Indian and Northern Affairs Canada

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Conference for Curators and Specialists who work with Inuit Art
Canadian Government Conference Centre
Ottawa, September 15 and 16, 1982

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1982.

INTRODUCTION

This report is a record of the minutes of the Conference for Curators and Specialists Who Work With Inuit Art which was held on September 15 and 16, 1982 at the Canadian Government Conference Centre in Ottawa. It is expected that this report will be used not only as a document for the Conference delegates but also as a reference tool for other interested Inuit art researchers, specialists and scholars. A questionnaire, compiled after the Conference, was sent to the delegates. The response was most positive. Delegates expressed a keen interest in meeting each other, in "putting a face to a name" and in establishing, or in re-establishing, contacts. Response indicated as well that participants were fascinated at hearing first-hand field experience, at grasping a sense of the history of Inuit art development, and at being exposed to some of the moral and aesthetic questions that face those working in the field today. Interest was also expressed in holding future conferences, perhaps expanding on some of the topics that were discussed in September. It is hoped by the organizers of this first Conference that this report will act as a catalyst for future discussion and study.

Julie Hodgson
Conference Co-ordinator

PHOTOS

1. Barbara Winter, Deborah Smith, Kristin Phillips, Bob Paterson

2. Harry Martin, Marie Routledge, Jean Blodgett, Kitty Glover, Jacqueline Fry, Michael Neill

3. Bob Christopher, Ene Schoeler, Helen Collinson, Mame Jackson, James Felter, Marybelle Myers, Judy Hall, Don Clark, Dorothy Eber

4. Marybelle Myers, Gabriel Gély

5. Dave Sutherland, Virginia Watt

6. Marie Routledge, Maria Muehlen, Rosemarie Tovell

7. First row: Bob Christopher, Barbara Lipton, Dorothy Eber, Judith Nasby, Pat Feheley, Pat James

   Second row: Christina Sabat, Rosemarie Tovell, Gerald McMaster, Kitty Glover

8. George Swinton

9. Helga Goetz, Bernadette Driscoll

10. Barbara Winter, Marie Routledge, Patricia Ryan, Carmen Gill Casavent, Céline Saucier, Mame Jackson, Bob Christopher

11. Gabriel Gély

12. David Zimmerly, Mame Jackson

13. Julie Hodgson, Daniela Planka, Maria Muehlen, Mame Jackson

14. Neil Faulkner, Helga Goetz

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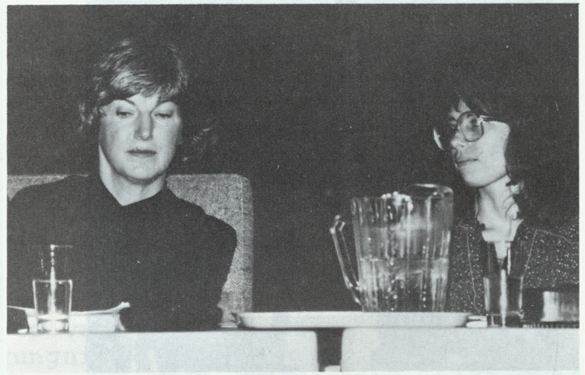

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I. INTRODUCTORY REMARKS

Marie Routledge, Conference Moderator

On behalf of my Department, Indian and Northern Affairs, and our cohost, the Canadian Eskimo Arts Council, I would like to welcome you to this Conference for Curators and Specialists Who Work With Inuit Art. My name is Marie Routledge and I will be moderating some of the sessions today and tomorrow.

Before we proceed with today's agenda I would like to make sure that everyone has earphones for listening to the simultaneous translation. They're beside you on the chairs along with the instructions for their use.

I should also like to tell you that when plans for this gathering were being formulated many months ago, those of us involved estimated that there might be twenty or thirty people from across the country who would be interested in attending. Needless to say your response and your presence today, all sixty or more of you, have taken us by surprise. We are both delighted and overwhelmed. Delighted to know that there are so many of you interested in contemporary Canadian Inuit art, and overwhelmed because what began with an idea of a small, informal gathering to exchange information has grown by leaps and bounds into a horse of a somewhat different colour. Originally we had planned to hold the sessions in an intimate roundtable format. It was our wish to maintain optimum conditions for making discussions as spontaneous, informal and as lively as possible. It is still our wish to do so but unfortunately, due to our numbers, we had to move to larger quarters and adopt a more auditorium-like seating arrangement. What this means for you in practical terms is that we are going to ask you to go up to one of the microphones in the aisle when you want to ask a question or make a comment. This is necessary to make sure that the translators hear what you say and so that we can make a complete recording of the conference proceedings for the report which you will all get afterwards. Please try to speak slowly so that the translators can do their job.

The intention of this gathering is still very much to give you a chance to meet and know one another, and to learn a little something about the character, structure and history of Inuit art. We want your questions and comments, and each of the sessions has been planned to give you a chance to participate. So please don't let those microphones intimate you.

Before we begin I would like to make sure that you have all met Julie Hodgson, the Conference Co-ordinator on behalf of the Eskimo Arts Council who has done a super job. If you have not already done so, please pick up your conference kit from Julie at the coffee break and indicate to her whether you will be attending the National Museum of Man luncheon tomorrow. As the luncheon is a sit-down affair, we need to know this morning exactly how many people will be attending. Julie has also asked me to make sure that you all find and fish out your name tags. They should be inside your conference kit with the pad and pencil. You may notice that some of us are wearing different coloured tags. Those of us from the Inuit Art Section are wearing salmon coloured tags and those from the Eskimo Arts Council are wearing blue tags. If you have any problems or questions or if there is anything we can do to help you, just get hold of one of us.

Finally, I would like to make an announcement regarding a change in the agenda. Wally Brannen of the West Baffin Eskimo Co-operative is unfortunately not going to be able to be here today to make his presentation on his experiences as an art adviser. Fortunately though, Gabriel Gély, who has also given many years to Inuit art as an adviser, has kindly agreed on very short notice to speak about his own experiences in Wally's stead. Now I would like to turn your attention to Virginia Watt, Chairman of the Canadian Eskimo Arts Council. Virginia has been a member of the Council for many years and Chairman since 1976. She will speak to you about the history of the Council.

II. OPENING REMARKS

Virginia Watt, Chairman
Canadian Eskimo Arts Council

The Canadian Eskimo Art Committee, the predecessor of the Canadian Eskimo Arts Council, was founded in 1961 at the request of the West Baffin Eskimo Co-operative. The Committee was established by the Department of Indian and Northern Affairs with the understanding that it would advise the Cape Dorset Co-op and any other community that wished assistance with what was then a new Inuit art form - printmaking. The Committee was to give technical advice on design problems and approve the graphics which would be released to the public. This approval was first indicated by an ink chop, and shortly after by a blind chop placed on each print. Throughout the years, and the Council is twenty-one years old this year, this advice has almost always been taken by the co-ops. The Committee was also to be involved with setting the standards of distribution and promotion of the art.

The first Committee did not limp onto the scene. They were greeted by the public and the press with cries of outrage. The press had a field day. They reported that the Committee was allegedly "directing the innocent unsophisticated Eskimo along wayward civilized paths, corrupting their traditional culture and in general exploiting their native ability." The word censorship was very often used to describe the Committee's efforts. The members of that first Committee were Dr. Evan Turner, who was then the Director of the Montreal Museum of Fine Arts; Alan Jarvis, a former Director the National Gallery; Paul Arthur, the Managing Director of Canadian Art; M.J. "Budd" Feheley of T.D.F., one of the world's largest commissioners of creative design; Julien Hébert, perhaps Quebec's most creative designer of that time; Norman Hallendy, a graphic artist and art critic; and James Houston, who needs no introduction to you.

Alan Jarvis wrote an article which was published in the Montreal Star in 1962 defending the Committee and the government. I would like to quote the beginning and the end of that piece which was titled The Arts of the Eskimo. The beginning states that:

> In art, as in economics, it would seem that Gresham's Law operates. Just as bad money drives out good, so does bad art drive out the good; witness the chaos in the critical

> world and in the market. It is, however, in a smaller but extremely important field that the operation of Gresham's Law worries me most: the arts of the Eskimo. To write about this is to skate on very thin ice, or at any rate on ice conditions which are as shifting and precarious to the sociologist and the art critic as to the Eskimo themselves. The word "Eskimo" seems to be a highly charged one emotionally, especially to those people whose knowledge of them is vicarious (as is mine). The word becomes almost explosively charged when it is linked with the word "art."

The end of the article states that:

> What the Eskimo Art Committee is trying to do at the request of the Eskimo themselves is quite simple. To maintain quality. For example, they feel that it is better to sell fifty prints at $100.00 because they are worth that, than one hundred prints at $18.50 because that is an easy market. Or, in another words, they believe that the finest work of the Eskimo artist deserves thoughtful and dignified marketing because it is fine art, and not just a quick way to make a fast buck. The Eskimos of the West Baffin Co-op agree or they would not have asked for the Committee to be set up. Now, I only hope that the public will understand the real motives behind this exciting partnership between a marvellously creative people and their sympathetic and loving agents.

Nothing has changed. These words apply today as they did twenty years ago.

Dr. Turner was not as kind in his rebuttal to his critics. He told them to leave the Eskimo alone. Dealers and collectors were very upset with the Committee because there were not enough prints to satisfy public demand, and Dr. Turner had stated publicly that he refused to consider quantity before quality and he was also very critical of any image that he felt smacked of being repetitive or of having been produced for a market.

The 1962 collection consisted of works from two communities: Povungnituk and Cape Dorset. Povungnituk presented seventy-six stonecuts, and the Dorset collection was composed of sixty-four copperplate engravings, four soft ground etchings and two stonecuts. The combined collection totalled 146 prints. The introduction of engraving as a printmaking technique was not received with great enthusiasm by the public. Apparently it took only three years of catalogued print collections to endorse the idea, in the public mind at least, that stonecuts were indigenous to the Eskimo. However, the Committee believed that the engravings had, and I am quoting now from Dr. Turner, "a spontaneity and a naïve force evident always in the drawings but not so often evident in some of the stonecuts and stencils." To the credit of this first Committee, they encouraged Dorset to continue to produce engravings and we all know the result of that encouragement today.

In 1967 the Committee's name was changed to the Canadian Eskimo Arts Council.

Canadian Arctic Producers was formed in 1965 and handled the distribution of prints produced by the communities in the Northwest Territories and La Fédération des Coopératives du Nouveau-Québec marketed the prints produced in Povungnituk and other communities in Arctic Quebec. It was no longer necessary for the Council to be involved with the distribution and pricing of prints. I use the word distribution meaning the selection of the galleries who were to market the prints, and the allocation of a specific number of prints to each of these galleries. Distribution has always been a hazardous act but time and experience have cured almost all of its ills.

In the early days the supply of prints could not satisfy the feverish demand for this new art. Hindsight is evocative, it creates humour out of chaos and I would like to use hindsight to describe to you the opening of a Cape Dorset Annual Collection in Toronto in 1961. From 1959 to 1961, distribution was handled by the Department of Northern Affairs. Put yourself in the position of the poor benighted man who worked for the Department who was responsible for this endeavour. He didn't have enough prints to satisfy the selected dealers, who in turn didn't have enough prints to satisfy their eager collectors, some of whom had waited in line all night outside galleries in order to rush the doors at opening time. At that time print collections opened in the dead of winter. The Toronto press reported that four dealers in that

city had been allocated a total of 280 prints. Three of the galleries were sold out almost immediately, and the fourth was going to wait three weeks until it figured out a way to "dole out its collection." The public was very annoyed to learn that Governor General Vanier had purchased five prints for the Permanent Collection at Rideau Hall and that three of the Governor General's staff had purchased the same prints for their own collections. One critic commented on this purchase saying "that the prints would add a primitive touch to some of the Victorian art now there." The connotation in that statement was "investment potential." When the news reached the public that one dealer in New York City had been allocated 350 prints - which was ten percent of the entire collection - that was the last straw. The Toronto dealers were incensed and international cultural relations were placed in jeopardy. Remember that poor benighted man who was responsible for controlled distribution? When he was asked how he felt about the marketing of the prints in this manner, he replied with one word: "fantastic." Wherever he may be, he has my unqualified admiration.

In 1967 the Council's mandate was broadened to include policy recommendations to the Minister and the co-operatives not only on printmaking but on all Inuit arts and crafts. The present Council is composed of eight members, two of whom are Inuit. We are a voluntary group, we are not civil servants. We are appointed for a three-year term by the Minister of Indian Affairs and Northern Development. The Council advises the co-ops and the artists on reproduction requests and also serves as a watchdog for infractions of copyright. One of the Council's concerns is to help the co-operatives obtain good technical advice on printmaking and on craft. It is very easy for a southern printmaker or craftsman to obtain all the technical data or instruction he needs, it is not easy in the North. Over the years the Council has sent skilled Inuit printmakers from one community to another to instruct. We have held workshops in the south for printmakers and we are called upon from time to time to assist a co-operative in finding a southern technician to go North.

The Council's first sculpture exhibition was produced for northern communities. Because of the vast distances in the North, it was impossible for a sculptor in one isolated community to know what a sculptor in another isolated community was doing. The exhibition opened in Yellowknife in 1970 and then toured eighteen Arctic communities. The interior of the aircraft was designed so that it could be converted into a display area at

each stop. This exhibition was a landmark for the communities involved. It was a visible pride in achievement for the artists and for all of the people.

The next sculpture exhibition the Council produced was Sculpture/ Inuit, the Masterworks Exhibition. The exhibition opened at the Vancouver Art Gallery in 1971 and then went on tour. It was seen in Paris, Copenhagen, London, Moscow, Leningrad, Philadelphia, Ottawa, and Montreal. It drew accolades from the critics and the public wherever it was shown, and Inuit artists whose works were in the exhibition attended the openings. It is my opinion that the Masterworks exhibition removed forever in the public sector the image of an anonymous ethnological art. The contemporary works in the exhibition were accepted everywhere as fine art, produced by an individual artist who had a name and a stature as a creative man.

In 1974, the first craft exhibition [Crafts from Arctic Canada] was produced for northern people. It opened in Toronto and was held in conjunction with the first Arctic Women's Workshop in crafts.

In 1976, a sculpture exhibition/competition was produced in Frobisher Bay for the artists of Baffin Island.

None of these exhibitions would have been possible without the support, both financial and physical, of the Department of Indian Affairs and Northern Development. The creative concept was the Council's, the visible reality was the Department's.

Every three to four years since 1953, someone has come forth in the news media with allegedly irrefutable evidence that Inuit art is dead. This has become an almost reflex action triggered by memories of the decline in the quality of North American Indian arts and crafts during the middle part of this century. Fortunately, the artists in the North appear to be unaware of these pronouncements and continue to produce works of breathtaking beauty. The average person does not see these works, because they disappear very quickly into private collections and a few public collections all over the world. What the public sees today are the hundreds and thousands of carvings which flow to the southern market as a product of the North. In our society we make products which may or may not

satisfy everyone, it is an honourable way of making a living. The Inuit too produce a viable, honest product which enables them to make a living. The label "art" is applied by the south. If anything could have stopped the progress of contemporary Inuit art it is this label, and yet the art, the true art, grows, and it grows stronger.

During this time of austerity it is not financially possible to mount a smashing exhibition of contemporary Inuit art to tour the world. Creative thought and discussion may provide alternatives. Those of you who are art historians know that today is tomorrow's history. Let us not record a blank page. Thank you.

Marie Routledge:

Thank you, Virginia. We have time for questions. Has anyone something to discuss with the Council or with Virginia in particular?

Question - James Felter

Just to start things off, I am Jim Felter from Simon Fraser University. We reproduced an Inuit print in the early 1970s for a poster, and received some strange correspondence regarding copyright. We did not get into trouble, but I would like to have a clarification on what the regulations are regarding the reproduction of Inuit prints.

Virginia Watt:

You have this pamphlet [Copyright Protection for Eskimo Art] in your folder. There are three members of the Council, who through their daily professional lives are involved with copyright in all of the arts. In this pamphlet which the Department [of Indian and Northern Affairs] produced, it gives the name and address of the Canadian Eskimo Arts Council. You must send a letter outlining your request, detailing why you want it, and what it is to be used for. These requests are handled by telephone so that we can proceed without delay. Most people ask for copyright release about two minutes before they go to press, and sometimes two minutes after they go to press, and sometimes two months after they go to press, so that we handle these releases on copyright very, very quickly. If the material is going to be

used for educational purposes, if you are going to use the material to enhance the art, you will have no problems. But if you are going to use it in a way which means that you can make money out of it, then the Council believes, and the copyright law believes, that the artist should have a share in your profit. What we try to do is to protect the artist who is not here to protect himself. If you want to use the copyright in a way which we think does not enhance the art, we will then advise the artist or the co-op not to release copyright. In other words, you cannot use it. Is that clear? In Toronto last year someone reproduced a plastic shopping bag with The Enchanted Owl on the side. We felt it did not enhance the art and stopped production. The bag was withdrawn.

Question - Helen Collinson

I am Helen Collinson from the University of Alberta in Edmonton. I wanted to ask you about information that is available regarding works of art that are purchased. I presume that most of it is through CAP. We recently purchased a fairly large sculpture and managed to translate the Inuit characters on the back of the stone in order to get as much information as we have about the piece. We bought it on its artistic merit but it would be very nice to have more information from a curatorial point of view. Perhaps you could talk about that.

Virginia Watt:

When you say you took the information, do you mean you took the artist's name?

Helen Collinson:

Yes, the artist's name and the name of the piece.

Virginia Watt:

Eskimo artists do not title their work, we title their work. I have never known an Eskimo artist who has said that this was Man and Spirit, or whatever. Was there a title written on this piece?

Helen Collinson:

Yes there was. I have it written down and actually I really was interested in this because we are not sure we have it right and we wanted to find out about it.

Virginia Watt:

What community did it come from?

Helen Collinson:

That we are not sure of.

Virginia Watt:

Where did you buy it?

Helen Collinson:

At CAP.

Virginia Watt:

I think that the Department [of Indian Affairs and Northern Development] could be of a great assistance to you. Canadian Arctic Producers and the Department started something a few years ago and published their results last year. I find it one of the most, if not the most, useful books which has ever been published. It is a book of biographical data. There are great gaps in the book because to accumulate that information means the total co-operation of everyone who has data - private people, galleries, researchers. I am sure many of you are aware of the changes in spelling of names in the Northwest Territories in particular as well as in Arctic Quebec. This book enables you to look up old spellings. I think anyone who has a collection should really have a copy of the book. Certainly Canadian Arctic Producers right here in Ottawa should be able to help you.

Helen Collinson:

This is a very recent publication, it is?

Virginia Watt:

Yes, it was published last year.

Helen Collinson:

The last one I was aware of was the catalogue that was produced by the Indian and Northern Affairs, the big blue one.

Virginia Watt:

Oh, you are talking about the print catalogue.

Helen Collinson:

Yes, that attempted to do the same thing with the spelling.

Virginia Watt:

No, this is really the equivalent of looking in the telephone book. It is in alphabetical order and is in two volumes. It used to be that biographical data of Eskimo artists were almost identical. You know "he had seven children and he was a mighty hunter." This book puts the data in CV form listing his professional honours, where he has exhibited, and in what collections the work is in. It is very, very good.

Helen Collinson:

I am very glad to hear that. I was involved in producing a small catalogue a few years ago and I was doing that.

Virginia Watt:

Michael Neill is holding up a copy of it there.

[Editor's note: The publications Biographies of Inuit Artists are available from Canadian Arctic Producers Co-operative Ltd.; P.O. Box 4130, Station "E", Ottawa, Ontario K1S 5B2.]

Marie Routledge:

For those of you who are interested and did not attend our Open House over at the Department yesterday, we have prepared a short list of some publications on Inuit art which are currently available. It includes where to purchase them and what the prices are, so if you get a copy of that list it includes the CAP address and how much the books cost. There was a question in the second row?

Question - Michael Neill

I would like to add to this name problem issue because it is probably the most difficult problem we deal with. Usually you can get an idea of the iconography of the work, but actually getting the name after it has passed through six hands and perhaps been written down differently or in a different handwriting is often very difficult. If you are purchasing a new piece it has a tag with it from the wholesale agency which the dealer will always have and which has some very important information on it. First of all it has the community on it, secondly it has a name which is reasonably close to something that you can sort out later, or the wholesale agency can help you sort out later, or Indian and Northern Affairs can help you sort out, thirdly it has a date when it was received at the wholesale agency which often can be very important in academic collections. Do get that tag because it has very important information. You would have received the tag with the work.

Question - Dorothy Eber

My name is Dorothy Eber. Just to play the devil's advocate Virginia, I wonder if you could tell us some of the problems that the Eskimo Arts Council has faced. Were there any periods when prints were restricted, when they did not receive the market that they might have received. Was it difficult to gauge whether they were appropriate for the market or whether there were problems in monitoring them?

Virginia Watt:

Always, always. It is not easy for the members of the Council, knowing what it means to the community financially to say "we advise you not to market those prints." This is not done lightly and it is not done insensitively. If you look back through the

years the print market has been the only controlled market, and the Council's blind stamp means quality. In the opinion of people who are involved in the arts, and all the members of the Council are involved in their daily lives in the arts, very often it is necessary to say for a very large number of prints "we advise you not to place these prints on the market." Alan Jarvis was so right, it is Gresham's Law "bad art drives out good." We have seen this in all art forms. It is not easy and we must make that decision all the time.

Question:

Have you ever felt in retrospect that there are certain prints that should have reached the market but did not?

Virginia Watt:

I think that hindsight would produce that. I am thinking now of the first edition of Holman Island prints in the early 1960s. Dr. Turner expressed the view that the prints had been influenced by the "comic" characters which we see in the newspaper everyday. There was a great deal of landscape in those first prints. Looking at them today one would not react that way, but if you go back twenty odd years we were thinking of protecting this ethnological art (which it was then viewed as). It was exotic, it was strange and we did not want any southern influence on it at all. I think that if it were possible to go back over the years and look at all of those prints again, that there might very well be a different reaction because of the ethnological connection. I am sure you recall the first time Oonark drew a skidoo in a print. I do not think that would have been possible had skidoos existed in the early 1960s, but the Council in the mid-1970s thought that was wonderful, that it was very honest, that was the way it is - skidoos and oil-drums and so forth.

Question - George Swinton

I have been involved with Inuit art for quite a while and was also a member of the Eskimo Arts Council. I felt very often quite bad about some of the rejections, not in terms of the aesthetic quality but precisely in relation to the ethnographic qualities, which I did not consider to be exotic, but rather essential to the survival of the Inuit people. I think that we are becoming more and more aware of that - this ethnographic example is of great importance and that is one point I want to

make. The second point, and I want you to comment on that, is that I do feel the time has come when decisions have to be made not by the Eskimo Arts Council or by any agency seated in Ottawa, but rather by people seated in the North. I know that this is a very difficult thing, it is a long process but I think that we are still far too paternalistic about that. I think that the Inuit that I know are very capable of learning, I think that this learning process is a very involved process and it might be very expensive for a while, but in the long run, it seems to me wrong to make decisions for them.

Virginia Watt:

George, you have been saying that for years.

George Swinton:

But it's still true.

Virginia Watt:

Well the truth is one where one finds it. I do not entirely agree with you. I have to repeat something. The Eskimo Arts Council gives advice, it does not say "George, do it." It gives advice which is still being requested by the printmaking co-ops. This is not imposed. Povungnituk is bringing out a collection of prints very shortly I understand which have not been approved by the Council. They also issue prints. A few prints from Inukjuak were not approved from 1962 to approximately 1970. This is not a law. If a co-op requests assistance, we are there to help them.

George Swinton:

The point is that very often we had to fight for certain prints to be accepted. There were several members in the Council and we had a variety of opinions. We did fight and we made compromises with our own opinions. I do feel that the open market is a very important place to make the decisions rather than by a group of people. I feel that we are taking, that the Council is taking, and I am very much in favour of many of the fantastic things - as you know I have worked very hard for the Council and continue to support many aspects - yet I feel this is one aspect that I could not support and where I feel decisions will have to made in the North. By decisions I mean even their advice. I think that you might send people up North but as consultants not as a body

here. I think that there is a gravity towards Ottawa which I think is unhealthy.

Virginia Watt:

We send people into the North to printmaking communities where there are technical problems George, that goes on. That is done in the North.

Question - Reinhard Derreth

I am Reinhard Derreth and I am on the Eskimo Arts Council. I cannot listen to what Professor Swinton said without reflecting on my eight years of experience for the Council. I am familiar with Professor Swinton's point of view on this but the reality has been somewhat different. I think that the Council and the Minister have always made a great effort in inviting Inuit from the North to be on the Council. We have made efforts to be in the North with the Council. I think that effort to this very day has certainly been frustrated by the fact that all the Inuit the Council has ever had on it have had, and I put it quite honestly, not only a minimal effect but have very often been totally indifferent to this entire endeavour. Their attendance has been virtually non-existent, no matter who we have invited. I think that is perhaps not quite reflecting the present change in attitude and the new spirit in the North of wanting to do things themselves and having a greater influence. Whether the situation has matured to the point where the Inuit can take charge of some of the decisions that go into a process that has had a very regulated course of events over many years, and suddenly change that into either a combination of somebody in the North making decisions, or, on the other hand being an open market - I do not know exactly what is being proposed here. What I am saying at this point is that if the Inuit are capable of doing that themselves then I, as an Eskimo Arts Council member for eight years, would have to see evidence of that. So far I have not seen it.

Question - Barbara Lipton

I am Barbara Lipton, from Newark near New Jersey, and your neighbor to the south. I would like to ask you what the criteria are that the Council has used in order to give its stamp of approval. Has the bottom line been whether or not you think it is saleable?

Virginia Watt:

Whether or not it is saleable, no, that is not part of our decision-making or our problem. We look upon prints in any medium as the world does. It is fine art or it is not fine art. Regarding saleability, if you look back through the print collections over the last twenty-one years you will see prints in there that certainly would not appeal to a broad section of the public. We are not concerned with saleability. La Fédération and CAP are concerned. We are concerned with the quality of the art and the quality of the technical process of rendering that art on paper.

Question - Robert Christopher

I'm Robert Christopher from Ramapo College in New Jersey and a near neighbor of Barbara Lipton. I would like to chime on Barbara's question and perhaps ask you one a little more specific. You mentioned before that the Povungnituk catalogue had just appeared and that you have not given it your imprimatur. I know that you've said before that you advise, and I think people understand you in that role, but as adviser you are really our broker, and to some degree you are therefore an influencer of taste. I am interested since Povungnituk's catalogue is about to appear that there is a body of work to which the Council has not given its imprimatur. What specifically did you observe about that collection that lead you to give the advice that you did?

Virginia Watt:

We are committed to private enterprise. The Council's concern is the overall quality of the art produced. If any community wishes to disregard the Council it has never in the past proven to be a wise thing to do. If Povungnituk this year wishes to disregard the advice of the Council they are certainly entitled to do so. That is private enterprise. We do not make laws. We are there if a community needs us but we do not impose ourselves on that community. We are not a group which dictates to any community or to any artist. We are there to help.

Question - Olivier Grenier

What criteria have you used to evaluate Eskimo art, especially in the last twenty years. Do the criteria change?

Virginia Watt:

Yes, I believe that the criteria have changed over the years. I mentioned the first Holman Island prints which were produced in 1962 or 1963. The Council of that day felt that there had been a southern influence on those images principally in terms of landscape and composition. Certainly we look at many prints today which contain landscape which also contain images from the south which are seen in the North. My own very personal judgement is that I am tired of seeing fine art categorized as ethnological art. The rest of the world does not look upon the beautiful prints, drawings and sculpture which come out of our North as ethnological art. We are so cautious and we find it very difficult to express our opinions in terms of "I love it, it is exciting, it is meaningful as an art form." Artists now visit countries all over the world and they do pick up ideas from all over the world - television, magazines, books, films. I do not know if that answers your question sufficiently but it is not a standard criteria, it is dynamic, it is a cultural thing, and it changes constantly.

Marie Routledge:

Are there any more questions? If not, then we will take a short coffee break while we get ready for the next sessions. Thank you very much, Virginia.

III. PERSPECTIVES ON INUIT ART: AN ADVISER'S POINT OF VIEW
Robert Paterson, Independent Artist and Adviser

Marie Routledge:

In the next part of this morning's program we are going to be hearing from two people, Robert Paterson and Gabriel Gély, two men who have long years of experience as art advisers in various communities in the Arctic. They will be telling us something about their experiences and their views of Inuit art in their roles as people who give both practical assistance and advice, as well as encouragement to artists in the North. First of all we have Bob Paterson who is an independent artist himself and who made his first trip to Cape Dorset in 1964. Since then he has been to various other communities including Baker Lake, Povungnituk and most recently, Clyde River.

Robert Paterson:

An involvement with Inuit art over the past number of years has been a rewarding experience for me personally, and if I have been able to be of some help and assistance as well, then perhaps it may be said that the relationship has been a good one.

For the past four years in particular I have been going to Clyde River to work with the Igutaq Group, going up about every six months, by invitation from the group, and staying for a period of one to two weeks, getting involved with a very intensive session while there. This arrangement seems to be a healthy one, for it allows the local management to gain experience and confidence, and this is in fact what has been occuring. The progress that I have seen, together with the effort and concern applied to the work, is both very encouraging and inspiring.

Referring to the situation generally, the land and the people are strong, and no amount of exposure to television, comics, or other southern influences seems to affect the consciousness of the Inuit regarding their art. If anything, it makes them stronger as they move to resist the pressures which they are confronted with. They are proud of their traditions and legends, and these are held onto, sometimes with a sense of nostalgia, and these will always be a dominant feature in their work.

The cultural expression of the Inuit as a defined group of inhabitants of Canada's northland has become a dominant force in the world of art and must rank with Japanese woodcuts of the last century, or with African masks, as a clearly defined means of expression. Printmaking and carving have become the adopted means of visual communication, and the potential for forceful imagery is being used to the fullest.

There is no concern for keeping up with the latest fashion, for they themselves have created a fashion which others may rightly envy for its clarity, structure and imagination. Inuit art is an immediately recognizable art form which is their very own!

The natural interest and ability to draw, carve, and print is fortified and encouraged when it is known that the work is indeed appreciated by others. The wide distribution of the prints has made them a familiar item, as it is with the carvings, and the price control has held them in a respected position, not to mention having helped to meet the need for these funds to pay wages and heating, and thus continue to produce. The days of government subsidy of these programs have passed in most instances, as it has with the Igutaq Group of Clyde River, and they have become self-sufficient and independent. First, because they were obliged to and second because the level of sales and production has enabled them to.

The art from the North has endeared us to the Inuit and has bridged the cultural gap. All the efforts to promote it, while at the same time protecting it, are to be commended.

Inuit art is typified by its very personal nature, but personal expression in its own right is seldom really enough for it must be accompanied by a sense of quality if it is to succeed as art, and if it is to endure.

This has been understood from the beginning with the formation of the Eskimo Arts Council, and this group of concerned and knowledgeable persons deserves much credit for its effort over the years. It has watched over the output of graphics and has honestly passed judgement on the various collections which it has seen prior to public exposure. The decisions have not always been popular, but the result is that Inuit art is known and respected for its high standard of quality and its consistency.

I think that this role is appreciated by both dealers and printmakers alike, for it adds impetus to the desire to do good work. There is also a great responsibility attached to the decision making, for fear of having an influence on the art itself, and for fear of the censorship label.

It would take only a few poor exhibitions to weaken the whole perception which we have of Inuit art, and the consequences of this would be far reaching. The temptation to turn out items for quick sale and easy money has been resisted, and not given a chance to flourish. I do not know if a similar organization exists in any other country, but I do feel that the Eskimo Arts Council is a unique body which has proven itself to be effective and successful relative to its stated role.

The pursuit of a high standard must always have a clear priority. "Quality" is often an elusive and debatable thing, but it is often something very apparent as to whether it is there or not. It isn't something which can be taught, rather it is an element in art which one can learn to appreciate. It is not a difficult task to promote a high standard of workmanship with the Inuit artists for they have a natural desire to do good work, and possess all the necessary skills and patience to achieve it.

As mentioned earlier, the Arts Council provides a check on quality when they view a collection, and recommend dropping a print which, for some reason, they feel would weaken the overall collection. However the real quality check must be at the producing end. The artist, and hence the printshop, must be in control for this is where the real responsibility for the output lies.

One time, when introducing the French dye method of painting onto silk in an effort to find a means of providing an opportunity to be more directly creative and as a change from the demands of silkscreen printing onto fabric as was the production at that time at Clyde River, I was being very complimentary of the early efforts. Kudlo expressed a concern that I was being too complimentary, for she did not consider what was being done at the time to be very good at all. I replied that it was then for her to do work which she herself considered to be good. Everyone in the shop was very keen to try this method of painting, and the techniques of it were mastered quickly. I had built an effective steamer for setting the colours, but a "proper" steamer was

discovered at a deserted army base nearby in the form of a small hospital sterilizer. The results of these experiments were shown last year at the Innuit Gallery in Toronto under the heading New Directions in Painting.

The wealth of ideas revealed through these paintings fortified my confidence that a move towards making limited edition prints would also reveal many new ideas, and would be a natural extension of the printing which was being done for placemats and cushion covers.

The Igutaq Group of Clyde River was formed about seven years ago as part of a "job-creation" project out of Yellowknife. At first they made stuffed dolls and although much critical acclaim was received, it was not an economical venture. Silkscreen printing onto fabric for craft items was begun shortly afterwards, and it was about this time, four years ago, that I was invited up to help out and to perhaps initiate some new ideas. The material which was being used at the time proved unacceptable for the simple reason that because we had not tested it, we did not know that it was unwashable. A great deal of time was thus wasted, but much printing experience was gained, as well as new designs and new products developed, including printing on silk scarves. Eventually a good material was acquired and these products are now sold throughout Canada.

They were naturally aware that other communities were making prints, for the North is not so isolated these days that one does not know what is being done in other settlements. They were also confident that they could do this kind of work, and were keen to try. There were a great many drawings about the shop which would lend themselves to prints as an aesthetic art, rather than the more decorative designs of placemats. The group has however continued with their craft-oriented items, and the two involvements tend to complement each other, making the shop a more interesting place, thanks to the various activities.

The current manager is a local Inuit by the name of Elisha Sanguya who has a good eye and a good business sense, and I think that the future for Clyde River artists looks good.

Although the management of the group has changed several times even since my own involvement there, the nucleus of the people

working in the shop has remained stable, and thus provides a necessary basic strength. It is the management however which provides the impetus and the organization to the activity, and must never be simply a babysitting situation, in which case things would become stagnant very quickly.

The Igutaq workshop is always very industrious and cheerful, and I always look forward to being there, and find it hard to leave, as I always must.

In most communities where there is a print workshop, help from the south is still needed, important, and appreciated. It is difficult when in an isolated environment to fully comprehend the overall picture of what is being done elsewhere and what the potentials are. This is of course developing along encouraging lines. The importance of this production to the Inuit way of life, self-image, and hopes for the future is becoming more and more understood.

A craft or printshop is very meaningful to a small community. In Clyde River, for example, with a population of only about 450, the printshop is the only on-going producing business which provides full time employment for several people, as well as part time work for several others. The local folks see it as an active place and are fully supportive of it. I think that we should be proud and supportive of it as well.

However people don't buy art for reasons of wanting to provide moral support in itself, but more because they like what they see, and have confidence in its enduring value both aesthetically and economically. One may buy a piece of art from a starving artist for moral support or out of kindness, but not as an on-going thing if there is no underlying sense of value from a quality point of view.

Quality in a work does not necessarily refer to merely technical aspects, such as whether or not it appears to be neat and tidy, but it must also refer to the nature of the idea, and our responses to it. The quality of the thinking behind it will ultimately show through.

Inuit art is eminently honest and comes from a straight-forward way of thinking. That is the basic and fundamental virtue. There is seldom an attempt to fool anyone or to be superficial, or to try to impress anyone. It may be an imaginary bird or a supernatural being, but the way it is translated into art, gives it a vitality which can never be dull.

