardly ever omitted the presence of the Aborigines as the Group and other authors did.

The Group took an important part in the so-called "mythologization of the Canadian landscape" (Vancouver Art Gallery (a)) as these artists influenced the common Canadian view of land – empty without any trace of Aboriginal life. Temporarily, Carr kind of contributed to the myth of empty landscapes while obeying Lawren Harris's advice to try to be independent of the Indian topic for a while. However, she understood it as an important stage of her further artistic development when she could express her own experiences and not just copy the Aboriginal art. (Carr 1946)

⁹ About Carr being informally accepted by the Group see page 63, and for paintings of the Group see the Appendices.

PART II - EMILY CARR

The second part this thesis will concentrate on the personality of Emily Carr, her constant struggle not only to be recognized as an artist, but also to have enough financial resources to live on. It will also deal with the circumstances under which she was finally discovered by the Canadian society and by the world at large.

1 Carr's Importance at Present

The present recognition of Carr as an important and exceptional Canadian artist is definitely a status that did not come easy to her. Her remarkable way of life, artistic style and persistence helped her to overcome the difficult conditions she had to endure.

After her death, Carr's paintings were exhibited in Venice Biennale (1952) and she was included in the Group of Seven show (1988). Carr became the first Canadian artist to have a solo exhibition in China, Japan and South Korea (1989). Between 2001 and 2002, Carr was coupled with O'Keeffe and another artist in a show called *Places of Their Own*. (Adams 2012)

In 2012, she became the first Canadian artist to be exhibited at dOCUMENTA¹⁰ (13) posthumously. That year was concentrated on female modernists from the early part of the 20th century and there were other contemporary Canadian painters. (Lederman 2012) This could be evaluated as a satisfaction for the struggle of a person in the middle of nowhere.

Setting a new Carr's auction record in November in 2013 with a \$3.39 million sale, for the *Crazy Stair*, was another landmark which should be mentioned. (Adams 2013) This was a great accomplishment in comparison to an auction a year previously when her watercolour *Kitseukla*, an important piece of work capturing "totem poles in their original context," (Tait 2012), was sold for half its expected price.

¹⁰ dOCUMENTA is an art exhibition held every five years in Kassel (Germany) where usually contemporary pieces of art are displayed.

Another great success will be her solo four-month exhibition of "an estimated 100 oil paintings, watercolours and heretofore unexhibited sketchbook drawings," (Adams a2013), which should celebrate the European roots and travels of Carr. This show opens on the 1st November (2014) at the *Dulwich Picture Gallery* in South London. In 2011, this very same gallery hosted the works by the Group and Thomson and attracted about 41,000 visitors. During the preparation for this exhibition, its curator, Ian Dejardin, encountered the work of Carr for the first time and decided to exhibit these paintings of an artist he had never heard of before. In 2015, the *Art Gallery of Ontario* in Toronto is going to do its own iteration of Carr's exhibition. (Adams a2013)

At present times, people refer to Carr as an "unbelievable", "amazing", "crazy" and "extraordinary woman" who was simply ahead of her time and gained deserved recognition rather shortly before her death. In Canada, there are also some statues of her, e.g. one in Victoria, the bronze one can see below, near the BC Legislature buildings. She faces the popular tourists areas and includes two of her favourite pets. (Meissner 2010) Another statue called *Emily Carr and Friends*

is in Toronto; it features Carr with brushes and a palette, her dog and monkey, but also a horse behind them, (dittwald.com).



Pictures no. 6 and 7: Carr's statue in Victoria with Woo (her monkey) and Billie (her mixedbreed dog)

2 Carr's Ongoing Struggles

As mentioned before, Carr's life was far from easy. She had to face numerous obstacles not only in her personal life, having disputes with her sisters and not having enough money to live on, but also in her professional life: there were moments in her life when she was completely abandoned and neglected, and her work was not appreciated at all. Nonetheless, she was lucky enough to see the situation changing during her lifetime and she became a highly esteemed artist.

2.1 Early Life

Carr was born on December 13, 1871, in Victoria on Vancouver Island, BC, to Richard and Emily Saunders Carr. Nothing of her family background would suggest that she would emerge as a major artist one day. Her father was a



Picture no. 8: Emily Carr (1893)

successful British immigrant selling supplies to miners in California where he had met his future wife. They moved to Victoria where their family established a wholesale grocery and liquor store. Together they created a stable and comfortable household. However, they did not consider art as a suitable career for a young woman (as well as their community). (Shadbolt 1979)

She did not have a very close relationship with her mother because of the latter's tuberculosis and confinement to bed, and "her (Carr's) devotion to art isolated her from her sisters who failed to understand either her work or her desire to pursue it in spite of their financial situation," (Vancouver Art Gallery (b)). On the other hand, she was extremely close to her father, but only till her adolescence. The reason for their falling out remains unclear, but Carr herself later referred to it as the "brutal telling". According to Shadbolt (1979: 21), "the deep childhood bond

she felt with him was broken when in her early teens he disgusted her with his bestial brutality of explanation about facts of reproduction.” Nonetheless, Carr (1946) highlights her father's need to be worshiped and her unwillingness to do so in her teens. According to her, he was very strict and stern, but she never mentioned the exact nature of the "brutal telling" in her books.

2.2 Studies

2.2.1 San Francisco

In her late teens, when both of her parents died, her guardian gave Carr the permission to attend the *California School of Design*. Shadbolt (1979) considers it as an escape from the oldest sister Edith who was running the household. Carr (1946) stated that her oldest sister was twenty years older than her and "proud of being on the top," (13).

She spent more than three years studying in San Francisco where she was traditionally educated in the depiction of still life and landscapes. In *Growing Pains* (1946), Carr considered it as a rather shocking experience for a girl from her community (she encountered drunk people, nude paintings, red light district, etc.). At this school, Carr (1946) enjoyed the most the outdoor sketching classes and describes them with these words: "Atmosphere, space cannot be touched, bullied like the vegetables of still life or like the plaster casts. These space things asked to be felt not with fingertips but with one's whole self," (26). This passion she explored later on during her sketching trips to Indian villages.

2.2.2 England

After finishing her studies, she returned for a short time to Victoria where she opened her own studio and organized classes for children. However, she did not stay long, for soon she “travelled to England and studied at the Westminster School of Art and in the private studios of a number of British watercolourists,” (Vancouver Art Gallery (b)).

She decided to start her studies abroad in London because of the language and the very close relationship of Victoria and England. Nonetheless, London, the city

and its history did not appeal to her, she found it uninspiring. She made several trips outside London, e.g. to Berkshire and to Cornwall – it was nature again that appealed to her – to paint the sea, landscapes, hazy scenery, boats and so forth (all hidden, solemn and quiet places). (Shadbolt 1979).

She spent five years in England, the last half a year in hospital because of a serious illness. This was a period "she later put to literary use in her book *Pause*," (Shadbolt 1979). The only works that survived from this period are sketches of herself, which she made in the sanatorium or during her travels. Shadbolt (1979: 26) refers to them as to "her attempts to see herself honestly, clearly and often with ironic humour which gave her strength in dealing with the world."

2.2.3 France

Between 1910 and 1911, Carr with her sister Alice left for France to study art. According to the Vancouver Art Gallery (f), she was hoping that she would discover new ideas and techniques there, that she would break her conservative approach and bring more power to her renderings of First Nations communities.

This period proved to be the most inspiring one in her career and crucial for the development of her artistic expression. She learnt how to paint in a post-impressionist style with *Fauvist palette*¹¹ and integrated in her style some radical techniques as seen in Picasso, Braque and Matisse. During this period, she began to appreciate the power of art and to understand the essential difference between visual reality and its transformation during painting. (Shadbolt 1979)

At the beginning, the language was a great barrier to her, she was not comfortable with the male-dominated atmosphere at school, and wanted to leave Paris. But she started attending classes in a private studio. For the first time, she was eliminating details in her paintings, and she did not hesitate to "introduce imaginative power into her art, to represent her own vision and interpretation of the scene," (Vancouver Art Gallery (f)). During her stay in France she was painting mostly

¹¹ For the explanation of Fauvist Palette and Fauvism, and some examples of Fauvist pictures see the Appendices.

village scenes, farms, churches and interiors of cottages, paying attention to the lives of peasants. Her new technique enabled her to capture the village life “with short, broken brushstrokes and vibrant colour,” (Vancouver Art Gallery (f)).

