

**TANIA
WILLARD
PHOTOLITHICS**

T H E P O L Y G O N

About the Artist

Tania Willard's practice activates connection to land, culture, and family, centring art as an Indigenous resurgent act through collaborative projects such as BUSH Gallery and support of language revitalisation in Secwépemc communities. Her independent curatorial work includes *Beat Nation: Hip Hop and Indigenous Culture*, co-curated with Skeena Reece at grunt gallery online, which became the major touring exhibition *Beat Nation: Art, Hip Hop and Aboriginal Culture*, co-curated with Kathleen Ritter at the Vancouver Art Gallery (2012–2014); *Nanitch: Early Photographs of British Columbia from the Langmann Collection*, co-curated with Heather Caverhill and Helga Pakasaar at Presentation House Gallery (now The Polygon Gallery); and *Exposure: Native Art and Political Ecology* co-curated with Dr. Kóan Jeff Baysa, Satomi Igarashi, Erin Vink, and Manuela Well-Off-Man at the IAIA Museum of Contemporary Native Arts, Santa Fe (2022-ongoing). Her previous solo exhibitions have been presented at Kamloops Art Gallery in 2009, Burnaby Art Gallery (with the New BC Indian Art and Welfare Society) in 2018, Pale Fire in 2023, and Southern Alberta Art Gallery in 2024. Willard's artworks are included in the collections of the Vancouver Art Gallery, Morris and Helen Belkin Gallery, Forge Project, Kamloops Art Gallery, and the Anchorage Museum, among others. In 2016, she received the Hnatyshyn Foundation's Award for Curatorial Excellence in Contemporary Art. In 2020, the Shadbolt Foundation awarded her their VIVA Award for outstanding achievement and commitment in her art practice, and in 2022 she was named a Forge Project Fellow for her land-based, community-engaged artistic practice. She is the 2025 winner of the Sobey Art Award – Canada's highest honour for contemporary artists – and, beginning in 2026, she is the Director of the Morris and Helen Belkin Gallery, University of British Columbia. Between March and June, 2026, she also takes part in *rememory*, the 25th edition of the Biennale of Sydney under the artistic directorship of Hoor al Qasimi.

Photographic images have captured mere seconds and minutes of the ancient story of the sun on the land. Light has been making life, images, shadows and reflections for billions of years. Those photographs are called stones – geological formations – the grandmothers and grandfathers embodied in the volcanic rocks used in sweat lodges. The deep time represented in stones is the time frame of spirit and ancestral knowledge. But we are human, and our stories and memories are restricted by our own lifetimes and the length of narrative and remembrance. The extensive collection of recent human experiences caught in bits of silver by small exposures to universal events and the passage of light draws us into stories, to see our own reflections or lack of them.¹

¹ Tania Willard, “Witnessing the Persistence of Light,” in *Nanitch: Early Photographs of British Columbia from the Langmann Collection* (North Vancouver: Presentation House Gallery and University of British Columbia Library, 2016): 63. “Nanitch” is a word for “looking” in the Chinook trade jargon.

An image is “recorded” by our eyes, on photographic film, via cathode rays, or in tree rings and stones acting as witnesses to deep time and the effects of light on matter. Whether biologically, chemically, or electronically recorded, image formation depends on what bits of light we can translate and read. A stone represents the entire set of processes involved in the formation of the Earth; we can read deep time through understanding and examining the geological conditions in which it was made. A photograph can similarly be read in terms of its paper and chemistry, its format and borders, its construction and composition, its subject matter and socio-political context. If you look in this way, with knowledge and balance, then a photograph, like history, is as heavy as stone.²

² *Ibid.*, 72.

I am accompanied by dreams of ancestors. In this research I seek to re-awaken these dreams into a reality wherein our people are empowered and our histories are recognized, our land claims are honoured and our belongings and ancestral remains returned. Of course this is a tall order, but it is in faith of the ways in which our work resonates, the metaphysics (Frideres 42) of ancestral knowledge that I place this dream. I like to think that part of our ancestors' rationale for depositing their knowledge in museums was that they dreamed that one day we, as future grandchildren, would find this knowledge and bring it back. My Aunty, Joyce Willard, has said of Isaac Willard's work with anthropologists and his depositing of archaeological finds to the Kamloops Museum and

other institutions that he had told her it was more like a temporary housing until our people could take better care of these things (in a period of extreme social distress prompted by colonization). It is this greater responsibility that informs my work.³

³ Tania Willard, "Casting light to fill shadow: a decolonial aesthesis in Secwepemcú'ucw," (Master's Thesis, University of British Columbia, Okanagan, 2018), 6. Citation: Frideres, James S, *Indigenous Ways of Knowing. First Nations in the Twenty-first Century*. DonMills, ON: Oxford U Press, 2011.

