



Ed Archie NoiseCat

Portfolio

January 2024 NoiseCat Art

Artist Statement:

Weyt7k,

Love, trouble and creativity have carried me around the world from my home reserve in Canim Lake, British Columbia to New York City and many magnificent places in between.

My work is inspired by the stories that comprise my life—the people, tricksters, tragedies and triumphs of the Indigenous experience. I work in many media, including wood, bronze, silver, gold, glass, print, steel and more. My work is intimate, intricate and vivid, and I take immense pride in my craft.

As a First Nations artist, I feel that I have an indelible connection to the Pacific Northwest. The land and the water.

Practically all of our watersheds drain to the Salish Sea. All of those tributaries are spawning beds or home to countless species. A lot of those rivers have been our fishing places since time immemorial. Any increase in oil shipping increases the number of spills and accidents in the Salish Sea.

My work will help to bring awareness, activism and hopefully, fewer tankers.

In 1986, I graduated from the Emily Carr College of Art and Design in Vancouver then moved to New York to work as a lithographer for world-renowned Tyler Graphics, working with artists such as Roy Lichtenstein, Frank Stella and other legends of contemporary art.

Over the years, I have won numerous awards; including top prize at the inaugural Indian Art Northwest in 1998, Best of show at the Autry Museum in 2008, Best of show at the Heard Museum's Indian Fair and Market in 2010, and more.

I took a brief departure from the fine arts to try my hand at chainsaw carving, winning 1st place in the artist challenge at the Albuquerque International Balloon Fiesta Chainsaw Carving Invitational, one of the biggest chainsaw-carving competitions in the United States.

My pieces are in public and private collections, including the National Museum of the American Indian/Smithsonian, in Washington, D.C. My portfolio of monumental works includes a monumental portrait mask of Taoyateduta, or Chief Little Crow, in Minnehaha Park in Minneapolis, Minnesota.

In 2020 I had a one-man show at the [Squamish Lil'wat Cultural Centre](#), in Whistler BC, where I carved a [20' Story pole](#) as part of the exhibit and permanent collection. This project was the start of the apprenticeship of young Redmond Andrew.

My next apprentice, Ablaza Pluff and I completed the new Welcome Figure for Mount Ranier National Park in 2022, working directly with the Nisqually tribal council and staff, along with WA Parks. In 2022 many of these Portfolio works showed at the [Bainbridge Island Museum of Art](#).

Meanwhile, Judith and I have developed a small museum-quality gift business; [NoiseCat Art](#) which includes scarves, cards, soap, steel, and jewelry. She also manages the day-to-day

business of the larger-scale projects and collaborations. We have relocated to Shelton and invite you to make a [studio appointment](#) to view all of the current work in person.

In January 2024, I appeared in the debut of *Sugarcane*, at Sundance, Film Festival in Park City, Utah, a documentary directed by my son [Julian Brave NoiseCat](#) and his colleague Emily Kassie, and where they won the [Directing Award: U.S. Documentary](#). The film delves into the effects of the residential schools in BC on their Indigenous peoples.