The owner of the private studio, after seeing her First Nations sketches, encouraged her to continue with this subject. She was really looking forward to be at home again and to start working at this topic applying her newly-learned French style. Carr (1946) evaluated her stay with these words: “My seeing had broadened. I was better equipped both for teaching and study...,” (220). Before her return to Canada, she gained a great accomplishment of her work when two of her paintings (*Le Collier* and *Le Paysage*) were admitted to a major Paris exhibition in 1911. (Vancouver Art Gallery (f))

2.3 *Sketching Trips*

As mentioned above, Carr really did enjoy the trips to nature and the process of capturing it and such expeditions remained a great part throughout her life. During her stays she was not usually amused with cities, historical buildings or architecture. She always escaped to nature and native villages, to paint their people and artefacts.

Carr used to travel a lot and visited a variety of miscellaneous places mainly along

Picture no. 9: *Totem Walk at Sitka, Carr (1907)*



the West coast. Some of them were rather distant and even today not easily accessible. From 1898 onwards, she started to explore the Indian settlements and to portray their life, first with drawing and painting, and later in writing. Between 1908 and 1910 she made several trips to “coastal settlements including Alert Bay, Tsatsisnukwomi and Cape Mudge,” Shadbolt (1979: 30). In

1907, Carr decided to travel to Sitka (Alaska) with her sister Alice (to cheer her up after a bad injury). She sketched many totem poles in the native Tlingit village. (Blanchard 1987) All these trips helped with shaping her style, personality and values. According to Blanchard (1987: 109), "Emily kept a "funny book," another of her diary-sketchbooks, where she chronicled each day's adventure in caricature and verse." These notes became very useful when she decided to write books.



Picture no. 10: *Heina, Haida Gwaii*, Carr (1917)

2.4 Unique Painting Style

Before her trip to France, her painting style was rather mundane. She had not even tried to capture the wild landscapes of the West because they were considered to be unpaintable. During her studies and trips (to New York, eastern Canada, England and France) she gained a useful contact with other artistic styles, different use of colours, and the tradition of western European art. All these influences affected her style and made it practically impossible for her to be accepted by the inhabitants with traditional values in BC. (Shadbolt 1979)

For her and her style, the trip to Paris was rather transformational. Shadbolt (1979: 36) highlights that “for the first time she understood the distinction between what the eye sees out there “in nature” and the different kind of meaning shapes take on when translated to a flat picture plane.” She started using bright colours and contrasts. Carr painted very sensibly and was full of formal awareness, both of which she employed as part of her skills. (Shadbolt 1979) One of her French teachers was astonished with her colour sense. He was rather critical to her, but he described her and her paintings as: "Capital! Spirit! Colour! It has to be tormented out of the girl, though. Make her mad, and she can paint," (Carr 1946: 47). However, her homeland remained a great theme and source for her paintings. According to Shadbolt (1979: 11), “the two great themes of her work

derived from the most characteristic features of that region (BC) – a unique and vanishing Indian culture, and a powerful coastal nature."

2.5 Carr's Attempts to Earn Artistic Recognition

After her return to Vancouver in 1911, Carr continued with documenting the culture of First Nations in BC. In 1912 she made a six-week expedition to Haida Gwaii and the Skeena River and produced several sketches with her newly-gained French style. She was ready to teach, to earn enough money and opened her new studio in Vancouver. For Carr, this period was very productive. (Vancouver Art Gallery (b))

In 1913 she "rented *Drummond Hall* in Vancouver and mounted a large exhibition of almost two hundred of her paintings on Indian subject," Shadbolt (1979: 38). She made kind of seminars where she was explaining some aspects of Indian culture, their art, traditions, but also some circumstances of her visits. At that time, she found her French style as an obstruction for painting the totem poles in an artistic manner and her paintings were found to be too vivid (not so many details, huge range of colours, manipulation with perspective and depth) and "her work was not an accurate depiction of coastal villages," (Vancouver Art Gallery (c)). Because of that, she did not get any financial support from the government for her trips. "The lack of support for her work, both financial and critical, forced her to close her Vancouver studio," Vancouver Art Gallery (c), and move back to Victoria.

She found herself and her work rejected, because "she had taken a great risk in changing her art so radically," (Shadbolt 1979: 40). She had already been known and had established her style. However, this change made the launching into a new phase of her work much more complicated. Even though she exhibited every year "in annual shows organized by local or regional art societies," (Vancouver Art Gallery (b)), she felt discouraged and painted very little during this period.

She described the common attitude to her work in her book *Growing Pains* (1946: 227): "People came, lifted their eyes to the walls and laughed! You always were one for joking – this is small children's work! Where is your own?" They were

missing the precise details, were not able and not willing to find their way in her paintings. Carr (1946) was really hurt by their reaction. The schools in Vancouver did not accept her as a teacher, her friends would not comment on her paintings, and would not even look at them while talking to her. In spite of all the insults, she did not feel ashamed. Carr knew that her work was neither disgusting nor monstrous. It was just different. She considered the old way of seeing the surroundings as inadequate to express the depth, height, wildness, silences – to show real Canada which she loved.

2.6 Economic Struggles

While not being able to sell her paintings, Carr tried to earn on her living by taking in lodgers in her house. However, this plan did not work, because of bad timing. The WWI caused the rentals to go down and living costs rose. Even though Carr had not performed according to her gender role till then, at that time she started “a life of domestic labour,” (Vancouver Art Gallery (c)).

She tried her best to overcome these difficult economic times. She grew vegetables and fruit; she also raised chicken and rabbits and sold them. For a certain period of her life she established a bobtail kennel and took care of bobtail puppies. According to Vancouver Art Gallery (c), “between 1917 and 1921 she (Carr) raised and sold more than 350 bobtail puppies, earning much-needed income.”

Most importantly, Carr spent the next fifteen years doing pottery¹² which was decorated with Indian designs, and which sold well. (Shadbolt 1979) Nonetheless, she felt rather ambivalent about working with Native motifs and designs. The most difficult notion for her to overcome was the realization that other potters seeing her success in the tourist trade began to copy her designs with no respect for their traditional importance:

“I ornamented my pottery with Indian designs — that was why the tourists bought it. I hated myself for prostituting Indian Art; our Indians did not "pot,"

¹² For examples of Carr's pottery works see the Appendices.

their designs were not intended to ornament clay — but I did keep the Indian design pure.

Because my stuff sold, other potters followed my lead and, knowing nothing of Indian Art, falsified it. This made me very angry. I loved handling the smooth cool clay. I loved the beautiful Indian designs, but I was not happy about using Indian designs on material for which it was not intended and I hated seeing them distorted, cheapened by those who did not understand or care as long as their pots sold.” (Carr 1946: 231-232).

She continued in doing pottery till the 1930's and she sometimes was forced to “give up her own studio and apartment and to sleep in a tent in the yard. She no longer considered herself an artist,” (Vancouver Art Gallery (c)).

3 The Factors of Isolation

Basically, there were several factors affecting Carr's relationship with her community. Concentrating on Carr's life, one realizes that the factor of isolation was the crucial one of her life. Not only the geographical separation, but also the one from other people. Most of the time, she found herself in the middle of nowhere and was on bad terms with her sisters. Moreover, not having a husband or leading "a proper life" for a woman at the turn of the 20th century did not help her to fit in either.

3.1 Relationship with Carr's Community

Carr being a mediator between two communities – a modern European Canada and a traditional Native world – partially accepted the role of an "interpreter" of the Northwest Coast Native cultural tradition to the rest of Canada. Carr herself supported the idea that the Native art was Canadian in its very core. It was for her a great source of inspiration and she preserved the Aboriginal motives in her paintings. This affected her reputation very badly. (Moray 2006)

Moray (2006) highlights that Carr's reputation was suffering, especially in the West where the Amerindian population was a sensitive issue. Carr was accused of stealing the Indian motifs and was labelled as an extremist. Nonetheless, by 1933 Carr was celebrated by people living in the central and eastern part of Canada, in Toronto and even Calgary. It should be highlighted that Carr was often referred to as a Native born, or having been adopted by an Indian tribe, which at a certain level could be understood as an offence.

The most challenging period of her life she had to face was just after arrival from France (1912). Carr's new abstract style was mostly understood as a curiosity by the local population of BC and not as a "serious documentation and celebration" (Moray 2006: 5). Moray (2006) states that she was lonely and misunderstood as a result of being the first Canadian who adopted the artistic modernism. In spite of these insults and mockery, she was convinced that "the old way of seeing was inadequate to express this big country of ours (Canada), her depth, her height, her

unbounded wideness, silences too strong to be broken," (Carr 1946: 228). She believed that even cameras could not capture the real Canadian beauty.