Notes on Geological Time, Historical Time, and Dream Time

Monika Szewczyk

Mounting a ten-year survey of Tania Willard's photographic works involves weaving together at least three different strands of time: the lifetimes captured (and interrupted) in historical records, the futures dreamt by the artist's Indigenous ancestors, and the deep time embedded in the land. The exhibition's title, *Photolithics* (combining ancient words for light and stone), calls up Willard's expansive notion of working directly with the sun's changing rays, and with varied formations of soil, crystal, metal, and sediment. As each work on view is somehow seen through – or made up of – minerals and plants, we begin to understand the land not only as an image but as a lens.

Entering The Polygon Gallery and moving up the stairwell, visitors encounter works from the series *Through and Through* (2025-ongoing), wherein Willard has photographed her Secwépemc homelands, and then rephotographed these jpegs on a flatscreen through ulexite crystals (also known as the "TV stone" due to their unusual fibre-optic qualities). The resulting images are rendered in bright latex ink on fringed canvas. There is nothing static in these images – with the luxuriously long tassels echoing ceremonial textiles, a dance ensues.

If the vast vistas favoured by the surveyor, the tourist, or the colonist are remembered in the underlying compositions of *Through and Through*, the crystals in the foreground interrupt visual access and introduce blur. "This blurring of our perception encourages us to see the difference between viewing the land and nurturing a relationship with it," write Julia Caron Guillemette and Greg Hill in relation to this series. "Something," they venture, "that requires us to go beyond viewing and towards a fuller sense of seeing, a way of perceiving with our heart."¹

Largescale works such as *Vestige* (2022), *Votive* (2025-2026), and *Visiting* (2026), found in the main gallery, confront and re-animate historical records. What were once postcards (*Vestige* and *Votive*) and an anthropological document (*Visiting*), created for the consumption of settler cultures, are rendered by the artist at a monumental scale on sheets of tiled garnet and corundum sandpaper. The abrasive surface amplifies details; it also creates a source of friction against fast viewing. Slowed down with geological matter, as well as the painstaking process of machine printing (with each sheet taking approximately one hour to render), the images can finally be perceived in all their complexity.

¹ Exhibition text for *Ywahentetha'*, curated by Julia Caron Guillemette and Greg Hill at VU and Ahkwayaonhkeh's galleries, and in Méduse's Baie Vitrée, from May 2 to June 15, 2025. The exhibition title translates as "We put you before others in our spirits."

Willard began working with archives while co-curating an exhibition at Presentation House Gallery (as The Polygon Gallery was known in its previous location) entitled *NANITCH* (a word in the Chinook trade language which translates as "to watch" or "to look"). The 2016 show comprised selections from the vast Uno Langmann Family Collection of BC Photographs spanning the 1860s through the 1920s – a period that encompasses the smallpox epidemic of 1862, the Chilcotin Uprising of 1864, Canada's Confederation in 1867, the Klondike Goldrush of 1896-1899, and the lead up and enforcement of the Potlatch Ban of 1885-1951.

One postcard showing a woman on a horse (and labelled "Shuswap Native" without consideration for this individual's proper name or its pronunciation in her language, Secwepemctsin) caught Willard's attention and weighed heavily on her. The full process was, Willard has noted, "enraging [...] because so many images depicted the cultural genocide of Indigenous Peoples in B.C." At first, she decided not to exhibit the postcard (and many other sensitive documents), but then came across it again – this time in the archive of her auntie, Joyce Willard, who had written on the reverse: *Sophie Paul – died in mid 30s, the sister of tskwayáxsn, Neskonlith Reserve*. The added insight enabled the artist to bring the image back into public circulation on new terms. She rendered it in monumental scale, and inscribed it with the words "This is a Monument", above an inverted text "This is not a monument". *Vestige* can thus be regarded as an homage to Indigenous women like Sophie Paul, as well as a counter-image to the equestrian statues of colonial kings and generals, which began toppling at the beginning of the current decade.