Julian Brave NoiseCat, Ed Archie NoiseCat, and Emily Kassie

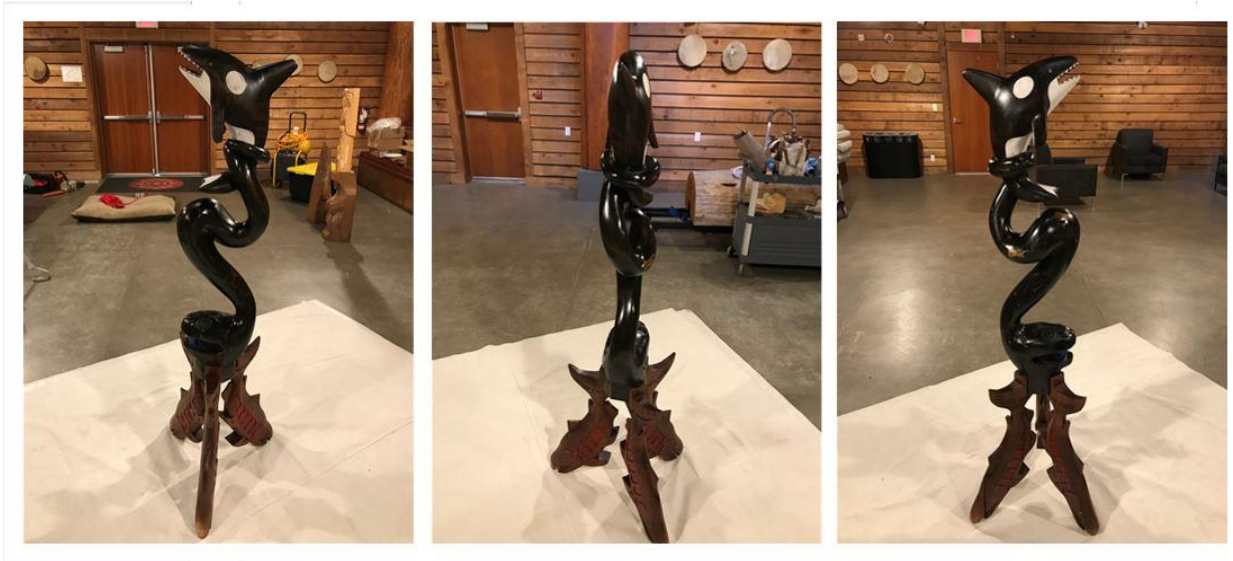
During 2024, I completed a 6-month Residency at Evergreen State College, working with Puyallup Tribe apprentices, Ablaza Pluff and Earl Pluff, to carve a 10' statue of [Billy Frank Jr](#) from yellow and red cedar.



Ed Archie NoiseCat and Ablaza Pluff (Blaze)

This project is an opportunity to pass down my knowledge and further their skills while bringing advanced technique to younger Salish artists. We hope to inspire young carvers and artists to push their vision and skills, while doing something cultural and meaningful.

AVAILABLE NOISECAT ARTWORK



The Scream

Title of Work: *The Scream*

Edition Number: Original, one-of-a-kind

Date of Work: 2020

Medium: Carved alder and walnut with abalone inlays

Dimensions: 63" x 24" x 21"

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Shown at Squamish Lil'wat Cultural Center in Whistler, BC in 2020-21 and in 2022 at Bainbridge Island Museum of Art.

Artwork Publication History: [National Observer](#) and others (in response to SLCC exhibit).

Price: please inquire at noisecat.art@gmail.com

The Scream is a 63" tall carving tour-de-force that was conceived and carved as a demo project while teaching at Pratt Fine Art, in Seattle.

It turned out to be a timely and significant work. The subject matter relates to everything that my work has become and what my life seems to be about, which is to take care of our Mother.

Pipelines equal death to our salmon runs, our subsistence fishing and our Southern resident Orcas.

In the summer of 2017, I was pulling in the Squaxin Island Canoe with my daughter Zia and my son, Julian Brave. While we were on the water paddling to Puyallup, a calf was born to J35, of the Southern resident pod. The baby died or was stillborn. The mother Orca swam keeping her dead calf aloft in the water for 17 days. On that journey we prayed hard every day. Now we fight every day, to stop the black snake.

We were well aware of the impact of shipping traffic, oil spills, polluted spawning beds, the waning runs of salmon, and the out-of-control collapse of earth's climate.

This incident brought the issues to the world. "The scream", is just that. A cry from a baby Orca. A cry from our ancestors, and a cry from our mother to stop the black snake.



The Power and the Glory

Title of Work: *The Power and the Glory*

Edition Number: 1/1

Date of Work: 2020

Medium: Purple Heart wood,
bronze, crystal glass

Dimensions: 28" x 8" x 18"

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Shown at Squamish Lil'wat Cultural Center in Whistler, BC in 2020-21 and in 2022 at Bainbridge Island Museum of Art.

Artwork Publication History: [National Observer](#) and others (in response to SLCC exhibit).

Price: please inquire at noiseart@gmail.com

Description/Notes: This work was conceived and carved over a period of about 7 years from separate parts that were saved from other projects. The final carving, molding and casting of the bronze, glass and wood coalesced in "The Power and the Glory". This piece represents the ThunderBird that rests on Black Tusk when storms rage and thunder claps.