Many prints are perhaps hard to understand in a literal sense in that we don't always know what is going on, so to speak, but the visual impact of the idea still impresses us. The intensity of the "visual meaning" lifts a work of art out of the decorative stage and becomes something to be contemplated and enjoyed.

There is an inherent desire for aesthetic satisfaction as seen in the traditional clothing and footwear with their visual beauty which goes well beyond the basic function of the article. The tools which they used to make are noted for their fine design and practicality. Making fine things has always been a way of life and it is only recently that manufactured products such as jeans and rubber boots have come into their lives. Other changes have come along as well, but the traditional methods are still regarded as the best. The natural inclination to make things with their hands and to be generally productive and active remains.

"What is art?" is never a question. It is understood to be related to music and dance, and has never been meant to be an attempt at mirroring nature. A bird is a bird as created by the artist. It may or may not have been meant to refer to a particular species, and there is no need felt to render it accurately on paper. The feeling for the idea is the more important thing.

Individual artists such as Oonark of Baker Lake, or Kananginak of Cape Dorset are becoming more and more recognizable for their personal styles, but it is the "collective style" or "cultural expression" which is the unifying force.

A cultural expression is deep rooted. We recognize Egyptian, Chinese or Mexican art, and in one way or another we all inherit a form of culture whether we want to or not. It may even be "city culture" or "rural culture," but it is to be accepted rather than fought. It does help to understand it and at least

be aware of the existence of it. I cannot suddenly become a Chinese scroll painter, or a German Expressionist, any more than we would expect a New York artist to adopt the Inuit means of cultural expression which reflects many things about the life and times and philosophy of a people. It is not some superficial thing which one may pick up or shed at will.

Occasionally an artist may create a whole "cultural expression" in himself, as with Picasso. This is, of course, the exception, where most often we have inherited a consciousness within which we operate. There is a great freedom where there is no conflict in the soul as to an identity. This is the great freedom of Inuit art.

As far as the print production is concerned, the great raw material is in the wealth of drawings, for it is from these that the majority of print ideas develop. They are produced by anyone in the community, and it is the task of those in the printshop to choose those drawings which would lend themselves to be effectively translated into a print form. A drawing will have a meaning to the person who drew it, but it must also convey a meaning to those who may be charged with the task of developing a print from it. In any case, it is the printshop that will ultimately be responsible for the print, and the meaningfulness of it. This is one of the more important aspects of my own involvement and time with a group.

Looking at prints and drawings, and discussing the potentials of them is a very important thing in a printshop, and the challenge for an adviser is to be as sensitive and as sensible as possible, and try to not influence the art itself in any way. To encourage and discover new possibilities is an on-going process.

The guidance provided to Cape Dorset over the years, and by Wally Brannen with the lithography there for the past several years has resulted in a steady flow of important works from Cape Dorset since the early beginnings with James Houston. Their contribution to the whole spectrum of Inuit art is well appreciated, and I am sure at Cape Dorset in particular. Other communities which have not had such stable and long-term guidance have suffered as a result, and the standard of their output has very often been sporadic.

There is an underlying sense of responsibility to the community felt by a printshop, even as in a southern rural settlement the contributions of persons or groups have a greater visability than many efforts which get lost in the crowd of a large city. Contributions to the life of a community are respected and even in the printshop itself, there is a sense of responsibility to the group in that they wouldn't want to let each other down in any way. Seldom is there ever a case where an individual would seem to be out for personal gain or glory. That kind of vanity is absent.

The absence of vanity may also be illustrated by the thought that in a home where I was staying during one of my Clyde River visits, there was no mirror to be seen. I had to shave without one.

A responsibility to one's community was exemplified when I was involved in conducting a workshop at Povungnituk in 1972. It was sponsored by La Fédération des Coopératives du Nouveau-Québec and by one or two persons from various settlements around the Ungava Coast who had been chosen by their community to come and learn about prints. The course was to run for ten weeks and it proved to be one of the most moving experiences for me. The folk were all strangers to each other at the beginning but soon we were a solid group of printmakers.

Most had no experience at all with two-dimensional art, but were of course experts at three-dimensional art through their carvings, and so were very much artists in their own right. The transition to prints from sculpture seemed effortless and once the beginning stages were passed, ideas began to flow in a steady fashion. The careful handling of inks and paper was quickly adjusted to.

A lot of work was done in that short period of time, but we also had a lot of fun. The inherent sense of humour of the Inuit is one reason why they are such a pleasure to work with and to be associated with. This lightheartedness often comes through in their art but never in a careless or joking way. It is a part of them which they are sharing, and they aren't afraid to draw their dreams of imaginings, or worry what someone might think if they do.

One Friday during the Povungnituk workshop, because two of the artists were obliged to leave the course early and return to their community, it was decided to have a little party in the afternoon in their honour. It was meant to be just for our group but soon folk from the settlement began to arrive from every corner, all dressed up for a party. The work tables were moved to the sides of the room, and soon the place was hopping with fiddle music and stepdancing. A case of gingerale was deemed appropriate, and a great time was had by all. By 5:30 p.m. the shop was empty again, and it had been the greatest party that I had ever attended. The jovial atmosphere, and the welcome community involvement, was indeed a warming experience.

The element of "teaching" is a subtle and delicate one. Passing on information and experience is essential to helping out in a given situation, and it would be a serious lack if new possibilities were not presented. It is as legitimate for an Inuit artist in the south, and we may be sure that they will put their unmistakable stamp on it. The main thing is to be careful not to exert an influence upon the imagery or style.

One of the exciting things about working with the artists at Cape Dorset, Baker Lake, Povungnituk, and Clyde River is the keenness to try new things. This is almost a trademark, and I think that we can look forward to fresh and interesting new ideas coming from the North in the future.

I don't know what our expectations of them might be. Are we interested in seeing their art go on unchanging? Or do we look forward to what might evolve from what is happening now? Certainly there will be cultural changes, for the North today is not what it was even fifteen years ago. Airplanes flying in and out are no longer a novelty, and television, video, and telephones are there to stay. Nor should they be deprived of these things from a moral standpoint.

I mentioned earlier that the land and the people are strong, and that is so, and changes which may occur should be developmental ones. They are a sober and aware people and would not allow themselves to be swept away by southern influences against their will.

They are a people who have survived up there for hundreds of years and will contain to into the future. It is their home. Friendships are close and are quickly and easily made. People are trusted and they respect that trust. Nor is it a case of simply surviving. It is enjoying life, the weather, the land, and the game which they seek, and all the many things which are built on a strong foundation of traditions.

It is not an accident or a passing phenomenon that Inuit art is seen as a special thing in the mainstream of art. It has its own message and its own impact. It cannot be easily compared with that of any other artistic group. The variety and seemingly endless flow of ideas, the lack of easy repetition for convenience sake, the strength and the surprises, all go to make it personal and wonderful.

That the cultural expression of an indigenous group of people is protected as far as is possible from exploitation and mismanagement, by a government-sponsored agency such as the Eskimo Arts Council, and Canadian Arctic Producers, is a credit to those responsible for this concerned overseeing. As mentioned in the article by Kay Kritswizer in The Globe and Mail recently, it is an industry in many ways and has become a very important part of the economy of the North, as well as being a very special and unique art form. Inuit art stands for many things, but most of all it stands for the expression of a people whose life is changing rapidly, but who have always been able to cope with changes, and to make the best of them.

It has been a pleasure for me to have been involved with the art of the Inuit and with the people themselves over the past few years.

IV. FIELD EXPERIENCE
Gabriel Gély, Artist and Adviser

Marie Routledge:

As I mentioned earlier, Gabe Gély will be speaking on very short notice instead of Wally Brannen. Gabe is also someone who has has many years of experience in the Arctic. Today he is going to be talking particularly about sculpture activities in Baker Lake.

Gabriel Gély:

I was hired by the Department of Indian Affairs in 1963 to start a sculpture project in Baker Lake. I went to Baker Lake with mixed feelings, firstly because I also had a job offer from the National Museum to work on the Eskimo Hall, and secondly because I had overheard comments about a lady who had just spent three months on contract in Baker Lake, Miss Huan from China. She complained that she had done very little in Baker Lake because she seemed to have spent most of her time telling the Inuit that she was not an Inuit.

I agreed to go there after having had several years experience with the Department of Transport in several locations - Ennadai Lake, Sachs Harbour and Clyde River - as well as a working knowledge of the language which I found helpful when living with Inuit people. The program was funded through a Governor General warrant because there was some blocking of funds for such projects at the House of Commons. We were given a monthly budget of $720 for Baker Lake, which was not a lot. With time, the budget was raised to $5,000 or $6,000. The administration of the payment was rather simple, or rather I should say, we simplified it. We had a form called "Home Industries" from the Welfare Department Program. We had to enter the name of the carver and had to have him sign it along with a description of the object from the vendor. For a number of reasons we found the system impossible to implement in the field. Everything that seemed to work so well in Ottawa during our indoctrination did not seem to work at all when applied in the field. In order to purchase the carvings we went to the Hudson's Bay Manager who would issue a draft, and leaving the Hudson's Bay Store with a big, brown bag full of change consisting of five and ten dollar bills and some quarters, I would pay the people as they brought carvings in. The following year I was called by the head of the administration in Ottawa. They were all so excited about the results of the

Baker Lake project, and Howard Mitchell, the Head of Financing said to me, "Now that we have a single signature bank account, how have you managed all these past months?" I was very inhibited because there was a group of ten or fifteen financiers around me, people talking about millions of dollars and what not. So I said, "Well, I do not really understand the question." So they asked: "How do you administer the project, how do you pay the people?" "Well", I said, "I have a big, brown bag..." "Oh my God," he said, as he threw up his hands in despair. This gives you some idea of our difficulties in the early days but for us there was no other way. The first craft shop was a cooler, a walk-in freezer which had stencilled in large letters CAPE DORSET. Those were the only available premises for the craft shop, it was not wired, we had two oil stoves! I remember my first helper could not stand the heat, and fell asleep from the moment he was inside. Rather than fire him, because he had been warmly recommended to me by a long-time local resident, I introduced him to Mr. Gunn who promoted Joseph to the then high station of interpreter for the office of Indian and Northern Affairs.

The marketing then was no great problem. The carvings were sent to the building at the corner of Kent and Albert facing the old headquarters of Indian Affairs. Miss Page then saw to it that the dealers would get their share. After listening to Virginia Watt, I agree that in those days the dealers were queuing up and were eager to purchase the high quality of crafts available from the North. In the field we did not have too many problems except communication. We did not communicate directly with Ottawa because we were dependent on the regional office which was located in Churchill.

The communication system was served by a set of old Marconi radios that were serviced by the Department of Transport on a benevolent basis. These things always seemed to function at a time of bad news, and when we had some interesting things to say they always seemed to be out of order. But those were small frustrations really.

In the fall of 1963 we moved out from the freezer into the former RCMP Subdivision buildings. If we had had more time I would have shown you those buildings. These were spacious enough to accommodate the display area as well as the purchasing of the carvings. In the course of time we set up a small workshop where we used a minimum of tools for collective projects. In fact

George Swinton gave us a hand on the occasion of his visit while we experimented with block printing. Working on the graphics, we had absolutely no budget as it was already strained by the purchase of the wonderful carvings that we got in those years.

The main concern and difficulty were the soapstone and other materials. It was very difficult to provide a steady supply of soapstone for people living in Baker Lake. The population was very small in the early 1960s. I will show you a few slides,some from Baker Lake and some from an area north of Chesterfield which illustrate the difficulty in getting soapstone. However in 1963 and 1964 in Baker Lake we were fortunate enough to obtain soapstone from Rankin Inlet mine and a limited amount from Kythiek River. The prevailing price per pound for stone brought into the settlement by the Inuit for the program was fifteen cents landed. Most of the people in the camp were still living off the land on caribou and some fish. I had a good rapport with these people because I happened to have shared their living conditions in my early days in the Arctic in the early 1950s.

When I conducted a workshop in the North, rather than repeat myself, I would use a scroll of brown paper and write in syllabics what I wished to communicate with the people. For example if the arts and crafts people said "Send us more ulus," I would write "ulu" in syllabics. I did not seek the help of too many Eskimos because we would be still making corrections as I never met two people who agreed on one single sentence. One day I put on the scroll: "I want one ulu." I put along a three-dimensional sample which showed what was wanted. All I needed were five ulus and I soon had a one hundred ulus because they had understood that everyone, everyday had to bring five ulus! We had so many frustrations.

For example for the soapstone you had to budget two years ahead and had to find a suitable site. One old-timer would say: "There is a lot of soapstone." It may have been a lot of stone for him because it was three chunks or ten chunks, but when you are looking for 100,000 pounds of soapstone, it is very difficult to make a clear assessment of any site. It means that sometimes you have to travel by air in the winter and find the site. I was told by an oldtimer, who is no longer with us, to look for a bean-shaped lake. We got the aircraft and for three consecutive days all we saw were bean-shaped lakes. Except that by then we had overshot the runway (I'm thinking the budget now but I use a technical term), the budget was $1,000.00 a day for a single

engine Otter. I had four helpers who had never flown and, of course, they were in a cold sweat. I had visions of pneumonia and death on the road. All the while we were looking at bean-shaped lakes. Well eventually we found a bean-shaped lake, but because of the extreme temperature the pilot had to remain with the aircraft and crank up the engine every half hour. This meant that our fuel supply was reduced to nil by the time we had to take off. This was on Schultz Lake. I will show you one or two slides which I hope will convey to you the great difficulty of getting not just soapstone but good carveable material. If the Inuit are not carving, I found this in all my travelling up North, often it is because they are very reluctant to tackle a block of soapstone that will break off into several pieces in the course of making a sculpture. You cannot blame them because even a small cash payment in those years was very significant for them. Mind you the price was climbing fast. The cash economy took over the traditional subsistence economy and with the implementation of the housing program they, just like us, became more dependent on the Hudson's Bay Store to provide for their family.

I think now we can look at a few slides. The cost of stone is no longer fifteen cents a pound, it's more in my view, $5 to $10 a pound. For a main block of one hundred pounds probably half of this is not usable, it becomes dust or too fragmented for use during transportation. One more comment, we blasted some soapstone, about 250,000 pounds in Kaminuriak Lake in 1976 and the administration had visions of an inexhaustible supply of soapstone. I had to impress on their minds that the specific gravity of that soapstone meant that you could put all that soapstone under one or two of their own desks because it is such a heavy material. To provide soapstone for a settlement like Eskimo Point 250,000 pounds of raw soapstone is required. You will agree with me when you see the last slide. That will show you the two year project to acquire soapstone north of Chesterfield Inlet. The name of the place is Amakrutaq and a fellow born there, about third or fourth generation, was my host. You will see it is the hard stuff and I hope you will understand that in carving, aside from the aesthetic quality, there is a lot of work and planning that goes into getting good soapstone. This is one of the many sites north of Chesterfield.

I was told the quality of that soapstone by five or six informants. I usually like to hear the story from several sources and this particular soapstone was so fragile that it could not be handled from the site to a peterhead without

breakage. Remember it had to be put in a bag and from this particular site put on a skidoo during the winter and from the skidoo stockpiled in a place on the river system where the peterhead could take it and distribute it to the Keewatin location. This particular soapstone's content was made up of sixty percent asbestos fibres embedded in a number of other mineral components. This project required two summer seasons - to investigate the site and find out that the material was indeed inferior.

I had to rely on my own judgement, not from arrogance, but because I was the guy who had to do the paperwork when it came to correlating the results of a project to the funds provided. If I listened to five Eskimos, one would tell me the soapstone was great; one would tell me it was too soft and the third would say it was junk. I could not go by these personal opinions. I had to look at it from the point of view of transportation, colour, texture and cost. This was one of my responsibilities and to date I have never had a consensus of approval among a thousand Inuit, although I had never sought this either. All I tried to do was bring them half an apple rather than no apple at all.

Here is the aircraft about eighty miles from Baker lake. Again we're talking about keeping one's humour. Everything was fine except the pilot hurt his back that day and was holding onto his aircraft as it couldn't be anchored in this rocky shoreline. This was for us a disaster because here at the right side of the aircraft there is this whole boulder about six feet high which is soapstone. It's not carveable - it's too hard and mixed with overburden.

And just to show you that a whole week of flying in, flying out, and you try to get four Eskimos in one aircraft in one day, you're out of your mind, forget about it! You have to be there and this guy is hunting, this guy is fishing and this guy is with his wife and this guy I don't know where he is. So you have to go around town and send all the kids and bribe them with a bunch of candies and always a little miracle - everybody's at the aircraft right on time! Wonderful!

This is Schultz Lake I know you won't agree with me but I assure you that it is the bean-shaped lake described to me. That's the one that we found, that's a bean-shaped lake. We found soapstone except that we didn't know how to transport it. It is common

knowledge that there is no shortage of soapstone in the Canadian Arctic, I can vouch to this but invariably the best sites are out of reach while the inferior material is within reach, but that is the way things are up North. As I said we had to curtail our assessment of the soapstone deposits for the reason of costs. The pilot said we were running out of fuel and when I asked "why do you have to warm up that thing," he said, "it is fifty-six below." Yet we had to survey the site ahead of time to plan for the blast and the stockpile of soapstone for the Baker Lake people the following summer.

This is the site you see. This is the area which you are going to see in the next few slides. Once we had access to the funds from the government we had to list the cost of whatever aircraft services we needed and the cost of the camp dwellers that we hired during the summer months so that they could generate some cash for their families for the winter months ahead. I hired three people who belonged to this camp which is situated about forty miles away. All I did was to take care of the logistics, the money, how to pay, and when to pay and then had to verify that the job had been done so I could say to the government, "the job has been well done, you have spent so many beans." Beans? O yeah, the bean lake is here, I told you. So we could go back the following year and ask for more financial support. It's very difficult to convince people living in a warm building whether it is in Yellowknife or Ottawa. This is why I took these pictures so I could document most of these projects with photographs. I think I should cheat reality and use a wide angle lens for the end results and use a telephoto for the difficult parts, but I'm still innocent and have so far resisted the temptation. I use the same lens and as you see the results are not terribly impressive.

I shot this slide just to point out to you that you have to work in those areas with people who know the country well, because having a camp here for three weeks means that you will have to get fresh water. This water system comes from the sea. The river flows both ways which means you have to have a tidetable so that you can syncronize your transportation of dynamite, drilling bits, groceries and God knows what. An important prerequisite is a fresh water supply. How do you go about doing it? Every nook, every brook, every runoff has an Eskimo name and that tent is situated within walking distance of this little runoff which provides drinkable water, very good water, and this is also a very good place to get your evening caribou because the caribou comes here to get his own drink.

Now for just a second, again on the upper left is the ground, "le terrain." Those are old rings and they are there by the hundreds. So when I mentioned, "there must have been many people living here years ago," Kapput said, "my goodness, in the other area southwest you will see hundreds of these tent rings and old stone houses where our ancestors lived." I am showing this to you to let you know that for a white person to look at this, like I would, where the heck would I get some soapstone but Kukia has the complete topography of the ground imprinted in his mind. As he guided me through those sites he often related the deposit to a time when he was five years of age or when he was eight years of age or four years of age with Grandpa, and then would give me some anecdote or a short reminisence of his past.

Those are the people with whom you must establish some rapport. Mind you, they are very possessive about the land, they have a sense of proprietorship about the area where they live, within a radius of about one hundred miles. Even close members of his own family are not really welcome and they will know better than to come without being invited. Therefore you cannot go and say "in the name of the Government of Canada" - it will not work at all. You have to establish a good rapport which means prior to bringing dynamite and chopping the hill or making a gash in their landscape you have to make sure he knows that this is to support the activity of his own people in outlying settlements. You have to have a good rapport with this individual in the first place.

You can tell the boss here is Kukia who is just looking at his brother who is drilling because he has the title of all this area, so he is not going to mess up. This is not quite true actually. You can see at the intersection behind Kukia, you can see this white dot - this is the tent. This is only to show you the scale of the terrain of the area where you are told to look for the soapstone. It's a tiny, tiny white dot on the right at the intersection of the land and the rock on which Kukia is standing. Purposely I included it to show you the scale of this area which bears no name on the map it just shows a very complex water system. Now the man on the left of Kukia, who is busy working and slightly over his head on the left, you see that cove. This sort of indentation in the land, this is where the peterhead will anchor the following year, in late summer.

But first the soapstone must be transported by skidoo to that particular cove during the winter. Ultimately a man from Rankin, Santeeanna, will have to be contracted to bring his peterhead and

pick up the soapstone supply. You can see all the organization that goes on in order to get soapstone.

Maybe I shouldn't have shown this. Once in a while the larder has to be re-supplied. The caribou made a mistake, stumbled over the camp and got shot, so here is breakfast. This is the end of the operation. You can see the soapstone. That is about 100,000 lbs. you are looking at. That is the fresh material which I have on the right. The only thing we get free in the North seems to be jute - coffee bean bags from Brazil, incidentally - which we use to bag the soapstone so it can be more readily transported on the skidoo. This is an immense land and when you are told there is some soapstone, someplace - where my God? Now here are the pitiful results. I went to Wager Bay to get more soapstone and I photographed 100,000 lbs. of soapstone. Because of adverse weather conditions the aircraft could not fly closer but you see nearly dead center in the slide, the coffee bean bag full of soapstone and that's it. That's all you have to show for a two-year effort.

I am confident that this little trip up North will show you that there is a lot more work in finding soapstone than just picking it up at the doorstep. It's a lot of work and I cannot see how, with the high cost of gasoline and aircrafts chartering all their services that this type of work will be to the financial advantage of our friend the Inuit carver, who is now so dependent on a soapstone supply from remote areas.

It's going to be rougher and rougher all the time. This is the message I conveyed to them when I was in Repulse Bay and Clyde River and other places.

Marie Routledge:

Thank you very much. Has anyone got any questions they would like to ask Gabe?

Question - Bernadette Driscoll

Can I ask you about the graphic program in Baker Lake and how it first began?

Gabriel Gély:

I could not draw a clear line on the beginning. I purchased graphics but I couldn't tell you the price because we didn't even have enough money for the sculpture and we paid very little for the early sketches from Tookoome, Anguhadluq and others. We paid very low prices. They provided us with those sketches. We started some proofs but we didn't have enough funds then to call it a graphic project. In 1964 and 1965 we started some jewellery and some experimental work in addition to the sculpture. That meant that we were always out of money. I started to close my books with the approval of the Bay (and the government, I hope) around the twenty-first of the month but then I ended up on the third of the month opening my books and spending the next month's money - I really got mixed up in these things. We were really unable to give any buoyancy to the graphic program. However, we purchased a very large number of original designs, several thousand, I recall.

Question - George Swinton

I'd like to make a comment here which might be of interest in relation to the question. I saw the beginning of the graphics project and it was done on a basis of whenever you could work it, not when you wanted to work. Then somebody was sent up to specifically work on the graphics project, namely, Boris Kotelowitz. He wrote a report that the Inuit of Baker Lake showed no ability towards two dimensional design and printmaking which proved to be a little bit wrong. I can't remember the exact date of the report but I would figure that it was between 1966 and 1967. Then Jack Butler came and he became most interested and enthusiastic about the graphic abilities of the Inuit. I remember very well our first meeting when the prints came down; they were very different from the Povungnituk prints and the Cape Dorset prints. There was considerable discussion about the techniques and so on and I think not enough has been written about it. The person who should write about it really is Jack Butler. There is an article by Sheila and Jack Butler in The Beaver. I can't remember the exact date but one could find it very easily. The printmaking project took off very, very excitedly. It was very different from the projects in Cape Dorset, Holman and Povungnituk.

Marie Routledge:

Any more questions or comments? Thank you very much, Gabe. I appreciate you helping out on such short notice. Now we'll move

on to our scheduled session for this afternoon at which you are all going to have a chance to participate by speaking about your own involvement in Inuit art. I'm going to give my chair up to my boss, Helga Goetz, who has a few words to say.

V. YOUR INVOLVEMENT WITH INUIT ART: ROUNDTABLE PRESENTATIONS

Julie Hodgson, Moderator

Helga Goetz, Inuit Art Section

As Marie mentioned this morning we had really not expected this kind of turnout. When we began talking of a conference we were really talking of a meeting where those of us actively doing research, producing exhibitions and publications, could compare notes, exchange ideas and co-ordinate our efforts. This afternoon's session is in effect that meeting, greatly expanded. I do hope that the intent is retained and by exchanging our professional and institutional plans, we can improve lines of communication and thereby enhance our efforts. The presentations must be necessarily brief but if anyone has any ancillary material to amplify the program, please give it to Julie Hodgson for inclusion in the published proceedings. Julie is going to moderate this afternoon's session and will be calling people up one at a time. In the case of institutions who have sent several delegates, one person has been chosen as the spokesperson.

Maria Muehlen, Inuit Art Section

I'm Maria Muehlen from the Department of Indian Affairs and Northern Development. Helga will be leaving us for half a year as you probably all know, but we'll try to keep the ship afloat.

I hope you all have a general idea of the activities in the Section after your visit to the Open House on Tuesday. If you did not make it on Tuesday, try to come on Friday morning. I think you will get a better idea of the overall program by dropping in. I'll talk briefly about a few projects.

Our immediate project is the publication of a Catalogue of Services and Collections. It will contain our collection as well as a description of our services and our travelling exhibits. We are doing this because we hope to shift away from large scale exhibits and become more a lending agency by encouraging other institutions to do large exhibits, and by making our collection accessible to them for this purpose. The first installment will contain a list of our prints with complete artists' names and dates as well as the printmakers' names. I hope that this will be a useful tool for cataloguers in museums. It's the kind of information that is not often available. The catalogue will make the collection accessible to museums.

It doesn't mean that we are altogether going to stop generating exhibits. We will continue to produce exhibits in the format of the "Pudlo" or the "Ulayu" that are both circulating presently. These are medium-sized exhibits, with thirty to forty prints, one-man graphic exhibits. The next we are planning along this line will be Luke Anguhadluq from Baker Lake.

In terms of other projects we are hoping to produce a videotape on Jessie Oonark from Baker Lake, perhaps on her and on two of her artist children.

In our research and documentation center we are presently involved with Holman Island, cataloguing and documenting their archive of drawings, which consists of 8,000 drawings. We will photograph them in our Section. Slides of this selection of drawings will be available for research and publication from the Section. Similarly, the Prince of Wales Museum will photograph their drawings of Baker Lake, and they again will be accessible for research from our Section. We will continue to build up our

collection of sculpture slides mainly by photographing the most important works that go through Canadian Arctic Producers on an annual basis and through interchange with other museum collections.

Julie Hodgson:

Does anyone have any questions?

Question - Michael Neill

In the cataloguing of the works in the collection which will be made available, is there any plan to produce the signatures as they exist on the works?

Maria Muehlen:

The first installment will contain only a listing of prints and drawings and will be published this year. The next installment will contain largely our sculpture collection and we will definitely include the signatures of the artists whenever they exist.

Question - Virginia Watt

Maria, what are the criteria or the regulations for borrowing works from the Department for exhibition?

Maria Muehlen:

We have the same criteria as any institution that prepares travelling exhibits, for example, the National Gallery. These would include environmental control and of course with graphics there is more emphasis on light density.

Kitty Glover, National Museum of Man

I'm the Acting Curator of Collections in the Ethnology Division of the National Museum of Man. I regret to have to tell you that Odette Leroux who is our Curator of Contemporary Inuit Art is not well, and was not able to come, even though she was looking forward to this very much. I also regret that as she has been away sick I wasn't able to get hold of her to find out specifics that she wanted presented on what she has underway.

I am going to go slightly into detail of what we have in our collection and the general type of work we do which many of you may know, but for those of you who aren't too aware of our projects you may find it educational.

The National Museum of Man began collecting contemporary Inuit art specifically around 1954. We are of course involved with ethnographic collections generally and this is a sub-collection within our major collection. We also have a sub-collection of contemporary Native art. In our situation as a National Museum we are involved in the normal duties of a museum. We collect, we have archival collections that are used for research and publications and our own in-house research. We have loans, many of you have been involved in our loans in the past such as the Sculpture/Inuit Masterpieces. A Rothman's exhibit to South Africa went out with the assistance of the National Museum of Man for eighteen months and has just come back. We have a loan recently that went to Montreal, the normal type of thing that we all get involved in, also a print retrospective [The Inuit Print] that you may have seen or heard of. It was out travelling for several years and has just returned.

Also we have our own in-house duties and involvements. You will be tomorrow at the National Museum of Man and you'll see that we have a hall that is devoted to contemporary Indian and Inuit art. The exhibit that's on there went into effect last November. I believe we're going to replace it with a new exhibit in January so there will be an ongoing exhibit change there.

As well it is slated in the books, by Mr. Francis Fox, that we will have a new museum building in about six or seven years time depending on funding, etc. etc. It is on the books that we will have a whole gallery designated to contemporary Native art collections at that time.

In addition we have involvement in various publications both loan publications, exhibit publications and our Mercury series which generally has involved itself with ethnographic material. However there is no reason why we will not publish more in the future in the contemporary material culture field as it becomes available to us.

Odette Leroux, our Curator of Inuit Art, herself has only been with us since 1977. We did not have anyone permanently involved with the contemporary collection before then. Since she has come on staff she has worked like a Trojan, she has done tremendous things in organizing the information available. We have put all the collection onto a computer system with basic research/ housekeeping data. We are expanding the data input hopefully next year and standardizing terms so that we will be able to answer a lot more questions; help everyone a lot more with more detailed information. Odette herself has been involved in a project in researching the very early prints in 1957 and 1958. She has done field research in the North. She was in the Eastern Arctic this last spring and I believe, plans to go into the Western Arctic next year so that she can make more personal contacts.

Question - Helga Goetz

I have a question. Everyone may not realize the importance of the Museum of Man's print collection in that you have collected all annual collections of all of the printmaking communities to date. Given financial restraint programs and so on, do you anticipate continuing with this program?

Kitty Glover:

Well, we've been very fortunate in that we have had major donations of prints from some of the co-ops. We of course would like to encourage that in the future as ours is an archival collection of note. As Helga mentioned it does date back to 1957. We have almost complete sets right through for all the co-ops. It is a very high priority in the Division that monies be set aside for that area of collecting. Pressure can always be put at all levels. Fortunately, contemporary Inuit art is very popular among the levels of government so we find we get more enthusiastic support for that than let's say if we go off to collect a pair of Plains beaded moccasins that nobody else knows about or cares about except the ethnologist back at the Division. It's our great ambition to be able to continue our

print collecting because we feel that is such a national treasure. People from all around the world do look to the National Museum of Man to supply this material for research purposes and publication.

Question - Bernadette Driscoll

With regard then to the new National Museum of Man complex, will there be an increase in your storage facilities and do you intend to make significant additions in terms of the acquisitions of your collections? As well with regard to exhibitions, will you be arranging both travelling exhibitions as well as exhibitions within the building itself?

Kitty Glover:

Don't quote me on any of this because I don't have Francis Fox's ear, but there will be gallery space set aside specifically for the contemporary collection of both Inuit and Native material. They're in the planning process now. There's a Board that's assembled who spend day after day after day sitting down and saying "okay this is what we're going to do in Stage A, Stage B" and so on. There is intention of having additional storage space in a temporary capacity in Hull, I believe, if this goes through. Eventually the idea is that the beginning will be mainly exhibition space, conservation and so on and then as the complex develops they will move more and more of the collections and more of the staff into the newer building. I cannot see the government cutting back drastically on our loan programs. We're always here to assist other museums across the country. There are many faces in the room I know personally because we've helped them either in loaning material or working with them on exhibits. Everybody knows that the National Museum of Man covers the country and the collections are there for use to augment yours on exhibit when you need it, if you can come up to our standards.

Bernadette Driscoll:

With regards to the exhibition space that would be devoted do you see it in a sharing relationship with Inuit and Indian art?

Kitty Glover:

It hasn't been decided. They've asked for preliminary comments on it, and preliminary comments have gone in, but the government

has so many levels. I mean after all Trudeau can decide who builds the Embassy in Washington.

Bernadette Driscoll:

I think most of us realize the tremendous collections that the National Museum of Man has with regard to contemporary Inuit art and have felt rather at a loss that it hasn't been more publicly displayed and that people across the country and around the world haven't had more of an opportunity to see what does lie within the walls of the National Museum of Man. With the building of a new complex can we look forward to seeing more of your collection?

Kitty Glover:

That's definitely the intention. I mean I don't think you'll be disappointed. After all our old museum has three stars. What will the new one have?

Question - George Swinton

This morning Virginia Watt talked about the fine art versus the ethnographic content. It occurs to me that we in Ottawa are the only place in the world where Inuit art, the art of living, Canadian artists is not being displayed at the National Gallery but at an ethnographic museum. Do you consider yours an ethnographic museum?

Kitty Glover:

I believe the National Museum of Man is known as an ethnographic museum.

George Swinton:

Yes, I think so too. Mine was a Socratic question obviously. The point which I'm trying to make is, will there be perhaps a decision by the National Museums Corporation or perhaps with the help of the Canadian Eskimo Arts Council to let Canadian Indians and Canadian Inuit become artists rather than ethnographic curiosities?

Rosemarie Tovell:

George, your question will be answered as soon as I get my chance to speak.

Bill Kirby, Canada Council Art Bank

I don't know how much anybody knows about the Art Bank. I'll give you a brief introduction about what the Art Bank does then give you a general idea about what we are doing in terms of Inuit and Indian art.

The Art Bank was set up to purchase work by contemporary Canadian artists and to make these works available to the general public by renting them to government departments, agencies and non-profit organizations across the country. The Art Bank in a sense is an extension and an addition to the granting process of the Canada Council. In the ten years since the Art Bank was set up, we've purchased over 10,000 works of art by about 1,200 artists across the country. At the moment about 7,000 of those works are on rental to various offices across Canada and in the United States. Recently 180 works were installed in West Germany.

All the works in the collection are selected and recommended for purchase by juries primarily of artists, along with curators and critics from time to time. This reflects the Canada Council's general philosophy of judgement by peers. The juries change every time we have a jury together. There are four juries a year in Ottawa that look at submissions from artists and make recommendations for studio visits and for the purchase of works on paper. We receive something like 1,500 to 2,000 submissions a year from artists. This year we've had about 350 studios recommended for visits, whereas a year ago we had ninety-six. This tremendous increase I think is largely due to the economic situation at the moment but it's becoming a very difficult job to visit all of these studios. Our annual budget is $600,000 for the purchase of art and we purchase something in the neighbourhood of 500 to 800 works a year.

Within the context of collecting contemporary Canadian art we do collect contemporary art by Inuit and Indian artists. We have approximately 600 works by Inuit and Indian artists in the collection. These have been selected by various juries over the years. The juries are general in nature and for the most part multidisciplinary including all types of artists.

Works are selected for their artistic quality only in relation to the works that are being done by a whole range of artists - from

installations to works on paper of various types, to photography and a whole range of painting and sculpture.

At the moment we are completing the transfer of our entire collection over to a computer. We are awaiting the delivery of our computer terminal which will allow us to provide a great deal of information on the collection. At that time we will also be able to produce a catalogue of the collection which will list 10,300 works. I hope we can print it inexpensively enough to distribute it free of charge. If you are attached to an institution you probably will get a copy. I'll give you an address and a phone number and if you are interested in either the catalogue or any information about the works in our collection or about the Art Bank in general you can get in touch with us. Our toll free number is 1-800-267-8282. That connects with the Canada Council in general and the Art Bank is extension 365. You're more than welcome to call us at any time and ask us questions about what we're doing, when the catalogue is going to be arriving, or anything else. Our address is: The Canada Council Art Bank, Box 1047, Ottawa K1P 5V8. I do encourage you to keep in touch.

We'd be very interested in what various institutions are doing. We are hoping to develop a fairly regular access to various co-ops and other distribution agencies and galleries in terms of regularly having Indian and Inuit works presented to the Art Bank. As I mentioned, works on paper can be sent directly to our juries and be juried in Ottawa but we also do make regular visits to galleries and individual studios which I'm hoping will in fact become the case with Inuit artists as well. We would like very much to be in touch with the artists individually.