Another unexhibited photograph from the Uno Langmann Collection, showing a mother and her infant snuggled inside a traditional baby board, became the basis for *Votive*. Willard's title, which recalls the lights found inside chapels, accompanying prayers for loved ones, living and departed, transforms the scene into a latter-day Madonna and Child. Albeit the inscription – The Iconoclasts – laser-etched into the abrasive sandpaper, in an arch that crowns the tiled photographic image, proverbially torches the church's disastrous and often deadly policies of family separation and residential schooling.

A third archival photograph taken in 1917 by the anthropologist, photographer, guide and assistant to Franz Boas, James Alexander Teit (1864-1922), now in the collection of the Canadian Museum of History, was rendered by Willard at monumental scale as *Visiting*. It shows thirteen expertly woven vessels piled high. The inscription reads "Nlaka'pamux (Thompson) coiled baskets and cradleboards, Spences Bridge, British Columbia"; there is no record of the makers or provenance. The anthropologist has

grouped the belongings according to Nlaka'pamux affiliation (an area within the Interior Salish territories which borders Willard's Secwépemc homelands), but lists three colonial names along the way.² The title of the enlarged image partly acknowledges the gallery visitor coming to witness, positions the anthropologist who encroaches on Nlaka'pamux territory, but can equally refer to the presence of the baskets themselves in museums as a temporary condition, awaiting repatriation – a homecoming.

Willard's way with words is crystalline – tangible, clear, sharp, and refracting into multiple meanings. This is true of her scholarly writing, as well as her approach to titling artworks. While researching the Uno Langmann Collection, as both curator and artist, she was also conducting graduate research in other museums. The focus of her master's thesis, *Casting light to fill shadow: a decolonial aesthetics in Secwepemcúlcw*, completed in 2018, was “anthropometric data and ethnographic life-casts of Interior Salish people made during the North Pacific Jesup expedition (collection of the American Museum of Natural History, NY) and an Interior Chief's delegation to Ottawa in 1916 (collection of the Museum of History, QC).” And while this confrontation with the settler's science proved challenging, she found a way to articulate a form of decolonial resistance that restores the primacy of her ancestor's values and aspirations.

In her 2017-2018 series *Anthro(a)pologizing*, Willard transforms sensitive historical records encountered during her graduate study into cyanotypes. The process involves exposing photosensitized papers and textiles to the sun through photographic film – itself an index of her people's presence in front of an anthropologist's camera in the early parts of the last century, her own presence in museums in the early parts of this century. Each resulting image is unique; some incorporate ribbon, dyed deer buck tails (a recurring motif that resembles a flame), and sacred plants such as cedar. Human and geological – even cosmological and animal – energy coheres to elaborate what Willard calls an aesthetics. This is a way not only of seeing, but of sensing and experiencing all aspects of life – a process elaborated in three later cyanotype works, first created for an exhibition, aptly entitled *Sensitized*, at Pale Fire: **Cedar Root Basket Composition** (2023), **Ranch Rhubarb** (2023), and **The Bush** (2024).

Another suite of three enlarged historical photographs – rephotographed through ulexite crystals and rendered on silver and fiery orange reflective fabrics, also partly embellished

² A cataloguing note mentions that the photograph is referenced in *The Interior Salish tribes of British Columbia: a photographic collection*, edited by Leslie H. Tepper, 1987, p. 40. There is no note of consultation with the makers.

with satin ribbon – are entitled **Holding**, **Digging**, and **Sheltering**. They both show and veil anthropological documentation. Seen through the 'TV stone', the images of two basket weavers, a gatherer of cedar roots, and the structure of a historic Secwépemc *c7ískteñ* or winter home, evoke lucid dreaming.

Tania Willard, herself, contributes and continues to learn in her community many of the artforms of organizing life, including Secwepemcstín language study, botany, hide-tanning, berry-picking, and other seasonal activities. Her presence in Secwepemcúlcw, where she activates Bush Gallery, involves making room for many people to re-imagine their relationships to each other and to the land.³

Accompanying these living processes since the beginning of this decade has been a series of emblematic works entitled **Snowbank and Other Investments** (2020-ongoing). In the very cold winter of 2019/2020, Willard confronted a large bank of snow outside her home in Secwepemcúlcw and began to more actively question the substance of conventional banking in this context. She decided to experiment: projecting the words “Indian Land Question” onto the white surface, photographing this, pairing it with another photograph of a hide she was stretching (itself overlaid with the words “Land Bank” in an echo of the rallying cry “Land Back”), trans-mounting the composite image onto Plexiglas, etching diagrams of gem cuts onto that Plexiglas, and further embellishing the results. More such vibrant works would follow. Their proportions and intricacies, as well as the financial terms they carry, evoke banknotes in an altogether new form of currency – one valuing connection to land. Put into circulation inside the main gallery, they announce a future that is as vast as the deep time of her historically and geologically rooted works. This is a future dreamt by Willard's ancestors. Her determination to “re-awaken these dreams into a reality wherein our people are empowered and our histories are recognized, our land claims are honoured and our belongings and ancestral remains returned” meets us today and becomes a shared process inside her exhibition.