For Carr's belonging to the community, the acceptance by the Group was rather crucial when she became part of the process evoking and celebrating Canada as well as the soul of BC, (Moray 2006). That is why, the very same paintings of Carr which had originally been rejected were suddenly promoted as part of the Canadian heritage together with the Indian art. Nonetheless, her reputation and public awareness were rapidly changed by publishing her first book in 1941 - *Klee Wyck* – only four years before she passed away.

Even though Carr had been rather left behind by her society, she had always some friends between Indian women. Carr especially highlights her Native friend called Sophie. Quite surprisingly, it was Sophie being Catholic who was worried about Carr being Presbyterian, and it was her again who was used as an example of Aboriginals facing the high rate of child-death in their communities. Sophie buried all of her twenty-two babies and she liked talking about them and showing their tombstones to Carr. This problem is just one of many which Carr was able to reflect on in her work. (Carr 1946)

3.2 Carr's Love of Nature

For Carr, nature embodied the most significant part of her life. Woods for her were "spaces interwoven with the calm that rests forever in you," (Carr, 1946: 261). Carr herself stated that the woods meant much more to her after one peculiar dream she had where everything was vital and full of green. This lifelong passion started when she was just a child, basically a "tomboy," who really enjoyed playing with animals and running through the fields. She also loved seascapes, beaches, driftwood or cliffs. Carr (1946) described her behaviour with her father's words: "this one (Carr) should have been the boy,"(6).

One could also highlight that the interest in landscapes was not something rare, and not only a subject of the Canadian art. Carr once met with Georgia O'Keeffe¹³

¹³ For some pictures of O'Keeffe see the Appendices.

(1887 - 1986), an American artist also focusing on landscapes – especially on flowers. O'Keeffe did not have to face obstacles in her life as Carr did, although her painting style like Carr's differed from the common one; however, O'Keeffe's works were soon appreciated and became well known. (okeeffemuseum.org) The main reason why might be different values of the Canadian and American society and their artistic sensitiveness.

Carr met O'Keeffe on her trip to New York in 1930 and one can see the influence of their meeting in her paintings. Carr regarded O'Keeffe's works to be beautiful,

Picture no. 11:
Georgia O'Keeffe (1887 - 1986)



but she also thought that the American artist did not seem happy while talking about her paintings. While having a conversation with Katherine Dreier, they discussed O'Keeffe paintings, and Drier put forward an interesting thought:

"Georgia O'Keeffe wants to be the greatest painter. Everyone can't be that, but all can contribute. Does the bird in the woods care if he is the best singer? He sings because he is happy. It is the altogether-happiness which makes one grand, great chorus," (Carr 1946: 250).

This statement was one of Carr's favourite and she often thought of it. (Carr 1946; Moray 2006) Carr herself was a proper example of someone who loved what she did and enjoyed it.

4 Carr's Unorthodox Behaviour

Even at present days, it is difficult to travel e.g. to Haida Gwaii or to islands along the coast from Vancouver Island. However, for Emily Carr it was not an obstacle. At her time, majority of women wanted to get married, have a lot of children and take care of their family. For Carr, it was not the most important value of her life. She simply wanted to do what pleased her and not to blindly obey social customs.

4.1 Trips to Explore Indian Village Life

Shadbolt (1979) puts forward that Carr became mainly interested in the Aboriginal theme because of their position being at the edge of society. Carr is said to enjoy being the one who can be with them, visiting the village of Ucluelet on Vancouver Island. The language barrier she overcame with laughing, and she got a name from them – *Klee Wyck* ("Laughing One"). This nickname became the title of her most honoured book. Shadbolt also highlights her interests in the Amerindians because of the "valuable moral and social purpose for her art" (1979: 30) which she gained thanks to her dedication. The fact that the Aboriginal themes were rather complex, and they intrigued her, made her understanding very deep.

From 1898 onwards, she started to explore the Indian settlements and to portray their life, first with drawing and later in writing. Totem poles were to become one of the most characteristic subjects of Carr's paintings, together with other phenomena of "unique and vanishing Indian culture and powerful coastal nature," Shadbolt (1979: 11). She painted Indian villages, its inhabitants and people from the very beginning of her sketching trips – the first one was to Ucluelet (1898). However, it was the trip to Alaska (1907) when she decided to mostly concentrate on totem poles.

Some Aboriginals did not understand why Carr came to their settlements. To one of them she explained her intention while talking about their totem poles:

"Because they are beautiful. They are getting old now, and your people make very few new ones. The young people do not value the poles as the old ones did. By and by there will be no more poles. I want to make pictures of them,

so that your young people as well as the white people will see how fine your totem poles used to be" (Carr 1971: chapter 20)

Usually, when the Amerindians saw her paintings they really liked them, and wanted to see them again and again.

According to Blanchard (1987), the Carr's first trip to the Presbyterian mission school in Ucluelet (Nootka reserve) lasted two weeks. The Aboriginals here had hunted whales and seals for food. Despite their isolation they also suffered from illnesses and disintegration. They tolerated missionaries and adopted their Christian beliefs; however, the white population here was rather low. Carr wanted to be polite; however, her knocking from house to house was puzzling for the Aboriginals. She learnt very soon that she could sketch whatever she wished. At the very beginning, the older tribal members were afraid of imprisoning souls through painting (the native belief). Very soon she felt at home among the Nootka. Carr was not aware of "the smells and dirt and drunkenness," (Blanchard 1987: 72), which usually disgusted other white people. She considered the Amerindian way of life as sufficient, carefully thought over, while the missionaries saw just poverty and ignorance. (Blanchard 1987)

Her decision to undertake sketching trips might be even more mindboggling when one learns of the circumstances of her visits. In *Klee Wyck* (1971), Carr describes her trip to an Indian village, Katwangak, where the people were nice to her and liked her paintings of their totem poles. However, after her arrival she learnt that this community "chased missionaries out and drove surveyors off with axes" (Carr 1971: chapter 20), and the local police would never advise anyone to visit this village.

4.2 Focusing on Different Phenomena

Carr was very sensitive to topics that other artists connected with Aboriginal cultures were not, and she dealt with them in her book *Klee Wyck*. She appreciated the wisdom and awareness of the Aboriginals and their aim to live in harmony with nature. Carr might have liked their unlikeness to the Europeans in the way of

European thinking and values which Carr did not share with them, and might not have assumed as important as the rest of white Canada did, in my opinion.

In this particular work (Carr 1971), she describes the life of Aboriginals in a village and their relationship to her, to the missionaries, and so forth. Moray (2006) highlights the missionaries' influence on the traditional culture of the First Nations when they pretended not to remember some stories of totem poles, and other missionaries complaining about the behaviour of the "half-civilized" people who were more difficult to manage than the savages at the time of the First Contact. One of the most astounding experiences for Carr was the missionary's suggestion of her convincing the Aboriginals to send their children to residential schools. Carr did not appreciate such a system. She describes it in *Klee Wyck* (1971: chapter 17) where a white boy raised by an Indian woman (Martha) was sent to white school far away from his family (a residential school). Martha died very soon, heart-broken after losing the boy.

Moray (2006) emphasizes the common belief that the art of the Natives was not considered to be part of the Canadian identity at the beginning of the 20th century. Nonetheless, Carr was the one who interpreted Northwest Coast Native cultural tradition to the contemporary inhabitants. In 1929, she even published an article

on this topic expressing her opinion of Aboriginal art belonging and being part of the Canadian tradition. Carr therefore became the "mediator" who connected these two otherwise separate cultures and stayed somewhere in-between. With this attitude, she was ahead of her time by about 80 years, and quite naturally the Canadian society was not ready for her contribution.

Another theme covered in her paintings, almost unwittingly, was forest logging of the temperate rain forests in BC. There are many her pictures



Picture no. 12: *Scorned as a Timber, Beloved of the Sky*, Carr (1935)

of woods devastated by logging, the most famous is one of bare landscape with a single tree in the middle of bare land. Did Carr paint these landscapes to highlight the problem and the destruction of the original and precious old trees of BC? Or did she just witness the destruction and painted it? One should be aware of these circumstances, because they are true for all of the topics captured in Carr's work.