Question - Bernadette Driscoll

When a southern Canadian artist makes a presentation to the Art Bank, what is the process by which his or her work is reviewed and chosen for purchase?

Bill Kirby:

There's really a two-tiered system. As I mentioned we have four juries that meet every three months in Ottawa. These are juries that are put together to look at submissions from artists. In order for artists to be purchased by the Art Bank, they have to make a submission. It's a pre-screening process. With 2000

submissions a year it's really impossible to contemplate visiting that many artists. Artists are asked to send up to twenty images of their work, along with biographical information, to the Art Bank - slides or other forms that would give the jury a good opportunity to know what kind of work the artist is doing. Those juries make recommendations for studio visits. Galleries can also do the same and galleries regularly send us in submissions. We make general visits to galleries, again based on the recommendation of these Ottawa juries. When we have enough studio visits in any particular region we put together different juries to visit the studios and at that time purchases are recommended. We only purchase from the actual works themselves.

Bernadette Driscoll:

In terms of the philosophy of the Art Bank, was it created to support individual Canadian artists and to encourage a vitality to the Canadian art scene?

Bill Kirby:

Yes, except I would like to also mention that really it is as much intended to recognize the contributions of Canadian artists of quality than it is to simply support artists. We have the granting process through the Arts Award Service where there are grants available to encourage artists to pursue different directions, to get material for specific projects, and the like. In our case we are purchasing works and therefore there is a qualitative judgement that is being made, although that judgement may vary from one jury to the next. That's why we change the juries every time so that artists are able to apply on a regular basis and be looked at by different juries.

Bernadette Driscoll:

Has your development of Inuit art been different in its application to the development of your collection with regard to other southern Canadian art?

Bill Kirby:

No, my philosophy is that we are dealing with artists as artists and we don't make any distinction between Inuit artists and Indian artists or artists doing any kind of work. Everybody is looked at by a multi-disciplinary jury. Crafts people can apply

to the Art Bank as well but they are all judged on the level of quality as determined by a jury at any one particular time.

Bernadette Driscoll:

Exactly. Well then, would it be possible for Inuit artists or for the co-operatives through which they are working to submit slides of outstanding works from the co-operative directly to the Art Bank for review?

Bill Kirby:

Well, as long as that's possible within whatever system there is, that's what we would like to encourage. We really would prefer to have direct relationships and deal with artists individually as opposed to dealing with a group.

Bernadette Driscoll:

Recently there was a press release that was sent out by the Art Bank saying that the first set of graphics had been purchased by the Art Bank covering forty-one graphics by thirty-eight artists. I understand that the selection was made through CAP rather than on a direct relationship with either the co-ops or the artists themselves.

Bill Kirby:

This was really only a start. They were not all graphics - but sculpture as well. We haven't had a real program as such. This past year we've tried to become much more visible and have tried to make the Art Bank known and accessible to all artists. We wanted to purchase works by Inuit artists and we went to CAP to begin with, but we really do want to expand much beyond that and to make direct contact with the co-ops and with individual artists when at all possible. Any assistance or any information that anybody could give us would be more than welcome.

Question - Mary Sparling

I was wondering if you would say something about your Canada Council Purchase Assistance program. At Mount St. Vincent we have been able to make a purchase because of your program. Do

you have many such requests from galleries across the country or such sharing of costs?

Bill Kirby:

That is another program that is administered by the Art Bank. It is called the Special Purchase Assistance Program. It's designed to assist galleries in the purchase of contemporary Canadian art for their collections on a matching grant basis. At the moment we have a modest $150,000 a year that goes to galleries up to a maximum of $10,000 each for the purchase of contemporary Canadian art. I think that within three weeks of the beginning of our fiscal year this year the money was already committed. There is a great deal of interest and need for that support. At this point it is now restricted to once every two years because the galleries that are on the waiting list one year will get first shot at it next year. We are trying to get more assistance for the program. It has encouraged a great number of galleries to augment their collections. I think that a number of works by Inuit and Indian artists have been part of that program as have a wide range of other works as well. Any delegate from a public gallery here is more than welcome to request assistance through this program. Information can be received from Paulette Charette at the Art Bank. At this point we do deal with it on a first-come, first-serve basis. When the money is expended you're put on the waiting list for the next time. What we need is information about how much money has been raised to be matched by the Art Bank, and where the money is coming from. We require that this money be outside the gallery's normal acquisition budget. We like to think that the Art Bank's matching funds are there to encourage increased participation on the part of the public.

One final thing if there aren't any other questions. We have a fledgling resource centre that we set up this past year to pull all of our materials together at the Art Bank. At the moment however we don't have anybody running it full time. We do have slides of everything in the collection. They, along with our computer printout of the collection, will be made available upon prior request to anybody who is interested.

Rosemarie Tovell, National Gallery of Canada

To begin with I should explain the kind of collection that we have, how it's formed, and what our plans are for the future. The Gallery started collecting Inuit art in the late 1950s through the 1960s under the direction of Kathleen Fenwick, who was the Curator of Prints and Drawings and one of the original members of the Canadian Eskimo Arts Council. Her retirement from the Gallery was synonymous with the point when the National Museums Corporation came into effect. When that happened it was decided that since the Museum of Man, which was our sister gallery (or museum now), was developing an archival collection of Eskimo art that the Gallery should withdraw from that field. Subsequent to that decision we really have not been collecting. When we started developing our plans for a new building in 1975 (the first plan was in 1913) we had actually set aside a gallery which would be devoted to Indian and Inuit art. The art that would go in there would be from the National Museum of Man collection with the exhibition to be curated by the Museum of Man. This gallery would be integrated with the galleries of Canadian art so it would be a full integration with the whole cycle of Canadian art. That plan still exists to date, although the fine details of working out how we are going to work with the Museum of Man are still to be resolved. If there are any questions I'll be happy to answer them if I can.

Question - Helga Goetz

Excuse me, I'm confused. Are we going to have two halls of Native art? The buildings are two separate buildings, aren't they? Kitty Glover says they're going to have a hall and you say the National Gallery is going to have a hall.

Rosemarie Tovell:

That's right.

Helga Goetz:

Great! Has a site been chosen for the new National Gallery?

Rosemarie Tovell:

No. There are still several sites being looked at and a site has not been selected yet but we expect an announcement any day. You

will have to ask Jean Boggs and her own Corporation about that. We are being kept in the dark.

Question - Virginia Watt

Would the National Gallery start to collect Inuit art or would it be entirely in the hands of the Museum of Man?

Rosemarie Tovell:

The National Museums Corporation and thus our arrangement with the Museum of Man still exists. Whether there will be any change in the future, I cannot tell. I cannot speak for powers that make this kind of policy. Certainly the National Gallery would collect but not through purchase, maybe through donations, if people would consider donating works of art to us. At this point I don't see that, since the Museum of Man and the National Gallery share the same Board of Trustees and funding source, we would each be given funds to collect the same kind of thing.

Virginia Watt:

Would the National Gallery consider including Inuit art as Canadian art rather than label it "Inuit Art" in exhibitions?

Rosemarie Tovell:

I've already done that. I have an exhibition travelling right now Masterpieces in Canadian Prints, and there are Eskimo prints in there.

Virginia Watt:

Have you? Good for you.

Question - George Swinton

You said that you are going to have an Inuit hall. Are you going to have an Inuit hall or are you going to have a hall of Canadian art which also includes [Inuit art]?

Rosemarie Tovell:

We are having a series of galleries which will be set up according to regional groups, subject matter, historical development, so forth and in that will be one devoted to Native peoples' art. For example, there will be a room devoted to the Group of Seven, a room devoted to the Beaver Hall group, etc. As we are singling out artists from the south into groups that can be digested and understood by people we will be doing the same with Native people.

George Swinton:

In relation to curatorial aspects of that?

Rosemarie Tovell:

This is one of the problems. We have only been designated ten more person years to run this entirely new, huge building and we cannot see at this point, with a small collection of our own, having a curator for Native peoples' art. Since there are curators for Native peoples' art at the Museum of Man, we would like to work together with them.

[Addendum: After the Conference, I was informed that negotiations with the Museum of Man have not yet begun. The National Gallery's idea for a Native art gallery with the Museum of Man's assistance stemmed from an earlier offer by William Taylor to exhibit works from the Museum's collection on a semi-permanent basis in the present National Gallery building. However space shortages alone forced the Galley to decline this offer.]

George Swinton:

Has this already been liaised to a certain extent?

Rosemarie Tovell:

I think it is still being worked on now. I know there were discussions back in 1975 when that second last building program was developed.

George Swinton:

The reason why I am asking is also my previous question. There are also of course technical questions involved. Virginia Watt put her finger on it, namely, what's the use of having it if you are not purchasing, if you are not actively in the enterprise?

Rosemarie Tovell:

You're contradicting yourself. I thought you wanted Native peoples' art in the context of art, not ethnology.

George Swinton:

No, I'm not. That's exactly what I'm trying to say. What I'm trying to do is to bring out a definition by you. I know what I want.

Rosemarie Tovell:

We will be regarding these as works of art and hung with works of art.

George Swinton:

So you don't need a Curator of Native art.

Rosemarie Tovell:

In the Gallery, the way we have developed our curatorial sections, we have people who specialize in specific areas. My area, for example, is historic Canadian prints and drawings. Mr. NcNairn is the Curator of Contemporary Art. We have specialists for very specific time periods or national groups.

George Swinton:

So it would fall under his category really.

Rosemarie Tovell:

If it's contemporary, yes, if it's historic it could fall under my group or another curator depending on what the medium is.

George Swinton:

I just wanted to get some clarification.

Question - Jacqueline Fry

You know for me there is no fundamental change of ethics or philosophy. If you are related to the Museum of Man, as I have understood, I don't see you buying or purchasing painting or sculpture from an Indian artist or an Eskimo artist as you would purchase a Molinari or a Murray Favro. I would like to understand this better.

Rosemarie Tovell:

I will let Mr. McNairn answer that question.

Alan McNairn, National Gallery of Canada

I understand what you are saying. I understand what George has said as well. I find myself in the curious position of standing here supposedly defending an institutional policy which I do not hold myself. I cannot defend the institutional policy which does at the present time divide art produced by living people in Canada into two different categories. One category we do not collect. It has been excluded from the collection and I cannot in conscience defend that policy. I would hope that when things become clearer as we move along that that policy will cease to exist. It will change. Undoubtedly it will change. The interesting thing is that that policy or that exclusion of the National Gallery was not mentioned, as far as I know, in front of the Federal Cultural Policy Review Committee by any group in this country except the National Gallery Association which mentioned it very briefly. I would think that if there is an interest in changing the policy of the National Gallery of Canada in its collections area, it is up to outside pressure to force the institution to move in a positive direction. It is very difficult within the institution to cause any re-thinking of policy although it is attempted now and then. The most successful way of changing it would be for organizations in this country to encourage the National Museums Board to consider a change in Gallery policy that would include and encourage the acquisition and exhibition of a Inuit and Indian contemporary art.

Kristin Phillips, Canadian Government Expositions Centre

Good afternoon. I am an independent researcher currently working for the Canadian Government Expositions Centre. CGEC has been contracted by the Department of External Affairs to develop an exhibit on the contemporary lifestyle of the Inuit, for viewing in Europe. I have been contracted by CGEC to develop the theme, acquire the display materials, research the visuals and write an accompanying text.

My background includes contract employment with the Inuit Art Section, Department of Indian and Northern Affairs, documenting the departmental collection of sculpture and artifacts, and I also spent three months in Cape Dorset where I set up an etching workshop in 1979.

The present exhibit is intended primarily for venues in Germany, France and England and will tour for a period of four to five years. As I mentioned, the emphasis of the exhibit will be the contemporary Inuit situation and will deal with a variety of issues - the co-op system, cultural heritage, language and education, telecommunications, and northern development. These concerns will be placed within a historical context of prehistory and contact times, and it is our hope that the exhibit will be a comprehensive overview that will define the Inuit situation as they themselves understand it.

Question:

Is that exhibit going to that one on Canadian art in Germany?

Kristin Phillips:

No, I don't believe so.

Question - Robert Christopher

Kristin, you mentioned an etching workshop in Cape Dorset. Could you tell us what your experience with that was like and what the aftermath was of the time you spent there.

Kristin Phillips:

Yes, I was very fortunate to be invited to Dorset. Historically, attempts to introduce the etching medium in Cape Dorset began in the early 1960s but the demanding nature of the medium prevented the continuance of these projects. Copper engraving though was developed, and prints in this medium were published throughout the 1960s.

It was felt by many that etching was perhaps the most direct of the printmaking media, in that drawing was done directly on the plate and did not require the use of stencils to transfer a drawing onto the copper plate - it was suggested that an etching workshop be re-established, and, in the spring of 1979, I was contracted to develop the workshop.

When I arrived in Dorset there was a small Brand press but little else, so we set about organizing a workshop area and installing fumehoods for acids. Supplies were sent up very quickly and within two weeks we had something of a technicians' workshop organized. The people involved as technicians were terrific - very interested and supportive - and within a six week period I had six very competent technicians. A number of artists were then invited to attend a workshop where they were given instruction on the etching process and were given prepared plates to work on, and then they were returned to the studio. We then etched the plates and prepared black and white proofs. The artists were invited back to colour the proofs or make additional drawings on the plate. In this way we achieved a close translation of the artists' original concepts.

We were able to develop a series of eleven images which were proofed in colour and then editioned. Nine images were editioned in a series of twenty-five each and two were eventually printed in editions of 100. Two prints by Kananginak were sold in the 1979/80 National Museum of Man catalogue, and four images were included in the first etching portfolio which was sold in the spring of 1980. Since that time, four etching portfolios have been published.

Beverley Mack, External Affairs

I am Curator of the Fine Arts Program at External Affairs and I think I should clarify that we have no connection with Cultural Affairs, who produce exhibitions. Our program is to collect artworks for public areas in embassies abroad. The works are displayed in the Official Residences and Chanceries and are purchased to promote Canadian visual arts. Our collection is not large and has been developed sporadically since 1949. I am interested in the Inuit Conference because we did and do purchase Inuit art. The artworks purchased in the past are not well documented and I am trying to filter back and find out about this art.

Some of you may be interested in borrowing work from our collection. We try to satisfy requests whenever possible but it's difficult and expensive for the borrower because the works are scattered across the world.

Question - Michael Neill

Are Consulates also under your jurisdiction?. [Yes] You have two very fine 1960 Cape Dorset prints in San Francisco.

Beverley Mack:

I know the location, title and sometimes the artist of the work and there are, also, some black and white polaroids. There are approximately 300 Inuit artworks in the collection; 127 are sculptures. Periods of the collection have been well documented but unfortunately the Inuit works are not. I'm glad to hear the prints are in San Francisco and I hope to see them. My position at External is new and I am the first person to co-ordinate the activities of the Fine Arts Program.

Darlene White, Canadian Arctic Producers

I'm working as a Fine Arts Curator at Canadian Arctic Producers Co-operative Limited which is the official wholesaler for the Northwest Territories Co-ops. I'm in the process of planning and implementing a fine arts program at CAP. My overall concern at CAP is the promotion of Inuit art and the protection of its image as a credible art form.

My marketing program centers around an exhibitions program of selecting particularly fine pieces of sculpture, drawings, wall hangings, as they come to CAP; setting them aside and eventually having a solo or a group exhibition that can be placed in what I consider to be a suitable setting for it - a prestigious gallery, a gallery that is willing to do a certain amount of advertising and promotion. Art dealers are encouraged by me to participate in this program. I assist with this promotion which is often very costly for the dealers, by producing ads, brochures, posters as well as exhibition catalogues that illustrate works that are in the exhibition and that provide biographical information about the artists and some kind of commentary about the stylistic qualities of the art itself.

In conjunction with this marketing function I am also very heavily involved in research. I'm working closely with the Inuit Art Section, Indian and Northern Affairs, compiling biographies of artists for the Biographies of Inuit Artists that we discussed this morning. It's now in its second printing and there is now a supplement which has just been printed. We already have enough biographies I think for another supplement.

I'm involved in writing articles about Inuit art, at least I have written one so far: "Identifying Inuit Carving." It will be published in North Magazine. [Editor's note: North/Nord fall/automne 1982].

I'm writing the text of a publication for the Inuit Art Section about the sculpture of Spence Bay. I'm going to Spence Bay next month to try to get a little firsthand information about some very exciting things that are happening there right now and for which we have very little information.

I am, on an ongoing basis, documenting what we feel are the particularly fine pieces of art through photography and these

photographs and slides are catalogued and go to the Inuit Art Section. My whole program and the research that I'm involved with has the general intent of expanding public knowledge about the art. This is my main concern. Any questions?

Question:

How much is the biography to buy?

Darlene Wight:

Biographies of Inuit Artists is now $60.00 for the three volumes.

Question - Robert Christopher

Darlene, I hear, I don't know whether it's accurate information, that CAP is experiencing a growing inventory that's causing some concern in terms of future marketing possibilities. Is the general downturn of Canadian economics also percolating down to CAP and its ability to market?

Darlene Wight:

The general economic situation is affecting CAP - with softer sales and an increasing inventory. We are no longer purchasing everything the co-ops send us but are taking carvings on consignment. Some of these are purchased outright. There is no problem selling quality - even in today's market, and we hope that this system will be an incentive for the production of quality carvings.

David Sutherland, Government of the Northwest Territories

I'm an Arts and Crafts Development Officer with the Northwest Territories, the last Mohican of a tribe that has often been very suspect. I have a chance to speak tomorrow so I won't say very much today except to preface what I'm going to say tomorrow by saying that you might wonder at the involvement of so many government departments. In the case of our relationship with Helga's section of the Federal Government, we never overlap but we often embrace. We regard our role as being that of an assistant to the producer. We regard Helga's section as being that of people who promote (very discreetly), and CAP and the co-op system as being the people who market. We feel that we all get on very well together in these roles. Any questions?

Céline Saucier, Curator of Amerindian and Inuit Ethnology, Ministère des Affaires culturelles, Quebec.

Established by the "Archives nationales du Québec," the Amerindian and Inuit collections of the "Québec Ministère des Affaires culturelles" were subsequently managed by the "Institut national de la civilisation," which became the "Service d'archéologie et d'ethnologie de la Direction générale du patrimoine," then placed in the care of the Musée du Québec in 1980 and, finally, entrusted to the "Direction de la mise en valeur des collections d'ethnographie" in April 1982.

In addition to various gifts accumulated over the years, these collections were acquired in large blocks, in particular, the Coverdale Collection in 1968 (including archeological pieces, European and Quebec ethnological pieces and fine arts pieces, as well as approximately 500 Amerindian and Inuit pieces); the Brochu Collection (1965-1969) consisting of Inuit and Cree pieces recovered from the various communities in Nouveau-Québec (approximately 700 pieces); the collection of La Fédération des Coopératives du Nouveau-Québec, comprising approximately 700 Inuit sculptures; the Inuksiutiit Collection, consisting of about fifty cultural artifacts restored on the site in 1971 and 1972; and the Webber Collection (1973-1974-1975), made up of 450 Attikamek and Algonquin pieces. All of these total approximately 5,000 pieces.

The Inuit collections comprise approximately 1,200 sculptures, 250 carvings, twenty-five drawings and some 200 cultural artifacts almost exclusively from Nouveau-Québec.

Some major exhibitions have been organized with this material, including La parole changée en pierre, a collection of work by Davidialuk Alasuak in 1979, and Les Inuit du Nouveau-Québec in 1982. Numerous loans have been made to other institutions, and short exhibitions during special events have also been organized with this material.

All of these pieces have also been recorded and photographed, and our files are open to the public, preferably by appointment.

Jean Blodgett, Art Gallery of Ontario and Independent Curator.

Since I left the Winnipeg Art Gallery in 1979 I've been living here in Ottawa and acting as an independent curator, writer and consultant. I'd like to speak first in my capacity as Adjunct Curator of Inuit Art at the Art Gallery of Ontario. This is really a part time position since I live here, and the AGO is in Toronto. I have been acting in a curatorial capacity for them concerning Inuit art. I have been cataloguing and organizing an exhibition of the Klamer collection that was given to them in 1978. This show will open in Toronto in May, 1983. I have just finished the catalogue for that and the exhibition will be accompanied by an extensive catalogue.

We are also doing on-going shows in the Gallery. If you've been to the AGO recently you will see the policy is now to try and have some Inuit art up at all times, and we do have small shows on an on-going basis. I have tended to do these as theme shows; they are small enough that they really have no record of any kind. They are simply something we put up and then change. They are not documented with a catalogue. We are also making plans for future exhibitions and the Klamer exhibition is not going to be a single venture into curatorial work in Inuit art at the AGO. There are plans for continuing exhibitions and these will hopefully be travelling exhibitions also, as the Klamer exhibition will be.

I'm also doing work for the McMichael Canadian Collection in Kleinburg. I'm helping them with the cataloguing of their collection and am also acting in a consulting capacity as they are intending to keep acquiring Inuit art. I'm also presently working on an annotated bibliography of Inuit art for the Inuit Art Section of the Department here in Ottawa. If I'd known how much work it would be, I'm sure I would never have agreed to do it in the first place. If you have any obscure books or publications, please let me know. I think that the catalogues are a particularly important aspect of this bibliography so I am trying to make sure that the catalogues are included. I think books are easier to find in most libraries, and you can find articles with a certain amount of searching, but these obscure catalogues are something else.

I'm also doing a one-man exhibition of Etidlui Etidlui of Cape Dorset for the London Regional Art Gallery. This is hopefully going to come through. Right now it's dependent on funding but we hope that this will happen. Because of the particular

emphasis in his graphic work, I'm going to include photographs by Jimmy Manning for comparative purposes.

Finally, I'm continuing my research on the historic period which I'll be talking about tomorrow. This is an area I've become particularly interested in. I've become the great champion of the historic period which I now declare as too long unappreciated. I am doing research on that and will be in Europe later this fall visiting museums, looking for pieces that were collected in what I am classifying as post-contact to pre-Houston, that great era which everybody skips over. That's an area of particular interest to me.

Question - Marie Routledge

Where is the Klamer collection going to be shown and is it too early to say what other plans the AGO has for exhibitions?

Jean Blodgett:

The Klamer Exhibition is going to the Winnipeg Art Gallery, to the Field Museum in Chicago, to the Glenbow in Calgary, to the Victoria Art Gallery (if we get National Museum funding), to the McCord Museum in Montreal (if we get National Museum funding), and to the Charlottetown Gallery. Future plans at the AGO - I don't want to be too specific since these haven't been finalized, but I am making proposals for showing a collection in Toronto of small ivories and these would be shown as a group. I'm also hoping that the AGO will be interested in the historical exhibition but I have some doubts if it's really within their area of interest, although there does seem to be a certain amount of interest. Otherwise I would be making proposals for other contemporary exhibitions simply to keep things going there.

Question - Virginia Watt

Jean, could you clarify the years which you refer to as pre-Houston to post-contact? What span is this?

Jean Blodgett:

As I am going to say tomorrow, Virginia, that's one of the big problems is defining the period. The cut-off date is very precise. I'm going to use 1948-1949 as a cut-off date because of

Houston, but working back is very difficult because the disintegration of the Thule culture and white contact which really are the dividing areas, happened at different times throughout the Arctic. If you want to talk about contact you can talk about Frobisher or early explorers, or you can go back as far as the Vikings. At this point I'm arbitrarily saying 1850, but that's really quite late for contact because there was sporadic contact much earlier than that. I'm really talking about continuous contact that has had a substantial influence on art.

Virginia Watt:

Such as the Oblate Missionaries.

Jean Blodgett:

Right, and the Moravians in Labrador. That may change after more research.

Barbara Winter, Curator of Collections, Prince of Wales Northern Heritage Centre

The Prince of Wales Northern Heritage Centre has approximately 3500 pieces of Inuit fine art. Included in the collection are over 1100 drawings from Baker Lake, 1969-1973, which came to us courtesy of Dave Sutherland's office, several hundred Rankin Inlet ceramics, a large collection of ivories from the historic period, and the Centennial collection of sculpture which was referred to earlier by Virginia Watt.

The Northern Heritage Centre has several on-going projects involving Inuit art. We received a Registration Assistance Programme Grant from the National Museums of Canada to catalogue the fine art collection. We are endeavouring to repatriate Inuit and Dene collections from the south and abroad, and are meeting with a good response. Several collections are being returned to the North. In the past few months we have begun to assist printmakers from the settlements by providing access to our teaching collection. Occasionally co-op managers and artists come through Yellowknife en route to other settlements. Recently I spent some time showing our print collection to Augustin Anaituq and Larry Westlake of Pelly Bay. Larry, who until recently was the craft shop manager at Pelly, used the prints to illustrate technical details of printmaking to Augustin.

The Northern Heritage Centre has a section of permanent exhibition space set aside for Inuit sculpture. We have had exhibitions from the Inuit Art Section, and sculptures from our collections on display in this exhibition space. We have had several graphics exhibitions, and will be hosting Inuit Myths, Legends and Songs from the Winnipeg Art Gallery later this year. Several small in-house exhibitions are being planned, but we do not anticipate mounting a large exhibition of Inuit art in the near future.

My personal interest in Inuit art is in the varying public perceptions of Inuit art. Inuit art means different things to different people - as aesthetics, as investment, as symbol, etc. I am interested in how art is perceived by the public; in how museums, curators, and exhibitions influence the market; and in the marketing and evaluation of Inuit art.

Bernadette Driscoll, Winnipeg Art Gallery

First of all, I should give a brief history of the Gallery's collection. Winnipeg, perhaps because of its central location and its access to the North, served as a focal point for the collection and exhibition of Inuit art during the 1950s and 1960s. The Manitoba Handicraft Guild, and the Volunteer Committee of the Winnipeg Art Gallery, as well as individuals in the city, including George Swinton, Jerry Twomey and Dr. Ferdinand Eckhardt (who was the Director of the Winnipeg Art Gallery at the time), all contributed substantially to the establishment of a collection of Inuit art at the Winnipeg Art Gallery. This collection includes well over 5,000 sculptures and about 600 drawings and prints. It began in 1960 with the purchase of the first Swinton collection, and continued in 1971 through the assistance of the Manitoba Government and the Federal Government of Canada with the purchase of almost 4,000 sculptures from the private collection of Jerry Twomey. In 1972 there was the donation of the Bessie Bulman collection, and in 1976 the acquisition of the second Swinton collection, the Baker Lake print-drawings from 1970-1976. These 219 drawings were the source for the Baker Lake prints from 1970 to 1976. An exhibition of these prints and print-drawings will be held at the Gallery in February, 1983.

In addition to the collection of works of art, the secondary, and actual parallel function of the Gallery, has been that of exhibitions. We have been very fortunate - or foresighted - to have a Curator for the collection on staff for the last ten years. In 1972, Jacqueline Fry was appointed as Curator of non-Western Art, and in 1975 Jean Blodgett came to the Winnipeg Art Gallery as Curator for the Inuit collection. Jean left in 1979 and I followed.

The Gallery presents both thematic exhibitions and also a series of exhibitions based on northern settlements. This settlement series was initiated by Jean Blodgett and has featured the settlements of Povungnituk, Inukjuak, Repulse Bay, Cape Dorset, Rankin Inlet, Belcher Islands, and most recently (in fact it is on at this moment), a collection of sculpture from Eskimo Point. In addition to this series, some of the thematic shows have been The Coming and Going of the Shaman, which was presented by Jean in 1978, and most recently, Inuit Myths, Legends and Songs. Each of the exhibitions is accompanied by a catalogue, and for those of you who may be new to the field, these catalogues provide exceptional information. They are available from the Winnipeg Art Gallery and also from Canadian Arctic Producers.

Our upcoming exhibition program includes, as I mentioned, the Baker Lake print and print-drawing exhibition, and, in late summer of 1983, another settlement exhibition of the smaller settlements on Baffin Island. Following this, as Jean mentioned, we'll be taking the Klamer exhibition from the AGO and then in the fall of 1984 we'll be hosting the Smithsonian Institution exhibition Inua: Spirit World of the Bering Sea Eskimo. We hope to arrange for a videotape of this exhibition to be shown in the North so that communities in the Canadian Arctic will have the benefit of seeing some of the artifacts and works from the Alaskan area.

In terms of how the Gallery perceives its role, I think that perception is dynamic and has changed over the years. There have been different emphases and stages of development for both the collection and our exhibition program. Certainly, the establishment of a series of settlement catalogues has been quite important and I feel significant to students and the general public. Lately, we have been working more closely with Inuit, visiting in the settlements and speaking with the artists directly. With the Inuit Myths, Legends and Songs exhibition, I worked with Ruby Arngna'naaq and the Inuit Broadcasting Corporation and we prepared a series of videotapes of interviews with six Baker Lake artists. Funding for the project was provided by the Department of Indian and Northern Affairs. In addition, I travelled to Holman and interviewed both Helen Kalvak and Agnes Nanogak, two artists whose drawings were in the exhibit. This contact with the artists is something that has been neglected for a long time and, hopefully, it is something that we will be able to continue to do and to strengthen in the future. Are there any questions?

Question - Jim Felter

I just want to know how many prints you have as opposed to prints and drawings, if you know the division?

Bernadette Driscoll:

I would say probably 300 prints and close to that number in drawings.

Question - Michael Neill

Will you be bringing the entire Inua Revealed as it exists at the Smithsonian now to Winnipeg?

Bernadette Driscoll:

No. The Smithsonian won't be travelling the entire show. There will be approximately 150 works that will travel and those works will be decided by the Curators, William Fitzhugh and Susan Kaplan in Washington. The show is also travelling to a number of small communities in Alaska. This is a real step forward in terms of museum exhibitions which are so often restricted to southern audiences.

Question - George Swinton

Have you made any attempts, and I address this too to the Eskimo Arts Council and to the Department of Indian Affairs, to see whether these settlement shows could be shown in the settlements. It seems to me this would be of tremendous value to the settlements. Let me put it another way. It seems to me an awful waste that they aren't shown.

Bernadette Driscoll:

Each of the settlement exhibits is accompanied by a fully illustrated catalogue. We return a copy of the catalogue to each of the artists whose works are included in the show. In addition to that, we provide several copies to the co-operatives or the craft offices in the community. In terms of transporting the entire exhibition to the community, I think, as Kitty Glover pointed out, we as a Museum have to be concerned about appropriate exhibition space. Our concerns include the security and safekeeping of the works; transportation and, well, the same questions and criteria that would have to be met by any other exhibition centre. We have not in the past travelled any of the settlement shows; we have (at George Swinton's suggestion) videotaped the exhibition for Eskimo Point and we're hoping that upon completion that will be sent North. Perhaps in the future we could work out an arrangement with the Inuit Broadcasting Corporation, so that the videotape could be done in the south; and then sent North to be dubbed in Inuktitut; and then broadcast on northern television. These are ideas that we're working on.

Question - Barbara Winter

I think using the media to spread pictures and ideas of the sculptures is a great idea. It's incredibly difficult to get secure artifact exhibition space in the North. We sent an exhibition to Frobisher Bay, it was extremely expensive and

although the security problems had been very, very carefully arranged prior to sending the paintings; when we got there, we discovered that no arrangements had been made. It's a real problem, and you just can't blithely send things off to, for instance, Spence Bay. Part of our program is to develop community museums in the North. We're providing money and expertise to places like Holman Island, to Pangnirtung and to other communities, and are trying to establish community museums where we can send small exhibitions. We're really starting at the bottom right now, so I can see your problem.

Bernadette Driscoll:

I think that it is an extremely important question. Actually there was an exhibition that was prepared by La Fédération with that intent in mind, that is, to travel it to the communities of northern Quebec. Marybelle, or Mary [Craig], maybe you would have something to add to this.

Mary Craig:

Well we find it very interesting. Security was the least of our problems, wasn't it, Marybelle? Our first photographer ran away with the total collection before we got it assembled. We found it again. Thanks to Elijah Gray. It toured all the way around Arctic Quebec. It was housed in whatever housing was available, a schoolroom or a community hall, and in absolutely every community I think we had 100 percent turnout to see it. It was the most successful exhibition I've ever been part of. It was really Marybelle, she was the curator of it, she edited the catalogue.

Another interesting thing about it was that the idea didn't come from us; it came from the Eskimo people themselves. They are used to selling their carvings and crafts to the co-op and from there everything just seems to go into limbo. They made a presentation to the then Cultural Affairs Minister in Quebec. They said that they would really very much like to see what happens to other communities; what has happened in their own communities before their own time, and especially to let the children see. We got a grant from the Quebec Government that was a nucleus of further grants and that's how it all happened.

That collection is still intact and we hope that it will form once again a nucleus, a permanent collection in the North. There

were donations from southern people but it was mostly assembled from donations from Arctic Quebec Eskimo themselves. What else should I say about it? We sent North whatever the Department of Indian and Northern Affairs was able to put in those wonderful blue crates that Harry [Martin] made. There are 214 elements to it and well over a third of it was able to travel. Recently we've had requests from various museums in the United States who would like to have it and we are very pleased about that.

Bernadette Driscoll:

How long a period of time did the exhibit stay in each community?

Mary Craig:

Oh it varied; we were very dependent on the flights. It could be three days in one community and five days in another depending on Austin or Nordair or Air Inuit.

Question - Helga Goetz

I'd like to comment on that same problem. The Museum of Man back in 1970 I think, sent up an encased exhibit of Thule and Dorset culture artifacts as an historical exhibit; a number of them were casts but some were originals. There was a tremendous design problem but they did send this to all the communities in the North and it came back unscathed. We used that same pattern to send around the jewellery exhibit which is on exhibit now at the Department, and again, after two years of dashing around the North it did come back in excellent condition. I think that with a lot of headaches and planning it can be done, but it's certainly very, very difficult. When it comes to sculpture and prints however we're into an area that is at this point almost impossible.

William Robbins, Northern Life Museum, Fort Smith

I am very pleased to be here to attend this Conference. This is somewhat of a first for the Northern Life Museum. Briefly, I would like to say that while our collection of Inuit materials may not be as large as some of the examples that I have heard about today, it nevertheless is faced with many of the same difficulties.

Much of the Inuit material that we possess within our collection has been gathered through the efforts of the Oblate Brothers and Fathers over a considerable number of years. While some items are well documented with regards to who was responsible for their creation, where they came from and the date on which they were acquired; others are considerably less well documented. However, in view of the contacts which have been made and the resources that have been mentioned in the preceding hours, it should now be possible to make some progress in documenting those areas in which there is insufficient information. At least it should now be possible to fill in some of the blank spaces in our knowledge.

Certainly we share the concerns about how the materials are presented to our visitors. In many cases museums are involved with cultural and ethnographic materials and employ them in a blended fashion to put across a particular theme for an exhibit or display. That is of concern to us. When we have visitors who come to the Museum in Fort Smith only once in their lifetime, we would very much like to have them leave with an accurate, realistic and honest interpretation of the Inuit material. One must feel that the visitor has gained a greater appreciation and understanding as a result of our work.

Our collection is varied. While we do not possess a large number of prints, we do have some fine examples of very early prints from the Holman area. Further, we also have in the collection several paintings by Mona Thrasher from the period in which she was just beginning to paint. We also have the good fortune to have as part of the collection examples of miniatures. These range from traditional tools and equipment through to the type of tools and equipment brought along when the non-Inuit population began to move into the North.

An area in which we would wish to be able to do more work involves communicating to other galleries and museums with regards to the material in our collection. Further, we would

like to provide greater access to this material in order that it might have exposure in other communities. How this might be accomplished at the present time, we do not know. As two other speakers have already pointed out it is a problem, particularily in view of the kinds of facilities capable of handling an exhibition in some of the northern communities. This problem will however require some serious consideration in order to be resolved.

As a result of the presentations made at this conference and the valuable contacts that have been made, it is our desire to make full use of the new knowledge and resources that have been described. It will certainly save us a lot of work. It is also our wish that in time we will be able to make a useful contribution to the study of Inuit art and that our collection will be of value beyond Fort Smith.