³ Bush Gallery is a unique collective endeavour. See bushgallery.ca

Notes on Art, Environs, and Infrastructure

Serena Steel

Tania Willard considers the site-specific interactions between The Polygon Gallery's architecture, the outside world, and the work held within the exhibition space. Treating the building as an active participant in the artwork, rather than a temporary holding place, she engages the gallery top to bottom: from the rooftop, with her window work **Safelight**, down to the floor where she has worked with The Polygon's installation team to construct a *kekuli*, the only structural intervention within the exhibition.

The **kekuli** (as it is known in the Chinook trade language or *c7ístkteñ* in Secwepemc-tsín, which translates into English as "winter home") is historically used by Indigenous communities within the Plateau region of Canada, including the Secwépemc people to whom Willard belongs. The lives of Secwépemc people have long been informed by the changing of the seasons; in the warmer months, time is often spent moving, gathering abundant food, and preparing for the cooler months ahead. Much time might be spent in the kekuli during winter, priorities having shifted from preparation and productivity to storytelling and togetherness. These semi-underground permanent structures are made of wood and soil, and serve not only as a space to shelter, but as a place to gather and share.

Though widely varied from community to community, kekulis are traditionally built by digging an 8- to 10-metre pit into the ground and inserting four corner posts that slant upwards towards the middle of the structure, where a skylight is left open to the outside. Beams are laid horizontally across these four posts, and covered with natural materials such as grass, pine needles, or bark, depending on the location and its environmental demands. The previously excavated soil is replaced atop the new structure, allowing the roof to blend in seamlessly with the environment as grasses and vegetation take root again. This method of building leaves virtually no negative impact on the surrounding ecosystems, integrating and camouflaging the structure into the natural landscape rather than visually interrupting it. There are often two entry points: one at the front, and another at the top of the structure through the skylight, accessible by a ladder made from a log with steps notched into its side.

These homes have been used for approximately 35,000 years, ranging in shape and size amongst different communities. Secwépemc kekulis are generally more cone-shaped than some of their flatter and wider counterparts. Each community would maintain multiple such structures that could each house up to 30 people at a time. Historically, kekulis would be built near a water source for easy accessibility during the winter months, and snow piling atop the roof provided natural insulation. A fire was kept burning in the centre of the home and the skylight above acted as a chimney for smoke to escape safely.