Eagle Sun

Title of Work: *Eagle Sun*

Edition Number: 6/12

Date of Work: 2019

Medium: Kiln cast uranium glass with stand

Dimensions: 17.75" diameter

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Shown at Squamish Lil'wat Cultural Center in Whistler, BC in 2020-21 and in 2022 at Bainbridge Island Museum of Art.

Artwork Publication

History: [National Observer](#) and others (in response to SLCC exhibit).

Price: please inquire at noiseart@gmail.com

Description/Notes: The Uranium Gaffer Glass actually contains a small amount of Uranium so that it glows under a black light. Also available in leaded Glass (crystal).



The Uranium Green Gaffer glass actually contains a small amount of uranium so that it glows under black light.

ThunderWhorl

Title of Work: *ThunderWhorl*

Edition Number: 9/12

Date of Work: 2020

Medium: Kiln Cast Lead Crystal, color - cobalt

Dimensions: 17.75" diameter

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Shown at Squamish Lil'wat Cultural Center in Whistler, BC in 2020-21 and in 2022 at Bainbridge Island Museum of Art.

Artwork Publication

History: [National Observer](#) and others (in response to SLCC exhibit).

Price: please inquire at noiseart@gmail.com

Description/Notes - Spinning Wool Instrument (Lil'wat) The spindle whorl was used to spin animal fibers into yarn for weaving, and was a vital tool for societies that place great value in their textiles. Spindle whorls were often offered as a gift to the weaver and their designs were a labour of love sometimes used to tell family stories.



The Vanishing Run



Title of Work: *The Vanishing Run*

Edition Number: original, one-of-a-kind

Date of Work: 2016

Medium: Multi-media- Cast bronze salmon on a fabricated steel and glass stand.

Dimensions: 17" x 64" x 24"

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Shown at Squamish Lil'wat Cultural Center in Whistler, BC in 2020-21 and in 2022 at Bainbridge Island Museum of Art.

Artwork Publication History: [National Observer](#) and others (in response to SLCC exhibit).

Price: please inquire at noisecat.art@gmail.com

Description/Notes: This work was created at IAIA during NoiseCat's residency in 2016. This was the first bronze casting done at the new foundry.

In the Wake of the Whale

Title of Work: *In the Wake of the Whale*

Edition Number: Limited Edition, 1/24 sold 2021 to Institute of American Indian Arts (IAIA) - 4/24, 5/24, 6/24 available

Date of Work: 2019

Medium: Fused glass with stand

Dimensions: 23.75" x 19.25" x 5/16"

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: 1/24 shown at Squamish Lil'wat Cultural Center in Whistler, BC.

Showing at MIAC (Museum of Indian Arts and Culture) in Santa Fe, NM beginning May 2021.

Artwork Publication History: [National Observer](#) and others (in response to same exhibit).



Ed is featured in a new book titled: *Clearly Indigenous*, showcasing [MIAC's Indigenous contemporary glass exhibition](#) in Santa Fe, NM.

Price: please inquire at noiseat.art@gmail.com

Description/Notes: "In the Wake of the Whale" is a reminder that we—the Salish people—are the stewards of the land and the Salish sea. We need to protect her integrity and all of her creatures. Even the humans.

Wolves of the Sea

Title of Work: *Wolves of the Sea*

Edition Number: Limited Edition, 2/12 and 3/12 available.

Date of Work: 2019

Medium: Fused glass with stand

Dimensions: 19.25" x 23.5" x 5/16"

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Showing at Squamish Lil'wat Cultural Center in Whistler, BC. The show commenced June 2020 and is ongoing.

Showing at MIAC (Museum of Indian Arts and Culture) in Santa Fe, NM beginning May 2021.

Artwork Publication History: [National Observer](#) and others (in response to same exhibit).

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Price: please inquire at noiseart@gmail.com



Thunderbirds

Title of Work: *Thunderbirds*

Edition Number: Limited Edition, 4/24, 5/24 available

Date of Work: 2019

Medium: Fused glass with stand

Dimensions: 16.5 diameter x 5/16

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Showing at Squamish Lil'wat Cultural Center in Whistler, BC. The show commenced June 2020 and is ongoing.