Carmen Gill Casavent, Musée amérindien de Pointe-Bleue

I am here primarily to meet people and to hear Inuit art discussed. I would like to learn more. We do not have an Inuit art collection at Pointe-Bleue; however, I would like to let people know that we are building a new museum and that by next year, our new museum, which meets museological standards, will be opening. We will thus be able to host exhibitions from everywhere, especially Inuit and Amerindian art exhibitions. Thank you. Are there any questions?

Question - Zebedee Nungak

Where did you get your money to start this museum?

Carmen Gill Casavent:

First, I must point out that this is a program of the federal and Quebec governments; we have very little money for organizing our museum and we hope that we will be heard and that we can get money to acquire collections because we have very little in the way of collections at present. Like all of you, we would like to have collections. Does this answer your question?

Helen Collinson, Ring House Gallery

I'm from the Ring House Gallery, University of Alberta in Edmonton. We have a very small collection by comparison to a lot of the people here. The beginnings of our art collections came to us with a group of ethnographic material in the 1940s from Fort Simpson and we too have some miniatures. We know very little about these and they are still in our Department of Anthropology. However, we have put some of them on display with part of our print collection which we gathered together in 1978 as part of a celebration of the Commonwealth Games that were being held in Edmonton. It was a gift to the University in celebration of the Commonwealth Games. It's a thematic collection entitled, Inuit Games and Contests. That was our major project with Inuit material. We have attempted to add a little since that time to the collection, which I said came to us as a gift in one fell swoop, and there were sixty-one prints. George Swinton helped us in the organization of that collection and also with the preparation of a catalogue about it. Again next summer Edmonton will be hosting another huge sports event - the World University Games. We've been asked to exhibit this collection at the Provincial Museum at that time. I'm hoping that perhaps we can extend the exhibit to include some sculpture and perhaps some of our new prints. It's been very gratifying for me to be here today. I feel as if I've been in a learning experience the whole time and I'd like to thank the organizers very much for the opportunity to be here. We did do some collecting of international contemporary prints and drawings in the 1960s. In that collection we have four very lovely Kalvak drawings, two of them in pencil and two of them in felt pen. We also have three rather nice whalebone sculptures. My favourite is the smallest by Peterloosie called Seated Man. We have one or two other Inuit prints that were collected with that international collection.

James Felter, Simon Fraser Gallery

First of all I'd like to tell you that I was at the ICOM meeting in Paris in April, and there was a gentleman there from the European Arctic who is involved in many of the same problems you are as far as travelling exhibitions and making cases and so forth is concerned. If anybody is interested in contacting him, they can write to me in Vancouver and I'll send you his name and address. Unfortunately, I don't have it with me.

My interest in Inuit art rose out of a personal quest as a practicing visual artist for an understanding of the creative concepts, processes and products of the world's indigeneous peoples; particularly as the concepts, processes and products are developed and altered for integration with the contemporary world civilization.

Since assuming my position as University Art Curator at Simon Fraser University in January 1970, I have at every opportunity encouraged the University's Works of Art Committee to build a representative collection of Inuit graphics. There were several reasons for this, aside from my personal interest. First, the concept would help fulfill the University's desire to have a collection of works of art which could be loaned to the University community to enhance the internal working environment. Second, because of the relative low cost, the University could afford to acquire an extensive collection over a period of time as the graphics were produced. Third, as far as I could ascertain, no public art institution had, or was then developing, such a collection. The University's Inuit collection would be both Canadian in content and unique in western Canada.

The University acquired its first Inuit graphic in November, 1969 while I was Resident in Visual Arts and a member of the President's Works of Art Committee. We have acquired an average of ten works a year since then, except for 1972 when the Board of Governors, upon my recommendation, supplied the funds to purchase a private collection of ninety-two early Inuit graphics and seven small sculptures then located in California.

The Simon Fraser Collection now holds 205 Inuit graphics. This represents approximately twenty-five percent of the entire holdings. Eighty-two percent of these (168 prints) are from Cape Dorset. The remaining eighteen percent are from Baker Lake

(seventeen prints), Holman Island (eleven prints), Pangnirtung (six prints), and Povungnituk (three prints).

The University's public art gallery was opened in January of 1971 with a two-part exhibition entitled The Art of the Inuit. This was the privately owned Jaffe Collection. As part of its mandate from the University, the Gallery is obliged to make use of the University's collection, which the Gallery houses, in public exhibitions. In compliance with this the Gallery has since 1971, organized and presented five exhibits from the Inuit section of the collection. They were:

1971 - Canadian Eskimo Art (eighty works)
1973 - Eskimo Graphics from The Simon Fraser Collection
1975 - Six Artists of Cape Dorset
1978 - Arctic Images (thirty-three prints, eighteen photographs)
1979 - Images of the Inuit (forty-one works, circulated)

Two more exhibitions have been organized for presentation off campus. They were:

1975 - Graphics by Kiakshuk, Pudlo and Pitseolak (forty works)
1975 - Prints of the Inuit (150 works)

In addition the Gallery has made use of its Inuit graphics in numerous exhibitions whenever feasible. Two such exhibitions were:

1976 - International Women's Year (circulated)
1977 - Contemporary Canadian Images (circulated)

Other Inuit exhibitions presented at The Simon Fraser Gallery have been:

1976 - Pitseolak: 15 Years of Drawing (organized and circulated by the Department of Indian and Northern Affairs in co-operation with the West Baffin Eskimo Co-operative)
1977 - White Sculpture of the Inuit (organized by The Simon Fraser Gallery from the private Winrob collection)

The current plans of the University's Works of Art Committee include the gradual accumulation of additional Inuit graphics with special emphasis on acquiring artists' folios, etchings and engravings, and the work of a few specific artists.

The Simon Fraser Gallery hopes to be able to organize more exhibitions along the format of Images of the Inuit, exhibitions which utilize the University's collection and which take advantage of the developing availability of students and specialists of Inuit art. The Gallery will also continue to host suitable quality travelling exhibitions of Inuit art and to loan works in the collection to other art institutions and exhibition centres.

Oliver Grenier, le Musée amérindien et inuit de Godbout

Hello, I represent le Musée amérindien et inuit de Godbout. I would first like to tell you about the museum's origins. My father, who spent several years in the Canadian Far North between 1962 and 1970, came up with the idea in 1977. He was in the North because the Federal Government had organized a co-operative project at Rankin Inlet and he was chosen for it. During these years, he accumulated a collection of approximately 700 pieces. In 1977 he got the idea to establish a museum in order to promote Inuit art and to introduce these beautiful things to the world. The museum is run on a non-profit basis and all support comes directly from us; we keep the museum alive. All the money for the museum is provided by us. We are here to try to establish contacts with certain museums, with the ultimate goal of arranging exchanges between certain museums and obtaining slides from some of you who might be able to provide them. Since we are located on the North Shore and people there know very little about Inuit art, my father's purpose in being there is to acquaint people with this art.

The museum is located in a place that has very regular transportation services, that is, there is a ferry between the north and south shores of the St. Lawrence. Traffic is very heavy, especially in summer. The museum operates only in the summer; it is closed during the winter. I am here today out of personal interest because I want to meet people and find out what is happening with regard to Inuit art in Canada.

Question:

Could you give us an idea of the type of works that are in the collection and from which communities they come in the North?

Oliver Grenier:

To begin with, all the pieces date from approximately twenty years ago. They come from Rankin Inlet, Spence Bay, Chesterfield Inlet, and all over Keewatin and Mackenzie. Some pieces also come from Nouveau-Québec, that is, upper Ungava Bay. We have some archeological pieces as well dating from the seventeenth and eighteenth centuries that were found in excavations. We have approximately 700 pieces; we also have Amerindian pieces in our museum, but there are a lot fewer of them (about 200); our museum is mainly for Inuit items. We have carvings, parkas and all kinds of pieces linking the culture.

Elizabeth McLuhan, National Exhibition Centre, Thunder Bay

I'm the Curator for the new National Exhibition Centre and Centre for Indian Art in Thunder Bay, in northern Ontario. The National Exhibition Centre was established in 1976 to serve Thunder Bay and northwestern Ontario's visual arts needs. In 1979 they started a campaign to open a new building, with a new focus, which is now the Centre for Indian Art. Our official opening is in two weeks, on October 1st, 2nd and 3rd. We have a whole series of events planned. I believe that we're the only public gallery focusing on the study, research, collection and exhibition of works by contemporary Indian artists.

Within that mandate I've also included Inuit artists. My main priority is to establish a high level of art historical scholarship as my field is art history, not anthropology. It's a rather awesome task as it would appear there are several hundred artists who have, for one reason or another, been excluded from the mainstream of art historical research, and who are practising in Canada.

I'll just run over the opening which is on October 1st. We have the first segment of a major loan we're receiving from the National Museum of Man, from Kitty's department, we are being allowed to select up to five hundred works by contemporary Indian artists for a loan of up to five years. It's a very special working relationship that we have with the National Museum. This special loan will be the basis of a lot of our research and exhibitions over our first few years. We've got an exhibition program, a research program and we're also trying to emphasize collections and shows to travel into northern and Native communities. One of the advantages we have, being located in Thunder Bay, is that we've got the northern community and we've got a high degree of Native people in the audience. It is also the main centre of Native artists. There are a great many from the Sandy Lake region area.

Some of the exhibits we have planned will include works or shows of Inuit artists. We're looking for shows to bring in and shows that concentrate on the art historical aspect. Next year, our first year, we'll feature shows such as printmakers from James Bay, Weneebaykook and one man shows of such Indian artists as Bob Boyer. It will introduce the audience in Thunder Bay to the whole field. What you find, and I think what is emerging with the other people who have spoken, is that northern and Native audiences see very little art by Indian artists. Even though

you're in the centre of production in many cases, the audience is totally unfamiliar with much of the work being produced. It's a strange contrast. Are there any questions about it?

Judith Nasby, Macdonald Stewart Art Centre, Guelph

The Macdonald Stewart Art Centre is one of those public galleries who have made a strong commitment to build a significant collection of Inuit art in the context of Canadian art. You may not have heard of the Macdonald Stewart Art Centre before; that's because we're barely two years old. We're associated with the University of Guelph, located to the north of the campus. As a matter of fact, we're set up in a rather unique administrative structure in that four public bodies came together to found a new cultural institution. They were the University, the City, the County and our local Board of Education. The Gallery itself is a renovation, it's a 30,000 square foot turn-of-the-century building and we have two and a half acres for sculpture out-of-doors. The annual budget is about $500,000 and we have about $60,000 in acquisition funds. I was very interested to read the Council of Business of the Arts survey, and to see that we rank seventeenth among Canadian public art galleries in terms of our overall budget. That gives you a bit of the background.

We're called Macdonald Stewart Art Centre because we received our naming grant from the Macdonald Stewart Foundation of Montreal. They have had a continued interest in the University over the years in funding buildings, etc. One of the main reasons to have the art gallery was to house the University of Guelph's art collection which traces 200 years of Canadian art with about 1500 items. We have recently published a 400 page illustrated catalogue on it. We moved into the centre with this vast resource although there weren't many Inuit pieces in the University's collection.

At the same time in our overall fundraising campaign, a local company, Omark Canada Limited, which is part of a multinational centred in Portland, Oregon, developed a very strong interest in the arts and in particular the arts of our Native peoples. I proposed that we develop a collection of Inuit art because we were lacking in that area. They gave us a startup grant of $50,000 which we were able to match partially through Wintario, the Ontario Government's lottery program that helps in the arts, and also through Bill Kirby's program at the Canada Council.

I looked to see what focus we should take, many of the other collections were buying carvings, prints, etc. I saw that the area of drawings was badly undersupported. As an art historian I have a very strong feeling, many of you share it with me, that the drawings are of the utmost importance. They are the most

immediate expression of the artist and, of course, are unique. We decided to focus our collection on drawings - I may be wrong, but I think ours may be the only collection in the world that has taken that focus. In 1980 we started to purchase. We made many of our purchases in co-operation with the co-ops and through dealers. Last winter we were able to repatriate a very significant collection of early Cape Dorset drawings from a dealer in New York and saved them from being dispersed across the States. We have also been making purchases in the area of fabric collage and carvings, and have also received a number of donations.

Certainly our intention is to try to build a representative collection of the northern communities of drawings from the early 1960s onwards, as well as representing other media to give our public a better understanding and introduction to Inuit art. Our intentions are to approach it in a very serious and scholarly way. We have established an archives, two of our staff were in Cape Dorset in the fall, we did photographic documentation which went into the archives, we also did some interviews. I should acknowledge our appreciation to Jean Blodgett who helped us initially in steering us to some of the purchases that we made. We appreciate her help. We also have some maps that deal with the North and as I mentioned are trying to build up a library. We've just opened an exhibition of selections from the Inuit collection on the second floor of our building which has run all summer as our first major presentation to the public. Our intention is to mount a travelling exhibition in 1984-1985. I'd like to see it go into the States. We've had some interest from certain bodies. At the moment we are funded by the National Museums of Canada to do research on the collection. We will be organizing many temporary shows throughout each of our programming years. It's quite interesting that you can still, in such a short period of time, in less than two years, build a very significant collection in the area of Inuit art. Our holdings are now over 300 drawings. I have brought some news releases which give a now incomplete list of the artists and the number of works from each area included in the collection. With careful selection and indeed a great deal of searching a very good collection can still be formulated.

Paul Soucy, Galerie Restigouche Gallery, Campbellton

As a National Exhibition Centre we do not hold a specific collection of Inuit art or any other form of art except for a few works by local artists who have donated pieces to the Exhibition Centre. We concentrate in our mandate to present various facets of Canadian and other cultures to our community. In the past we have had the opportunity of presenting at least three different exhibitions on Inuit art. Two of these were print exhibitions and the most recent one was a sculpture exhibition.

Our interest is in designing interpretation programs that will make the exhibitions more accessible to our public, and give them a better understanding of the cultures represented through the exhibition programs. We are experimenting with various ways of presenting shows and holding activities in conjunction with the exhibitions that will enhance the comprehension of the visitor towards this type of art. For example, last year, we were fortunate to receive, along with a sculpture exhibition that was presented by the Northern and Indian Affairs Department, an Inuit sculptor from Frobisher Bay whose name is Seepee Ipeelie as well as a translator. He carved pieces of sculpture and answered questions the visitors had. During his four day stay, about 600 students spent an hour and a half on the premises to visit the sculpture exhibition in the first instance, then spent half an hour with the sculptor asking questions and getting a first hand view of the artist's work. The visit was followed up by an audio-visual presentation of the different locations in the Northwest Territories so that the students got a better understanding of this culture.

My interest at the Conference is to learn more about the culture of the Inuit as well as to learn new means of presenting this type of art to communities that are far away from, and do not have easy access to, the Northwest Territories.

Patricia James, Toronto Dominion Bank Art Collection

I'm representing the Toronto Dominion Inuit Collection. Our other interest is contemporary Canadian art. The TD Bank's Inuit Collection was assembled as a Centennial project in the years prior to 1967. It was developed by a group of experts in the field who travelled to Arctic communities, bought things from private collections and from commercial sources such as the Bay. They put together a vast selection of well over 1,000 objects, from which another committee of art historians, Inuit experts and Bank representatives selected the final collection. Of that original collection, we now maintain about 700 pieces. We've defined a nucleus and it is kept together and exhibited on the 55th floor of the TD Tower in a Public Gallery, open from 11 a.m. to 4 p.m., Monday to Friday.

The reasoning for the collection, and the force behind it, Allen Lambert, who was then Chairman of the Bank, was that we were looking for a project that would revere the past and anticipate the future. The North was the obvious place at that time.

The collection has been selectively upgraded over the years, but not too actively, so it retains primarily an eastern Arctic (that is, Northern Quebec and Baffin Island), post-War to pre-'67 focus. The works were selected on their quality as works of art. It was an aesthetic choice as opposed to an ethnological one. In the process, individual artists were represented in depth.

I'm here primarily to listen to what is happening in the Inuit art field because we feel that the future of this collection, being centred in Toronto and available to a wide public, is at a crossroads. What we hear today will help us chart the course in the coming years.

There were two publications issued. One catalogue was produced in 1967. It is long out of print but a xerox can be made available. The introduction was written by George Swinton. The 1972 catalogue was produced for a travelling exhibition to San Francisco to the DeYoung Memorial Museum. It, too, has just gone out of print.

Another concern we have is not only the continuing availability to the public of the pieces themselves, but the development of more up-to-date documentation. We don't want to overlap with what museums are doing, but we want to proceed in a responsive manner relative to scholarly work being done in the field. We want to draw upon that, and we want to interface with the professional community and hopefully develop meaningful and productive programs with our collection for the future. Our documentation is relatively complete, although original, and could be made available to researchers through my office. We are amenable to loan requests from our contemporary Canadian collection, and we try to be as generous as we can. We've extended that philosophy to the Inuit collection, although very few institutions have taken advantage of it in the past.

Michael Neill, Sotheby Parke Bernet Canada

I'm now with Sotheby's in Toronto. In a previous life I was Director of Fine Arts at Canadian Arctic Producers. One of the hats that I wear at Sotheby's is to organize auctions of Inuit material. My frustration continues to be in identifying the artists of the pieces, and to this end I'm continuing to cross reference names and am also recording signatures.

Zebedee Nungak, Avatuk Cultural Centre

My name is Zebedee Nungak. I come from Payne Bay in Northern Quebec. I'm here as the Vice-President of the Avatuk Cultural Institute which is the Inuit cultural organization for Northern Quebec. I won't be taking your time to describe most of what we're trying to do, however, I would like to say that there is one project we are conducting that will have a direct impact on what you people are concerned with: Inuit art. That is a project that was mandated last year by our Council of Elders to straighten out and correct Inuit surnames and family names. That is going to have a direct impact on the artists who are recognized from many years as being known by a name.

When I was talking to George Swinton I was giving him an example that somebody who has been selling his work as an artist as Peter Boy all of a sudden, if he's going to be known by another name, by his true Eskimo name, maybe his art work won't sell so much any more. This has been experienced. Our project, we have been conducting it now for six months, we have only covered four communities as yet but within the next six months we hope to cover every Northern Quebec community. We estimate that up to fifty percent of the Inuit people will be changing their names. That is a result of the early times when the Inuit were starting to be known for their art, whoever happened to be handling the matter whether it be the Hudson's Bay manager, the co-op or anybody, had a field day labelling Inuit artists.

I was telling George Swinton that I detected a real beauty in one of the Inuit art magazines of a carving credited to Elijah Cripple. That's one area right now that my organization is straightening out. In Northern Quebec you can expect a facelift in the Inuit artists' names as a result of this project. The other example that I was giving George Swinton, Peter Boy and Joannissie Jack are brothers. So after our project they will be known not as Peter Boy or Joannissie Jack anymore. They'll be known by their true Inuit names and that may have some kind of effect on the marketing or the publicizing of artists and their work. That's one area.

Another area that I wanted to talk about here today is the fact that our Institute is seeking to establish contacts with southern institutions for exchanges of material. As an example we have an agreement from the National Museum of Man to exchange tapes. They will give us their tapes and we'll give them our tapes. It's also possible for them to lend us the Inuit artifacts that

they have in their warehouse in Bells Corners. Our main problem in trying to do this is that we have no facilities in Northern Quebec to house any sizeable cultural exhibits. This problem was described by Mary Craig and people earlier who were talking about the Things Made by Inuit collection that was transported to the Inuit communities in Northern Quebec. When they did go to the communities they had to be shown in schools or whatever space happened to be available. I know that some of the skin artifacts were dry by the time the exhibit ended. There's no decent facility for anything like that in the smaller communities or even in the bigger ones for that matter. And where they exist in Great Whale River and Povungnituk there are small museums which are basically shacks, old shacks that somebody has renovated a little bit.

What we're seeking is to have contact with institutions and people such as yourselves who have resources or contacts with others who are able to help in erecting such museums. During my time here I hope to exchange business cards with whoever has this kind of help available. The southern institutions such as the National Museum, the various universities and other institutions who possess a great wealth of Inuit art were last year discussed by our Elders, and the Elders want repatriation of all of this Inuit material. It's a matter of Inuit identity. They want it brought back to the North or secured for the benefit of northerners like ourselves.

Avatuk is very much willing to correspond with southern institutions so that we can get something going in the area of a museum. It's also a matter of "if you'll scratch my back, I'm willing to scratch your back too." The Elders who are the overseers of Avatuk are quite anxious to see something physical pretty soon. We're trying to aim for next sealift which is the summer of 1983, to build museums in two places in Northern Quebec. Any questions?

Question:

Zebedee, I was wondering if you could describe for us what in fact the mandate or the function of the cultural institute is? Does it function primarily as a museum holding place for objects of contemporary and historical interest to the Inuit, or is it in fact a cultural resource centre for the preservation of cultural heritage?

Zebedee Nungak:

I could stand here for two hours describing Avatuk's other activities but I thought that since this was a forum for Inuit art and there are some curators of museums and so forth that I would concentrate only on that area. Avatuk is involved in many other projects and programs and we have contacts within the Government of Quebec, and the Federal Government for a whole range of other things that were recommended by the Elders last year. In fact we're having another Elders' meeting in about two weeks in Povungnituk. We have at our disposal many artists and Elders who are able to produce. For example, we have a collection of illustrated drawings by Thomassie Kudluk, drawings with commentary that we can publish for curriculum or for straight art.

Question:

Are you looking for the material from Inukjuak or from Northern Quebec?

Zebedee Nungak:

Well, we are seeking a permanent home first of all for the Things Made by Inuit collection which La Fédération des Coopératives put together, as described by Mary Craig. I think that collection is still there but it doesn't have a permanent home. The museum that we would want to start with would be a permanent home for that collection. It would also be a facility that we could use if we could come to an agreement with institutions like the National Museum of Man for an exchange of material. Or maybe with Laval University who has a great wealth of Inuit art and artifacts.

Mame Jackson, University of Michigan

I'm another neighbour from the south and am really delighted to be here for this exchange of information and ideas. I'm from the University of Michigan where I'm presently on leave to complete a doctorate in the history of art with an emphasis on Inuit art.

For the past six or seven years, I've been interested particularly in the interpretation of Inuit art in a cultural and art historical context. To that end I have spent a number of months in the North, particularly in Cape Dorset, doing taped interviews with artists, talking with them about their art, their lives and their reflections on their art and life. I have begun to develop some of this material into articles, a videotape and most recently, a series of CBC radio programs for kids. I was particularly interested in hearing about the emphasis on drawings in Guelph and have in mind focusing my future research in the area of drawings.

The University of Michigan has a small collection of contemporary Inuit art in the Museum of Art. It has a few sculptures and a few prints. A few years ago we were privileged to host the exhibition The Inuit Print which was very well received in Ann Arbor and it was accompanied by a small exhibition of sculpture from the Power Collection, a local and very good private collection of sculpture, and by a conference sponsored by the U.S. National Endowment for Humanities. The University of Michigan has some historic period Inuit work in its Anthropology Museum and quite a good collection of relevant ethnographic films held by its Media Centre. My hope is to continue my work in the spirit of the things that I have described to you, I'm interested in teaching, studying, writing and continuing interpretation of Inuit art. Any questions?

Robert Christopher, Ramapo College of New Jersey

I am here today not as the representative of an institution but as an individual with active research and writing interests in Inuit art. Being an American university professor with Inuit art interests is like being a populist in Madrid. The perception in American academia of Inuit art is still largely locked into stereotypic views, and it is difficult to persuade others that Inuit art is a field of substantive study.

There is a circuitous pathway from my primary area of study, which is literature, to Inuit art. I have given considerable attention to developing an understanding of the writings and literature of and about the Arctic. Those who experience the Arctic often wish to write about their experiences. There is a large body of writing and literature by voyeurs, voyagers, missionaries, novelists and scholars. I am currently doing some writing on contemporary québécois writers such as Yves Theriault and Gabrielle Roy who have located their narratives in the Inuit Arctic.

To describe the passage from interests in Arctic literature to Inuit art requires a biographical tangent. While at the University of California at Berkeley, I became acquainted with the holdings and exhibitions of the Kroeber Museum and the work of Nelson Graburn. I saw my first examples of Inuit printmaking through the Jaffe collection, which James Felter mentioned earlier, a portion of which had been then placed on the market.

I have been since that time adding to my Arctic interests the graphic arts, both traditional and contemporary, of the Inuit. These graphic arts, especially the drawings, in my viewpoint reveal as powerful a visualization of the Arctic and the Inuit as is available to us since Flaherty created his influential visualizations of the Arctic earlier in the century. The graphic arts also occasion challenging questions about the cross-cultural interpretation of artmaking by Native peoples and the relationship of Inuit art to western aesthetic judgments and the role of current marketing practices.

My historical interests in the Arctic also merged with the visual arts as a result of my having developed a conference on the Canadian North, a conference sponsored by a New Jersey consortium of faculty and public who were interested in Canadian Studies. Alma Houston was invited to speak at that conference. Her work

as an energetic mentor of the women drawers in Cape Dorset has been overshadowed by the influential work of James Houston.

Among her many suggestions about study opportunities in Inuit art was the presence in Cape Dorset of a very large collection of drawings collected from about fifty to sixty drawers over a period of twenty or so years. I subsequently obtained in 1976 a research fellowship through the Government of Canada's faculty enrichment programme to spend three months on Baffin Island examining and photographing the Cape Dorset drawing collection. This fieldwork substantially increased my interests in cross-cultural study and led me to realize that the collection constitutes a major study resource of contemporary Inuit culture and artmaking. As a visual history of Inuit artmaking activity since the late 1950s, the collections constitute a remarkable recovery of traditional and transitional statements about Inuit ways, dreams and legends. My training in literature tells me that for every text there is a subtext. In the apparent relationship of forms and images, there are integrations of meaning and feeling which are, particularly in the setting of cross-cultural study, not always apparent upon view. The drawings have a rich subtext which warrants more exact and sensitive study.

I'm pleased to hear as part of this roundtable that curators are collecting drawings and to hear of the active interests in the drawings being pursued by Bernadette Driscoll and Marion Jackson. I would finally like to make some other suggestions about study opportunities in Inuit graphic art. Attention should be given to a missing link between the drawing and the stoneprints. This link between the carver who is an important interpreter of the drawing and the stone cutters of, for example, Povungnituk, Cape Dorset and Baker Lake, are unacknowledged by and large for their contribution to the character and quality of the executed designs and their expressive contribution to Inuit carving traditions. In some cases the drawing existed only as a basic design or blueprint, and it is the carver who fully executed the design, either his own or that of another. This is an area of Inuit talent to which we have not given much attention.

Given the comments and topics of this conference, it is evident that such people as Dorothy Eber, Barbara Lipton and Marion Jackson, for example, have done significant work in the interviewing of Inuit artists. There is another group who also deserve to be interviewed in a more systematic way. These

people, usually as advisers to the co-operatives, have played, what I called in an earlier paper, important roles as prompters of artmaking among the Inuit. James Houston may be the most well known, but others such as Terrence Ryan, Alma Houston, Jack Butler, Bob Paterson and Wallace Brannen have had to find a suitable interplay between their interests in prompting artmaking activity without overly interfering with or influencing the direction of the drawer's techniques or imagery. This group, and their relationship with the growth of Inuit graphics work, constitutes an area of cross-cultural interaction which deserves recording and analysis. These are just a couple of areas which I believe warrant further inquiry. I'd be pleased to hear your comments on these and other observations I've made. Any questions?

Dorothy Eber, McCord Museum

I'd like to speak chiefly about the Peter Pitseolak exhibit which the McCord Museum has just sent North. We are circulating the exhibition mostly through the schools which seems to offer the best approach at the moment for an extended tour in the North. The exhibit will go to thirty-two communities ending up in Fort Chimo in 1984. We've had to solve a considerable number of technical problems in connection with the exhibition but it is now finally on its way. I'd be happy to discuss the complications that arise in preparing an exhibition for the Arctic with any interested persons. We have been very dependent on educational personnel in the North and their support and enthusiasm has really made the exhibition possible.

The exhibition was very well received in Cape Dorset when it was first shown there in May, and we did have marvellous publicity in the press and on the radio from Inuit broadcasters particularly. We took the exhibit back and strengthened it over the summer in Montreal, and made it a little hardier for its journey through thirty-two centres. I was very happy to act as a freelance curator for this exhibit.

I started going North in 1968, and since that time I've interviewed most of the artists in Cape Dorset and a few in Lake Harbour and in Frobisher Bay. I'm interested in finding ways in English and Inuktitut to use the material collected, and I have done so in books, and in film strips and in movie scripts. It was my great interest to use the material in an exhibit for Native people. I most recently worked on a project for the Urgent Ethnology Program collecting oral history from people who had stories to tell about the whaling days. I'm still hoping to continue with that further, and I do have hopes of making an exhibit someday on Eskimo whaling stories.

Jacqueline Fry, University of Ottawa

For the first time I have written something because I don't believe anymore in my improvision in English. This year I am teaching Inuit contemporary art in the context of a course in French for students in their last year of undergraduate studies at the Department of Visual Arts at the University of Ottawa. The title of this course is Non-Western Art: Tradition and Modernity. It covers Inuit and Amerindian contemporary arts from Canada as well as African art. It's a new course. In previous years the course was only on Inuit and Amerindian arts from Canada, contemporary always, with critical or theoretical perspectives, and was less concentrated than this year.

I am interested in understanding the relationship between the imaginary, in french "l'imaginaire," of the people and their economic and political situations. The knowledge of traditional African arts and the witnessing of the emergence of their contemporary arts, as well as a study and exhibition of Inuit contemporary graphics and sculpture, and Amerindian painting and sculpture was the first half of the 1970s, and a continuing pre-occupation and study of their artistic traditions make it possible for me to try to refine the methodology and especially an ethics for research which seems important to share with students.

Betty Issenman, McCord Museum

The McCord Museum of McGill University, Montreal, is a museum of Canadian social history. The collections include those in ethnology; painting, prints and drawings; photographs; costume; and decorative arts. As well, there are extensive archives, and a small library. The photography department includes the Notman Archives, consisting of some 350,000 glass negatives and prints dating from 1856. The costume and textile collection was started in 1957 and now numbers about 10,000 pieces, some dating from the late seventeenth century. Ethnology, to which one of our galleries is devoted has some 10,000 items, mainly of Indian and Inuit origin, including carvings and clothing. These artifacts are just beginning to be photographed and accessioned properly, a start having been made this year by students and volunteers who have looked through some 1500 items.

I started as a volunteer at the McCord about four years ago and am presently Guest Curator of Inuit clothing. I mention this policy of the Museum of drawing into its work many volunteers, since if you want a way of augmenting your staff, and not augmenting your budget, then this is a marvellous way of doing it, both for the volunteers and the staff. The volunteers, while they are willing to do joe-jobs or serve sherry at opening receptions, also make a more important contribution by their professional background. For instance, my background is in sociology, anthropology, social work, costume and textiles history and costume theatre design and production, so I was a natural to go into the Costume and Textile Department.

It was in this Department that I became involved with Inuit clothing. We were given a donation by a person who had bought from the first collection that James Houston brought down from the Arctic in 1949 to the Canadian Guild of Crafts in Montreal. It was a set of clothing that had been made for southerners according to Inuit tradition. When I was accessioning this, I thought I'd just go to the shelf and get a book to tell me all about this. I found it wasn't there. And so I began a three year odyssey that hasn't stopped. Now the McCord is considering a proposal to have an exhibition of Inuit clothing in the Costume Gallery, to take place possibly in 1985. We will have our work cut out for us in doing this, because we will need to draw on all the resources of the people in this room. In my research of course, I came across names like Bernadette Driscoll and other people who have started research in this field.

If this exhibition does come about, it will first of all make a statement that Inuit clothing is art. I think this is an important concept to get across to Canadians. We would also be bridging the gap that exists between the Departments of Clothing and Ethnography. I believe that Inuit clothing belongs in the mainstream of Canadian clothing and that this clothing should not be kept in a separate section as a sort of ethnographical curiosity but should be part and parcel of the clothing traditions that we pass on to our children. In addition to the research that I have done, and I've begun to write a bit about it, I have also drawn together a bibliography of sources for the study of this clothing.

When we began opening up the boxes and looking at these beautiful pieces, we realized we were faced with a huge problem of cataloguing, conservation, restoration, and storage. It seemed overwhelming. However, even if this exhibition never comes about, some excellent things can happen. I hope that we can inspire people to do studies and research, to ensure that this aspect of a great culture will not be lost, and so that we can reach toward some definitive work to preserve our present knowledge and delve deeper into some of the historic and symbolic mysteries.

If anybody knows of any student who's looking for a M.A. or a Ph.D. subject, I can provide them with plenty. We also want to ensure that somehow this art will become known to a greater number of people in Quebec. We want to begin to work with the people who are closest to us, English, French, Inuit together, in our local area and throughout Quebec, so that we have a much freer consultation, friendship, exchange, and pooling of resources. I will conclude by saying that I'm very grateful to the Department for what you've done.

Christina Sabat, Fredericton

I'm from Fredericton, New Brunswick and am a freelance journalist. I write for many art magazines and newspapers including The Globe and Mail and I have a visual arts column that comes out every week. My special interest is contemporary Canadian art in which Inuit art of course has a very important part. I would appreciate any contacts here as far as publications or any kind of press releases that galleries can send to me. My address is in your mailing list. Thank you.

Julie Hodgson:

I would like to remind you that there is a reception in six minutes at the Snow Goose which is at 40 Elgin Street, across Confederation Square. I would also like to remind you that if you have any additional information which you want included in the final publication please leave it with me or to send it to me. We'll be meeting again tomorrow morning at 9 o'clock in this room. Thank you.

VI. INUIT ART DEVELOPMENT: A LOOK AT PROJECTS, PEOPLE AND PHILOSOPHIES
Marie Routledge, Moderator

Good morning everyone. Welcome to day two of our Conference. This morning our session is entitled Inuit Art Development: A Look at Objects, People, and Philosophies. We have four panelists who are going to be speaking from different points of view, giving you an idea of the different groups of people, the different structures, and some of the events which have gone on in the past and which relate to the development of Inuit art.

Our panel members include: Marybelle Myers, who was an Arts and Crafts Development Officer with La Fédération des Coopératives du Nouveau-Québec, and who is presently working on her Ph.D. thesis on co-operatives; next to her is Gabe Gély (who we've already met) who has long experience as an adviser; Dave Sutherland from the Government of the N.W.T.; and Virginia Watt, who will be wearing her Canadian Guild of Crafts hat. Unfortunately, Ruby Arngna'naaq who was supposed to participate in this panel has become quite ill and is not able to be here today. She is writing her talk while in her hospital bed, and Dave informs me that she hopes it will be ready by noon, and that perhaps he will be able to read it for us this afternoon. Each person will be speaking for about twenty minutes, we'll allow a few minutes for questions after each speaker, and then at the end we should have time for a general discussion and questions. Dave Sutherland will start the session.

David Sutherland:

Intensive government involvement began in the late 1950s when the government became increasingly conscious of a responsibility to the northern people. The government felt it should provide for them economically in view of the declining fox market, the scarcity of caribou, and the increasing awareness of illness that seemed to be prevalent. This was in great part due to sanitary conditions which came about as a result of people moving into communities, economic hardship and so on.

The involvement began in the form of preventive welfare. Enlightened welfare officers felt that if people could earn a living, this would be much more significant for them than if they were simply provided with subsistance by the government, and a

number of projects were begun. Some of the projects included fishing and lumbering, there were also craft projects.

In the larger communities there were established Rehabilitation Centres. On the surface these were to provide people with the opportunity to be retrained, from a traditional economic activity to making their living in some other way. Medical people felt that if people went back to a traditional lifestyle, the rigorous life might mean their end. That was a stated purpose, but the Rehabilitation Centres provided another function. They became a focal point for craft activity for the community in which they were located, and also for the region that surrounded the community.

In the case of Frobisher Bay, you had a large centre that drew work in from other communities in the region. This was true with the possible exception of Cape Dorset which was by this time becoming the leader in the production of works of art, and was achieving even at that time a self-sufficiency.

It was with the Rehabilitation Centres that you first found that curious creature - the craft officer.

In the smaller communities the government established craft shops. These shops began then as government-owned, government-operated and government-staffed. Their main products have been those with which we are most familiar: sculpture, prints and sewn goods. This was done under the government welfare and social development structure.