4.3 The Development of Carr's Painting Style

Carr developed her own vivid painting style, post-impressionist, with unique "colour scheme, ..., and minimal attention to detail" Vancouver Art Gallery (g). Basically one can recognize four stages of her artistic development because of different painting techniques or the phenomena captured in them.



Picture n. 13: *Street Scene, Alert Bay*, Carr (1908)

(d))

The first one can be characterized as typical painting style of BC. Her early works obeyed the reality, shapes and original colours and were not specifically artistic. She used pen, ink, watercolour and pencils to paint, and her sketches were rather static. This period lasted only till her stay in France; however, Carr started visiting and painting the Indian themes at this stage. (Vancouver Art Gallery

As mentioned before, during her stay in France, she gained a slightly unique painting style which was not accepted in BC. Mainly, because of her usage of

Picture no. 14: *Street in Brittany*, Carr (1911)



Picture no. 13: *Big Raven*, Carr (1931)



colours, it recalls the great European artists, and it did not obey the reality. Her paintings of the Aboriginal themes were considered to be too *artistic* and at that time the inhabitants of BC wanted to see paintings capturing the reality they could see around. She therefore had to face economic problems being without any financial support.

Later on, Carr decided to abandon the Amerindian themes as Lawren Harris, one of the artists of the Group, encouraged her to explore what lies behind the totem poles and to pay attention to forests, mountains and seascapes, (Carr 1946). At this stage, she painted more abstract landscapes with oil, employing light strokes and large palette of colours.



At the last stage of her artistic career, she decided to return to the Aboriginal themes, however with different techniques and vision. The totem poles were not the focal point of canvases, but they were more a part of a greater story – there were hills, buildings, and forests. Her colours are less deep as well as her brushstrokes get much lighter. (Vancouver Art Gallery (e))

4.4 Carr not being a "Proper Woman"

Carr was born to a transforming society and witnessed many changes during her lifetime: the attitude towards the Aboriginals and the status of women. There were two basic features in which Carr differed from an average woman – her occupation and living on her own without any husband.

According to Anderson (2006), 90 per cent of women born between 1810 and 1870 were thought to get married, and together with their children work on the farms. A lot of women were employed in domestic service (41 per cent – according to census in 1891). Other popular occupations were dressmaking, sewing, tailoring, housekeeping, laundering, millinery, sales clerking and teaching.

At the end of the 19th century, there was a rapid growth of Canadian women's organizations. In 1893, they created a federation of women's groups – the *National Council of Women of Canada*. The amount of female children attending school rose to 75.6 per cent (in 1881) and some could therefore go into teaching – the so-called “female profession.” Subsequently, first nurses, doctors and lawyers followed. (Anderson 2006) On the other hand, Carr's artistic career was not something common for a woman during her lifetime. Painting was considered to be more of a hobby rather than a proper occupation for a woman. Carr's painting in an imaginative style, not obeying all the details, and using unusual vivid colours was quite a curiosity.

Carr did not get married during her life which was another unorthodox factor of her life. It was not because there would not be anyone who would like to marry her, but because of her not willing to. After her return from the West Coast Mission and before leaving for England, Carr (1946: 80) had to face some love difficulties: "... love was more than half pain. I gave my love where it was not wanted; almost simultaneously an immense love was offered to me which I could neither accept nor return." While it is not quite clear who Carr's heartbreaker was, Blanchard (1987) describes a man called "Mayo" Paddon who was probably the

one offering "an immense love" to Carr. They met during her sketching trips to Ucluelet and saw each other later on; he proposed several times, but Carr kept refusing him. As a form of escape, she finally saved enough money to study in London.

The present-day society interest and confusion over the man who broke Carr's heart, as she herself referred to it, is shown in the articles of *The Globe and Mail*. Lederman (2011) reflects on Carr's exhibition in Victoria where two photographs of the same man and Carr were being displayed. She mentions five different men; however, none of them was Paddon.

One could state that Emily Carr wanted to find a substitute for her love and she found it in her animals. She had a lot of dogs while being a breeder, but also a lot of chicken, rabbits, cats, cockatoo and a parrot. Most surprisingly, she had a pet monkey called Woo which could be estimated as another factor why other people would consider Carr to be a "weirdo." Both these beloved animals have also been added to statues of Carr in Canada, as if the Canadians would finally understand what were the very crucial factors of her life.



Picture no. 18: Emily Carr with Woo and her dog

5 Discovery of Emily Carr by the Canadian Society

It took rather a long time for Canada to discover Carr's importance and potential. A major role in this process played the acceptance by the Group when they considered her to be part of their movement, but also her writings. Unlike her paintings, her books were very popular right after their publishing.

5.1 Emily Carr Unofficially Accepted by the Group of Seven

This period of Carr's life could be described as her dream coming true. She had been experiencing a really tough phase, and one would expect her to be broken, devastated and not-willing to start again. However, Carr was an unbelievable woman and she was always ready to return to her original path.

In 1927 her work was included “in the important Exhibition of Canadian West Coast Art, Native and Modern, held at the National Gallery of Canada (in Ontario),” Moray (2006: 7). This could be estimated as a breakthrough in her career. There she became aware of the art movement called the Group of Seven, and later on she also met its members, described publicly as the creators of a distinctly national school of landscape-painting artists. (Moray 2006)

Carr was affected by their impact in her early works, and her works were displayed at their exhibitions which was very unusual for a woman. She was closely associated with them even though not being its official member. (Glenn 2007) She considered Lawren Harris's work to be really inspiring and he was the one who wrote her in his letter “you are one of us”. Harris became a real supporter for Carr while being her mentor and spiritual guide. According to Moray (2006: 277), he “helped shape her ideas as well as rekindle her earlier artistic ambitions.” Their correspondence and friendship lasted for many years.

From 1928 onwards, Carr was hoping for the respect for contributions of even marginal groups, such as “Native peoples, ordinary working people, and even Asian immigrants,” Moray (2006: 320). She claimed that national attention focused on the *Modern and Indian Art of the West Coast* would help with building a national Canadian culture. Carr adopted some of views of the Group – their “imagery and nationalist ethos” – as Moray (2006: 320) states; however, Carr also

differed in some aspects. She was mostly concentrated on the Aboriginal totem poles – the only sign of the Amerindian presence before the so-called First Contact. On the other hand, the painters of the Group painted landscapes lacking any human or Indian presence, yet their paintings were in almost every classroom. That is how, they contributed to the "myth of empty landscapes" and a land waiting to be settled.

As mentioned above, Harris has a special position of a guide and supporter in Carr's life. He stayed at Carr's studio in Victoria (1925) and in their correspondence they dealt with Carr's Aboriginal friendships, the evolution of art, but also with daily problems of Carr's life. (Carr 1946) He himself highlighted Carr as the one who is in touch with nature and animals, and he recommended she should abandon the Aboriginal theme for some time. (Moray 2006) Harris described Carr's relationship to them and her artistic style with these words:

"She has an uncommon bond with the animal world. She has had at different times a monkey, a chipmunk, white rats and all manner of birds as well as many dogs as companions... She housed and handled them with a kind of careless, off-hand understanding which made one feel she knew every twist of their varied natures. Her bond with the Indians of the coast is of a similar nature.

Her art in subject matter has no contact with white peoples. It is an art whose full sustenance is drawn from the soil and the sea... It embodies an almost primitive oneness with nature, identical one feels with the Indian sympathy in nature... In the deep resonance of the paintings of Indian totems and villages set in the encompassing and sombre mystery of chromatic chords of green one is drawn into the very psyche of the Indian and made to feel the Indians' response to the prevailing mystery of great nature." (Moray 2006:14)

Harris meant for Carr a lot, in my opinion. She describes him and writes about him as being her friend or "brother" whom she asked for some pieces of advice, and for support and hope when she desperately needed it. One could see his influence upon her. He kept her in touch with the modern changing art and helped her to achieve her personal style. He helped her to be a better artist.

Harris also contributed to the creation of *Emily Carr Trust Collection* to help with distributing her paintings after her death. "Carr selected the Vancouver Art Gallery to house her Trust," (Vancouver Art Gallery (h)). At the present time, the collection counts about two hundred works. Some of her works are always on display and some are loaned to other galleries.

5.2 *The Role of Her Writing*

One could get the impression that Carr's fight for her reputation and recognition as a painter was the most crucial struggle and source of satisfaction of her life. Nonetheless, she did not enjoy the period of an appreciated artist for a long time, but her writing contributed to it a lot. That is how, Carr was introduced to the common Canadian public.