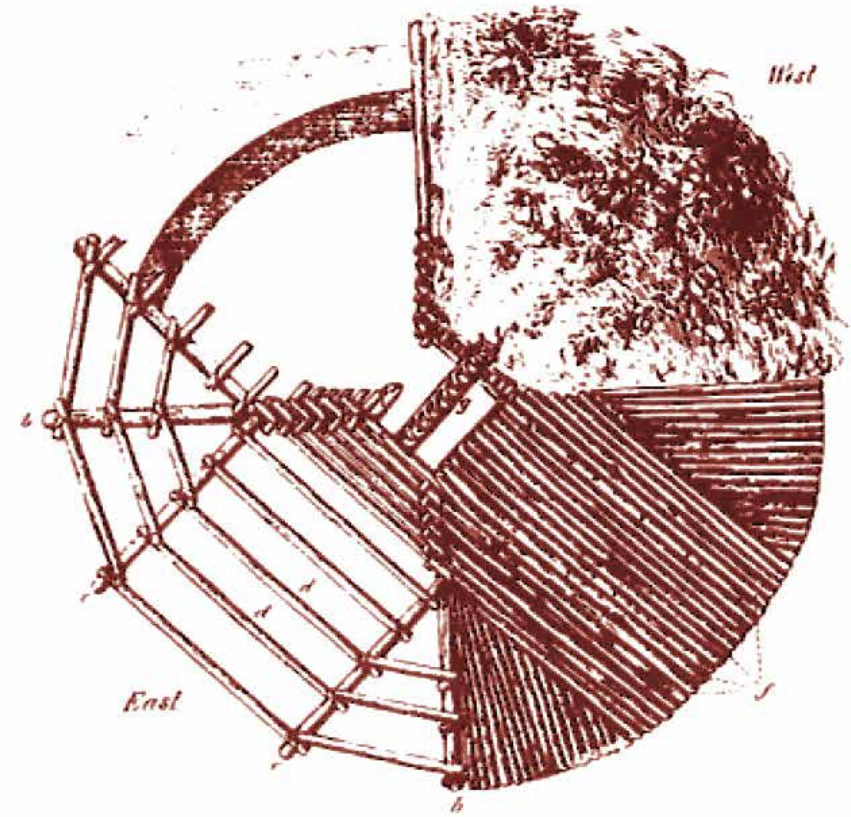
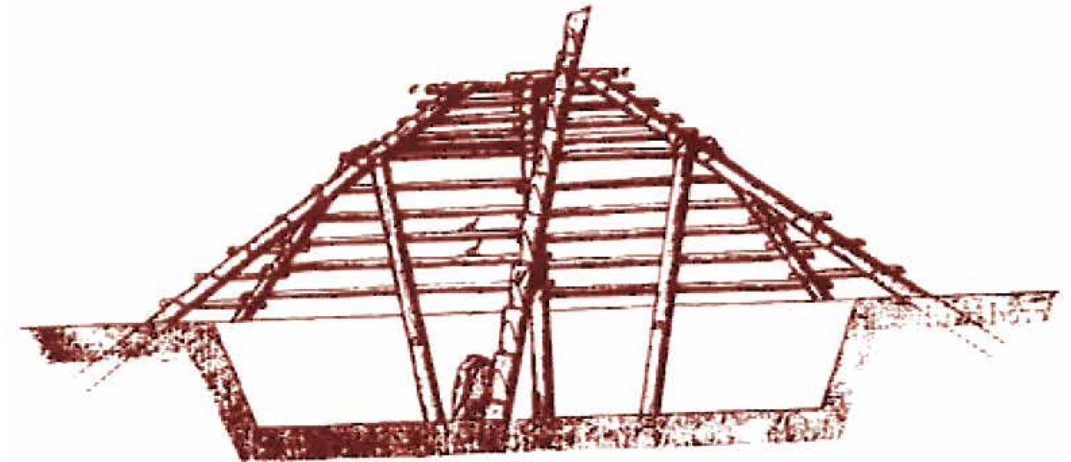
Honouring this long tradition of gathering and dwelling, Willard inserts a kekuli-like structure into the gallery, creating a home within the walls of the institution. This kekuli houses her work **Only Available Light**, which re-engages an archival film *The Shuswap Indians of British Columbia* (Harlan I. Smith, 1928), projecting it through a set of rotating quartz crystals. Willard questions and disrupts the exoticising gaze of this film – an ethnographic documentary on the lives of Secwépemc people – by distorting and fracturing the image. Glimpses of the film are legible when the crystals align to allow it; otherwise, it becomes light, colour, and movement refracted around the inner surfaces of the kekuli. Willard takes an image that was aimed at extracting and consuming her people and renders it as a flickering warmth in a place of togetherness, evoking a fire that might be gathered around.