In the mid-1960s it was felt that social workers were not the best people to run businesses, after all what they were trying to do with these things had economic significance. They were transferred to what was called the Industrial Division. The Industrial Division attempted to bring some economic order to these activities. The idea was that these so-called projects should become self-sufficient businesses.

In many cases they graduated to co-operative enterprises and some have indeed become self-sufficient.

In the late 1960s, between 1968 and 1970, there was a shift of responsibility of the administration of many programs in the North from the the Federal Government, under which they were initiated, to the Government of the Northwest Territories. A new, small, young government with an exaggerated idea of its importance was anxious to show the "Feds" the right way to do things. There was very little change, although the responsibility expanded to include not only the Inuit but also the Dene people and that other curious race that is simply known as "Other" in the North.

The projects had a lot of difficulties. An independent group in Spence Bay is the only one that has really had the courage to define the problem, and they called it the "Northern Factor." What they meant by this is the exaggerated costs to a business of having to operate in the North. These include transportation, freight and a management factor that is required to assist people who are unfamiliar with entrepreneurship. There was no history of entrepreneurship, and yet government was trying to develop entrepreneurship. There was a problem in the keeping of accurate financial records. You have this with any business, but these businesses, you must remember, were run with the taxpayers money. You had to have the usual constraints of government accounting imposed on them. Gabe can tell you stories about that kind of thing, the bag of money was one that I'm sure made government accountants shudder. And of course being government you had purchasing constraints. In a normal business if you run short of certain commodities in your production, or you want to change production quickly, (I'm speaking more now of things like sewn goods and printmaking in which there is a variety of materials) you pick up the phone, call your supplier, and ask him to get them on the next plane. With government, if it exceeds your local purchasing authority, which at that time I think was $25.00, you had to go to tender. You see there were some problems in making these economic enterprises.

There was also some delay in initiating training programs. Entrepreneurship is usually an individual thing and a person finds out how to run a business by his own experience. Now fortunately, there are good training programs in place, especially in the co-operative movement.

I know some people find it somewhat of an anomaly or maybe just a curiosity that an Industrial Division - or under the territorial administration, an Economic Development Department - would be concerned with the arts. I'm constantly getting communication

from Departments of Culture in the south, and from Departments of Recreation and people raise their eyebrows. I think they have some fear that an "Economic" department really shouldn't be handling things as important as the arts. On the other hand, I feel that if the arts are considered an economic activity, given the North American attitude towards the arts, it's an indication that they're receiving much more important consideration than if they're in the Department of Recreation or Culture whose budget is usually one of the first to be cut in difficult economic times.

The reason for this in the Territories is that the arts industry, if I could use that word "industry," is either the second or the third most significant industry in dollar terms - the first being mining. I say second or third because the industry is not really "quantified" (someone chided me for using that word but I think we all know what it means so I'll use it).

Another of the problems we have is that artists and craftsmen anywhere are not really a large or vocal segment of the economy. In the North they're large but they're not vocal. In the economic scale they tend to be people who are closest to the bottom. The craftsman's voice isn't very often heard, nor is the artist's. This is unfortunate because four years ago the government, in response to the people's wishes, held economic development conferences so that they could better respond to the people's wishes. There was a large "small business" lobby, a large tourist lobby, there were no craftsmen speaking. The government's emphasis therefore shifted to support the small business activities and tourism. The Northwest Territories Arts and Crafts Council was forming around that time, but it hadn't yet had a founding meeting, and wasn't in a position to make representation. There were no craftspeople heard from and that resulted in a re-assessment in the government's program. I don't know whether I should say there was a de-emphasis in the arts and crafts involvement, but certainly a de-emphasis was the result, whether intended or otherwise.

The current situation is that in the Territorial Government headquarters there is one remaining arts and crafts officer. His function is to be an adviser to the government at headquarters where policy is made and certain programs are carried out, to be a consultant to regional governments, and a consultant to any producing bodies, agencies or individuals.

I'll quickly outline the program that we have at the regional level. What we've tried to do is to analyze the most serious problems and direct our attention to those problems. The first one of course is stone supply: raw material supply for sculptors. Sculptors feel very strongly about this. The government has felt that it has contributed too much money on a repeating basis to no on-going advantage in the way it has administered stone in the past, which has been to provide it for its people. So it has withdrawn from the actual providing and attempts to stimulate people to provide for themselves. It accepts the responsibility for the stimulation and for helping with organization. It provides financial assistance for locating stone, works with local people to explore, provides geological help if they wish it, provides financial assistance to hire people who have quarrying experience who can help local people to remove overburden, and suggests the right way to remove stone from the ground so that they're not constantly struggling with overburden, or with water seepage and so on. It also provides a prize, if you like, for people who find new quarries or new sites for stone that have previously been unknown and which will provide an estimated five year supply of stone. This serves as an encouragement for people to find new sources local to their community.

The second problem that it was felt necessary to attack was that of the quality of sculpture one finds in the marketplace. There have been various thoughts about how this might best be done. At one time there was a suggestion that there would be a sort of screen applied between producers and the marketplace to screen out the poor quality stuff which would give the artists a bad name. We felt that if there weren't some way of ensuring that good work was produced, there wouldn't be very much getting through the screen. We found that if you look at the production of an artist in the North you find that most artists are far more prolific than their southern counterparts. Pursued to a great extent by economic need, their output is in some cases, unbelievable. It's to be expected that people tend to dry up after long periods of consistent output, it happens to any artist. What we've been trying to do with very limited funds is to help people to stimulate their creative juices. The way we do this is to hire a consultant to go to a community that feels the need, to work with artists, to discuss their work, to discuss sculpture in general, and to see if this won't provide the artists with some assistance - just to give the artists some idea that there are people out there who do appreciate their work, and feel that their work is significant. You have a terrible communication gap between the consumer and the producer. What we do is hire on contract a knowledgeable, renowned and respected

consultant to go into these communities and work with people. At the present time they go on a six week to two month basis, but we're hoping to expand this. We've done it in two communities and are quite happy with the success we've had initially. We're not certain how long term the success will be. We would like to expand the program to include more communities, and repeated visits, but that is far in the future simply because of economic constraints.

One other problem that craftsmen have asked us to address is that of providing them with information where they can find materials and where they can find tools, so we're developing a resource centre to do this. The resource centre also provides information for collectors and dealers in the form of biographical files. We've recently launched an up-dating program. We are contracting with Inuit in the communities who are interested in discussing with people in the communities their work, and in collecting data about the individuals so we can inform the buying public. We've been working in five communities so far, none is actually complete because we find some people who aren't anxious, initially to respond. However three communities are almost complete.

One interesting thing is that in the first three communities we increased our number of biographies eighty percent. The last survey was done in 1972, so in ten years you have an eighty percent increase in the number of names in the file. Now this doesn't mean an eighty percent increase in the working artists because we do maintain files on artists who are deceased as there is still interest on the part of collectors. But it certainly suggests something in the neighbourhood of, I would say, a seventy percent increase. A large number of these we find are young people. This is one of the reasons, I think, for the supposed decline in quality. There are many more people who are new sculptors and some of them are interested in learning. You don't want to turn any away and, even though the base of the pyramid has broadened greatly, there is a possibility that many of them will become very interested and mature, and may become very significant artists later on. We found the increase rather startling.

Incidentally, the biographical data is available to anyone who writes us to ask for information. We hope eventually to have narrative biographies that we can give everyone, we do it now on a demand basis. If you write for information, we go to the file, and if there is no narrative biography then we'll compose one for

that request and then we'll have it on file. But it's not possible with initially 1,500 names and a potential eighty percent increase, and a staff of one and a half, to really carry out a meaningful biographical survey in a short space of time.

We have an exhibition collection that is very varied in quality because it comes from a variety of sources. Some of it has come from exhibitions that have been mounted and the government has bought work to place in these exhibitions, such as the Crafts from Arctic Canada Exhibition. Some of it is merely material that we have inherited from projects that have become co-operatives and the co-operatives didn't really want what was there. We lend this material out sometimes as we can. Some of it has been at the Surrey Art Gallery for a couple of years. This material is not necessarily significant artistic work, but they're using it to give students in the Surrey area an insight into Inuit culture. We also carry out exhibitions, or have done, although very little of that goes on now because we don't have the money, and we feel that it's a fairly low priority compared to other programs. We participated in a cultural exhibition at the Olympics, at the Commonwealth Games, and I understand we're being asked to participate in the Student Games in Edmonton next year.

We also provide a consulting service, to people like the NWT Art and Craft Council which is still struggling to become the voice of craftspeople in the Northwest Territories. We're available to co-operatives, individuals and groups but we don't advertise our programs too much because at the present time the staff is spread fairly thinly.

That in brief is the Territorial Government program. We have lots of ideas to meet needs that have been expressed; we're very positive for the future. We think the pendulum is beginning to swing our way and when it comes where we're standing, we're going to jump on it and push it to the far extreme. Thank you.

Marie Routledge:

Thank you Dave. We'll have a brief moment for questions. Is there anything anybody would like to ask at this point?

Question - Francis Sparshott

There is a problem with communicating information which involves the problem of communicating the fact that you have information

to communicate. You say you are able to give interested people information about a particular artist. How are people to discover that you have this information? Most people obviously don't know that this list exists. Do you plant seeds of information somewhere, drop words in ears? Would the manager of a gallery that specializes in Inuit art know that this list exists?

Dave Sutherland:

Whenever I'm in contact with galleries, I make them aware that we provide this service. The service is provided by other people as well incidentally. Whenever I'm at a gathering like this I take the opportunity to let people know that the information is available. Now when I say the information is available, it may not necessarily be available on the artist whose work you have. Often you don't know where to go or who to ask because you don't know who the artist is, or where he comes from. You've got funny little marks (as some people say) on the bottom of the carving, what do they mean? Can you tell me anything about the artist? We get the person's interpretation of what they've referred to as funny little marks, and we have to go from there. It takes a great deal of time, sometimes, and then we find out, as I did recently, that most of the inquiries have had to be directed to La Fédération des Coopératives du Nouveau-Québec because they are not artists who were from the Territories.

Francis Sparshott:

The general point I wanted to make is that for the lay person the difficulty is in finding out what information is available and where it can be found.

Dave Sutherland:

Well I think the best place to go first is to your dealer. He's the person who has the pipeline with the product and should also have the pipeline with the supporting information.

Question - David Ruben Piqtoukun

To what extent do you help with regards to funding the communities in stone quarrying?

Dave Sutherland:

It's money under contract appropriations, that is to say, we can hire someone who has quarrying experience on a contract to go into a community. I think the allotment for this year is $5,000 which really provides only one trip to one community.

Question - Kitty Glover

You mentioned sending in artist stimulators to two communities, which ones were they?

Dave Sutherland:

Clyde River and Repulse Bay.

Kitty Glover:

Which communities do you have biographical information assembled on?

Dave Sutherland:

All of them.

Kitty Glover:

Well you mentioned five specifically.

Dave Sutherland:

I'm sorry, we did a survey in 1970 that was nothing really more than a head count. We found around 1,500 heads. The material we're doing now is slightly more thorough, but still it's not significant in terms of a lot of questions that collectors have. We can't in a broad survey such as this, really seek information about motivation or about reasons for particular themes, or deal with particular works of significance to find out the motivation behind them. But we do have information now, as coarse as it is, on Lake Harbour, Coppermine and Igloolik. Eskimo Point is underway, and proposed for the remainder of this year are Clyde River, Pond Inlet and Baker Lake. Part of the problem too is getting someone in the community who is willing to do this

because it's a fairly heavy responsibility. We want to find someone who is aware of this responsibility. People in the North have been to a great extent over-researched. In a small community everyone seems to know a great deal about everyone else and few things remain private for long. However when you have people coming in who have no commitment to the community, who seem to come just out of the air, often asking very personal questions, it's a problem.

There may be, I wouldn't place it as strongly as resentment, but some feeling that some people do not want to talk even to one of their own, or to be questioned. Of course these may be inter-community, or intra-community feelings. We may choose someone in the community who is not liked by someone else. We've been very fortunate so far, in finding people who I think have done an excellent job. The young lady, the first one, in Lake Harbour, was an extremely sensitive person, and I was really very happy to find her. So we have those settlements that I mentioned and we're budgeted to do three a year, so that in ten years time we should have them all done, and then it'll be time to start over again.

Marie Routledge:

Thank you Dave. We'll now turn to Marybelle Myers.

Marybelle Myers:

Well first of all it's rather sobering for me to realize that I'm here as an old-timer, because I assure you I don't feel that old. I'm in limbo now though I do have plans for the future, so you'll hear from me again.

La Fédération des Coopératives du Nouveau-Québec is a central service agency for eleven co-ops along the Hudson's and Ungava Bay coasts. It was incorporated in 1967 and its first offices were in Lévis, Quebec. It has been based in Montreal for the last ten years. To get right to the point, things happened rather differently in Arctic Quebec than in the Northwest Territories and, for the most part, this difference was deliberately engineered. In retrospect it seems to me that arts and crafts development in Nouveau-Québec, since the 1960s anyhow, has been shaped by three main constraints.

Constraint number one had to do with the fact that some of the people involved felt that Arctic Quebec should pursue a destiny separate from the Northwest Territories. This was the 1960s remember, when Quebec was asserting itself in southern Canada. Quebec's aspirations for self-determination were carried over into plans for development in its northern regions. In 1962, Premier Jean Lesage announced that Quebec would take over what were then federal responsibilities in the northern regions of the province. The Federal Government's position on this was that services would be transferred as the Quebec government was ready to provide them, and as the Inuit were ready to receive them. There followed a period of collaboration between the two governments, with, at times, a confusing overlap of services. There were two schools for instance, a federal and a provincial school, one English and one French. (As an aside, the James Bay and Northern Quebec agreement, which most of you have no doubt heard of, has resolved some of these difficulties through the creation of an Inuit bureaucracy.)

On a less grand and official scale, but operating from the same principles, personnel from the Quebec government, la Caisse Populaire Desjardins, and Le Conseil de la Co-opération du Québec (CCQ), took an enthusiastic interest in the Povungnituk Co-op. In 1958 POV had set up a Sculptors Society, forerunner of the present co-op and, four years later, the agencies I have just referred to, helped set up a marketing office in Quebec City and a Caisse Populaire in the village of Povungnituk. The sales manager of this new marketing service was an employee of the Quebec government who received permission directly from Premier Lesage to work full time for the POV co-op. The POV marketing service in Quebec City was subsumed by La Fédération when it was established in 1967 as a result of the second conference of Arctic co-ops, which had been held in POV in 1966. One of the urgent recommendations of this conference was that federations be set up to serve all Arctic co-ops. Without waiting to work this out in concert with the Northwest Territories, La Fédération was put into place, again with the active assistance of the Quebec Government and personnel from the Desjardins movement, and the CCQ. There is a lot more that could be said on the subject, but the important thing, I think, is that the intention of the non-Native people involved at the time was to win the support and loyalty of the Inuit for the Province of Quebec and this is one of the factors which contributed to the different paths being taken in Quebec and in the Northwest Territories.

The second constraint arises out of what is still the basic operating principle of La Fédération; namely, that producer and

consumer activities must be linked. Briefly, the idea is that if there is a retail store run in conjunction with the arts and crafts programs, or any other productive activity for that matter, the money earned will stay within the co-op system, rather than as otherwise happens, going to the Hudson's Bay Company, and leaving the community. From the beginning then, La Fédération des Coopératives du Nouveau-Québec, was conceived of as a total solution. Accordingly each Arctic Quebec co-op, if not already, soon became multi-purpose, involved in the provision of local services: the operation of retail stores, restaurants, hotels, recreation facilities, oil and gas distributorships, as well as the production of products for export including some fur, some fish, a little eiderdown, but, above all else, arts and crafts.

The production of arts and crafts, soapstone sculpture in particular, has always been, and remains, the chief productive activity in Nouveau-Québec as it does elsewhere in the Canadian Arctic. For many years the sale of carvings carried the major burden of financing both the Fédération and non-commercial co-op operations although, gradually, the income generated by retail stores sales and, lately, the sale of petroleum products, has assumed a greater proportion of the load. In 1981-82, commissions paid to FCNQ on the sale of arts and crafts covered twenty-eight percent of its operating expenses and, as a measure of the significance of this activity in the North, combined Arctic co-ops are now paying out $3.7 million annually into their communities, with fifty-one percent of this being payments to individuals for carvings, prints and crafts. In the two major carving producing centres in Northern Quebec (Povungnituk and Inukjuak) $1.2 million was paid to individual carvers in the same fiscal year. This works out to $4,386.00 per family per year, or $1,667.00 per person over sixteen years of age.

I think you're getting the picture. A lot still depends upon the saleability of the work done. A whole development scheme (involving sealifts to transport store merchandise; tourists being booked from Tennessee and elsewhere; eiderdown cleaning machinery being purchased etc. etc.) depends upon maintaining a cash flow. If carvings don't sell, to put it very simply, there is no way to buy groceries to send to the northern stores. Not surprisingly then, much attention has been paid to producing a saleable commodity. Unlike the situation in the Northwest Territories, FCNQ never operated on what we referred to loosely as the "Star" system. There was simply no money, nor even, given the urgency and the scope of the overall task, no man hours to put into promoting individual artists. That could explain some

of the problems that some of you have indicated you're having in identifying early work from Nouveau-Québec. In the early days particularly it was not considered very important to clearly indicate who had made a carving.

All of this is in great contrast to the Northwest Territories where government remained responsible for development, as Dave has outlined earlier, and CAP's chief responsibility was the marketing of arts and crafts. Fortunately, due to the efforts of people such as Alma Houston and Mary Craig, CAP pursued a highly sophisticated marketing strategy from which FCNQ was also able to benefit. The promotion undertaken by the Federal Government was, of course, another factor working to FCNQ's advantage. The high prices and the excellent reputation established for Eskimo art worked to everyone's benefit.

Constraint number three has to do with the way in which FCNQ conceived of development. It was the goal of the people involved in the co-ops and FCNQ to eliminate, as much as possible, outsiders and outside funding. One dimension of self-sufficiency involved having only native staff in the northern co-ops, which meant that, unlike some of the successful art-producing centres in the Northwest Territories, there were no resident, non-Natives to advise on projects. Government project advisers, the craft officers which Dave mentioned, had withdrawn upon the inception of FCNQ. There were some short-term advisers sent in, Gabe Gély, for instance, went into George River for a while to help with bone carvings, but most advice given to craftsmen and artists in Nouveau-Québec came from a few non-Native FCNQ staff who travelled frequently in the North, but were still spread rather thinly.

This was the situation I came into in 1970, not knowing very much about the North, or arts and crafts, although I had spent a couple of years in Spence Bay where I had taught in the federal school. My job was loosely defined but had to do with promotion in the south and some kind of development of arts and crafts programs in the North. I was mainly concerned with the sewing and printmaking shops and didn't have much involvement with carving until the last few years.

When I took over the handicrafts program efforts were being directed to the assembly line production of sealskin items, parkas, duffle socks and mitts. All of these things were based on Eskimo designs that were pre-cut in the south, shipped to the

North for hand finishing and brought back to the south. There were dreams, in the early days, of parka factories and efficient assembly line production but, to be quite frank, I didn't think that made very much sense. Apart from doing violence to the culture and the art, it was an inevitable money loser depending, as it did, upon expensive materials, costly transport and low market appeal. Eventually, I was able to convince my colleagues to abandon the "sweatshop" approach as I referred to it, in favour of doing what we could to revive traditional handicrafts: skin clothing, basketry, sealskin appliqué - skills that were all but forgotten.

This eventually developed into a movement of considerable import. From 1979-1981 with grants from the Government of Quebec, informal classes were held all over Arctic Quebec, organized by men and women in their own homes so they could pass on their skills to a younger generation. In Payne Bay [Kangiqsuk], young boys learned how to carve snowbeaters. In Chimo [Kuujjuaq], women and teenagers were taught to dress caribou skins. In Wakeham Bay [Kangiqsujuaq] they learned to cut amautiks and, in Sugluk [Salluit] and Ivujivik, parkas and mitts. In Inukjuak children learned to make baskets. It was the same everywhere: sewing, carving, weaving, remembering and teaching. The culmination of this was the exhibition Things Made by Inuit which Mary Craig told you about yesterday.

Povungnituk began printmaking in 1961, shortly after Dorset. The first prints were marketed in conjunction with the Cape Dorset prints in 1966. In the very beginning, some advisers were paid for by the Federal Government. Gordon Yearsley was there for a while, and also Viktor Tinkl, but, from 1964 until 1972, the people in Povungnituk worked pretty much on their own. This is in contrast again to the Northwest Territories. For various reasons, POV prints were not a great market success. I think this was due partly to a lack of marketing expertise and partly because they received low priority within the co-ops and FCNQ. This is still the case, I believe, and I would attribute this to the fact that it's much more complicated to get involved in printmaking. For one thing it requires workshop facilities and for another, you need the time to experiment. You can't be forced to market prints as soon as they're made. I would like to have seen a resident instructor based, at least part time in POV although I respected the philosophy of FCNQ that it would not be a good idea to have white people managing Native projects. However, due to various reasons, some of it lack of funding, we had to be content to organize several short-term workshops, usually of four to six weeks duration. Bob Paterson spoke

yesterday about the first one which he ran in 1972. These workshops involved several instructors over a period of several years, and funding for this came from the Federal Government. By the time I left, I thought some interesting things were happening in the POV printshop, particularly with the involvement of younger artists such as Jusi Sivuarapik and Zack Novalinga. I would imagine, however, that printmaking continues to be rather a low priority within FCNQ because it doesn't really amount to a great number of dollars, and because, compared to carving, it really doesn't involve a lot of people.

Just briefly then to finish. Concerning carving programs in northern Quebec, the rate of growth tapered off in the late 1970s and carvings became the subject of much attention within FCNQ and also the subject of some controversy. We all agreed on the need to upgrade quality, but we found we weren't all talking about the same kind of quality. Mary Craig and I were interested in promoting individual artists while others within the organization saw it as the time to focus more on commercial viability. We all got our way to a certain extent, although I must say that, generally emphasis was, of necessity, on rapid turnover. For instance, it was agreed that we would begin to promote individual artists through solo exhibitions, but there was pressure to justify tying up inventory by demonstrating significantly higher returns than if the carvings had been sold in the normal way. And we're not talking about intangible returns!

This is of course an old debate - the individual or the system, and both sides have arguments to bring to bear. Generally though, to conclude, I would say that in the case of Inuit artists the system has, thus far worked fairly well to their advantage.

Marie Routledge:

Any questions? Comments?

Question - Maria Muehlen

Marybelle, considering the lack of general information in terms of biographies, does la Fédération plan to do anything similar to what the NWT is doing in terms of collecting biographical information in the communities?

Marybelle Myers:

It's been an on-going concern of course, and as we could, we've accumulated information. If you wrote to la Fédération, if you thought you had a carving from Quebec, they would do their best to get you the information. At times we discussed publishing a book similar to the one CAP has done, but it has never really got off the ground. I would say there probably just isn't the money to allocate, or the staff to allocate, to a task of that sort. It's a very big job, as everyone who has addressed that topic understands, and it's just being carried on informally. Certainly every effort is made. Things have changed a lot with the development of better communications to the North and it is now possible to phone the community, talk to the co-op manager and tell them we have a person who really wants to know about a certain artist. It's cumbersome but if it's important it can usually be gotten.

Question - Céline Saucier

There are several pieces which illustrate mythology and I would like to know when the people in the North are going to gather the elements of the oral tradition to document these pieces. It is a shame to have a piece placed either in a museum, a private collection or on the general market when the elements of the oral tradition of legends which prompted the sculptor to illustrate a certain theme are not known. I would like to know whether the co-operatives might be interested in initiating some kind of movement to gather these elements.

Marybelle Myers:

I'm sure they would. Again it's a, let's call it a non-commercial activity. For one thing, there aren't the people. The people that are there have so much to do that they tend to do the most urgent things first. It's really difficult to find staff that you can assign to do that kind of research. One thing we always found very helpful was a project that Zebedee Nungak was involved in, I think you know that book: Inuit Myths and Legends. Probably the kind of information you want will come from organizations other than the distribution agencies. For instance, the Avatuk group which Zebedee is involved in. Would you, Zebedee, be getting involved in that kind of thing?

Zebedee Nungak:

Well that depends on the next Elders' Conference. Another Conference for Elders is being held in Povungnituk, starting the twenty-eighth of this month. At these Conferences which started last year, the Elders discuss and then list the things that they want done to get the culture rejuvenated, to get the culture back. As I described yesterday, we have one Elder who is producing illustrations with commentary and, we are going to be showing his work at the second Elders' Conference. I expect it's going to generate a lot of interest in that type of work to produce art. We were doing that accidently, we only wanted material that we perhaps could give to the School Board to become textbooks, or to publish as a book like the one I did with Eugene Arima. But certain people have so much knowledge, like Thomassie Kudluk. When he unleashes himself we have to spend about three or four weeks just determining where to put a certain pile of stuff. Some of it is straight art, some of it is mythology, some of it is something else. Our involvement is unpredictable, it depends on the energies and the wishes of the Elders.

Question - Marie Routledge

Excuse me, Zebedee, I have a question for you. If an institution had a sculpture from Nouveau-Québec and it illustrated a myth or something, and they wanted to find out information on that piece, would it be possible for them to send a photo of it to your cultural group so that you would then be able to show it to somebody who might be able to interpret that legend, if not identify the artist?

Zebedee Nungak:

Avatuk itself is not involved at all in that kind of thing, and for requests for this kind of information I think we would rather have them directed towards la Fédération or the individual co-op. At Avatuk we are mainly dealing in trying to rejuvenate the Inuit culture. Keeping track of artists is not one of our things, so I would prefer that inquiries of that type be directed to la Fédération or the co-ops.

Question - Robert Christopher

You mentioned, Marybelle, that because of La Fédération policy and the wishes of the local Inuit, advisers particularly from

1964-1972 were not at the co-operatives. You seem to suggest that that might have hurt the marketing position of POV prints. I would be curious to know whether the absence of advisers made differences that you think are positive in terms of work done, and the attitude of the printmakers and the people in the community.

Marybelle Myers:

That's really pointing to the crux of what I see is a big debate within the structure in Nouveau-Québec, and I don't think that there is any easy answer. Certainly while I was working for FCNQ, I identified with the overall objectives which were much greater than merely producing an art form. It was a means to an end. I think the thing that most appealed to me was the idea of self-sufficiency, that we were just there working and we had set a time limit for our own involvement. We weren't there to exercise some vested interest, that was really the goal that I identified with. Being responsible for the printmaking and sewing programs, I obviously wanted them to succeed and to be able to compete with what was being produced elsewhere. With the printmaking particularly, it was very clear that we needed an adviser or a stimulator, because it was a foreign activity that was being imported into the North. As these things were produced solely for export they had to be able to meet the demand from the market. I found that very frustrating and I wouldn't say that I ever worked out a solution. It was a constant battle.

Workshops were a definite compromise because they involved a lot of different instructors who went in for a short period. Some of them were very helpful. I think Ken Fitzpatrick established a good rapport with some of the artists. I think Werner Zimmerman, who was in there the last few years before I left, did a particularly good job in involving some of the younger people. It is a question of the needs of the individual against the needs of the system, and that's why I spent some time explaining what the system in Arctic Quebec was. If we had been as CAP was, concerned only with marketing, we would have had to do things very, very differently.

Question - David Ruben Piqtoukun

I've got several questions for you. How successful was the co-op system in the Arctic?

Marybelle Myers:

Most people would agree that it was successful in terms of enabling the people to have some organization that was their own, rather than always working through outside agencies. In many co-ops there has been considerable financial success in the sense that they are making a small profit. I don't know what other kinds of success there are. I suppose in general terms you would say that it was a highly successful social movement. And the second part of your question, David?

David Ruben Piqtoukun:

Could you reflect on the barter system in the Arctic.

Marybelle Myers:

That's what people refer to as what happened in Quebec. It was essentially the barter system - trading carvings for groceries. The barter system is being revived in the south, in self defense I think. I don't personally see anything wrong with the barter system. We're all trading something, whether it's our labour or things that we produce for money to enable us to get groceries. It was, maybe, a more direct solution that the co-op offered. Any other questions?

Marie Routledge:

If not we'll take a short break please. We want to try and get you to the Museum of Man as close to 11:30 a.m. as we can, so you have a bit of time to look around before we sit down to lunch.

Marie Routledge:

Virginia Watt is now going to speak to you about the history of the Canadian Guild of Crafts and its involvement in the early years of Inuit art development.

Virginia Watt:

I'll be as brief as possible. Before there was a Federal Government, or a NWT Government in the North, and before there were co-operatives, there was another organization actively engaged in what we call Inuit arts and crafts. The name of that

organization was the Women's Art Association of Canada. I'm talking now about the latter part of the nineteenth century. I questioned Jean Blodgett yesterday when she mentioned pre-Houston and post-contact. I'm talking now very much pre-Houston, but it's not post-contact. The Women's Art Association was the nucleus of what is now the Montreal Museum of Fine Arts, it was a national organization and it was supported perhaps by the first woman, a feminist, who was the wife of the Governor General of Canada of that time, Lady Strathcona. In the first part of the twentieth century, 1902, to be exact, there obviously appeared a bit of friction within the Association. Part of the Association felt that not enough attention was being given to crafts in Canada, and in particular to Indian crafts. So we had two factions going, one wanting to separate from the other - the language of those days is very beautiful to read. It was all very polite, and very circumspect, but one can visualize the knives going through. The splinter group broke away, and according to the dialogue of the time they kept their association with the Women's Art Association, but they formed another association called the Canadian Handicrafts Guild. Its initial funding came from Lord Strathcona, he gave $5,000.00 to the new association to pursue its work. One has to think of the time.

The structure of the association had to be a volunteer association, its members came from the higher echelon of society - they referred to craftsmen as "workers." Obviously there was a leisure class and a working class. It wasn't until the 1920s that the "workers" became craftsmen or artists, the words were interchangeable at that time. In their first exhibitions which this new organization produced in the very early 1900s, Indian crafts would appear. However Eskimo artifacts such as ivory carvings would also appear. This was because so many of the people involved in the organization had collections. One of the first Presidents of the organization had a son who travelled quite widely in the Arctic, I have never been able to find out what his vocation was. He would bring back with him mostly artifacts, some ivory carvings. These works are in the Guild's collection today, and you can see them in Montreal.

Within this organization there was a sub-organization called the Indian Committee. Dr. Diamond Jenness was a member of that Committee and in the early 1930s he insisted that the Guild work with the Eskimo as they had done with the Indian. At his instigation the Assistant Commissioner of the NWT Government at that time, Major David McKeand, went to the Ungava, what we now call Arctic Quebec, and he brought back with him things that people were making. They were making baskets, they were making

trade goods, they were making things which they thought would amuse the white man, such as miniature kerosene lamps.

Dr. Jenness stimulated the Committee to try to do something in the Arctic. In those days stories would come back from RCMP people, nurses, doctors and Missionaries, of starvation and disease. It was felt that these people had to be helped when the hunting was bad or when the migration of the animals changed. So the Guild started to show more Eskimo work in Montreal, some of it at the Art Association, which is now the Museum.

They spread the word into the North to "anyone on the ground who is interested," meaning the wives, Hudson's Bay factors, nurses, teachers, wives of clergymen. It was natural for them to assume that this program would work through women and not through men. In 1939 they had found a way, they were aided in this by the Arctic Institute, by a man called Pat Baird, whom I'm sure some of you know. He was going into the Ungava and was also a member of the Committee, and they had decided that a pamphlet would go out to all of the women, or anyone, who would be interested in starting craft programs so that the people could survive when the hunting was bad. There was not any indication at that time that this would become an industry, it was merely to help people. During the time of World War II, nothing happened. They continued working with the Indians in southern Canada, but the North was far too remote.

You all know the story which I'll just review very, very briefly. In 1948 a young artist went up to what we now call Inukjuak to sketch during a couple of weeks in the summer. He was sketching people. He would give a sketch to an Inuk, and the Inuk in turn would give him something. When he came back to Montreal, he was told to take these works to the Canadian Handicrafts Guild, because they were interested in the work of the Eskimo. He made an appointment with the President of the Guild and talked about what he had seen and what he had done. The Guild had thought that direct help to the Inuit would come from people already in the North. But this reversed it, they felt that this man might be the man who could do the work they wanted to do in the North. Of course it was James Houston. They hired him as the Canadian Handicrafts Guild Arctic representative, they funded him and sent him into the North. That was in the summer of 1949. In 1950, a report came to the Guild that the RCMP were very interested in Mr. Houston's pursuits in the North, and in other words "what are you doing up there, it can't be any good because we don't know anything about

it." This came from the Assistant Deputy Commissioner of the NWT Government. Until that time there had been no direct activity in the North to think of ways and means of supporting people who can't support themselves. It was suggested by the government, and Dave mentioned the, what was it called, the Industrial Division of the government? The division of the government who made this inquiry at the Guild was Mines and Resources. The Department of Mines and Resources said that they wanted to form a Committee made up of government people and lay people to address themselves to the handicrafts situation in the North, and they would like someone from the Guild also to be on the Committee, and in exchange a government person from that Committee would then go on to the Guild Committee. As someone said yesterday "I'll scratch your back and you scratch mine."

It's all very involved. This happened, and James Houston was the right man at the right time. There was also a woman associated with the Guild, in a very active way, who was also the right woman at the right time, and that was Miss Alice Lighthall. Her parents were involved with the Art Association in the latter part of the nineteenth century, and Alice Lighthall was the enthusiasm, the vitality of "let's go for broke, let's help these people." The Guild was a non-profit organization, it didn't have any money, it borrowed money and sent Jim to the North. The following year, Mr. Gibson, who was the Federal Government representative on the Guild's Committee, suggested that the Guild ask for a grant so that they could pay Jim's salary and his travelling expenses. The Guild asked for a grant and they had to ask for it in detail. I again think of Gabe's bag of money. It was so many dollars for thread and needles, and so many dollars for a stove and so many dollars for winter clothing. The largest expenditure on any of these lists of what it cost to send Jim to the North and to keep him there, was for dog team travel.

In those very early days, the Guild laid down a law, an unwritten law, about indigenous materials. The people in the North were most assuredly discouraged as far as carving in wood, and we all know there's a lot of driftwood in the North. But wood was not an indigenous material. Stone, ivory, and bone were acceptable and were indigenous materials. There is a lovely incident that happened in the early 1950s. The Guild sent weaving looms to Fort Chimo at the request of a school teacher who was a weaver. She felt quite confident that, based on the enthusiasm of the Eskimo women in Fort Chimo, they would like to learn to weave on a loom. So the Guild shipped looms up to Fort Chimo. Wool is not indigenous to the North so the Guild also sent a flock of sheep into Fort Chimo so that the wool would be indigenous to the

North. The report following the shipment of the sheep was that unfortunately, throughout the winter months, the dogs had eaten the sheep. Years later when I was involved with the weaving project in Pangnirtung in 1969, I was delighted to see those same looms in Pangnirtung. I don't know how they got there. But they were in Pangnirtung with the Canadian Handicrafts plaque on them and they're still there.

We heard about travelling exhibitions yesterday and they are exciting. But I don't think that it's very widely known that in the very early 1950s, and I'm starting now at 1952, this is down the road three years after the fact, that exhibitions were sent from the Guild to Poland, Switzerland, France, Peru, England, Spain, Argentina - think of the distances. We hear complaints about travelling things, but what went to these countries were parts of the collection which is still at the Guild. The collection suffered through all of this of course, many pieces disappeared and shattered, but a large part of that collection is still in Montreal for you to see.

James Houston was seconded to the Federal Government as a craft officer in 1953 and was stationed in Dorset. Although he was made available from 1953 until 1962 when he left Dorset, he still in effect reported his activities to the Guild. This can be controversial, but I'm reasonably confident in my own mind, that the origin of printmaking in Cape Dorset did not happen in a romantic sense. It happened because Dorset needed a product, and Jim, as a printmaker, was attempting to print fabric. This is block printing on fabric. There are reports at the Guild that go back to 1956 when he presented the first attempts at stoneblock printing on fabric. I think truly, in a very logical way, this was where the evolution happened into printing on paper.