Originally, Carr did not intend to write books, but she kept writing notes, sketches and her memories from all her trips she underwent. Writing became the only artistic activity she was able to perform later in her life because of her health problems. Shadbolt (1979) states that Carr's first heart attack and following convalescence came in 1937. As a result, She was lacking energy for more physically challenging paintings. Carr describes her despair in *Growing Pains* (1946: 264): "What good getting better if I was never to roam the woods again, paint-sack on shoulder, dog at heel?" Carr (1946: 274) highlights that "it was easy for my mind to go back to lovely places. After fifty years they were as fresh in my mind as they were then because while I painted I had lived them deep. I could sail out of hospital and forget about everything."

She had to rest a lot and stay in bed for whole days. According to Blanchard (1987: 267), she was still rather busy – "she stayed in bed all morning, writing stories and letters, ... Afternoons were given to painting and puttering..." As she was getting better, her doctor allowed her a spring sketching trip, on condition she should stay in a proper house. Nonetheless, another series of heart attacks and strokes came, and she had to abandon her painting activities completely.

These very first stories of hers were read on the radio and later on were published as *Klee Wyck* (1941). However, Carr was very pleased both with the editors' and

public responses. At the very beginning of the publishing process, she was slightly worried about her bad spelling and pronunciation, and she regretted she had not been studying harder in San Francisco. (Carr 1946)

5.3 Rise to Prominence

Surprisingly, the recognition after publishing her books came very soon and the public highly appreciated Carr's stories. One could state that she deserved to enjoy being successful immediately after the production of her work, and not decades later as with her paintings. People from the whole of Canada, professors, children, missionaries, fishermen, etc. sent her letters declaring their enjoyment as well as their recognition of the West Coast. This book was valued not only by the public, but it also won the *Governor-General's award* for the best non-fiction for Canada in 1941. Carr describes it as "the proudest moment of *Klee Wyck's* success," (1946: 257). This book gave her not only the recognition, but it also "gave her sick heart courage enough to get better," Carr (1946: 274).

Then other books followed, such as *The Book of Small* (1942), *The House of All Sorts* (1944), and posthumously *Growing Pains* (1946), *Pause*, *The Heart of a Peacock* (1953) and *Hundreds and Thousands* (1966). Despite all this success, Carr remained very modest. She stated that instead of the recognition of the whole world she would rather "have the good-will and kind wishes of my home town, the people I have lived among all my life,"(Carr 1946: 274).

At this stage, she had been living with her sister Alice in Victoria. According to Shadbolt (1979), "Alice's sight was almost gone and Emily's health had seriously deteriorated – they needed each other," (182). On the other hand, Carr was able to do some painting in 1943 and 1944 when she was preparing for an exhibition in Vancouver. The long process of preparation of the show was very demanding for her and she began to feel very tired. Carr decided to stay in a Catholic nursing home for some time. Nonetheless, she died one week later. on March 2, 1945, after another series of heart attacks at the age of 73. (Shadbolt 1979)

She "is buried in a family plot in *Ross Bay Cemetery*, Victoria, BC, Canada," (bcheritage.ca). She is probably one of the most famous people buried there. The



Picture no. 19: Carr's Grave in Victoria

tombstone of her simple grave reads:

"ARTIST AND AUTHOR
LOVER OF NATURE."

Until 1963 the place was unmarked, *Victoria Historical Society* marked her grave that

6 Aboriginal Art as the Chief Part of Canadian Heritage

As the British launched their assimilation policy (during the 19th century), they tried to completely wipe out the Amerindian culture, together with their art. No one would have ever thought that it would one day become part of the Canadian national cultural heritage. The following examples would help to illustrate the changing attitude towards the art of the First Nations as the one towards Carr's works was changing too.

At the turn of the 20th century, the federal non-profit organization, the *Canadian Handicrafts Guild*, was created in Montreal. It established a library, organized numerous activities and exhibitions to promote First Nations' and Inuit art. Most importantly, it founded the *Indian Committee* in 1933 as a tool to preserve the Aboriginal crafts in Canada. (canadianguildofcrafts.com) This was one of the first initiatives to adopt a more positive approach.

6.1 Inuit Art

Inuit art coming from the extreme northern edges started finding its position on the Canadian market since the late 1940s, and its purpose or use has been questioned many times. Their whole society was described by Robert Peary, an explorer in 1909: "They are too far removed to be of any value for commercial enterprises; and furthermore, they lack ambition. They have no literature; nor, properly speaking, any art," (economist.com).

The first Inuit art exhibition took place in Montreal in 1949, four years after Carr's death. Many others followed and as a result it became a good industry helping the Inuit economy. 50 years later, the name of the exhibition would be *Inuit Art: a Heritage for the future* celebrating the anniversary as well as the Inuit culture. (canadianguildofcrafts.com) At the present time, the rock sculptures or other Inuit works are sold for up to a rather high price of C\$51,600. (economist.com)

Not only the Inuit art, but also their culture as a whole started being appreciated. In 2014 (January), Inuit throat singing (*katajjaniq*), "a traditional way of making

playful guttural sound practised by Inuit women" (Nepton 2014), was recognized as the first example of *intangible cultural heritage*¹⁴ (UNESCO) in Quebec. Carr had no contact with the Inuit people or their culture.

6.2 Haida Culture as a Treasure and Bill Reid's Influence

Bill Reid's interest in promoting Native art and design was his lifetime ambition. He admired their jewellery, carvings and totem poles, and was also strongly connected with the Haida art. His actions had been changing "the way the work of Native artists was viewed by the Western world," (Petten n.d.). He urged the Aboriginal art not be evaluated as handicraft, but rather as a fine art.

The Haida recognized his efforts to revive their art. According to Mitges (2008), "Reid's work is familiar." His work, *Spirit of Haida Gwaii*, is displayed on the \$20 Canadian banknote and the sculpture can be seen at the Vancouver International Airport.

Like Carr, Reid can be also seen as an interpreter of the Amerindian art to the rest of the Canadian society, taking traditional motifs and transforming them into contemporary works. He trained local people to become carvers again, and taught them how to make "a canoe out of a huge cedar log at a time when such skills had largely disappeared," as Mickleburgh (2005) highlights. Haida art and culture have always been rather complex thanks to the islands' isolation and natural riches. Their artwork with crest figures include "hats, leggings, tattoos and totem poles," (Jonaitis 2008). The totem poles are till the present time one of the most frequently illustrated of photographed type of the Northwest Coast art. Bill Reid together with his protege Robert Davison helped in innovating the themes and motives transforming them to the non-Native Canada. Davison carved and raised

¹⁴ *Intangible Cultural Heritage* is an instrument developed by UNESCO. Not only it includes art monuments and objects, but also traditions which can be inherited from ancestors, such as "oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe of the knowledge and skills to produce traditional crafts," unesco.org.

"What is Intangible Cultural Heritage?." *UNESCO* [online]. c1995-2012 [cit. 2014-04-07]. Accessed on < <http://www.unesco.org/culture/ich/index.php?pg=00002>>.

many totem poles during his life in his hometown (Messet on Haida Gwaii). (Lederman 2014)

At the present time, the islands attract many tourists as there are museums of their art, buildings, totem poles as well as national parks. One of the oldest villages, Ninistints, became a *UN World Heritage Site*. (Foster 2012) As a young woman, Carr made two sketching trips to these islands which were very influential for her.

6.3 *The Olympic Logo*

A surprising development of the attitudes towards the Aboriginal art started happening during the second half of the 20th century. Its rising influence on the



public could be demonstrated at the beginning of the 21st century. One could remember of the Olympic Winter Games in 2010 in Vancouver (BC), when the so-called Inukshuk was appropriated as the official symbol¹⁵ for the Games. These stone mounds had been built throughout northern Canada "as guideposts by the Inuit" travelling across white icy lands. The Inukshuk is considered to be a symbol of safety, hope, friendship and brotherly

hospitality. (CBC NEWS 2005; Canada's Games 2009)

¹⁵ The official symbol was designed by Elena Rivera MacGregor and Gonzalo Alatorre, and was named Ilannaq (a friend in Inuktitut). Five coloured rocks are linked to the Canadian physical environment. Green, dark and light blue exemplify "the oceans, forests, mountains and islands," (Canada's Games 2009). The maple leaf is represented by red colour and the yellow depicts the sunrises. (CBC SPORTS 2005)

CBC SPORTS (2005). " Vancouver 2010 logo unveiled." In: *CBC 2014* [online]. [cit. 2014-02-07]. Accessed on <<http://www.cbc.ca/sports/vancouver-2010-logo-unveiled-1.563107>>.