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Artwork Publication

History: [National Observer](#) and others (in response to SLCC exhibit).

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Price: please inquire at noiseart@gmail.com



Bringing the Light

Title of Work: *Bringing the Light*

Edition Number: Limited Edition - 3/24,4/24,6/24 available

Date of Work: 2019

Medium: Fused glass with stand

Dimensions: 16.5" diameter x 5/16"



Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Showing at Squamish Lil'wat Cultural Center in Whistler, BC. The show commenced June 2020 and is ongoing.

Showing at MIAC (Museum of Indian Arts and Culture) in Santa Fe, NM beginning May 2021.

Artwork Publication History: [National Observer](#) and others (in response to same exhibit).

Ed is featured in a new book titled: *Clearly Indigenous*, showcasing [MIAC's Indigenous contemporary glass exhibition](#) in Santa Fe, NM.

Price: please inquire at noisecat.art@gmail.com

Sasquatch Mask

Title of Work: Sasquatch (Wildman) Mask

Date of Work: 2024

Medium: red cedar, bear, horsehair, abalone

Dimensions: 18" x 13" x 8"

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Price: please inquire at noiseat.art@gmail.com



Toonie Bear

Title of Work: *Toonie Bear*

Date of Work: 2023

Medium: yellow cedar, bison bone, carnelian and Toonies

Dimensions: 10" x 7.5" x 8"

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Price: please inquire at noiseart@gmail.com



Black Crawler



Title of Work: *Black Crawler* Date of Work: 2020

Edition Number: 1/12 (other colors available for order – inquire)

Artwork Exhibition History: 2021 SLCC; Currently traveling w Clearly Indigenous

Medium: Kiln cast lead glass in Hyacinth

Dimensions: 8.5"x10"x2", 16" tall on stand

Price: please inquire at noiseart@gmail.com

Raven Mask

Title of Work: *Articulated Raven Mask*

Date of Work: 2023

Medium: OG red cedar, copper

Dimensions: 36" x 9" x 8.5"

Current Exhibition: Art of the Salish Peoples,
Longhouse Education and Cultural Center,
The Evergreen State College, September
30, 2024 – January 10, 2025

Price: please inquire at
noiseart@gmail.com



Grandmother's Box

Title of Work: *Kye7euy Box*

Date of Work: 2023

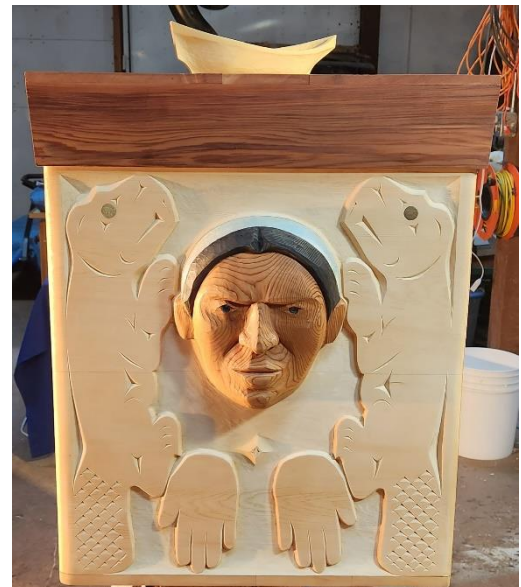
Medium: Carved yellow and red cedar, acrylic paint

Dimensions: 25" x 26" x 36"

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Bill Reid Gallery, Vancouver BC, 2023

Price: please inquire at noiseat.art@gmail.com



Boldt 1974

Title of Work: *Boldt 1974*

Date of Work: 2024 (work in progress)