In those early days when all of the works of the North were sent to Montreal as the focal point, the Guild worked in close co-operation with the Hudson's Bay Company. Jim travelled around the North, but there had to be a collection point, and it was the Hudson's Bay Company northern stores which provided this service. It was a very equitable division. Everything was packed in boxes, the boxes were numbered. So in equitable distribution, the boxes were shipped to Montreal with odd numbers going to the Bay and even numbers going to the Guild. The Hudson's Bay Company satisfied the demand for western Canada out of Winnipeg, and the Guild satisfied the demand for eastern Canada and the world. The co-op movement didn't start until 1959 and we didn't have distribution co-ops in southern Canada until

the mid-1960s. For a good number of years a small organization, with one hell of a lot of guts, handled distribution.

In hindsight I don't know how they dared do what they did. They had large shipments which came down by boat once a year every fall, badly damaged with sea water. They would have spoilage in shipments, skins that hadn't been properly cured. In order to encourage carving, carvings were bought from very small children, you couldn't turn them away and say "no, we can't buy those from you." So we bought them. I swear that the laneway on Peel Street, if one could go under that cement for about one foot you would find tons of broken stone and broken ivories which were just tossed out the back door. As late as 1965-1966, the Guild had a warehouse in Montreal filled with unopened cases. No one knew what was in the cases, there was no way of knowing.

One of the first jobs I did when I was employed by the Guild was to close the warehouse, move everything to the Guild, and start going through crates. Some of the crates were empty, it was a terrible disappointment. Although the Guild as an organization is not as actively involved today, there is a very deep honourable history. There are very many funny things such as the incident of the sheep in the Ungava, but there is one statement which this great lady in this field, Miss Lighthall said, which I've recorded and which has been published. When the Federal Government wanted to take over the administration of this project in the North, there was all kinds of input by people like Dave, although he wasn't there at that time, to teach, not illustrate but teach. Miss Lighthall absolutely squashed her audience by saying: "Send them to their Grandfathers for that." I, as a woman of today, and not a woman of that time, would love to see the Inuit use everything that is available to us.

There is one very controversial publication which Jim Houston wrote in those early years, and at almost every meeting of people like this, or collectors, this so called "terrible document" is brought forth. I think it's rather a lovely document, because it was a way of communicating in syllabics to the people of the North, what we were like, what we liked, because they had to live by what we liked, if they didn't make it they would starve. What Jim illustrated and this isn't widely known, were things which had already been made by Inuit in the Arctic. These were not Jim's concepts of things. The reason I know this is that they are in the Guild's permanent collection, and the book was not written or published until after the acquisition dates on the material. I think I've talked long enough.

Marie Routledge:

Any quick questions?

Question - Reinhard Derreth

Virginia, could you perhaps speak a little bit more about your fabulous collection. When did someone have the concept that the Guild wasn't just there for selling, but really should to have a collection of its own?

Virginia Watt:

The earliest date I know factually is 1909. From 1909 we have an exquisite small carving of an ivory bear and we have artifacts. The Collection by the way is available to the public for anyone who wants to come into the Guild. In February of this year I moved the Collection into a larger gallery where more of it can be seen. But to go back to Reinhard's question. I think it is a question of an emotional value which some people have, which they feel, through an object. Today we feel through drawings and prints, and three-dimensional objects, which allows us to become involved with a person or a people whose experiences have been different from ours, whose lifestyle is different from ours. I think it's falling in love with objects. I really believe that that's why that collection started. There is a great deal of writing about the beauty of an object, not the ethnological value particularly just the beauty of the object.

Marie Routledge:

Thank you. Perhaps if you have any other questions you can ask Virginia directly, because we need to give Gabe his time before we go to lunch. Thank you Virginia. Gabe would you like to begin?

Gabriel Gély:

We'll go back to Baker Lake in 1963 for a few minutes, and from Baker Lake go, the cheapest way, to Repulse - from your armchair.

I would like to have reported to you immense progress in the course of twenty years of filling the boots of this curiosity

that we call crafts officer, although sometimes we are called the technical officer. Unfortunately in my work I find myself very much in the situation of the fellow who wants to win the Tour de France on a bicycle. Everytime I'm in the North I am told by people like you, by witnesses, that I have done very well, in three months or two months. In Clyde River two years ago, the carvings showed progress, but once I'd left nothing happened. So as I said, I feel like I'm in the Tour de France - as long as you push on the pedals you are alright, but when you stop pushing on the pedals you just fall off.

I want to speak of the approach that I used while I was in Baker Lake in 1962. My approach in essence is based on looking at the carver, the sculptor or the lady making traditional clothing, not as an Eskimo or like someone exotic who belongs to a group, my behaviour towards them is on a one-to-one basis. I have a tendency to deal with them without any consideration for the group they belong to, or even the settlement they come from, because the settlement's configuration as you know, is rather recent in their lives. You don't deal with people in Baker Lake as a type called "Baker Lake resident," because he may not have been born there after all. Very few people in these settlements have yet developed a sense of belonging or loyalty to the geographical location in which they are now situated. Therefore, I think if I have ever had any success in those workshops, or in the approach as a buyer of their work for all these years, it's perhaps because I have used an individual approach without any consideration for the collective grouping.

Maybe I have been successful because I've never forgotten a little tidbit of history from Picasso. He was a good friend of Braque, and they visited each other quite frequently. Braque was getting to know a few lean years, and Picasso had just done well enough in Paris in those years to get something in his larder. I don't know why Braque visited Picasso, I don't know his main motivation, but we have to assume that there were mixed motivations. They didn't get along too well, in fact Braque one evening visited Picasso with one of his latest studies and was more or less expecting some praise. Picasso said "By God, I'm sorry but this composition doesn't fall together." Braque said: "What do you mean?" There was a tobacco pouch, like Braque liked to use, a very humble object, and an old candle holder and a newspaper in this oil painting composition. Picasso said: "I'm sorry, there is a squirrel." Braque started to say "a squirrel, I can't see a squirrel," so Picasso with his finger pointed to the figure and said "there is a squirrel in your painting." Of course the friendship suffered from this criticism, and Braque

went back to work on this particular painting. A week after he showed it again to Picasso, and Picasso said "I'm sorry I still see the squirrel."

So when I look at the Eskimo artist, or the Inuit artist or the Native artist, as you say, I have a tendency in my approach, when buying their work or offering some advice, if they ask for advice, which is quite seldom, is to look at them as Pudlo or as Ikiperiak or Anahouna. I have been told this approach is rather successful. However, in all these years, looking at the various aspects of the craft situation whether it's a government project or a co-op project, I see very little progress. The nominal figures in the book, in the profit and loss statements are mind-boggling, I see them going from four to six and eight digits. I find that the return to the individual artist is less in many instances than years ago. We have not, and they have not, been able to resolve the main problem which is the disposal of the work.

Yesterday I underlined the difficulty of getting raw material. One of my feelings about the relative shortage of material is that there is a sort of built-in regulating value in it. In other words, if you give a lot of material to people and they are not motivated, they will not necessarily create compelling work. On the other hand the difficulty in getting material may, in my view, separate the boys from the men. In some instances older people have difficulty getting material. Often the son or the nephew, and they have large families thank God, will provide the elder with the necessary materials. That is not one of the main difficulties, the difficulty is in the disposal.

In the early 1960s, we didn't have any real problem about disposal, although the returns were modest. Today they have a choice of either the local co-op, the local people such as school teachers or whoever may be at hand with ready cash, the Hudson's Bay or CAP, through the co-op system. But the situation when you are in the field is not as simple as it is written down. The individual has usually been running very large debts at the Bay and at the co-op, and the game, because it's a sort of game in his own mind, is of course to obtain the goods that are necessary for his family from the co-op or the Hudson's Bay, and at the same time to try not to reduce the debt. If he takes his carving to the co-op, of course, the co-op will remind him of his debt, which might be a five, ten or fifteen year old debt. Sometimes those debts are retired, but sometimes they are not. If he brings in his carving he will find that he returns home with very

little cash, sometimes not even enough for the necessities of life. He might go to the Hudson's Bay, playing on the emotions of the man, because there is some rivalry between the co-op and the Bay to obtain the carving, and also to the local buyer. So we have three bodies before the work gets to Canadian Arctic Producers who compete for the best work. You can see that there is a sort of selection in situ and the Inuit don't have a very easy time. The price of the carving has not kept up with the increase in the price of the materialistic needs that they have to meet for their large family in the North.

You have other situations where you have a fellow, for example John K. was saying to me recently that he no longer wants to be a mechanic. I asked him why not. I very quickly thought a mechanic up North nowadays gets three times my personal income as an independent artist and I envy all the mechanics. I've always envied all mechanics, and the plumbers too! And he said, "Oh because of the taxes." I said "I beg your pardon?" He said, "Because of the taxes." Now he has left his job as a mechanic to go back to carving because he's able with the carving to evade a number of deductions that he does not comprehend, I imagine. You can see how production and disposal which is our concern are not simple matters. When you go up North I'm afraid I see no simple answer, there is no real way out. I haven't seen any way or any progress develop in the last twenty years after going through Whale Cove, Chesterfield Inlet, Rankin Inlet and Repulse Bay. I'm sure that among the audience we have personalities who have also been inside these settlements at the same period of time as I have, and they probably would agree that the situation is worse. I'm sorry to bring this up, but when I see so many institutions that have a mandate to ease the situation for these people, I like to bring up this particular type of sad news because I don't think anybody else does it. I feel that perhaps institutions such as those you represent can voice this kind of need for improvement when it comes to the Inuit carver. They are not able to come and complain because they don't have all the data at hand to let you know that also the nominal returns are very large, their own share is not. The actual benefit for the carver has not increased in the last twenty years. I will not extend this comment or remark to Cape Dorset or to other locations that are highly organized.

I have also found in travelling up North that organization in some collective endeavour for the disposal or the offering of services to the carver is not a cheap proposition. You will agree with me that the cost of adequate premises and efficient staff is very costly. Who pays in the long run? It's still from

the pocket of the artist. I will bring up another thing which will be of interest to you. I have met a number of carvers who are not willing to sign their carvings. I want to let you know this. I will not name names, it would not be fair, they have personal reasons. I happen to know some of these reasons. They will not sign the carving willingly whether they bring the carving to the co-op or the Hudson's Bay. I think you could coerce them into signing the carving, however I would not undertake this particular task myself, I feel it's a personal choice to sign or not sign a carving. I have had a few arguments with several buyers who insisted on using my authority, knowing that I have a special relationship with the carver, to force the carver to sign his carving, when in fact he didn't want to sign his carving. I've never heard this said yet in all these years.

I heard last week that the buyer with whom I had worked with for three months has just left Repulse Bay. At the moment there is a girl buying the carvings. This brings me to the "buying committee," the group of people which we have tried in Eskimo Point, where people with excellent intentions have suggested to me "why don't you try to have two or three local people buy the carvings?" It sounds so beautiful! It's dreamlike! And I say, it has been tried in many places.

My personal feelings which are shared by many Inuit carvers is that there are more disadvantages than advantages in this concept. These people are often put in a situation where their mother or a very close relative brings in carvings and it's very difficult for the committee member to be impartial. In the first place, the pricing of the carvings is not performed with proper attention as it should. This is one of the main reasons of quality decline in some areas. You will see for yourself from one of the slides I will show. The carvings are brought in to the co-op, you have skidoo parts on the counter, you have a blaring radio there at full volume, you have a telephone that rings constantly. The atmosphere is not proper for a carver to receive individual acknowledgement for his effort. Even in the frugal years at Baker Lake I made up a turntable and the pricing of the carving was a serious ritual. I'm a vain artist just like Braque and if you want to lose my friendship just look at my painting and look for a squirrel, you will lose a friend!

I was invited by one of the buyers, and to his great grief, and to my own despair he spent $100,000 in the course of one week on carvings. I timed one of the transactions and the second hand of my watch never went a full turn. And I say if the carving

activity is not more significant than that to the buyer, it soon will not be very significant to the artist. To me this is one of the causes of decline. After all the pain that goes into doing a motivated work, when she or he brings his carving from a simple home, and comes to a very sophisticated place, and not more than five seconds or ten seconds is spent to put a price on a work of love I say all the rest will come to nought. I will stand strong on that particular statement. I am saying that the buyer is the most important person at the moment of purchase. All the rest, the electricity, the radio station, the television station have nothing to do with the motivation for the compelling work which we have seen and which we keep seeing. Unfortunately, in this regard there is really nothing that has been said or even done. Usually the suggestion is to have the people do it themselves. That's like asking one of our local artists or sculptors, or poets to rate their own work. We always rely on outsiders. Artists invariably prefer to have an outsider price their work.

I will now show just a few slides of some of the carvers that I met in the 1950s in two locations and will make very brief comments on those few slides. I have brought them not just for the visual value, but because they always give me reason to believe. This is Clyde in 1953. You see the whole of Clyde River except the outhouse which is a little bit on the left, but it is not a large building. There is Clyde today. They have electricity, they have television, they have one radio station, they have everything, but when it comes to the crafts, again all they have is maybe a little chunk of the counter at the co-op, which I think now has closed down. It's always the last priority. There is no other gainful cash employment except art, but at the same time you never can get a building or people or money to assist the carver. I will soon show you Alooloo who is living sixty miles from there who has absolutely no chance to sell his carvings to anybody unless he goes to the Bay. Now he's unable to sell to the Bay because his debt is monumental.

Here is Alulu Inuke with some of the work that he finds so difficult to sell. I tried to be instrumental to him to dispose some of the work, but his needs are immediate. This goes for most of the Inuit. They have to have that skidoo part now so that they can fix the skidoo and go to the camp. They are unable to ship those beautiful works to any location because of the time delay, or what they've named so aptly the "Northern Factor."

I'll just show you Evia Ekaluaq, a famous carver. Most of his work goes into the hands of any willing traveller or visitor.

The wife of Ekaluaq. You see the condition, so it hasn't changed much since 1960.

Just a few people, that's Nauja, who is also a very good carver. Whether it's 1954 or 1982 it hasn't changed much.

On the right is Alooloo at the Co-op with one of his carvings. I am showing the slides to you to underline the fact that they have a radio station, they have an airport that's just as good as any other airport. In Clyde you can get everything. When it comes to the art however, if you go back to 1953 or 1963 I cannot see the change. You put your carving there, you can see this is the corner of the co-op, you can see for yourself this is not adequate, this is not proper.

This is Oksooksee who worked for me as a helper in 1953 and today with his children, hardly changed since 1953.

Yaha on the left, 1955 in Ennadai Lake. [Next slide] Not today I should say, but about three years ago in Eskimo Point.

Luki Anaootelik on the left in the kayak with a caribou in the back, which you may see in the water. [Next slide] Retrieving a caribou at the hunt in Ennadai Lake in 1955, not too long ago.

I was interested in showing some of these things to our charming audience who are not able to go to some place in the North, what goes onto the wall of one very interesting person in Repulse Bay. I will not again name names and you will understand why. Nothing to do with Pelly Bay, incidently. We are talking about cultural exchange, I thought you would be interested.

Here is the workshop of that particular carver.

This is Sanguya, a hunter from Clyde. This I want you to bring close to the argument which I heard yesterday many times which is to bring back to the Inuit some of the best work that they have offered to us the last few years. On a note of a bit of nostalgia, that's all.

Marie Routledge:

Thank you very much Gabe, you brought up some really interesting points. Any quick questions? Perhaps you could talk to Gabe during the course of the afternoon. We should now all proceed to the buses to go to the museum.

VII. APPROACHES TO INTERPRETING INUIT ART

Marie Routledge, Moderator

This afternoon we're going to be looking at some art historical questions, dealing with problems and Approaches to Interpreting Inuit Art. This session will be divided into three areas. Jean Blodgett will be making a presentation on The Historical View, George Swinton will be her respondent. The second aspect we are going to be dealing with is Interviewing Artists as a Method of Interpreting Inuit Art; Bernadette Driscoll will be speaking on this topic, and Mame Jackson will be her respondent. Helga Goetz then will be speaking on Problems of Cross-Cultural Interpretation, and Patricia Ryan, of Dorset Fine Arts, will be her respondent.

Jean Blodgett:

The title of my section, as Marie has said, is The Historical View. While the historical view referred to in the title of this presentation is meant to apply to the historic period of Inuit art, it might also be interpreted to mean historical in the sense of "viewed as history." For I think sometimes it is necessary to have a perspective, a temporal or intellectual distance, from the art being discussed, analyzed or interpreted.

My thesis today is that the previously underestimated historical period should be afforded a re-assessment. Let me define what the historic period is. It is one of three major eras in the history of Inuit art in Canada. There is the prehistoric period, which includes the Dorset and Thule cultures; the historic period; and the contemporary period. While the historic period is distinguished from the prehistoric period by various cultural changes, especially contact with outsiders in the Arctic whose records help to establish a history of the times, it is not possible to fix a firm date for the division between these two periods, since the cultural changes took place over a lengthy period of time and white presence varied from place to place in the North. For example, in contrast to the Labrador Inuit who have been in fairly continuous contact since 1771 when a Moravian Mission was established at Nain, other Inuit had only sporadic outside contact before the late nineteenth, early twentieth century. A precise dividing line between prehistoric and historic art is as difficult to pinpoint. On the other hand, the end of the historic can be dated to 1948-1949 when James Houston's trips to Arctic Quebec sparked a new era of interest

and development in the field of Inuit art and crafts, an era now classified as the contemporary period.

This basic problem of definition and delineation of the historic period has perhaps contributed to its treatment in many discussions of Inuit art where the historic period becomes a nebulous gap of time, when not much happened between the major artistic eras of pre-historic and contemporary. In other cases Inuit art is simply viewed as starting some time in the 1950s after the Inuit had been taught to carve by James Houston. There are however other factors contributing to the historic period's poor showing in Inuit art history. It is outside the area of expertise of the archaeologist who devotes his attention to the prehistoric eras, and outside that of the contemporary curators and writers. Another consideration is that little serious work has been done on this period. There are no major studies, exhibition books or visual documents devoted to this subject. Since there has been so little original work done, writers have turned to the reports of people who visited the North in the nineteenth and early twentieth to mid-twentieth century for their opinions on the art.

In general the accounts given by the explorers, travellers, and anthropologists of the time were unfavourable or incomplete, and at best, unenthusiastic. Included were such comments as: "curious toys rudely carved," or, "a few rough carvings," or, "on the whole the Iglulik Eskimos are not very skillful at carving." Some recent authors have uncritically repeated these assessments with the result that the historical period has come to be seen as a time when Native artistry demonstrated a definite decline in number, inspiration, and quality. Yet in the writings of the eighteenth, early nineteenth century travellers to the North, there are very few or no visuals to illustrate or document this great decline. This then raises the question, what were these people looking at when they came to their conclusions since we see no examples of what they're referring to when they talk about this great decline. This of course is a major factor in our discussion, since the importance of the actual object and discussion cannot be overestimated. In analysis of art, the primary source of information remains the work itself, without the work how can you agree or disagree with the conclusions of the person making their assessment.

One person who does include illustrations in his book is Franz Boas, Eskimo of Baffin Land and Baffin Bay. Since I'm complaining about no visuals, I'll proceed to show some. The slide on the left is taken directly from Boas' book Eskimo's of

Baffin Land and Hudson's Bay. When I say it's illustrated, unlike so many other authors, in fact these are line drawings. They are not photographic reproductions as we would expect, and there is a certain distance from the actual object even in the case of these Boas illustrations. The quote in the text near this figure is: "The Avilik and Kinepetu" [these are two tribes that he is referring to on the west coast of Hudson's Bay in the Repulse Bay - Chesterfield Inlet area], "make a great many carvings in ivory and in soapstone. A few of the best executed carvings are shown in figure 167," which you see in this slide. Now if these are the best executed, the best that he could come up with, I have provided some examples which I think are also some of the best executed which are not included in Boas. I feel that if one had only these illustrations of his to go by, I wouldn't be particularly impressed either. They don't really convince me that the two tribes that he's discussing are particularly competent carvers either. There's really not enough information to go by there. On the right I show a Fish from the same area, from the central Hudson's Bay area, collected by Comer, who is the same man who had collections from the west coast of Hudson Bay that Boas is basing his research on. The Fish was collected in 1907-1911, somewhere in that time period. There's certainly nothing major about this Fish, but it's a very well done carving and it's comparable to the kind of thing that you might buy today.

We certainly wouldn't turn up our nose at that little fish, and if you don't think this fish is impressive enough, I have some other examples here. From the same area - they're both muskoxen and as you can see - the ivory muskoxen on the left is from Southampton Island, it was also collected by Comer in 1910. The muskoxen on the right is from Cape Fullerton, which is in the same Chesterfield Inlet area, collected in 1904. And I'd also like you to note that the muskoxen on the right is carved out of stone, with the addition of muskoxen horns. This is the same kind of use of material that you'll find in what we call the contemporary period.

The slide on the left, The Bears, from the west coast of Hudson's Bay, collected in about 1915. The Woman on the right, from the same area, collected at the same time. Unfortunately I don't know if you can see The Woman very well, it's very small in proportion to the size of the slide. But again I would like to make a point for the quality of the carving, and for the - what I suppose you could call - the modernity of the carving style. I think that if you had seen this kind of thing at the Snow Goose

at our reception last night, you wouldn't have been surprised to see it on the shelf, unless you went up to look at the date on it. I'd like to contrast this illustration with a quote from a more recent writer who says "the stagnation of art was particularly noticeable among the tribes living along the west coast of Hudson Bay." Now this is exactly the area that you've been looking at, the pieces are all from the west coast of Hudson's Bay, and this is a contemporary writer's assessment of historic period carvings from this area.

It might be though that this same person would think the same thing about the west coast of Hudson's Bay, in the contemporary period. A lot of people will say "well I don't really like that grey stone, it's not very nicely polished, I like those nice birds." The Eskimo Point area, I think particularly, that people complain about the crudity, the lack of finish saying "they're not really very nicely carved you know, they just have a little bit of a face on it. My kid could do that." The piece on the left is by Susan Ootnooyuk, Eskimo Point, I think you could hear the comments now "Why is the kid sticking up above the top of her head, why is she wearing teeth around her neck." It's not a nice, well-polished, slick carving and perhaps the people who were making negative comments about carvings from the west coast of Hudson's Bay would have exactly the same thing to say in 1982 when they look at carvings from Eskimo Point.

Or perhaps at the John Kavik, on the right, which too could be qualified as "crude" or "primitive," if you want to look at the negative side of the picture. I think that one has to take into account the perspective of the person making the assessment. I think that the west coast of Hudson's Bay could still be considered by certain viewers as a place where they're still stagnating, where they're still doing crude carvings. I think that it's very important to take into consideration the attitude of the person making the comments, the criteria that the person is using to make his assessment, the background that he comes from, and the equipment that he's using to make his assessment. What Panofsky would call your "cultural equipment."

What culture are you coming from? What values are you bringing to bear in your assessment of this art? One of the major criteria that I would like to vote for is open-mindedness. If George Swinton had gone up to possibly Lake Harbour in the 1930s, he would have been as enthusiastic about this little ivory primus stove, as he is in the 1950s, or the 1980s about the walrus head pencil holder on the right. They're not everybody's cup of tea,

but if you want to talk about carving, there's certainly nothing wrong with the carving style there. Perhaps you don't think that a walrus head pencil holder is an appropriate subject, or that carving a little model primus stove is really what artists should be spending their time on.

So I think that we have to be aware of our own prejudices, just as much as the prejudices of the people talking about the historic period art I'd like to remind you that these eighteenth century, early nineteenth century travellers came from a background where they lived in homes such as you see here. If this is your idea of a home, if your idea of art is that rococco carving there, I think if you came from that kind of background, perhaps you would think a ivory primus stove was a little bit below your standards. There is that old joke in the North - if you are there a day you can write an article, if you are there two days you can write a major dissertation, and if you are there a week you can write a book. Everybody seemed to have the urge to record their visit to the Arctic. We now would not necessarily take too seriously what the local RCMP told us about Cape Dorset art, but we are taking as gospel the word of these travellers and anthropologists, and explorers who went North in the eighteenth century. We certainly should give them credit for what they have said, but I also think that we should keep in mind that they did not go North as art critics or art historians, or as people whose speciality was art, that they were simply referring to the art as yet another manifestation of these people that they came across. So we have to keep that in mind too in assessing their comments. I think that perhaps another consideration is that they were not above a certain amount of prejudice about these "native" people. This was a time, particularly for the British of the Empire and one's position in relation to the Native people which was not generally one of equality. I think also that the people travelling North at this time may have suffered from a lack of a good sampling. They did not travel throughout the North, they didn't have our advantage of being able to go to museums, see collections and do comparative analysis. They may have gone to one or two places and they may have seen production done within a space of a week or two. They may also have acquired things that were done for a quick sale, this is something that still happens; if the boat comes in there are going to be some carvings prepared for the people on the boat for a quick sale, or a quick trade.

It is entirely possible that the people in the eighteenth century and the early nineteenth century were collecting things that were simply done for them on the spot. They were not things that were

done with particular care. I'm not trying to say that everything done in the historic period was a fantastic work of art, I'm sure there were things done quickly, that were crudely done, that were not particularly special carvings, but the fact of the matter is I think, that they have continued to be underestimated. If you imagine our eighteenth century traveller coming to the Arctic, I doubt from the background that we see him coming from, that he would have been particularly impressed with the type of carving that you see here. The one on the left from the Pangnirtung area from pre-1923, the little hare on the right from about 1930 from north Baffin Island.

Nor this kind of thing, which is certainly not high art. Like our primus stove, these are little models, the model saw from Labrador, collected in 1912, and the model jack-knife again from north Baffin Island from 1929-1931.

The problem of crude carvings, or of carvings that don't appeal to people, is illustrated by a bear from the Chesterfield Inlet area from 1915. This little bear is perhaps not a show stopper, but then the bear on the right, which is a contemporary bear and which certainly appealed to me, was the kind of thing on the shelf in Cape Dorset that they couldn't sell because they felt it wouldn't sell down south. So it's a reject in 1981. Unfortunately I'm afraid, I will have to make the point that I think that we have our lack of open-mindedness in the contemporary period too. Perhaps we should be aware of that when we listen to what people have to say about the historic period.

In fact Pudlo, or rather his airplanes, as well as other contemporary subjects, have been rejected by certain people as "un-Eskimo." People feel they're really not the kind of thing that an artist should be showing and they're not the type of thing that one should buy for one's collection. I know of an institution that didn't want to buy for example, the Guild's commemorative print, because it wasn't "really Eskimo." In another incident Pudlo's airplane print was removed from a travelling exhibition in one of the Centres because the person at the Centre didn't really feel that that was the kind of view of Eskimo art they wanted to convey. It's alright for people like Murray Favro to do airplanes. I'm sure that when the National Gallery acquired Murray Favro's airplane it didn't cross anyone's mind that it was un-Canadian for Murray Favro to be doing airplanes, or that he should be devoting his attention to such a subject. The criteria are not the same for Murray Favro. Now Murray Favro's airplane may not be acceptable to everyone as art,

they may see this as yet another example of contemporary art going down the drain, but the fact is that Murray Favro's airplane has made it into the National Gallery, but Pudlo's airplane hasn't. But, in fact, I would make the point that probably for Pudlo the airplane is more significant than the airplane is for Murray Favro. The airplane in the North is a major factor now. It's a very important part of life in the North, and northerners get on the plane like you and I get on the bus. It's a way to get somewhere, you have to get on the plane if you want to get from one settlement to another, unless you are prepared to take your time, in the boat in the summer, or on a skidoo in the winter. The distances are prohibitive. So for Pudlo the airplane is a very important part of his existence, and for those of you who have spent time in the North, you know how important that plane is.

I think that another aspect we could bring in in Pudlo's drawings are the telephone poles. On the right is a view of Dorset, it's actually a view that Pudlo would have seen quite regularly as it's near the spot his ex-studio was. If you'll look on the right-hand slide there is a plane on the right-hand edge. These telephone poles and the plane are all part of life in the North. It's not something that you can consider un-Eskimo.

Another aspect then of talking about historical art, is that I would like to view it in relation to other eras, particularly the contemporary. I'll show you examples of two bears. The one on the left from approximately 1924 is from Cape Dorset; and the one on the right by John Kaunak of Repulse Bay is dated 1963. The continuity is there; there are similarities in approach, in content and in general depiction. There are similarities between what we call the historic period and the contemporary period which make the division at the Houston time quite arbitrary.

There are continuities that are very definitely established between the historic period and the contemporary period and I would like to make my point with these two examples. This is quiz time: I'd like to know which one is the contemporary one and which one is the historic period one or whether they're both contemporary or whether they're both historic, or whether they're neither. I would challenge you. Are you game, Michael?

Michael Neill:

The piece on the right I would say is not contemporary, the piece on the left is a contemporary one by Marc Tungilik.

Jean Blodgett:

Michael is certainly right about the Tungilik. The Tungilik is from 1974; the piece on the other side is from before 1902 and it has a kind of scratchy pattern almost like graphite. It doesn't even look particularly like blacking, it's quite an impressionistic technique and not really what we associate with those "crude" carvings from the historic period. When we talk about the date of 1948-1949 when Houston went to Arctic Quebec, at a time when the contemporary period really took off, and as Virginia talked this morning about Houston being the right person in the right place at the right time, it is curious that although there had been attempts made in the early part of the twentieth century even as early as 1930 with that exhibition at the McCord and the other early attempts that Virginia talked about, that people were not unaware of art before 1948-1949. It is curious that it wasn't until after the war in the late 1940s, that Eskimo art caught on as it did, and I think that what happened was that the art didn't change, that the art made in 1948 was no different than the art made in 1930, but people's attitudes changed. I think that this was a time when people accepted more what may be classified as "primitive" art. They became more open about accepting art from other places, particularly from such exotic, alien places as the Arctic.

To continue my point about continuity, I'll show you two other examples. It is interesting that these two pieces are from the Repulse Bay area. The piece on the left was collected in 1945 by a doctor in Repulse Bay, the piece on the right, although it has no date is probably from the 1960s by Madeleine Isserkut. Now here again the subject matter and its treatment is essentially the same. We don't really have a great time gap here between 1945 and the 1960s, and I would repeat my point that it really makes this division of 1948-1949 arbitrary. I don't object to the arbitrariness of the division, but I think that we have to recognize that Inuit in the North didn't suddenly start carving in the late 1940s.

If you look at the motif in this carving, the motif of the animal head rising up above the water, cut-off on the waterline, we can trace this motif back to prehistoric times, as the Dorset Culture bear head on the right, and compare it to another contemporary Repulse Bay carving on the left. This continuity I would say is not just from the historic period to the contemporary, but we can trace motifs back to prehistoric cultures.

We see it in other things like the carving on the left from 1915 and the walrus head - to continue this motif of the walrus in the water showing only the head rising above the water - as well as in this drawing collected by Flaherty around 1913-1914.

Now this brings us to another aspect: graphic work done in the historic period. I think that one's view generally of graphics is that it all started in Cape Dorset in the 1950s, and we tend to forget pieces made before that, such as the Peter Pitseolak on the left which is from 1939-1940, and to continue the motif of continuity we can find our walrus head in this 1977 Kingmeata acrylic on the right.

Not to neglect the graphic work of the historic period I'll show you two examples of Peter Pitseolak watercolours from 1939-1940. I think that one can note again what I'll call modern elements; the fact that in the people in the watercolour on the left, the faces are cut out of published magazines and pasted onto the people - he has done collage work in the Arctic in 1939-1940. I would also point out the wash in the watercolour on the right. Notice the mixing of colours, his painterly attention to these watercolours as he applied the wash.

We could look at other examples. The drawing on the left was collected by Rasmussen in the Iglulik area, on the fifth Thule expedition early in the 1920s, and I compare it to an Anguhadluq drawing from 1969 on the right. I'm not only making a point of continuity but I would like to stress my point that graphics were also done as early as the 1920s and before really, as long as the materials were supplied.

I'd like to make another point about historical art, other than the continuity with both prehistoric and contemporary, I'd like to talk about the technical expertise. Look at this little model kayak from 1924 from Cape Dorset, and at the little implements from that kayak. The size of these things and the skill with which they're carved - these are on a very small scale, they're really very finely done, and I would really object to this being called crude. Look at two other examples - the model whale boat from Repulse Bay area from 1945 and the model tools from the same place. This technical expertise can also be seen in things like this rug from the Mackenzie River - Herschel Island area, collected at the turn of the century. I think that here you see not only technical expertise, you see a real aesthetic sense. It doesn't just have to be in carving that this sensitivity becomes

so evident. I think that you can see the sensitive use of different colours and different materials that this rug includes. I'll read the list of all materials in it: sealskin, polar bear skin, caribou, possibly otter, possibly muskrat, female common eider duck, male common eider duck and male red-throated or arctic loon. All of these materials have been sensitively combined here, with a real concern for the composition and the inter-relationship of different colours and shapes. [How large is the rug?] I would say 4½-5 feet square.

We see this aesthetic sense and real quality in other carvings such as the Bird in Flight from Labrador from 1912 on the left in which the ivory is carved so finely, so delicately. We see it as well in the very realistically done representational caribou where we have even the indication of musculature. We have the hare or bunny from North Baffin Island where we have the directness, the kind of quality by which we characterize contemporary art, the ability of the artist to catch the "hareness" or the "bearness," or the particular quality of the being that is being represented. In the dog on the right you can see the real elegance in the lines. It's not a straight representational work, the artist has used a certain amount of artistic license to create an image that is even more elegant than the original would have been. It is also from north Baffin Island from around 1930.

I would like to reiterate my point that one must look at the object and come to one's own conclusions. I think as well that it's important for us to look at the object, so that we can come to a conclusion about the artwork ourselves. I think that while perhaps we don't have sufficient distance or perspective to assess contemporary art, it is time that we reassess the historical.

Marie Routledge:

Thank you Jean. Are there any questions that anyone would like to pose immediately?

Question - Virginia Watt

Yes, I would like to ask Jean a question. She referred to "some" people who do not accept, and I wonder whether we should be concerned about "some" people, as long as we accept? Obviously

people in this room do, but I would like you to qualify what you say as "some" people. Are we concerned about those people?

Jean Blodgett:

Yes, because they are the people who have written the publications that we turn to for our information. I don't want to start bringing up names, but some of my quotes are from sources that we consider as our major documents.

Virginia Watt:

But in reference to Pudlo?

Jean Blodgett:

I think it is also in relation to Pudlo. If our public institutions won't show Pudlo because he's un-Eskimo or they won't buy his work because it's un-Eskimo I think we should be concerned about them.

Question - Betty Issenman

I was in Washington for the opening of the showing of the Inua exhibition at the Smithsonian. It was stated at that seminar that the Alaskan art is the richest outpouring of Inuit art. I asked James VanStone of the Field Museum why he thought this was so, and he said to me that it was because of the greater variety of materials on hand that the Inuit had to work with. Thinking about that, I thought, well, wood is perhaps the one thing that our Inuit did not have so readily available, but I also began to wonder whether their climate made this art more easily discovered. We are still searching for examples of the art from the historic or pre-historic periods. With our climate being so much more severe than that of Alaska, would that leave people less time as they would have to spend more time on survival. I wondered if you have any comment about that?

Jean Blodgett:

Well, I don't really want to comment on anything in general, because I think that's quite a topic to take on. But I'd like to say specifically concerning the historic period, that the richness of the historic period isn't known yet because we still

don't know where the pieces are. I'm still in the process of trying to locate things and I think where we'll find them are in collections of old HBC people, old RCMP people, some are in public collections that are known now, but a lot of them are still sitting in somebody's attic.

Question - Barbara Lipton

If I could just add a little bit of something to that. I think it's sort of an anomaly or strange that in Alaska, of course this historic period is really undoubtedly one of the richest periods of art there is, but what they had at that time was an incredibly ready market. There were people from whaling ships, from all sorts of other places who were really there requesting and buying this art. Perhaps it's a strange thing, people put down today's art because it is made for a market, and yet we talk about 100 or 150 years ago in Alaska, that art was also made for a market, and 150 years later they are recognized as really masterpieces or chefs-d'oeuvre. This may give us a kind of perspective in which to put some of today's output.