Canada's Games (2009). "Canadian Games Themes: Vancouver 2010." *Government of Canada* [online]. [cit. 2014-02-07]. Accessed on: <<http://goo.gl/Ge4Dow>>.

The designers stated that "there were only so few things that could represent the entire country," (CBC SPORTS 2005). So they decided to use this symbol which the members of the Organizing Committee and the premier of the Nunavut territory found satisfying. On the other hand, the chief native leaders of BC were disappointed that the emblem did not reflect the art of the West Coast (the Pacific region – the region with probably the richest Aboriginal culture which was so influential for many artists) and criticised its resemblance to a video game – Pac-Man. (CBC NEWS 2005)

The opening ceremony, however, featured the four First Nations on whose land the games were held. They were recognized as heads of state and seated directly behind the Canadian Governor, federal and the Prime Minister. As the athletes paraded in, different Aboriginal groups danced traditional welcoming dances being equal part of the Canadian culture.

7 Reflections

When I heard about Emily Carr for the first time I was not quite sure what to expect, what kind of person I am going to focus on. However, from a total stranger she became someone who is worth knowing and appreciating. I do feel that Carr's story should be more public, her being the first person to openly concentrate on the Aboriginal topic, being one of a few women working, travelling and living on their own, and being one of those who would follow their dreams no matter how difficult it would be, and no matter what kind of obstacles they would have to face.

Carr, being decades ahead of her time was frankly predestined to be rejected and it took many years for her society to understand what she intended to state with her work. One would realize that Carr simply did not want to be an activist. She was extremely honest with herself as well as with others, and simply painted just what she saw. That is why, I do not consider the labelling of Emily Carr to be right. Presently, she is often highlighted as a proper example or front-woman of many organizations or movements (e.g. feminist), but I feel she was not like that. She seems to "be one of them", but she truly lived the life she wanted, focussing only on her interests and ambitions. Her status has grown as the interest and inclusion of Aboriginal themes have grown. Among other causes of her success are also her unorthodox behaviour and curiosity.

As a teacher, I could introduce this topic to my students as they probably might find it appealing. Thanks to Carr's extraordinary personality, life and pets, students would definitely like talking about her. It could easily be linked to miscellaneous topics - such as animals, pets, Aboriginals, Canada and famous Canadians, etc. Furthermore, when Georgia O'Keefe can be in an English magazine for students (*Bridge*, Issue 9-10, 2008) together with other interesting and important women, Emily Carr could also be highlighted there as an important woman artist from another English-speaking country, together with her writings. Students could read her books which are nicely written with the level of English that the majority of secondary school students might be able to handle.

8 Conclusion

Emily Carr undoubtedly belongs to the most important Canadian artists and one should not hesitate to count her among the world's most important artists as well. Her artistic abilities together with her unique personality are the reasons why she deserves to be appreciated even at the present time. Despite passing away many years ago, she witnessed the enormous changes in her completely isolated community and in Canada as a whole, and belongs to those worth celebrating.

While dealing with many topics in her works, she was able to keep her own (slightly different) point of view according to which she observed the surrounding world. She might have seemed childlike to someone because of her love of ordinary things, nature and animals. This was the kind of activism Carr performed. She was not a feminist, fighter for Aboriginal rights, ecologist or anything else by design, in my opinion. The only activity she followed through was painting the societies of First Nations, people, nature and their arts and crafts (especially totem poles) to preserve them for the next generation, to remind of their history and development, not to forget their roots and precious traditions, as she also explained to one of Aboriginal women asking for the purpose of her stay in their village (Carr 1971). In this sense, we could say that Carr was an anthropologist or scientist working on the living subject of her studies.

One should question the reasons why many organizations feel like adopting Carr as one of their main protagonists or representatives. Why do they feel she would be interested in their movements? Some of them are rather sure Carr belongs to their groups and they help their causes while claiming her to be their champion (it could also be interpreted as abusive). Nonetheless, there is no evidence of Carr being a member of any of these organizations. One could state that Carr just fits to their programmes as never having clearly stated whether she was an activist or not, and due to miscellaneous topics covered in her works. As has been mentioned many times before, she was not a reformer, but more likely a careful observer of all the beauty, interesting places and people, as well as of all the consequences of extensive logging, the assimilation policy and diminishing Aboriginal population

surrounding her. That is why, one could strongly oppose any intentions to label her as an environmentalist, feminist etc.

Even though she is a rather established artist presently, the course of her career could be simply described with the title of this thesis – as the struggle to be recognized. She had to perform with utmost dedication to her goals to overcome all the negative circumstances she had to face. But was the struggle futile during her life? She certainly gained some recognition of her work during her life; however, it was quite soon before her death, and mostly for her writings rather than for her paintings. As a great and unique painter exhibiting whole the world, she was established posthumously, in my opinion.

There might be a question why Carr's struggle to be recognized was so unsuccessful during her lifetime. Many factors might be highlighted which together influenced her recognition in Canada and especially on the West Coast. Carr herself, concentrating mainly on her favourite activities and on what she considered to be crucial, was probably the reason why she was neglected by her community. Her society was not artistically and politically matured enough to understand her painting style as well as her appreciation of the Aboriginal art and crafts. Not only her style, but also her questioning of white supremacy (residential schooling and missionary activities) might be the reasons why her works had been refused for a major part of her life by the society of BC. There were some hints and consequences explaining her position in the artistic society of BC, such as getting no financial support for painting totem poles, being accused of stealing the Aboriginal motifs or people laughing at her pictures. Many times she basically hit the bottom, devastated due to the people's reactions and rather meaningless work giving her no satisfaction.

On the other hand, Carr was able to show how devoted she was to her art, opinions and style. She knew that she was doing the right thing, while the society she was living in was not mature enough to appreciate her work. Carr herself referred to this in her writings. These were not the only reasons why she was not appreciated during her lifetime, but also the reasons why she is recognized at the

present time as an important artist influencing the future artistic development and also as a valuable source of inspiration for others – not only for her body of works, but also for her life and personality.

One should highlight Carr's dedication to do what she felt was right by all means. She might seem stubborn while not willing to abandon her conviction. Doing pottery with the Aboriginal motives, writing books, breeding dogs and growing vegetables, simply explains why she was able to follow her original dream – to be an artist. Via these miscellaneous activities, Carr was searching for other optional ways of expressing herself while her paintings were strongly rejected. Nonetheless, Carr was successful and strong enough to continue with her painting just for herself, and with the hope that the situation might change in the future. I understand it as one of her final attempts not to give up. However, these activities helped her a great deal to gain new self-confidence and to concentrate on herself due to e.g. success of her pottery and later on of her books.

At the end of her life, Carr was slightly depressed after realizing that she would never be able to paint and travel again because of her health. Nonetheless, She finally gained the recognition she deserved, not only for her paintings and her style, but also for her writings which became very popular, across Canada, and even in the BC community. I strongly appreciate her strength to find other things to do, another dream to follow, when she was not able to continue along the original path. Her life is full of such decisions. Carr was able to overcome all the troubles and consequences through all her life when majority of people would surrender. These are the qualities for which I personally appreciate Emily Carr. Probably, she might have believed that one day most of the work of the unique woman nicknamed *Klee Wyck* ("Laughing One") would be hopefully recognized. The old cliché would easily work for her, being the one "who laughs last, laughs best."

9 Resumé

Cílem této diplomové práce bylo popsat život, dílo a dobu, ve které žila kanadská umělkyně Emily Carrová. Práce je rozdělena do dvou hlavních celků, které se dělí do podkapitol, jednotlivé části se podrobně zabývají zvoleným tématem a nabízí historické souvislosti.

V úvodu byly vytyčeny hlavní cíle, metody a způsob zpracování práce. První kapitoly jsou zaměřeny na provincii Britskou Kolumbii, ve které Carrová žila, na historický vývoj země determinující společenské hodnoty, složení populace provincie a hodnoty, které její obyvatelé považovali za důležité zejména v umění. Stěžejním tématem této části jsou skutečnosti, která Carrová reflektovala ve svém díle - kultura, zvyky a umění původních obyvatel Kanady. Tato část se mimo jiné zajímá i o překážky, kterým museli čelit (asimilační politika Britů a její důsledky).

