

Letters to the Editor*

On the Future of the Bill Reid Gallery

Published elsewhere in this issue of *Museum Anthropology Review* is Aaron Glass's review essay "Selling the Master (Piece by Piece): Enchanting Technologies and the Politics of Appreciation at the Bill Reid Gallery of Northwest Coast Art." The following two letters to the editor were received soon after the publication of this essay. Rather than holding them until the journal's next issue, they are being published as an additional contribution to the original issue in which the review essay appeared (*Museum Anthropology Review* 3(1), 14-21). The journal's use of continuous pagination precludes "inserting" these letters immediately adjacent to the initial essay, but our publishing system does enable us to add these contributions to the end of the issue. This exceptional step—which we do not anticipate will be common in the future—is undertaken with the goal of making these letters immediately available to readers of the essay at the time that they are consulting it for the first time. Thanks go to Professors Rammell and Glass for their interest in continuing the narrative begun by Glass in his review essay.

Jason Baird Jackson is the Editor of Museum Anthropology Review.

Comment by George Rammell

I feel that Aaron Glass' assessment of the Bill Reid Gallery of Northwest Coast Art will be well received by its new director Mike Robinson. Robinson (who previously served as Director of the Glenbow Museum in Calgary) has recently taken the helm at the Gallery and he carries many of the same sentiments as Glass regarding this fledgling institution. Robinson's mission is to bring scholarly representation to Reid's work and to bring in innovative international exhibitions. I feel his integrity will transform this institution and he deserves our support.

Sculptor George Rammell teaches studio art at Capilano University in North Vancouver, British Columbia. Between 1979 and 1990, he taught at the Emily Carr Institute and worked as a studio sculptor for Haida artist Bill Reid.

An Addendum by Aaron Glass

Since my review essay "Selling the Master (Piece by Piece): Enchanting Technologies and the Politics of Appreciation at the Bill Reid Gallery of Northwest Coast Art" was submitted to *Museum Anthropology Review* in January 2009, the Bill Reid Gallery has appointed a new Executive Director, Mike Robinson (formerly of the Glenbow Museum). There is some initial indication that Robinson plans to redirect crucial aspects of Gallery practice (see George Rammell's accompanying letter), but I was not able to ascertain any details as to potential policy

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shifts, curatorial or otherwise, before the review went to press. The focus of my review is the inaugural set of exhibitions (some of which have now changed) and the perspectives that they embodied. I follow Rammell in remaining optimistic that the Bill Reid Gallery may develop valuable contributions, not only toward maintaining Reid's important legacy but also by furthering sophisticated dialogue around First Nations art.

Anthropologist Aaron Glass is currently a Fellow in Museum Anthropology at the American Museum of Natural History and Bard Graduate Center.