Question - Robert Christopher

I'd like to make two comments on what I think is an excellent paper. Pudlo's airplanes are a good example of something we could talk about in a number of ways. I think the first problem is that, you're right, people tend to interpret art or experience art through a sort of filter of their understanding of the culture. From an American point of view - and Americans are profoundly ignorant about the Inuit - when I show slides that I've taken in Dorset to American students and try to show them what a contemporary settlement looks like, they're amazed. For many of them the Eskimo is still that smiling face on the ice cream wrapper and therefore a certain kind of art has to come out of them.

The other point is that Nelson Graburn has given us an interesting concept of what he calls artists of a fourth world. In a sense artists like Pudlo are perhaps trapped by the culture that the world perceives they come from. For him to introduce airplanes in a sense violates their imagery, and people don't like to have their imagery violated. They usually object to it, they resist it. I think that's a very difficult and complicated question for the contemporary period. To what sense are the art makers to some degree trapped by the stereotypes, which the outside world has, by and large, cultivated for them.

Jean Blodgett:

I'd like to add something to that about the airplanes. The airplane is not, I hope you realize from seeing at least three works, something that Pudlo put in as curiosity himself. This is a subject that he has seriously worked on and as with other subjects in his work it's a motif that he takes and works on. I think to him it's just another motif, it's something he sees all the time; it's simply something that he has used and experimented with in his work. To us it's a big deal, but to him I'm sure it's just like putting in a muskox or anything else that he transforms in his drawings.

Marie Routledge:

Thanks a lot Jean. I think we should now move on to George Swinton, who is going to respond and amplify on the topic from his own point of view.

George Swinton, Respondent

I would like to make one or two general remarks. My major difficulty in responding to Jean Blodgett's paper is that I agree with it. So I will merely amplify, and discuss a few aspects of art historical research.

I had intended to speak about the methodology of art history but, maybe, another time. Today I will merely discuss methodological examples.

Also I wish to apologize for the fact that some of the slides which I have chosen are identical to Jeans. Though knowing approximately what Jean might say, I didn't know what she was going to show.

Furthermore, I want to thank you who organized this conference. It is fantastic, in the sense that we meet each other and exchange ideas. I hope that we shall continue to do this. It certainly is the most important thing that we can do. As a researcher I can't emphasize this point enough, and therefore I wish to thank you for the opportunity to be able to be here. Let's hope that we have many more occasions in the future.

Well then, I shall start with an important point that Jean did not make. On the right side, you have the kind of art that was collected by people accustomed to the nineteenth century interiors, and the Inuit knew this "taste" extremely well; in fact, they were judging us; they produced this kind of imagery because this is what we were really all about. Aren't they the equivalent of the pillowcases which Jean showed?

The pieces on the left come from the collection of the American Museum of Natural History in New York, and they were collected by Capt. George Comer in 1899. They are mostly made out of soapstone and they were very, very crude. These were then the "rude" objects to which the explorers often were referring. But they were not intended to have any artistic value at all, or any kind of appeal. They were just "toys" - pinguak. Comer collected also in 1899, the next pieces which were from the Kinipetu area as well, that is, the area between Repulse Bay and Chesterfield, probably around Wager Bay.

What interested me in my "collecting" this material was that I went systematically through the Smithsonian and the Natural History Museums because I knew that "things" were there: I was looking for the direct ancestors of contemporary carvings. And here you have them, by the way, the large whale on top is 19½" long. So, not only did the Inuit make soapstone carvings, but very large soapstone carvings at that. The sad stories that have been told, I'm afraid to say, are the fault of "official" PR gestures which tried to make sure that things made for the Kablunak were authentically Eskimo, i.e. made for Inuit uses. In such a PR gesture it wouldn't have been logical to say that the Inuit would produce large carvings because large carvings couldn't be carried around on the sled and, after all, "Eskimos carried little carvings all the time!" However one must look at this statement in a PR light. In reality, these were carvings which were produced for the use of the white men, and for the white men, I believe they were highly aesthetic objects.

I'm going to show the muskox that Jean showed. It fits into the same tradition. These were very skillful carvings, and we must not underrate them. In fact I find them very, very exciting and enjoyable to look at.

At about the same time (1951) there appeared a film strip by the National Film Board "put together for kids" and it is still being shown and is full of mistakes. This slide reads: "A favorite

animal is the walrus. It supplies food for the Eskimo and his dogs. The long ivory tusks are prized for carving." This was the sort of caption that schoolteachers could teach but it is totally irrelevant to an understanding of art. Then in the popular pamphlet that came out three years later, published by what is now the Department of Indian Affairs and the former Canadian Handicrafts Guild, called Canadian Eskimo Sculpture, there is a story about this carving. The carver, Koperqualuk, had carved a single walrus. He was asked: "Could I have another one." Koperqualuk was quite annoyed about that. Why would he make another carving as he had already proved himself master of one. Well I knew Koperqualuk, and so I asked him about it. Koperqualuk quite simply said, "I get $6.50 for a walrus. If I carved the kind of sculpture I might want to carve, one on which I would have to work perhaps a week or two, I might only get $10 or $15. I can carve four walruses in an afternoon and get $26 and for $26 (that was in 1957) I can feed my family for two weeks." By the way, I have this conversation on tape; you might be interested in it and other facets. We must not forget that pure economic motivation was a very important factor at that time and to deny this is absolutely phoney.

I also want to show you in the northern environment some "characters" who you already have met. Here is Gabe Gély on the right; he is known in the North as "the Gabe." I really believed in what he was doing because it worked. His belief inspired the people. I had seen him often giving people, let's say five bucks, because they came in with a carving on which they could do a little bit more work, or perhaps ten bucks "on account" and this system did work. People realized that this man appreciated them, and wherever Gabe went, this appreciation went with him. On the other hand, Henry Voisey, a Hudson's Bay Post Manager for a long time in Repulse Bay, had a very different understanding. He was also close to the people but in a different way. Not in terms of art appreciation but in terms of their needs. So they came to him producing little carvings all the time because they knew they could get one dollar or two dollars to buy cigarettes, tea, sugar, whatever they needed. As a result, there developed in Repulse Bay a rather interesting art which I would like to call simply "folk art." This art was very different from the "high art" concept which, I think, was stimulated by Gabe.

Often the people who were doing the buying, and Gabe has pointed this out, were most influencial because "they had the bucks."

Again a few comparative examples and I don't think I need to say: "done for Kabloonaks," "done for Inuit themselves."

Furthermore a few objects which were extremely well done and which I think are underrated as art objects because we are so supercilious. We are continuously thinking that art has to hang on walls or that it has to be exhibited on pedestals. These are fine things - a salt and pepper shaker beautifully carved and decorated. On the right three handles for baskets from Port Harrison (Inoucdjouac) that were actually used. These are the kinds of things which I believe we're neglecting to include, and therefore prefer to discard the label "fine" art as opposed to "unfine" art or craft. To me fine art is all art that is well made; the word art itself implies the doing well. I have no qualms about that, but then I have my own prejudices.

Here is the pencil holder which Jean showed but now it is represented as "a work of art" the way I saw it first and fell in love with it in 1954. But the pencil didn't change anything for me, I think perhaps the pencil may have enriched it. I wish there were a lot more pencils in it, because it was useful.

Another point that needs to be made and that has been totally misunderstood by art historians, anthropologists, archaeologists, and so on, is the question of the so-called gaming birds. These kind of birds (Tingmiujang) Boas describes in both his Hudson Bay books and in The Central Eskimo, and which were gambling pieces. The birds that you see on the left which come from an Alaskan collection (and which are actually at the British Museum) were called gambling birds, but were in my opinion in fact amulets. They were worn on clothing in relation to a variety of functions, which I hope Bernadette Driscoll will one day discuss when she will be working her Ph.D.

The following decorated swimming figurines are from the Canadian Arctic; mainly from the Igloolik area. Obviously they couldn't have been "gaming" pieces. To emphasize this point further, and here I'm talking purely as an art historian, one becomes suddenly aware that the identical motifs used for Boas' gaming figures are connected with sympathetic magic and which also related to the designs with the amautik.

I would like to show you a further and most interesting example from the Field Museum in Chicago. It was collected by Quimby in

the Belcher Islands. He "picked it up" while he was doing his research there. It shows not only the gaming birds but they are now being bunched into a "sculpture," suddenly elevated to a work of art and collected as such. I might add, the multiple figures are deserving of further serious exploration!

Then here a very well known example used by my good friend Ted Carpenter to show "the Eskimoness of Eskimos." But, as you see, they are in fact a bunch of drunken sailors. This piece was produced during Flaherty's 1917 journey. Does it really matter if they are not Eskimos? I don't care if they're drunken sailors; or if they're Eskimos or whatever! One more point in this regard. On the left side is Kiakshuk, and on the right side is a beautiful page from Rasmussen's Netsilik Eskimos. The interesting thing however is that both artists, almost fifty years apart, had similar feelings, similar ideas of how to express ghostly themes and this is why I'm making this comparison.

The next series of slides will deal with the particular aspect of art historical research which deals with shamanic teeth, and I have my own here, as you can see! The shamanic teeth eventually tend to be described in the literature as walrus tusks, but I think they are simply large wolves teeth. I would like to show you how I actually started to research them. It was in 1967, when I was working on Dorset art, I went to the Smithsonian to look through their holdings. Henry Collins showed me this palate which was a finely polished upper palate of a wolf and asked me what I thought it was. I immediately put it in my mouth and said: "false teeth, of course." You can see the equivalent in the small ones from Southhampton Island, the shaman's teeth. On the left you see those which were the kind of Dorset teeth collected by Melgaard in a variety of Igloolik sites.

I looked for appropriate examples in literature and couldn't find anything in the historical period till much later on.

At that time too, I became aware how really very large those teeth were. And here, the enormous teeth in this particular carving by Ikseetaryuk: they indeed look like walrus tusks. But you must think of the quotation from Little Red Riding Hood: "Grandmother, what big teeth you've got." Big teeth can be very impressive. So these big teeth gradually became a prominent feature and I'll show you a variety of them. But I would like to point out that Ikseetaryuk was an Inland Eskimo, he had never

seen a walrus, and had never known that a shaman would wear walrus tusks. Walrus tusks would be very much too heavy to wear. Can you imagine me, coming to this lecture, with my little walrus things instead of the tiny little false teeth? Or Bela Lugosi coming around with walrus tusks? It's not really imaginable.

I would like to show you a few more, this is from a prehistoric French cave. These people certainly didn't have any walrus, but they had impressive teeth! Very large ones! When one looks at these, one has to look at them with art historical eyes not with the eyes of the natural historian who tries to identify what kind of teeth they could be. Once you become aware that the artist not only likes to exaggerate but dramatize, it can be well imagined that the shaman in his performance would like to dramatize too and impress with extra large teeth!

This example comes from Jean Blodgett's catalogue; it is a piece that was found by Murdoch in 1888. And finally a very, very beautiful piece from Baker Lake by Makpa which has a double meaning. The shaman (who's a female shaman) transforms into her supernatural role by putting on her very conspicuously large teeth!

As a tidbit on the side, and here is something that I've been doing in the last two years as I followed these teeth around the northern hemisphere, lo and behold, you find them in Tibet! Here then, are two Tibetan items: one is an effigy of a god called Shairab, the Terrible One, and on the right is part of the shaman robe with the shaman dancing. In front, he wears a dance apron which is almost identical to a mask from the Ipiutak site. This, of course, constitutes totally different research; unfortunately, I can't go into this aspect right now. I will show you one more example on the same theme; a very interesting item: wolf teeth in a bear! A shamanic bear wearing wolves teeth in front - an amazing image! It comes from Southampton Island. I don't know who did it. But the idea of showing actually a bear with wolves teeth was the crowning find because I had suspected all along that shamans wear wolves teeth. Here, finally, I had found convincing evidence.

However, the art historian is not always as lucky as I was. He has to speculate in the hope to be right. One does make mistakes but one should make them discerningly and courageously! Other people, better people, can then come and correct them. Don't be

afraid to make mistakes! Go ahead and speculate!! I am willing to speculate that the item on the right is part of the Kiveoq myth where Kiveoq marries a fox or wolverine lady. And on the left, we have a drawing by Armand Tagoona from his book, Shadows, in which he describes a Kiveoq myth/version. You see him with this lady and I think this is the same kind of story. Now, I don't know if this interpretation is true. The Italians say "Se non e vero e ben trovato," that is, "if it is not true, at least it is well invented."

Another aspect from the Kiveoq myth which should interest us. Here is a detail of the drawing, it's an early one by Mumukshooaluk, one of Oonark's daughters. Here Kiveoq is riding actually on Cerberus, the double-headed dog of Greek mythology, who guards the gates of hell.

This is obviously a fascinating parallel. If you're interested in this theme you should read Anna Gayton's, The Orpheus Myth in America. Kiveoq, in his various wanderings, certainly resembles the Greek Orpheus.

Somebody said yesterday that there was hardly any continuity from the comic strip. Well, look at this print here by Mumukshooaluk with a very clever use of the thought balloon changing into an igloo. Here are two printmakers working in Baker Lake: Makpa and Arkenarshoonak. One "definitive" book states printmaking didn't come to Baker Lake until 1968 and I took these in 1964.

Finally, I want to show you one more slide and this is what interests me most: a particular Oonark print called The Lady with the Beautiful Hair. That is a very mysterious sounding title and I've been working on it a long time. I finally know what the beautiful hair is, but unfortunately I have to keep you in the dark because Marie Routledge has called an end to my presentation.

Marie Routledge:

Well, thank you very much, George, I hope that you will supply the answer at a further time. Are there any questions? If not, then I think we'll arrange to move to our second session.

Bernadette Driscoll:

In the general panel, which is entitled Methods for the Interpretation of Inuit Art, I have been asked to speak on the interview method.

Most exhibitions of Inuit art are prepared from sculpture, prints and drawings selected from southern collections and exhibited without the benefit of the artist's direct participation. If these same exhibitions, however, were devoted to the works of southern Canadian artists, living in Toronto, Montreal, Quebec City, Halifax, Vancouver, or Winnipeg, this situation would be totally untenable. Not only would the artist object, but the curator preparing the exhibition would realize that the artist's lack of participation would leave gaps in her own research. Questions would naturally arise, whether they be an explanation of subject-matter or a query regarding style, technique, outside influence, or motivation which in the absence of the artist, would go unanswered. If the exhibition dealt with a contemporary Canadian artist living anywhere in North America (or even in other parts of the world), the curator would simply pick up the telephone and call. With Inuit artists, the communication problem is not merely one of distance, but also one of language and culture. Hence, until recently, the participation of Inuit artists in the discussion of Inuit works of art has not been considered essential; and it is we who have lost.

In selecting the drawings which were included in a recent Winnipeg Art Gallery exhibition Inuit Myths, Legends and Songs, I visited several private and public collections in southern Canada. These included the McMichael Collection in Kleinburg, the Macdonald Stewart Collection at the University of Guelph, Canadian Arctic Producers, Le Musée du Québec, and others. Yet, in reviewing these drawings, I was only able to make tentative selections. Without the benefit of the artist's explanation, I had no assurance that the work I was selecting was based on an actual legend rather than the artist's imagination. I have chosen a number of these drawings which I'd like to present to you without explanation so that you, too, are confronted with the same questions I was when I looked at them for the first time.

Untitled, 1976 by Myra Kukiiyaut from Baker Lake. (Inuit Myths, Legends and Songs, catalogue #29.)
Creatures in Camp by Nancy Pukingnak, also from Baker Lake (cat. #61)

The Faithless Wife, 1981, by Agnes Nanogak from Holman (cat. #51)
Half Woman/Half Fish by Davidialuk, who died in 1976, from Povungnituk (cat. #8)
Siligtigke Massacre by Janet Kigusiuq from Baker Lake (cat. #27)
Untitled by Victoria Mamnguqsualuk from Baker Lake (cat. #39)
Untitled, 1976 by Myra Kukiiyaut, from Baker Lake (cat #30).
And Marble Island by Ruth Annaqtuusi from Baker Lake (cat #1).

Perhaps these give a sense of what it's like to stand in front of a selection of untitled drawings. My purpose was to choose drawings which illustrated traditional legends, but without an explanation from the artist, it was impossible to determine the exact subject of the drawings. Therefore, with a grant from the Department of Indian and Northern Affairs we approached the Sanavik Cooperative and the Inuit Broadcasting Corporation in Baker Lake. In December 1981, I travelled to Baker Lake where Ruby Arngna'naaq and I interviewed the artists whose drawings were to be included in the exhibition. The Inuit Broadcasting Corporation videotaped these interviews, and completed a series of five videotape programmes. It is this experience which has confirmed the value of the interview method in my own mind.

Briefly, now, I would like to review the work of those individuals who have recognized the value of the interview method and who have collected valuable information which has made a significant addition to our knowledge and to our appreciation of Inuit art. I'd also like to review briefly the stages of development of this particular method of research.

In the 1950s and 1960s the marketing of Inuit art raised questions about the life of Inuit in general and about the work and lives of individual artists. The most basic biographical information was collected by arts and crafts officers in the carving and printmaking communities. In the carving communities, this information filtered down very slowly to the Department of Indian and Northern Affairs and to Canadian Arctic Producers. However, in the printmaking communities biographical sketches of the artists were published in the annual print catalogues. These sketches remain a valuable source of information. Later, in 1968-69, Diana Trafford of the Department of Indian and Northern Affairs, with assistance in planning from George Swinton, undertook a formidable project to compile a biographical dictionary of Keewatin artists. She visited six communities and compiled biographical data and comments on subject matter and the stylistic concerns of artists from Baker Lake, Chesterfield Inlet, Eskimo Point, Rankin Inlet, Repulse Bay and Whale Cove.

The goal of this project was to include "everyone we could get enough information on to make a worthwhile entry." A questionnaire was used to gather the information which, in addition to collecting vital statistics, focused on the artistic nature of the carver's work with questions regarding the carver's artistic development, motivation, attitudes, subject matter, material, etc. The benefit was that the interview was done directly with the artist and, the questions asked were an attempt for both artist and interviewer to explore the creative nature of the artist's work. The dictionary was meant to include photographs of the artists' works, and to give a sense of the development of the artists' work over time. Although the manuscript was never formally published, it has provided a strong foundation from which present work continues (the biographical dictionaries now available from Canadian Arctic Producers).

In 1970, Dorothy Eber moved the entire interview process forward by light years. She arrived in Cape Dorset in July and proposed a plan to Pitseolak [Ashoona] to spend three weeks together in which Pitseolak could relate stories of her past, and Eber, with the help of translator Annie Manning, could record these stories. Her approach was refreshing. She concentrated wholly on the life and work of one artist. She used a tape recorder so that the artist's own words would speak for her and so that Pitseolak's way of expressing herself was transferred to the tape. "There are many Pitseolaks now," the artist says, "I have signed my name many times." Moreover, Eber realized that words would only partially tell Pitseolak's story. So she brought with her felt pens so that, as Pitseolak spoke, she could illustrate her story. Pitseolak's drawings are bright, colourful images which lend a magical quality to her words. The book, Pictures Out of My Life appeared in Inuktitut as well as in English and French. A small catalogue published by the Department of Indian and Northern Affairs used extracts from the text in a delightful children's brochure which was printed in English and French. Dorothy Eber's work, with Pitseolak's words and pictures and Annie Manning's translation, has been a source of enjoyment to three cultures. Can anyone forget Pitseolak's statement: "I'm going to keep on making prints until they tell me to stop. If no one tells me to stop, I shall make them as long as I am well. If I can, I'll make them even after I am dead?"

Just as Eber's work signalled a new stage in the use of the interview as a research method, so also did the work of Susan Cowan and Rhoda Innuksuk in We Don't Live in Snowhouses Now. This is a collection of interviews with the carvers of Arctic Bay. Proposed as the first of a series of publications to be

produced by the Canadian Arctic Producers, and devoted to the artists and communities where the local cooperative was a member and shareholder in CAP, the significance of this work is two-fold. First, it was the result of a close collaboration between two individuals, Susan Cowan and Rhoda Innuksuk. Rhoda Innuksuk is not simply a translator but a full partner in this enterprise. How full the partnership was and how shared the responsibilities were, is expressed simply in Cowan's introduction: "Rhoda spoke for both of us while we were there." Second, the interviews were with artists but were not exclusively art-oriented. Both authors recognized that the life and experiences of the individuals whom they interviewed were a vital source for the art that they made.

Of equal importance are the stories collected by Zebedee Nungak and Eugene Arima in Povungnituk. These were based on actual sculptures and the stories were told by storytellers and carvers in the Povungnituk area.

The list does not end here. Important and significant contributions continue to be made, and new avenues for the presentation of interview material continue to be explored. Just to mention these briefly - the series of programs carried out by Mame Jackson of the University of Michigan entitled, Tall Lady on the Tundra, which was presented on the CBC radio program this past spring; Jean Blodgett, too, has made important contributions to the understanding of Inuit art both in the interviews in Baker Lake in preparation of the exhibition Tuu'luq/Anguhadluq and, more recently, in interviews which took place with Kenojuak in 1980 in preparation for the exquisite monograph on Kenojuak's art. I think Jean would agree that the opportunity to speak directly with Kenojuak and to question her with regard to formalistic elements in her work certainly gave a more profound insight into Kenojuak's artistic concerns and her development as an artist. In fact, excerpts from the interviews which are set off in italics in the text, are used to mark turning points in the discussion of Kenojuak's work.

Of what value then is the interview method? First and foremost, I wish to stress that the interview method is not a substitute for academic research; in fact, in order to draw the greatest value from the interview itself, ethnographic and art historical analysis of the works in question must be thoroughly explored, even exhausted, before the actual interview takes place. The research completed prior to a visit gives a better understanding of the subject, and, of course, a closer familiarity with the

works in question. This also makes time spent in the company of the artist a stimulating and rewarding experience for all parties.

These preliminary remarks introduce several questions. First, when is an interview necessary or even appropriate? What can be gained from an interview? What responsibilities must one assume in carrying out either a single interview or an extensive interview project?

When is an interview appropriate? There are obviously a number of criteria. After the material has been examined from an art historical and ethnographic perspective, are there important questions left unanswered? In considering an interview, there must be some assurance that the artist is able to make a genuine contribution in answering these remaining questions. Sometimes this can only be assessed after a preliminary visit or on the advice of a collaborator in the community. This collaboration is, in my experience, the most successful means of conducting an interview project.

What can be gained from an interview? Specific information is gained in direct response to the questions which are asked. These questions, of course, lead the direction of the conversation. However, more general information, or information which may serve a purpose other than your own, may also be gained - and this is the value of tape recorded interviews. Another important benefit is the participation of Inuit in the collection and recording of their own cultural history.

Earlier I spoke of a collaboration in the two interview projects in Povungnituk and in Arctic Bay. This collaboration brings us to the third question: How to ensure a successful interview. I think that the answer is to work in a true partnership in which each partner not only contributes their own personal skills but also establishes a real and vital interest in the success of the project. In Inuit Myths, Legends and Songs, my short term goals were to answer the questions that I had regarding the selection of drawings that were included in the exhibition. In approaching Ruby Arngna'naaq to work with me on the project, I don't think that either one of us anticipated the long term goals that would be achieved through this project. After I left Baker Lake, Ruby and the Inuit Broadcasting Corporation were left to edit the videotaped material and to prepare the final series of programs which were to be shown in Winnipeg in conjunction with the

exhibition. (A second set of programs was broadcast in Inuktitut in the North and the experience that Ruby gained in editing enabled her to work again with the Inuit Broadcasting Corporation in preparing a videotape on the Elders Conference held in Pelly Bay this past spring.)

What responsibilities are involved on behalf of the individual or the institution carrying out the project? First of all, the cooperation and the consent of the individuals involved, which means making prior arrangements. The interviewer must respect the privacy of the individual artist. He or she should acknowledge that this is a business relationship - a contractual relationship in which the commodity is an exchange of information. The interviewer should be prepared to pay for the data and should make arrangements to return the information to the source. Professional practices vary in this regard. Often in submitting a manuscript to a journal, an author does not have the opportunity to review the final copy before it goes to print. Some publishers are more considerate. For instance, National Geographic submits the edited text to those interviewed for any revision. Often in interview situations in the North, the original material is collected and there is no opportunity to return a second time to review that material with the persons interviewed. Because of the expenses involved, this is something that is difficult to change - but difficult to live with, as well. Without question, copies of the final project should be returned to the individuals involved and to the cooperative with whom you were working. There should also be copies sent to the Inuit Cultural Institute and to Avatuk in Povungnituk and to any other cultural organization or Native organization which may have an interest in your material. The most common complaint among Inuit, and it's completely justified, is that the results of research carried out in Inuit communities or on subjects of specific interest to Inuit, are not being returned to the Inuit themselves. (In all fairness I feel that this situation is certainly taking a turn for the better. As I mentioned yesterday, a practice of the Winnipeg Art Gallery has been to return a number of catalogues to each of the artists whose work is included in any exhibition.)

The question still remains of what to do with collected material which is not in as finished or as accessible a form as an exhibition catalogue or an edited videotape. This brings me to my final point, and that is the need for an active resource centre whose facilities and resources are shared by Inuit and southern researchers; a place which would serve as a depository for cassette tapes, slides, etc.; which would have the facilities

and staff to transcribe tapes and prepare verbatim transcripts in Inuktitut and English, to make summaries of this material available for general use, and to make the original material available for research purposes; a place that's concerned with the archival preservation of this material for future use, especially by Inuit.

Now I'd like to show you once again the slides that we viewed earlier and reveal what may be learned from the interview method.

(Myra Kukiiyaut, Untitled, 1976, cat. #29) For those of you who have read the catalogue Inuit Myths, Legends and Songs, the story printed in the catalogue is incorrect in some minor details. (This shows once again the value of the interview method). The story is that Nateelaq was a shaman, and, as I mentioned, the grandfather of Myra Kukiiyaut. One winter, Nateelaq's wife was extremely upset because their infant granddaughter, whom they had adopted, was quite sick. She asked Nateelaq if he would call his helping spirits to help cure the child. Nateelaq left the snowhouse and was crawling out the entrance when he saw an incredible light at the end of the entrance tunnel. He was frightened and so he turned around and went back in. His wife begged him again to go out and call his helping spirits. And so Nateelaq tried a second time. As he crawled out of the entrance way, this is the scene that he beheld. It's the appearance of Christ who says to Nateelaq in Inuktitut, "I love you." Christ is shown as the figure on the right with the arms extended and the stigmata apparent in his hands. The red breath is a frequent motif in Kukiiyaut's drawings and shows the magic words that are being used by Christ. Christ, accompanied by an angel, stands on two of Nateelaq's helping spirits to show that He is more powerful than they. It is extremely interesting to see the use of the bright gold colour in this drawing which goes all the way back through church liturgy as a symbol of Christianity and of God.

(Nancy Pukingnak, Creatures in Camp, cat. #61) This, on the other hand, is a drawing by Nancy Pukingnak. The extended teeth which George Swinton was speaking about earlier are apparent in Pukingnak's work. She doesn't identify them as either wolves teeth or walrus teeth but simply as long teeth. This creature comes completely out of Pukingnak's imagination; she was very emphatic in insisting that we not take this as a reference to traditional mythology and she refused to allow us to use the word qavavok which refers back to the traditional mythology. She wanted it understood that these were her own imaginings, and

although she was drawing upon the traditions of the past, these images came out of her own mind. She has created a race of creatures which have developed a number of identifying characteristics through her drawings. One of these is the long tail which ends in a hand so that the creature is able to grab at whatever passes by. The creature wears a number of heads on its back and in the centre, upper part of the drawing it is written in Inuktitut: "I am very hungry and I have many mouths to feed." What has happened in this particular drawing is that the creature has climbed into the snowhouse, captured the woman and beheaded her. Pukingnak is extremely detailed in her rendering of the cross-section of the vertebra. She even shows the esophagus and the fact that this creature has drunk the blood of her victims and is pouring into its stomach. The husband who has just come back from trapping hears his child scream. He comes in through the entrance of the snowhouse with a fox in his hand. The creatures are barefoot and therefore the impressions of their feet are seen in the snow. They're also not entirely visible to people and you see here that the boy mudding the runners of the sled seems to be unaware of the fact that the creature is there. The long extended fingernails that are used by Pukingnak go back again to the creatures from traditional Inuit mythology which she has adapted through her own portrayal.

(Agnes Nanogak, The Faithless Wife, cat. #51) In this particular instance, working with the artist enabled us to record a story that is not recorded in the traditional ethnographic literature. So that from this direct contact with the artist, we were not only able to answer art historical questions regarding style, etc., but also to collect important information which did not appear in the published literature.

Marie Routledge:

Perhaps you could tell people where the catalogue is available, and the dates it will be on view at the London Regional Art Gallery so anybody in the area can take a look.

Bernadette Driscoll:

The exhibition, Inuit Myths, Legends and Songs, will be in London through the month of October and will then be on view at the Prince of Wales Northern Heritage Centre in Yellowknife from November to mid-January. The catalogue is available through Canadian Arctic Producers as well as through the Winnipeg Art Gallery Publications Office.

Marie Routledge:

Thank you very much Bernadette. Zebedee, do you have a question?

Zebedee Nungak:

In relation to what you had to say about the collaboration between Dorothy Eber and Peter Pitseolak, I simply have to say that a collaboration such as that is very rare. It takes special chemistry between the collaborators to produce such a success as was produced by Dorothy Eber and Peter Pitseolak, and myself and Eugene Arima. In that area I'd just like to point out that Avatuk has the trust of the Peter Pitseolaks and the Elders who are able to produce this, but we're a little short of Dorothy Ebers. If anybody is interested in doing something constructive in that area, Avatuk is totally willing to arrange for such collaboration. When people from totally opposing cultures put their efforts together, and I was amazed at the success of it, I know that there are certain people who have that rare quality, that if the right person can come along to facilitate this I think we can have a few more successes. It's not every day, or even every year, we have Dorothy Eber collaborating with Peter Pitseolak. I really commend that. If people here can in the future contact us at Avatuk, about something like this, we'd be more than happy to help them. On another matter, I was impressed with the comments you had to say on conducting interviews to collect biographical information. I think this morning when Marie asked me whether Avatuk would be able or willing to conduct interviews to get biographical information, my answer was that I would rather have the co-ops or La Fédération do that, but as I said before we have the trust of many artists and Elders who would not submit to anything like that if it were done by the University of Laval or a southern institution that is no longer on the good side of many Elders. Since we have that trust and we have a good rapport with these people, if people who require that kind of information want to make use of us we are more than willing to accommodate such a project if they can provide the money.

Marie Routledge:

Thank you, Zebedee. Perhaps there will be a few people here today who will take you up on your offer. Any more questions?

Barbara Lipton:

I have a question. This question all of a sudden waved over me. I've done a lot of work such as you've been talking about in Alaska, I guess you know I made a film there, and I've done interviews and catalogues and all the rest. The problem arises when it comes to the marketing of these things by the southern institution or the person who's doing it. I've never been able to solve that problem. The film I made was done through a grant and a non-profit organization, but the film has to be sold; it's not given away, because it has cost the institution money and they have to replace some of the cost. The native people are either awfully concerned or don't understand what happens to this money - if you write a catalogue you sell it. There seems to be either an area of distrust or an area of concern that's grown up, at least for me at home, and I really don't know how to handle it. I'm asking those of you here who have had similar experiences how you've solved this, or haven't you solved the problem either?

Bernadette Driscoll:

I think that there are two ways to go about it and overriding both is the fact that it is a contractual relationship. You should enter into it as a business, a negotiated arrangement. The two methods, one that we've been using at the Winnipeg Art Gallery in Inuit Myths, Legends and Songs, and we were only able to do this through the assistance of the Department of Indian and Northern Affairs, was that an honorarium was paid to each of the artists who participated. I think that Dorothy Eber has resolved this in terms of the Pitseolak book, Pictures Out of My Life. Dorothy, maybe you want to mention this as I'm sure you've struggled through this in the course of your work.

Dorothy Eber:

I would like to speak about it, I'd like to thank Zebedee too, for his very nice comments. I would like to say that one of the tremendous difficulties with a book, and I've mostly been involved with books, is that you never know if you're going to be able to get a publisher. When you do get a publisher it's tremendously complicated. I don't know if people realize how little royalty goes back to the author in so many cases. It can be as little as five percent of the total retail price. I had an arrangement with Pitseolak Ashoona before I went up North, made through the West Baffin Co-op and the Eskimo Arts Council, that she would get thirty percent of the royalties. She always has

received thirty percent of the royalties. Money has come in slowly and a little bit of money was paid up ahead. Authors always try to get an advance because that may be all they will ever get. It's very wise to work hard on as large an advance as possible. With Peter Pitseolak I got a rather nice grant at that time from the Canada Council for $5,000, and $1,000 went right away to Peter Pitseolak. The rest was used to pay for interpreters and to pay for my trip up North, but that money ran out very quickly with the expenses in the North. Before I was able to publish that book I was turned down by eight publishers. That is an awful lot to have to cope with because I was very afraid that I would never get a publisher. Finally Mel Hurtig published it and he was willing to do it immediately. He had been up North and I feel that this was perhaps something that worked strongly in my favour. He agreed to publish it within about two days. But by this time I was really quite distressed as to whether there ever would be a publisher for the book. It had been looked at by Indian Affairs, it had been looked at by McClelland and Stewart, it had been looked at by many publishers and by many people who were able to publish it. After it was published many people were willing to say that it was a book that should have been published. But it's very, very difficult for anybody actually to read a manuscript and to see the potential in the manuscript. It's very difficult for the author. You're not sure always how good the material is. Everything can always be improved. Every book that I have written has gone through the typewriter many times. Thank you.

Zebedee Nungak:

Another thing I forgot to mention earlier when you were talking about southerners sharing resources. We are seeking that with certain southern institutions who can help us with the material they have. As an example of that I got the cooperation of David Zimmerly who is unfortunately leaving the Museum, but they gave us copies of their entire Eskimo tape collection and we're willing to give them our entire Eskimo tape collection. If there are other institutions in the south who are ripe for such cooperation with us; we're looking for that too and any sharing of resources will be greatly appreciated. Thank you.

Barbara Winter:

I'd like to comment on the payment of informants fees. I agree that it's a contractual arrangement and that we are receiving information and that we have an obligation to pay for it. It's a traditional view that has held with anthropologists for many

years. However, I've had several people tell me that I can work in a village if I do not pay informants fees. They have said that the payment of informants fees leads to a situation where older people will not tell stories to their children because they are afraid that their children will cut them out of the market. You may laugh, but it happens. It is a marketable commodity that these people have and knowledge is sold. We have to be aware of what we're doing. We have to be aware of the amount we pay and who we pay it to. I think that that's perhaps a topic of endless discussion, maybe we can cover it at another time, but it's not a simple situation.

Bernadette Driscoll:

I agree very definitely. I think that that is another benefit of working with Native organizations. Those sorts of discussions can take place and the way in which the interview or the project will be carried out can be fully discussed and agreed to prior to the start of the project.

Marie Routledge:

Thank you Bernadette. We'll now hear from Mame Jackson from The University of Michigan.

Mame Jackson, Respondent

Thanks, Marie. Like you George, I'm in the position of concurring overwhelmingly with the talk to which I'm responding. I would also like to mention, Zebedee, my pleasure in hearing your remarks about the interest of Avatuk in encouraging the sort of work that Dorothy Eber and others have done. Let me just reflect from my own experience on your remarks. I am in full support of everything you said ranging from the importance of this sort of work, the usefulness of this sort of work, to the importance of being well prepared in doing this sort of work with a sense of mutual understanding and trust. I really can't affirm enough the importance, actually the urgency, of this sort of work at this time in history. We now have the last generation of people who have grown to maturity and have spent a portion of their adult experience living the life of the land, living in skin tents, snowhouses, thinking as hunters, having the thinking patterns of a culture that has gone through rapid change. In the four years, and it's not a very long time that I've been doing work at Cape Dorset, seven of the older artists with whom I've worked have died - the most recent death being that of Lucy.