Další část této práce se soustřeďuje na současný význam celoživotního díla Carrové, malířky a spisovatelky; a na její osobní život. Popisuje překážky, kterým musela čelit během svého života, kdy většina jejích obrazů byla odmítnuta pro až příliš originální styl, a ona si tak musela zvolit jiné aktivity, kterými by se mohla živit (chování psů, keramika). V neposlední řadě definuje a charakterizuje vývoje stylu Carrové.

Následující část se věnuje současnému postavení umění původních obyvatel Kanady a jeho uznání jako součásti kanadského kulturního dědictví.

Závěrečné kapitoly zhodnocují vliv Carrové a její postavení a snaží se odpovědět na ústřední otázky této diplomové práce.

Nedílnou součástí této práce jsou obrazy Carrové, a také její knihy, které byly použity jako zdrojové materiály společně s dalšími internetovými zdroji a knihami o životě a díle Emily Carrové.

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11 Appendices

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Appendix A: Nature of BC and Vancouver Island

British Columbia



Pictures: Canadian Landscapes. *National Geographic Society* [online]. 2006 [cit. 2014-02-14].

Accessed on: <<http://goo.gl/hNogxc>>.

Nature of Vancouver Island



Vancouver Island, Canada. *National Geographic Society* [online]. c1996-2014 [cit. 2014-02-14].
Accessed on: <<http://goo.gl/uvRNBV>>.



Chuan de Fuca Beach

HELLO BC(b): "Vancouver Island: ." *Super, Natural British Columbia, Canada* [online]. c2013
[cit. 2014-02-08]. Accessed on: <<http://goo.gl/2sO9ul>>.

Appendix B: The Portion of Ancient Forests in BC and on Vancouver Island and BC



Maps: Remaining Old-Growth Forests on BC's Southern Coast. *Ancient Forest Alliance*. [online]. [cit. 2014-01-06]. Accessed on: <<http://goo.gl/YA7nwR>>.

Appendix C: The Portion of Aboriginal Population in BC and Canada

Provincial Distribution of Aboriginal Identity Population, 2006

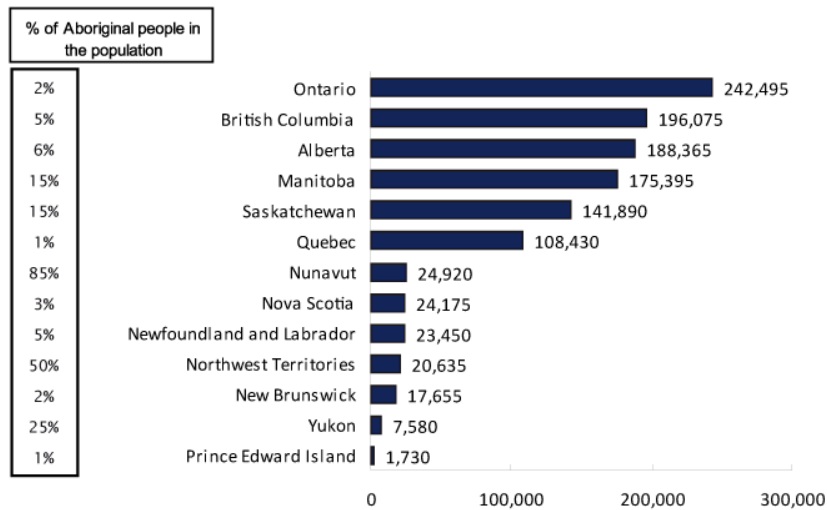
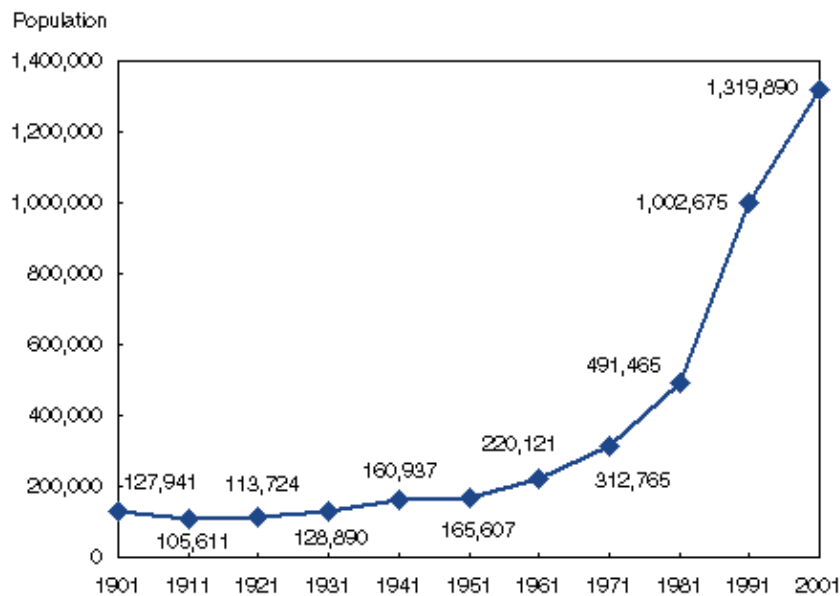


Chart 4: Provincial/territorial distribution of Aboriginal identity population, 2006. *Statistics Canada* [online]. 2006 [cit. 2014-05-01]. Accessible on: <<http://goo.gl/zkir43>>.

Population Reporting Aboriginal Origin, Canada, 1901-2001



Population Reporting Aboriginal Origin, Canada, 1901-2001. *Statistics Canada*. [online]. [cit. 2014-01-06]. Accessed on: <<http://goo.gl/GjBo1o>>.

Appendix D: Bill Reid and Examples of Haida Art

Orca



Grizzly Bear



Haida. *Wikispaces*. Creative Commons Attribution Share-Alike. [online]. [cit. 2014-04-13].
Accessible on: <<http://hiada.wikispaces.com/Art>>.

Haida Art. *Wikispaces*. Creative Commons Attribution Share-Alike. [online]. [cit. 2014-04-13].
Accessible on: <<http://wikistange.wikispaces.com/Haida+Art>>.

Haida Totem Poles



Big Trees & Totem Poles: Haida Gwaii Totem Poles. In: *Cathedral Grove* [online]. [cit. 2014-04-13]. Accessible on: <<http://www.cathedralgrove.eu/text/06-Totem-Poles-3.htm>>

Appendix E: Indian Reserves

As stated in the text, Indian Reserves were seen as solutions for growing European settlement and created so as to seize traditional lands. In British Columbia, the reserves were 20 acres per family, sometimes far away from the First Nation's traditional territory, and did not provide enough resources or minimal economic opportunities.

The difference between an Indian Reserve and traditional territory should be highlighted. A traditional territory had been occupied for many generations. The reserves had their borders, however, they did not copy the territory borders and so the First Nations "continued hunting, gathering, and fishing in off-reserve locations that they had used for many generations," Indigenous Foundations.

According to Indigenous Foundations, the reserve system did not destroy the Amerindian relationship to the traditional territories because the First Nations returned to continue their "economic, cultural and spiritual practices" there.

Explore the maps of the Indian Reserves in BC below. There are only the maps of the coastal areas and the islands as these are most relevant for this diploma thesis. Those are the reserves which Carr must have encountered during her lifetime. These maps are taken from *British Columbia: The Best Place on Earth* and can be accessible on <http://www.gov.bc.ca/arr/treaty/regional.html>, where there are also other maps of BC with Indian Reserves.

HANSON, E. (c2009). Reserves: Indian Reserves. In: *University of British Columbia: First Nations Studies Program* [online]. c2009 [cit. 2014-05-01]. Accessed on: <<http://goo.gl/j3xOv>>.