Medium: Red and Yellow Cedar

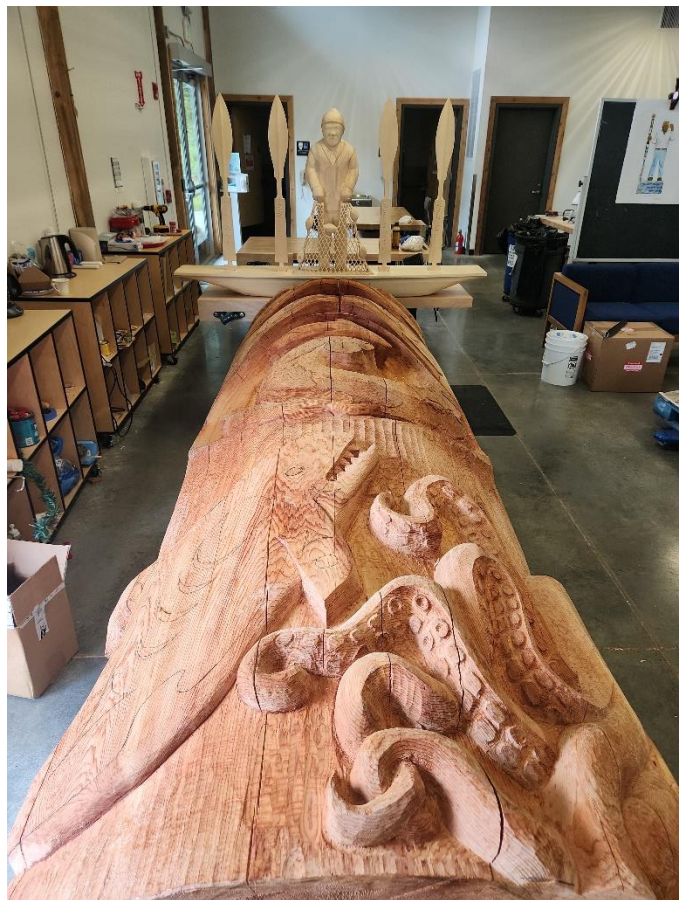
Dimensions: approximately 168" x 60" x 22"

Current Exhibition: Art of the Salish Peoples, Longhouse Education and Cultural Center, The Evergreen State College, September 30, 2024 – January 10, 2025

Artwork Exhibition History: Bill Reid Gallery, 2023

Price: please inquire at noiseart@gmail.com





Bronze

Title of Work: *Sun, Raven and Bear pole*

Date of Work: circa 2005

Medium: Bronze with sterling silver details. (foundry proof)

Dimensions: 100" tall

Price: please inquire at noiseat.art@gmail.com

Contact us for more information



Title of Work: *ThunderBird mask*

Date of Work: circa 2005

Medium: Bronze, Glass and copper. (foundry proof)

Dimensions: Approx. 15" x 15" x 11"

Price: please inquire at noiseart@gmail.com

Contact us for more information



Title of Work: *Bear Bowl*

Date of Work: circa 2005

Medium: Bronze with abalone (foundry proof)

Dimensions: approx. 12" x 18" x 4.5"

Price: please inquire at
noiseart@gmail.com

Contact us for more information



Title of Work: *Kokanee*

Date of Work: circa 2005

Medium: bronze (foundry proof)

Dimensions: 10" x 4" x 2"

Price: please inquire at noiseart@gmail.com

Contact us for more information



Title of Work: *Female Salmon*

Date of Work: circa 2005

Medium: bronze: (foundry proof)

Dimensions: 10" x 4" x 2"

Price: please inquire at noiseart.art@gmail.com

Contact us for more information



Title of Work: *ClearCut Communion*

Date of Work: circa 2005

Medium: Bronze (foundry proof)

Dimensions: approx. 22" x 9" x 9"

Price: please inquire at noiseat.art@gmail.com

Contact us for more information



Title of Work: *Coastal Frog*

Date of Work: circa 2005

Medium: Bronze (foundry proof)

Dimensions: approx.. 7" x 5" x 4"

Price: please inquire at noiseart@gmail.com

Contact us for more information



Title of Work: *Frog*

Date of Work: circa 2005

Medium: Bronze (foundry proof)

Dimensions: approx.. 7" x 5" x 4"

Price: please inquire at noiseart@gmail.com

Contact us for more information



Title of Work: *Ascension*

Date of Work: circa 2005

Medium: Bronze (foundry proof)

Dimensions: approx. 24" x 16" x 3"

Price: please inquire at noiseart.art@gmail.com

Contact us for more information



Contact Us

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