One or two others, because of age or infirmity, are really no longer in a position to reflect on their lives and art. This is a very rare resource, a very fragile, important resource that I think should be tapped while the opportunity is with us.

As Bernadette suggested in her remarks, one of the primary purposes of interviewing is to understand the works of art and to enable or make possible opportunities for the artists to be understood on their own terms, as they want to be understood, rather than as we try - through cultural differences sometimes - to understand them. In this sense the interviewer should play as transparent a role as possible; the real purpose is to enable the artist to be understood on his or her own terms. We should also make this information available in some way - and this is something that both Bernadette and Zebedee have talked about - to all interested people. I'm talking now about people both in the North and the south. It's capturing and recording very fragile information and making it available and useful.

Beyond that though, and I think Bernadette you've really alluded to this too, interviewing is not just a matter of collecting information. It's not just a one-way street, but it's a dialogue - part of a continuing dialogue between individuals. It's also a dialogue between cultures in a sense. An interviewer is conveying by his or her presence an interest, a sense of value in the work that a person has produced, a sense of regard for the way of life and for the artwork, regard that goes beyond the economic support but speaks of a value for the work itself. This fits with some remarks that both Gabe Gély and Bob Paterson have made about the encouragement and fortification that comes back to a person in knowing that his or her work is appreciated, that a sincere, genuine human attempt is being made to understand it and to respond to it on the terms in which it was intended.
Therefore, these interviews are really two-way communications based ideally on trust between the two individuals, and on mutual respect. An interview is not a superficial conversation; it's a conversation that's based on real and genuine interest. I have a memory of a conversation that I had with Pudlo Pudlat discussing essentially the idea and value of interviewing. Pudlo made a rather telling criticism. He said that "the interviewers tend to get to know a person more than they let the person get to know them." I thought that was a very telling criticism and actually something important to keep in mind. This is a shared process - not that there necessarily needs to be an equal sharing of information, but there does need to be an equal sharing of trust, openness and respect. I think that is really what Pudlo was talking about. Pudlo's own interest in dialogue is apparent not

only in his remark but also in his drawings, and this has been true since the very beginning. I came to know that in part through looking at his drawings and in talking with him about some of the drawings.

These are two drawings, the one on the left is the frontal view of a man. I am showing it to you primarily because of the design work down the front of the coat, notice the little hooks and eyes. This is a fairly early pencil drawing dating to about 1960-1961. Pudlo explained: "that part of the drawing is a zipper." He said that, at the time, he was just becoming acquainted with parkas from the south with zippers. You can see the prominence he's given to it, underlining his interests. Probably not many of us would have guessed his intent. It does show his interest in and response to a new product that he was becoming familiar with at the time.

The other drawing is felt pen, from the mid-1960s; it is an image of a woman decorated with various sorts of ornamentation and with painted fingernails. The sort of decorative ornamentation in this woman's hair, Pudlo told me, was his idea of feminine beauty in the mid-1960s. These are plastic hair ornaments that were available through the Hudson's Bay Company. Recalling Pudlo's fascination with the zipper, I think this drawing shows an interest in, and a reaching across to, objects from a culture other than his own. It is in a sense a "dialogue" with a culture other than his own; he's responding to foreign objects on his terms and incorporating them into his works.

These next drawings will remind you of a drawing of utility poles that Jean Blodgett showed earlier. These are both drawings using acrylic wash background and coloured pencil and date from the 1970s. Pudlo did a series of "urban landscapes," Cape Dorset landscapes with buildings and planes and boats and so forth, showing a prominent interest in the powerpoles. Pudlo said that he was "amazed" when they started putting in the power poles. (Of course in Cape Dorset and in other communities where the poles can't be sunk into the ground because of the permafrost, they are girded by metal strips and surrounded by rocks; and wires are then strung between them.) When these were being installed, Pudlo said that he was just amazed at how these new devices would work. He had come to know that there was going to be some way that these poles and wires would convey voice from one place to another. He couldn't imagine how it would work. So he would go to these poles when they were putting them up and put his head up against them to see if he could hear voices being

transmitted. This drawing of course reflected this fascination and responded to it as part of a continuing cultural dialogue.

The interest that Pudlo has in muskox as a motif is probably something familiar to anyone who is familiar with Pudlo's work. The drawing on the right shows some airplanes essentially buzzing down on a large oversized muskox. The drawing is reminiscent of a story Pudlo told me. He first saw muskoxen himself in the 1970s up around Resolute. Muskoxen are not indigenous to Baffin Island where Pudlo lives, so he was actually flying in a plane, an instrument of western technology, and the pilot buzzed down to a group of eight muskoxen. It was Pudlo's first view of a muskox and he said it was just an "amazing" animal to him. I imagine the buzzing down of the plane itself would be a bit of an amazing experience! But the muskox is a motif from that experience that Pudlo picked up and explored in many, many different ways. The drawing on the left is an example of Pudlo's use of the muskox in a non-secular setting. It's a drawing of a church, a cross on the top, and then two muskox statues on the roof of the lower part, and a muskox in the front. In a way, again this is a part of this dialogue, showing interest in an arctic animal that he came to know through an airplane ride in an area far from his own.

Finally, I show you two drawings from the last time I was in Cape Dorset in 1979 and talking seriously to Pudlo. The drawing on the right is one which Pudlo has actually entitled Following the Sun. There is a musical group out of Arctic Quebec called Sikumiut which, at one time, had a popular song called Following the Sun. That song inspired this drawing. This plane is taking off and heading up toward the upper right hand corner - following the sun away from the rainbows and away from the rest of the earthly scene.

Finally, the drawing on the left is really a visual statement of the dialogue that expresses his view. You see here frame houses, wooden houses, as well as the igloos and komatik, in the foreground. He told me that "You really wouldn't see this. We don't live in snowhouses. That's not the way it is, we live in frame houses. In a way, it's white people, or people from the south in their frame houses, and Inuit in their traditional snowhouses living or working together." In the sky there's an airplane pulling a banner. Pudlo, from his experience in the south, had seen planes pulling banners. There are letters on it which I think you probably can't see clearly enough to read, but you wouldn't be able to read them anyway because they're Roman

letters. Pudlo said, "I can't read that stuff! I've seen planes pulling banners, but it's just letters to me." So that's exactly what he's given us here - a plane pulling a banner with "just letters!" But I think the drawing itself is a powerful visual statement of the dialogue he sees between cultures, the cooperation of southerners and northerners working together. I am using this final illustration to underline the importance of carrying out this kind of dialogue with respect, with sensitivity, with an attempt to reach true understanding and to use the dynamics of that dialogue in a way that is beneficial to all participants. In a way, it's Inuit and southerners working together to achieve a deeper understanding for the richness and for the variety of human possibilities as these possibilities are developed in different cultures.

Marie Routledge:

Any questions or comments?

Question - Patricia Ryan

Mame, I was present in Dorset when you were conducting your interviews and I recognize your sincerity. However, I had occasion to read the transcripts of some of your interviews and there was one remark which I really will not forget. Pudlo said to you "I have good answers and bad answers, and so far, you've been getting the bad ones." How do you react to that? Do you doubt what he has told you as being true? How indeed do you know which are the good and which are the bad, if he doesn't qualify them?

Mame Jackson:

I have three reactions to that, Pat. First of all, I thought that that was a very honest remark, and I appreciated his honesty and openness in saying it. It was a remark that he made to me after just three or four interviews. We had talked about various things, had looked at drawings together, had talked some about his own background and so forth, and at this particular time, he said this. At the same time, he also said that he was feeling as if some of my questions were interesting enough that he felt like going beyond the superficial answers but that he didn't really want to. He didn't know if he wanted to take that risk. This was also something I respected and was appreciative of his being that open to say that. This statement was made shortly before I left Cape Dorset on my first visit. We talked about the

possibility of my coming back and continuing interviews, which I did some number of months later. Even the fact of someone coming back and staying for a period of time is significant. I went back and stayed for six months. I think, on my return, Pudlo responded to his perception that I was somebody without just a one shot commitment to the community but somebody who did have a more serious, a more continuing interest. This resulted in much more trust and openness on the second visit.

Patricia Ryan:

That brings us back to the quality of trust. Do you then feel the need to qualify some of your questions by repeating them and using perhaps a second interpreter because the interpretation is so very different between two people?

Mame Jackson:

I think that the question of interpreting is a critical one. It's not a matter of simply translating words - and with languages that are so different that's a difficulty anyway - it's also communicating the "spirit" of what's intended. I don't know that even a second translation of the same tape is as much an answer as really finding a compatible relationship among an interviewer, an interpreter-collaborator and an artist. Zebedee mentioned the "chemistry." I think the "chemistry" itself is such an important aspect of a successful interview that if that isn't there in the interview, a second translation of the tape, though it may be a clearer, doesn't help.

Patricia Ryan:

I didn't really mean a re-translation of the original tape, I meant a re-hashing of the original question using a second person.

Mame Jackson:

I think patterns emerge. Even Pudlo's statement which you brought up initially which said "I've been able not to answer your questions; I've been able to give you glib answers," is not totally true. It's certainly a sincere statement and a very open statement, I think. However, in his answers certain emphases would come out, and I think those emphases probably reflect a balance of his thinking. Though he withheld intentionally or

kept himself back from actually involving himself in some things that did come to mind, I don't know that his answers were "false" answers, and I think that the patterns that emerge out of them would be useful. The ideal would be to get beyond that to that very special thing however - that matter of "chemistry." Your idea of going back with another interpreter, I think really, it's a kind of judgement that has to be made on the basis of whether the "chemistry" is working or not.

Question - Jean Blodgett

I'd like to comment on two things about that. I think that perhaps we really haven't discussed the interpreter. I certainly found that with Kenojuak, the interpreter made all the difference in the world. I found a tremendous difference between interpreters and the type of information you could get. I found that particularly because of the cultural differences that if you want to talk about specific artistic concerns, like subject matter, or stylistic problems, that you need someone with an artistic experience or background. I'm sure Ruby is very good at this because of her experience at the printshop in Baker Lake. I was fortunate enough in Cape Dorset in one interview session to have John Houston. It was amazing what someone like him, with a vocabulary of my culture, as well as the vocabulary in the other language, could convey as my questions were quite abstract and dealt with artistic concerns. He understood what I wanted and put it into the correct vocabulary, not just the correct English, but the correct artistic terminology. I found that tremendously successful in the types of answers I got, whereas in other cases I got a straight sentence answer like: "This is a something" and no more elaboration. I think it would be interesting to hear what Pat Ryan had to say about her experiences interviewing. I think that her biographical information about Kenojuak was some of the most in-depth information that we've had about that particular Inuk. Pat would have some very valuable things to say about in-depth interviewing.

Helga Goetz:

I'd like to raise a problem that comes from developing a trusting relationship with the person you're interviewing. I know in the tape that you had done in Cape Dorset, Mame, there's personal information that is just openly given and that now is a matter of record on tapes which have had a certain number of copies made. I think there is a problem of how we keep this information from leaving the trustworthy person who gathered it. How do we

protect that person from the rather intimate recollections or whatever that the artist shared with the interviewer?

Mame Jackson:

In a way, it's back to something you brought up, Bernadette, about checking information with the artists before use is made of it. I guess that would be my personal suggestion. I know that's not always easy to assure, particularly if there are various agencies or individuals supporting and having access to materials collected. I think this is a very serious question that has not often been resolved totally successfully. My own preferred way of working would be to collect or to tape the information so that it is accurate and then preserve it as confidential, raw data. I would not release the tapes, but would maintain a confidentiality of the tapes and any material until it has been rechecked, confirmed and approved for release by the individual who (initially) provided the information.

Marie Routledge:

I think we're going to have to end this session. Thank you very much, everyone. I know we're running terribly late but I think everybody needs to get up and stretch for a moment before we have our last session. Let's take a ten minute break.

Marie Routledge:

This is the last session of the Conference, and of the day. It concerns problems of Cross-Cultural Interpretation. Helga is going to be speaking about that and Pat Ryan will be the respondent. However, Pat has a plane to catch so we're going to do an about-face here and Pat will make her comments first, and then we'll go on with Helga so that Pat can get away when she needs to.

Patricia Ryan, Respondent

Thank you, Marie. I think it's fair to say that I have discussed with Helga some of her comments and I do concur with the general statements that she will be presenting to you later. Primarily I'm only familiar with Cape Dorset and so I will have to address my remarks to some of the problems that apply in Cape Dorset and to the West Baffin Co-op. I think the first thing we should

remember is that it's almost impossible to consult with the artists. From even the early 1960s onward, regarding titling of graphic works or even sculpture, the volume of drawings that is sold, probably fifty to sixty a week at the present time, in the early 1960s they might have been fewer in number, however, there were fewer staff also to handle the operations of the cooperative, and therefore the same problem existed. There was just no time to discuss with the artists what they were trying to say in a drawing.

I should explain that in Cape Dorset the drawings that are selected for graphics are culled at a later time. They might be selected two or three months after the purchase of the drawing and by then the artist is not even aware that a selection has been made and may not even be aware that a print from their drawing has been made. They may not know until it's actually published or their husband might be a printmaker and pass it on to them. That's the way it's done in Dorset. It probably doesn't exist that way in other settlements.

When interviews were conducted with a selected number of artists not even as long ago as three years, some of them made some comments about their work, but mostly it would be: "I like the colours in the print better," or "I didn't know my drawing was a print; it looks really nice on the wall," and also things like: "I hope people in the south like my work." The reason they would be saying such simple remarks, I think, was primarily because if their drawing is printed, it just means an increased monetary return to them personally. They don't really know what appeals to people in the south, therefore when a drawing is made into a print, it means that obviously this type of a drawing appeals to the southern market. I have tried in the last few months to research a couple of works that were published. One was a print by Pudlo called Settlement From A Distance, this was a 1982 spring lithograph. I phoned Cape Dorset and I spoke to a young gentleman who's totally bilingual and he assured me he would discuss with Pudlo some of the implications in that particular lithograph which I found very interesting. But a week later I was told that Pudlo had jumped on one of his famous airplanes and gone to Frobisher Bay for a few weeks. And then several weeks later Jimmy Manning, the young interpreter, had gone to Lake Harbour. I'm still waiting to get them together but during the summer they were out on the land. So it isn't easy from a southern point to try and get information on particular drawings that have been published into prints.

A recent attempt was also made by Terry [Ryan] to speak to Lucy about her 1982 fall stonecut collection. He asked her to make comments on the twelve images that are going to be released in October and Lucy had absolutely nothing to say; she just had nothing to say. We wonder if it was the approach, although she knows Terry well and trusts him, or whether it was the interpreter or whether she simply thought that after seeing my work for over twenty years what more can I tell you about it? Unfortunately, we'll never know.

I think that to get information from an artist about their work requires a full time commitment. It is just not practical on a day-to-day basis in a cooperative. In terms of sculpture, presently carvings are brought on a two or three day basis to the cooperative for sale. A room full of people suddenly gathers about one o'clock in the afternoon. If you see a magnificent piece and you asked the artist about it, I know he would be reluctant to verbalize in front of his peers. He doesn't want to praise himself, he doesn't want to try and express himself. He might also be embarrassed to be singled out and think that his work has more significance than someone else's, perhaps a young teenager, or even someone from his own generation group who isn't a good carver. I think on a more practical level he'd like to get his money and get to the store before it closes, and then get on with his hunting or whatever he has to do. He doesn't want to stop and try and express himself when it might be a bird that is rather a different shape or something of that nature. So I think that practical considerations and lack of time, as well as the reluctance of the individuals to really verbalize about what they're trying to say, is something that isn't going to change in the near future.

A young artist who does some interesting things was approached, I believe, by Mame for her CBC radio interviews. I remember when I was in Dorset before your arrival, Mame, his comment was: "Why me, I don't want to say anything." He just doesn't, he went out on the land immediately thereafter. He just wanted to get away, he didn't want to have to try and say anything. We're pressuring some of these people to try and express themselves when they're not really ready to do so or even want to do so. I think when we see various representations, for instance, of a legend in drawings in Cape Dorset, we'll probably see an entirely different representation from Baker Lake. The same legend may be familiar but there are variations. A good example of this is an interview which a friend of mine conducted with some women of Cape Dorset. He was simply talking to them about their feelings and thoughts

about various things. One of the women told him "What I'm going to tell you is what happened in my camp. I can't speak for what went on in other camps." They may have been only thirty miles apart. If they can't really speak for what goes on in other camps, how can we interpret what goes on in terms of regional differences or even in terms of southern versus northern differences. So again we're perhaps misinterpreting work because we aren't recognizing there are those variations.

We have also attempted to talk to artists about some of their work. We were trying to ask Keeleemeeoomee what she was trying to say in a particular drawing, and she would describe the drawing rather than try to explain what she wanted to say to us, as we might not understand what she was trying to represent. She would say: "these birds' feet look funny simply because I can't draw birds' feet." There's no particular statement she's trying to make; she just can't draw birds' feet. And yet we might think they look like some strange mythological monster's feet or whatever. Pitseolak will say that she begins to draw because she has an idea in her mind but then as she fills the page the idea grows and yet she really hasn't got anything she has specifically tried to say. It might be an example of some of her past experience and then it is a true representation and she'll be glad to explain to you that: "Yes, we did carry that pack, we made these journeys."

We are titling prints I think because the titles will appeal to the southern markets. The artist is not involved in the titling of the graphic works. Probably if we attempted to do it now we would get a very simplified title. I can imagine that if The Enchanted Owl had been called Bird it would hardly have had the attraction that The Enchanted Owl has. When Mame Jackson conducted her interviews with the artists in 1979, and she spoke with some of them about some of their graphic works and the titles and asked them how they felt about it, quite often they would agree with it and say "Yes, that is a good title." Quite often they would say "Well, I was not really trying to draw this or that," and really they did not say "Well, you are totally misled, you are totally misrepresenting me there." I think they just sort of laugh about it, it is not very meaningful to them. We are promoting them in a special way, they do not understand the promotion that is conducted on their behalf and are unaware of what is being done. Although they know that some of the work sells very well and is popular, to them it means "I can have a better lifestyle in the Arctic, I can buy more things" or, "I can ask for more money for my sculpture" or whatever. But they are not interested in self-promotion. They are not interested in

trying to enhance their own image or their popularity. I think that is part of the reason why they will not really talk to us about what they might be trying to say in the presence of any of their peers, or even to try and be singled out as someone whose work might have some significance. Certainly you can understand it when sculpture is purchased and a major piece is sold to a southern dealer and has gone on somewhere to someone else, to a client. If there are any queries we can come back and ask the artist what he was trying to present in that piece of sculpture, but we certainly cannot expect them to try and explain to us on a daily basis or as they bring in these volumes of work, what they are trying to say, nor will they be willing to do so.

I think that my final comment is that, as we have expressed today, we are working through our own cultural background which we bring with us in trying to interpret the Inuit art. I think we are also trying to appeal to a southern market when we identify certain drawings or prints with titles, but I think that is really unimportant to the artist at this stage of the game anyway. They are simply happy to be able to sell their work and fully expect to try and keep on doing so. I really have no further comments to make, I know my presentation is very brief but if you do have any questions, I will be pleased to answer them before I head to the airport.

Marie Routledge:

Thank you Pat. I think that we all appreciate your observations, comments and warnings based on many years of living in Cape Dorset. Are there any questions?

Question - Francis Sparshott

If I could just make a brief comment, possibly we overestimate the difference between Inuit artists and our own artists. Our own artists, very often, do not like to verbalize about their works. We often develop a line of patter for openings and things like that. We may deceive ourselves about the extent to which our own visual artists really do verbalize, very often they do not want to and they have this protective shield. In a way I feel that there is a contrast being presented here that may be slightly exaggerated. Would you agree to that to some extent?

Patricia Ryan:

To some extent, yes, but then there are others who are self promoters who do want an audience and do want to explain what they are trying to say, and feel it is very important to do so. I do not get the feeling particularly that the Inuit artists I know in Cape Dorset find it an important thing in their lives.

Question - George Swinton

Being an artist myself, I suddenly cannot verbalize what I am doing because I really do what I do. Secondly, I have worked with Tiktak quite often and Tiktak had a pat answer: "Can't you see what I am doing?" You see, we must not forget that, I feel that very often the same person could be interviewed by six different persons and you would get six different answers. The relationship between the interviewer and the interviewee is such that a new relationship, a new verbalization is being established. I think that they are very useful, very interesting, but not totally reliable.

Patricia Ryan:

Well, I agree with you in the area. I have also found that in talking to the Inuit, they are very pleased to be able to tell you about their background and about where they have travelled and where they grew up and the type of experiences they have had and how many children have died, but they are simply unable to try and explain what they are doing in their art work. That is the way it is, I do not think we can change it.

Marie Routledge:

Thank you very much, Pat. To finish up for today, Helga will be making her presentation on Problems of Cross-Cultural Interpretation.

Helga Goetz:

You are all very brave, thanks for staying so long. I would like to approach the problem of the understanding between two cultures, one the producer and the other the consumer of objects which we refer to as art. As pointed out by Hal Opperman at the University of Michigan Conference on Inuit prints held in 1979, the flowering of art as a result of the interface of two cultures

is not unique in the history of art. One example that he used is the making of sculpture and jewelery by the Scythians for the Greeks. We do, however, have an extreme example in the Canadian Arctic of an art form developing in which the impetus to carve, draw or sew is created to a very large extent by catalysts from outside the producing culture.

These catalysts come in different forms. A primary boost and continued support of Inuit art production is from government. There is little doubt that without the Federal Government's involvement from the early 1950s the present art form would exist. In retrospect it seems naive that a cottage industry of arts and crafts production should be the economic base for development. The fact that it worked is a tribute to the enthusiasm and energy of dedicated individuals as much as to the extensive funding provided. Certain persons, government and non-government, stand out for their central role as catalysts. Jim Houston is of course a key to the development of both carving and printmaking. Terry Ryan is the rock on which Cape Dorset is founded. Gabe Gély keeps popping up everywhere, as does Bob Paterson. Jack Butler set his mark on Baker Lake prints. Marybelle Myers was unflagging in her efforts in Arctic Quebec and so on. This group energized the actual making of art, and others, and I am thinking primarily of George [Swinton] here, galvanized the consumer society into taking a serious look at this art product. Passionate collectors of Inuit art stimulated the art market. Organizations too played a key role. The Canadian Handicraft Guild in Montreal, as Virginia mentioned this morning, orchestrated the beginnings and continues as an important support. The Winnipeg Art Gallery has consistently exhibited and published its major collection. The Canadian Eskimo Arts Council has doggedly pursued the maintenance of standards of quality.

The direct and indirect influence of these individuals and groups is intimately woven into the fabric of contemporary Inuit art and must be constantly kept in mind when attempting to understand the art. What then of the artists themselves? We are looking at a group of people confronted by a new and potentially disorienting lifestyle, encouraged to begin carving or drawing an element of their familiar camp life, to be shipped out to foreigners for incomprehensible purposes. They are advised to remove bases from their carvings but to ensure that the carvings stand solidly, not to carve too large, to draw from their memories, to draw the old ways and not the marvellous new southern technologies that make life so comfortable, to use their imaginations to make things they have never seen, to make realistic animals or birds, to

carve or draw subjects that have been banned by the Church. Artists are flown out to exhibitions, presented with the Order of Canada and lionized by southern society, but the standards of acceptance in the south are not necessarily those of the community.

Out of this confused and confusing eruption came breathtaking results; carvings of power and beauty, intuitive balance and design; joyous, timeless, scenes of life on the land; fantasy, humour, and freshness. Some thirty years later, we have a generation of mature artists with a history of steady development. We also have, more difficult for our culture to understand, bursts of extraordinary creativity in one person or group which subside without a trace, the artist having found a salaried job, the group having lost interest along with leadership, or a stone quarry being exhausted. We have a legacy of marvellous images which describe a way of life.

As art historians, or simply as members of our culture, we are driven to find out facts about these images. Who is the artist? What is the correct spelling of his name? What else has he or she made? Where does this stone come from? What is the meaning of this bird/human form? How has so and so been influenced? What links are there with the past? While this is for us a pleasurable, even a valid activity, there is a danger in taking these facts and ourselves too seriously. As a former professor of mine commented on examining my newly found sphere of art historical activity: "This is an area where it would be easy to make a damn fool of yourself." With this in mind I have selected a number of images and will discuss their interpretation from my southern Canadian understanding.

On the left, we have a carving by Miriam Qiyuk of Baker Lake, and we do need to understand something of traditional material culture in order to read this work. Indeed, even to set it up. We have two women working at building a fire with an improvised kind of bow drill without a bow, one person helping the other to build fire with the stick and the board, and you will see a little caribou skin bag of tinder and a stone lamp. This reading of the subject matter does add an important dimension to a carving which obviously was made with the intent to describe an activity.

This carving by Joe Tikivak of Frobisher Bay was recently purchased for our collection from a dealer in Vancouver. The

work was described to me as Flying Shaman. The label when it arrived read: Shaman to the Moon. Let us look at this piece carefully. We have a face with a fierce grin and wearing snow goggles, mounted on the spreading shape of a whalebone vertebrae. The image is certainly powerful, but is that enough to label it a shaman? We know from our reading that shamans were believed capable of flight. Are these bone shapes really intended to represent wings or are they simply a pleasing shape as a foil for the face? Was the artist creating a Shaman in Flight or was he following a stylistic convention especially common in that area of Baffin Island? Obviously we should go back to primary sources and consult the artist. We could write a letter, translate it of course, photo enclosed asking: "What did you have in mind when carving this sculpture?" The likely and practical answer, if there was one, would be "I had in mind to sell it to the co-op." Did you intend to make the image of a Shaman in Flight? A number of answers are possible. "No, I know nothing of shamans, to talk of them is dangerous" or, "Yes, my grandmother told me shamans could fly. Southerners like shaman stories and pay more for such carvings." A personal visit might generate further discussions but without the establishment of the kind of long and trust-forming relationship which we discussed earlier there is a strong possibility that the answers will be what the artist genuinely believes the questioner would like to hear. In any case, do we really need to interpret what is simply a wonderful work of sculpture in order to enjoy it?

We can also obtain different interpretations from various informants. This is a print by William Noah of Baker Lake. Jack Butler reports in his artscanada article, "My Uncle Went to the Moon," an Inuit informant's description of this image by William Noah: "Especially very late in the evening as the sun is setting when suddenly the shaman is half red with the light, half blue with the shadow, his shadow can disassociate itself from him and take on its own independent life and disappear into the twilight. At that point, the shaman can become transparent." Some years later, Noah himself was quoted in the catalogue, Inuit Art in the 1970's, saying: "When I was making this drawing or printing that skeleton, the one with a bow and arrow, I was thinking of a story my grandmother used to tell us that the shaman used to see through a person's body to find out what the sickness is or to find what is in the person's body." There is no doubt in this case that we are dealing with shamanic imagery but are we looking at a shaman or at a shaman's eye-view of a hunter.

We can sometimes link iconographic detail to the archaeological past, as Jean Blodgett has done in her major catalogue on shamanism in reference to the Qaqaq work on the left. The one on the left is by Ashoona and the one on the right is by Osuitok. They are both from Cape Dorest. Jean relates the round, open mouth to the power inherent in the breath of the shaman and, Osuitak in his recent work has amplified this further in an interview with Mame Jackson, again quoted in Inuit Art in the 1970's, stating that the round mouth in this case represents the sound that the shaman makes in transforming from human to shamanic form. In both of these cases we have the imagery of the spirit helpers.

We are, however, prone to find shamans under every bed, it is such interesting subject matter. I was carried away enough by the title of this work, Shaman's Dwelling, by Pudlo to describe the image in The Inuit Print as combining Christian and shamanistic imagery, seeing the birds as guardian spirits. I should have paid more attention to the knowledge of Pudlo's habit of working through a series of images in sometimes fantastic ways, to the realization that prints are not normally titled by the artists, and I should have gone to church in Frobisher Bay. I might have also waited a few years until Pudlo himself described his use of animals on churches. Mame showed us one use of this in her slides, and here we have Muskox in the City. He explains that he enjoyed seeing carvings on the churches in the south and here he has embellished the Basilica in Montréal with a muskox. In all likelihood he has done the same in this so-called Shaman's Dwelling with the Frobisher Bay Church.

Again with Pudlo, titles are really are a problem. They are very difficult. Nobody can leave Pudlo alone, and certainly in the older prints, titles were applied by someone other than the artist. Man Carrying Reluctant Wife certainly is a marvellous description of this image by Pudlo and fits neatly into ethnographic descriptions of what was considered polite behaviour of courting couples. That is, the woman was expected to protest vigorously at leaving her family. Pudlo also drew a Man Carrying a Reluctant Polar Bear, Man Carrying Reluctant Walrus, and so on, somewhat weakening the possibility of the first description being accurate. When questioned on this by Mame Jackson he commented that he had never known such a custom among Inuit and he supposed white wives must be as light as pillows if they could be carried around in such a fashion!

Titles can really enhance an image, however. This image of women's faces by Leah Qumaluk of Povungnituk is very appealing. The title Waiting for the Dog Team is very evocative and I think adds greatly to the image.

In some cases titles hide the actual meaning of a print. Both of these prints from Holman deal with the discovery of their incestuous relationship. Yet the titles are The Break of the Family by Ekootak and Two Sisters by Nanogak. The syllabic writing which is somewhat difficult for our translators to work with since it is in western dialect, apparently simply is descriptive of the Man in the Moon, the Woman in the Sun and tells something about the sister and brother. But that is not indicated anywhere in the catalogue or in the title. One wonders why this particular story was not used in the title.

The same is possibly true in this very recent print by Elisapee Enuraq of Clyde River entitled simply Things in the Hand. One might assume that the juxtaposition of the hand and the sea animals relates to the Legend of Sedna whose chopped-off fingers became the creatures of the sea. Comparison with this Sorosilutu print is of interest in this case.

If we return to carvings for a moment, what do we do with this image by Kellypalik of Cape Dorset. Here we have a very rough looking individual, one of his teeth knocked out, very muscular, with very strange bird claws for feet. Obviously we are into some kind of a strange creature. In fact I am informed that this carving is the result of Kellypalik taking over a piece of stone begun by Axangayuk who was carving a bird.

As Bob pointed out yesterday, there is a growing awareness among the Inuit of the loss of a valuable way of life, and there is a deliberate attempt to describe, as in this print by Pitseolak where he is quoted in the catalogue as describing a story that his grandfather told him about how the hunters disguise themselves as caribou in order to hunt the caribou. On the right, by Kananginak, a print on how to build a kayak.

Now both of these images are didactic in their intent and not based on direct experience. They form an interesting contrast to the memory art of some of the older artists. On the left, we have a Pitseolak and on the right Anguhadluq, and in these naive

Zebedee Nungak:

I just want to reinforce Ruby's statement about Inuit being tired of researchers or questions. I think it is prevalent across the North, and we have in Northern Quebec felt that we've had enough years where we just gave away stuff. Any ethnologist, anthropologist, archaeologist or researcher who came along in those past years had no problem collecting what he wanted, and we gave it for next to nothing or sometimes for nothing. Now we realize how much we gave and we want to try to turn the tide, gaining some benefit out of the many years and the many institutions we have given our items of cultural identity to. At Avatuk we have the confidence and trust of many artists and Elders. Any project or undertaking of that type should be done in conjunction with us.

Marie Routledge:

If there is nothing else, I declare this Conference officially ended. Thank you very much.

Patron noted on return that page 191 & 192 was missing DATT4

VIII. AGENDA

CONFERENCE FOR CURATORS AND SPECIALISTS

WHO WORK WITH INUIT ART

CANADIAN GOVERNMENT CONFERENCE CENTRE

OTTAWA, SEPTEMBER 15 and 16, 1982

Tuesday, September 14

2:00 - 4:00 pm OPEN HOUSE (OPTIONAL ACTIVITY)

Inuit Art Section,
Department of Indian Affairs
and Northern Development,
North Tower,
Les Terrasses de la Chaudière,
Room 911,
10 Wellington St.,
Hull, Quebec
Information: (819) 997-9440

Tours and information available
on the collection, exhibition programme, and
research and documentation centre

Exhibits:

The Mother and Child Theme in Sculpture
Lobby, North Tower

Selections from The Inuit Art World
- Photographs by John Reeves
  Room 2110, Executive Boardroom,
  21st Floor, North Tower

The things that make us beautiful
- Jewellery Exhibit
  Room 911, North Tower

Wednesday, September 15

Sussex Room, ground floor
Canadian Government Conference Centre
2 Rideau Street (across from Château Laurier Hotel)

8:30 - 9:00 am	COFFEE SERVICE/REGISTRATION (lounge adjacent to Sussex Room)
9:00 - 9:15 am	INTRODUCTORY REMARKS Marie Routledge, Conference Moderator Inuit Art Section, DIAND
9:15 - 10:00 am	OPENING REMARKS Virginia Watt, Chairman Canadian Eskimo Arts Council
10:00 - 10:20 am	COFFEE
10:20 - 11:20 am	PERSPECTIVES ON INUIT ART: AN ADVISER'S POINT OF VIEW Robert Paterson, Independent Artist and Adviser to various projects in Baker Lake, Cape Dorset, Povungnituk, and most recently, Clyde River
11:30 - 12:30 pm	FIELD EXPERIENCE Gabriel Gély, Artist and Adviser, also former Officer of the Industrial Division, DIAND
12:30 - 2:00 pm	LUNCH (on your own)
2:00 - 5:00 pm	YOUR INVOLVEMENT WITH INUIT ART: ROUNDTABLE PRESENTATIONS Julie Hodgson, Moderator Brief presentations by each delegate concerning personal and/or institutional interests on current and/or future involvement with Inuit Art.
3:15 - 3:30 pm	COFFEE
5:30 - 6:30 pm	RECEPTION - SNOW GOOSE HANDICRAFTS, 40 Elgin Street

Thursday, September 16

Sussex Room, ground floor
Canadian Government Conference Centre
2 Rideau Street (across from Château Laurier Hotel)

9:00 - 11:30 am	INUIT ART DEVELOPMENT: A LOOK AT PROJECTS, PEOPLE AND PHILOSOPHIES Panel Discussion Marie Routledge, Moderator Panel Members: Gabriel Gély, Artist and Adviser, also former Officer of the Industrial Division, DIAND. David Sutherland, Arts & Crafts Development Officer, Government of the N.W.T. Virginia Watt, Managing Director, Canadian Guild of Crafts Quebec Marybelle Myers, Former Development Officer, La Fédération des Coopératives du Nouveau-Québec.
10:00 - 10:15 am	COFFEE
11:45 - 1:45 pm	LUNCHEON/RECEPTION Hosted by the National Museum of Man Salon, Victoria Memorial Building Metcalfe and McLeod Streets
2:00 - 5:00 pm	APPROACHES TO INTERPRETING INUIT ART Presentations and Group Discussions on Three Aspects Marie Routledge, Moderator The Historical View Jean Blodgett, Independent Curator and Writer

Respondent:
George Swinton,
Professor,
Carleton University, Ottawa

Interviewing Artists as a Method
of Interpreting Inuit Art
Bernadette Driscoll,
Associate Curator, Inuit Art,
Winnipeg Art Gallery

Respondent:
Marion Jackson,
University of Michigan, Ann Arbor

Problems of Cross-cultural Interpretations
Helga Goetz,
Head, Inuit Art Section,
Department of Indian Affairs and
Northern Development

Respondent:
Patricia Ryan,
Dorset Fine Arts, Toronto

3:30 - 3:45 pm COFFEE

Friday, September 17

10:00 am - 12 noon OPEN HOUSE (OPTIONAL ACTIVITY)

Inuit Art Section,
Department of Indian Affairs and
Northern Development,
North Tower,
Les Terrasses de la Chaudière,
Room 911,
10 Wellington Street,
Hull, Quebec
Information: (819) 997-9440

See Tuesday, September 14
for description of activities

IX. LIST OF DELEGATES

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