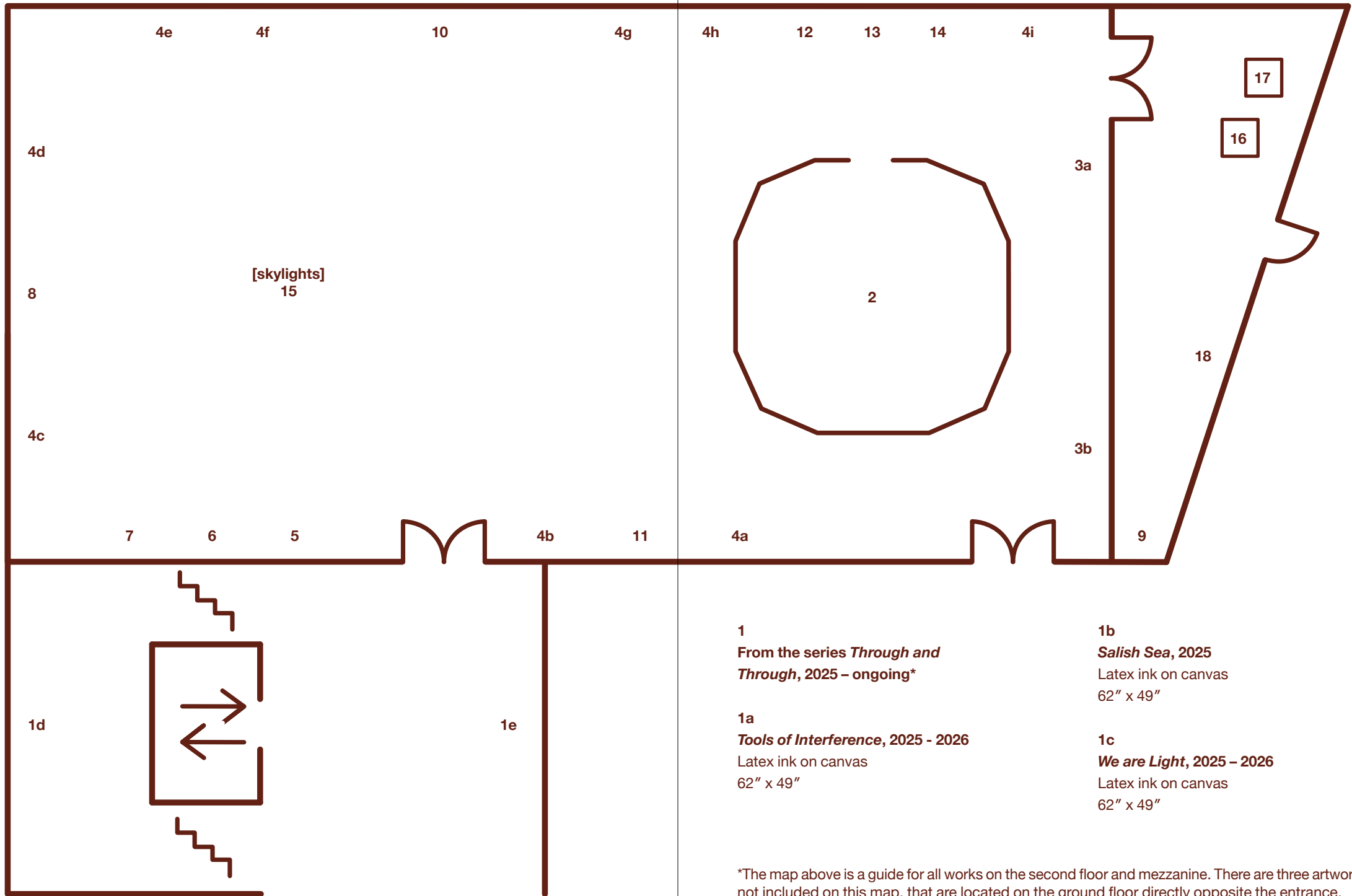
This act of creating containers extends beyond the kekuli, with the work *Safelight* enfold-ing the gallery in its entirety. Willard transforms the skylight windows with basket patterns collected over a decade of research. Each bank of windows is layered with yellow and red ochre patterns that cast a subtle, warm glow over the room, as sunlight is filtered through many years of woven history and passed-down knowledge. From inside, the unshuttered skylights allow glimpses of our external surroundings. In a sense, the gallery itself becomes a basket. A gentle earthen colour frames her wall works in stripes of paint that stretch vertically down the walls, mimicking the patina that light and time leave on the cedar roots. The room remains open. Without the addition of any walls, it gives itself over to the act of holding, both the artwork and the people viewing it.

In the smaller Denna Homes Gallery, Willard covers the large south-facing windows with **Basket Citation: Eva May Nahanee**, a drawing in cut vinyl. Willard collaborated with T'uy't'ananat Cease Wyss (Skwxwú7mesh, Sto:lo, Hawaiian, Swiss), who shared a photograph of her late grandmother, Eva May Nahanee, sitting amongst several of the baskets she had woven. Wyss was gifted one of these baskets and provided Willard with permission to incorporate its image into her work. Willard draws each detail of the basket in the same way a basket is made – stitch by stitch. Enveloping the gallery space with the basket's enlarged pattern allows an intimacy between the weave and the viewer, emphasising that being on Skwxwú7mesh (Squamish) land and seeing through the stitches might suggest different ways of relating to the territory and people. The colour of the vinyl shifts as the gold ombré becomes darker at the bottom of the windows, with the negative spaces inviting interaction with the water, sky, and city as seen beyond the glass.