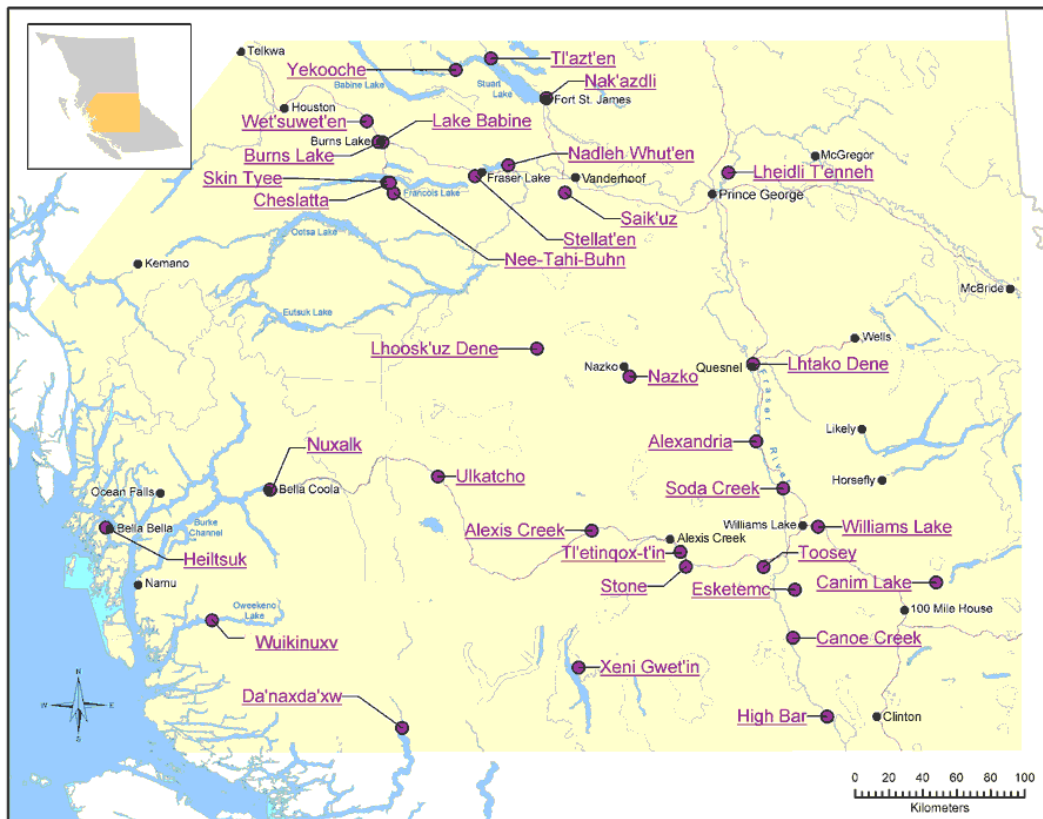
Region 1 - Vancouver Island



Region 2 - The Coastal Area around the City of Vancouver



Region 3 - Coastal Area along the Way to Haida Gwaii



Region 4 - Coastal Area on the Way to Alaska and Haida Gwaii



Appendix F: Paintings of the Group of Seven

Lawren Harris (1885 - 1970)

- *Mount Thule*, Bylot Island, 1930



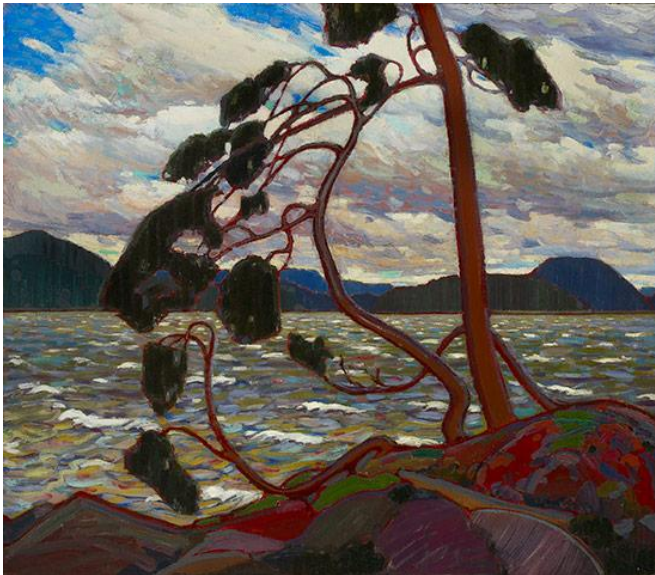
Tamarack Swamp, Algoma, 1920



Lawren Harris: Canadian Visionary. VANCOUVER ART GALLERY. *Current Exhibitions* [online]. 2014 [cit. 2014-04-01]. Accessed on: <<http://goo.gl/L693yu>>.

Tom Thomson (1877 - 1917)

- *The West Wind*, 1917



The Observer (2011). "Canada's Group of Seven: kings of the wild frontier -in pictures." In: *Guardian News* [online]. c2014 [cit. 2014-04-01]. Accessed on: <<http://goo.gl/yAjk63>>

Appendix G: The Aboriginal Activism in the Second Half of the 20th Century

In 1968, *National Indian Brotherhood* (NIB) was established and it played a crucial role in dealing with the so-called "White Paper" proposal which in fact should have abolished the Indian special status and they were about to be absorbed into governmental programmes (education, health, ...). The NIB revolted and questioned the support of provincial governments. Due to this action, the proposed policy was abandoned. (Miller, 2001)

As for the situation in BC, the main problems were caused by the disputes over the land ownership. With the increasing settlement, the inhabitants of BC considered the Native claims for allotments as an obstacle for further development. The provincial government ratified a report, *the McKenna-McBride Agreement*, in 1924, when the Aboriginals were given inadequate land and with signing the treaty they also gave up their claims. Moreover, the Senate and House of Commons ruled the same as the Natives tried to get their land back in 1926. (Jonaitis 2006)

Jonaitis (2006) highlights the establishment of the *British Columbia Treaty Commission* (BCTC) which served as a tool to gain the mutual agreement, address and control of the Native land and resources in 1991. Since 1993, they have been negotiating with the Native groups of BC to settle the land claims.

JONAITIS, A. (2006): *Art of the Northwest Coast*. Douglas McIntyre Ltd.

Appendix H: Paintings of Georgia O'Keeffe

1. Ram's Head with Hollyhock



2. Oriental Poppies



Georgia O'Keeffe and her paintings. *Georgia O'Keeffe: Paintings, biography, and quotes* [online].
c2014 [cit. 2014-03-01]. Accessed on: <<http://goo.gl/w7uMzi>>

Appendix I: Carr's Pottery

1924-1930, clay and paint.



1924-1930, clay and paint



Arts and Crafts (1913-1927). In: *Vancouver Art Gallery: Emily Carr* [online]. [cit. 2014-05-01].
Accessed on: <http://www.museevirtuel-virtualmuseum.ca/sgc-cms/expositions-exhibitions/emily_carr/en/about/arts_crafts.php>

Appendix J: Fauvism and Fauvist Palette

Fauvism, the style of *les Fauves* (in English “the wild beasts”), refers to a highly fashionable French art movement at the turn of the 20th century. It was an early form of expressionism and was influenced by Paul Gauguin (1848-1903). He “believed that colour had a mystical quality that could express our feelings about a subject rather than simply describe a scene,” artyfactory.com. He inspired the young artists to experiment with “new possibilities for colour in art,” (artyfactory.com). The main leaders of this movement were Henri Matisse and André Derain.

They emphasized vivid colours, hearty brushstrokes and used a high degree of simplification and abstraction. They usually painted seascapes, the French countryside, portraits, interiors and nudes. The *Fauvist palette* was something



HENRI MATISSE (1869 -1954) – *The Roofs of Collioure*, 1905

what set them apart. They painted directly from the tube and never mixed colours. They favoured deep red and orange and bright green. The colours which were used by Fauvists seemed intensive and often offensive to art critics of that time. (historyofpainters.com)

TAGGART, M. J. (2012) “Fauvism.” *PRIVACY. ArtyFactory*. [online]. [cit. 2013-02-01].

Accessed on:

<http://www.artyfactory.com/art_appreciation/art_movements/fauvism.htm>.

MILUCH, M. “The Fauves.” *The History of Art And The Curious Lives of Famous Artists*.

[online]. [cit. 2013-02-01]. c1999 – 2011. Accessed on:

<<http://www.historyofpainters.com/fauve.htm>>.

Appendix K: More Pictures by Carr

Strangled by Growth, (1931)



Fir Three and Sky, (1935-1936)



Above the Gravel Pit, (1937)



Zunoqua of Cat Village, (1931)



Self-portrait, (1938-1939)



Strait of Juan de Fuca, (1936)



Sky, (1935-1936)



Odds and Ends, (1939)



GIESE, R. (2006). "Regarding Emily: Taking a fresh look at Emily Carr." In: *CBC NEWS* [online]. [cit. 2014-04-15]. Accessed on: <<http://www.cbc.ca/arts/photoessay/carr/index.html>>

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