In tandem with the architectural scale of containing, **Carriers** and **Carriers II** stand as the only sculptural artworks in the exhibition. Stemming from the experience of being on evacuation alert during wildfire season, a time when valuables are packed away into

bins for easy removal, Willard's arrangements reconsider the value of cultural items. A set of plastic totes are lined with birch bark rims, and a selection of objects are piled atop and around them. Additional items include a package of birch bark press-on nails, a set of deer antlers wrapped in flagging tape, resin cast baskets, and fox furs. One ensemble rests on a vibrant orange sheet of Plexiglas. Care is taken with these totes; they shift from being functional, mundane objects to becoming the foundation for an ever-evolving collection that is adapted with every presentation, living in flux rather than forced to stay static. This dynamism is mirrored in the ethos of the exhibition. Addressing with thought and intention every site it encompasses, *Photolithics* brings art, environs, and infrastructure into active collaboration.





1
From the series *Through and Through*, 2025 – ongoing*

1a
***Tools of Interference*, 2025 - 2026**
 Latex ink on canvas
 62" x 49"

1b
***Salish Sea*, 2025**
 Latex ink on canvas
 62" x 49"

1c
***We are Light*, 2025 – 2026**
 Latex ink on canvas
 62" x 49"

*The map above is a guide for all works on the second floor and mezzanine. There are three artworks (1a-1c), not included on this map, that are located on the ground floor directly opposite the entrance.

1d***Earth Time Horizon, 2025***

Latex ink on canvas (triptych)
204" x 52" (each)

*Accessibility note: reachable only by stairs,
please consult documentation in the Diane Evans
Bookstore (2nd Floor)*

1e***Through and Through, 2025***

Latex ink on canvas (3 parts)
70" x 52" (each)

2***Only Available Light, 2016***

Multimedia installation featuring archival film (Harlan I. Smith, *The Shuswap Indians of British Columbia*, 1928), projector, quartz crystals, and photons. Original composition by Leela Gilday. 8:44 min. Courtesy the artist, commissioned by #callresponse, reconfigured inside purpose-built kekuli structure for The Polygon Gallery presentation.

3***From the series Anthro(a)pologizing, 2017 – 2018*****3a*****Anthro(a)pologizing, 2018***

Cyanotype [artist's photograph of Louis Fallerdeau's anthropometric bust, found in the collection of the American Museum of Natural History], canvas, deer buck tail, satin ribbon, wood, copper
58" x 29"

3b***and all the people had equal rights to everything they required, 2017***

2 cyanotypes [(left) a photograph (negative no. 36002) of 1916 Indian Rights Association Delegation* to Ottawa, and (right) artist's photograph of Chief James Raitasket's anthropometric bust;

both found in the collection of Canadian Museum of History, Gatineau, QC] on paper
Left: 28 ¾" x 36"; right: 36" x 28 ¾"
Collection of First Peoples' Cultural Council

*Seated (from left to right): Chief James Raitasket (Lillooet tribe, Upper Lillooet) Chief John Chelahitsa (Douglas Lake tribe, Okanagan, Spences Bridge), Chief Paul David (Tobacco Plains tribe, Upper Kutenai, [Koosville]), Chief Basil David, (Bonaparte tribe, Shuswap). Standing (from left to right): Chief Elie Larue (Kamloops tribe, Shuswap), Chief John Tetlenitsa (Thompson), James Alexander Teit (Spences Bridge), Chief Thomas Adolph (LaFontaine tribe, Upper Lillooet), Chief William Pascal (Pemberton tribe, Lower Lillooet)

4***From the series Snowbank and Other Investments, 2020 – ongoing*****4a*****Get the GOODS !, 2020***

Archival inkjet on acrylic mounted photo paper, laser etching, dyed deer buck tail, leather, metal chain
26 ½" x 32"
Collection of Robert Kardosh

4b***Annual Return, 2025 – 2026***

Archival inkjet on acrylic mounted photo paper, laser etching, dyed deer buck tail, satin ribbon, metal chains
37" x 36"

4c***Reserve Fund, 2022***

Archival inkjet on acrylic mounted photo paper, laser etching, dyed deer buck tail, satin ribbon
30 ½" x 32"

4d***Domestic Markets, 2020***

Archival inkjet on acrylic mounted photo paper, laser etching, dyed deer buck tail, satin ribbon, metal chain
24" x 32"
Collection of Jeffrey Boone and David Wong

4e***Generational Wealth, 2025 – 2026***

Archival inkjet on acrylic mounted photo paper, laser etching, dyed deer buck tail, satin ribbon, fringed fabric
40 ½" x 36"

4f***Investment Returns, 2025 – 2026***

Archival inkjet on acrylic mounted photo paper, laser etching, dyed deer buck tail, satin ribbon, leather ribbon
39" x 36"

4g***Investment Stewardship, 2022***

Archival inkjet on acrylic mounted photo paper, laser etching, dyed deer buck tail, satin ribbon
30 ½" x 32"

4h***Tax Exempt Income, 2022***

Archival inkjet on acrylic mounted photo paper, laser etching, dyed deer buck tail, satin ribbon
30 ½" x 32"

4i***Land Rights, am I right ?!, 2020***

Archival inkjet on acrylic mounted photo paper, laser etching, dyed deer buck tail, rabbit fur, metal chain, laser etched reflective material
31" x 32"
Collection of Gabrielle Campbell

5***Cedar Root Basket Composition, 2023***

Cyanotype on paper
34" x 26"
Collection Jeffrey Boone and David Wong

6***The Bush, 2024***

Cyanotype on paper
Edition of 15 (Silver Editions)
21 ¼" x 17 ½"
Collection of Dana Claxton

7***Ranch Rhubarb, 2023***

Cyanotype on paper
34" x 26"
Collection of Dana Claxton

8***Vestige, 2022***

Laser etching on garnet sandpaper, copper nails
88" x 180"
Forge Project Collection, Traditional lands of the Moh-He-Con-Nuck

Image Source: Uno Langmann Collection of B.C. Photographs, Rare Books and Special Collections, University of British Columbia Library, UL_1626_02_0122

9 [southwest corner of small gallery]***Heartwood/Sapwood, 2023***

Laser etching on garnet sandpaper, wood panel, survey tape, satin ribbon
46" x 24"

10***Votive, 2025 – 2026***

Laser etching on garnet sandpaper, copper nails
121" x 81"
Image Source: Uno Langmann Collection of B.C. Photographs, Rare Books and Special Collections, UBC Library, UL_1626_02_0123

11

Visiting, 2025 – 2026

Laser etching on corundum/aluminum oxide sandpaper, copper nails
88" x 72"

Image Source: Musée canadien de l'histoire / Canadian Museum of History, No. 39763

12

Holding, 2025 – 2026

Latex ink on reflective material, satin ribbon, reflective ribbon, wood, copper
66" x 37 1/2"

Image Source: KMA (Kamloops Museum Association), photo #3199

13

Digging, 2025 – 2026

Latex ink on reflective material, wood, copper
82" x 55"

Image Source: American Museum of Natural History; Title: Salish woman digging roots with shuswap basket, Kamloops, British Columbia, 1898; Agent (Role): Smith, Harlan Ingersoll, 1872-1940 (Photographer); Special Collections, Photographic Negative Collection, 6" x 8": 42957

14

Sheltering, 2025 – 2026

Latex ink on reflective material, satin ribbon, reflective ribbon, wood, copper
81" x 38"

Image Source: Found material – educational demonstration card without attributions © 1973 Fitzhenry and Whiteside Limited, stamped Highland Park Elementary School

15

Safelight, 2026

Ink on translucent glazing film, sun and moon light
Dimensions of skylights on site
Courtesy the artist, commissioned by The Polygon Gallery

Image Sources: artist's photographs of cedar root baskets and cradles found in the collections of Whyte Museum, Banff, Alberta; Kamloops Museum and Archives; and Museum of Anthropology, University of British Columbia.

16

Carriers, 2023

Acrylic panel, plastic bin with cyanotype on sheep rawhide and nylon reflective rope, plastic bin with birch bark trim, birch bark basket with copper, birch bark basket lined with dyed rabbit fur, 2 dyed rabbit furs, antlers wrapped with survey tape, survey tape, painted rock, birch bark nail set, wooden brush modified with dyed deer buck tail, 2 plaster casts of birch bark baskets, wenéx and sesép anotype on paper, among materials added at artist's discretion
Dimensions variable
Collection of Dana Claxton

17

Carriers II, 2024

2 Plastic bins with birch bark trim, plastic bin, 2 dyed fox furs, rabbit fur, wood and copper brush handle with leather "hair", cedar root, survey tape, birchbark, leather (materials variable), 4 plaster casts of birch bark baskets, bronze cast of birch bark basket, among materials added at artist's discretion
Dimensions variable

18

Basket Citation: Eva May Nahanee, 2026

Ink on translucent glazing film, sun and moon light
Dimensions of windows on site
Courtesy the artist, commissioned by The Polygon Gallery
Image Source: Eva May Nahanee basket photographed by, and in the collection of, her granddaughter T'uy't'tanat Cease Wyss

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