

the art that came in from the cold

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(Eskimo)

l'art qui nous vient du froid

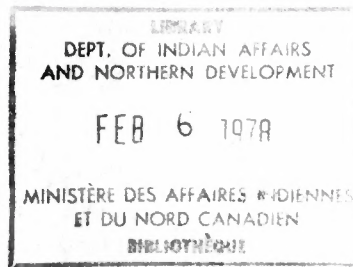
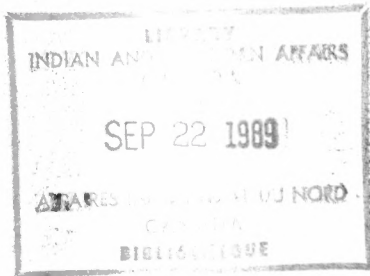
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(Cree)

by Jean-Paul Drolet



XII INTERNATIONAL CONGRESS
OF THE INTERNATIONAL SOCIETY
OF PHOTOGRAMMETRY
OTTAWA, CANADA, 1972

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THE ART THAT CAME IN FROM THE COLD

by

Jean-Paul Drolet

Mining Engineer
Assistant Deputy Minister
Department of Energy, Mines and Resources
Canada



Cover: INUKSHOOKS "like a person" are stone cairns seen in some parts of the Arctic. They were built many centuries ago by the TUNRIT who, according to the Eskimos, were the people who prepared the land. Inukshooks were used to identify places in the barren lands of the North and to guide the hunter coming in from the frozen sea. Rows of these landmarks are also used to drive the herds of caribou to a place of ambush.

I hope you will believe me when I confess that it is with enthusiasm that I have accepted the invitation of the officers of this International Congress to meet with the wives of photogrammetrists who have come to Canada from some 50 countries of the world.

I certainly consider it a privilege to have been chosen as the male specimen of my country to be your after-breakfast speaker. I may add that among the various functions that I have held during technical meetings, it is a first for me to perform before morning coffee is served. More than ever I understand what is meant by a "déjeuner-causerie" or a matinée performance for which entrance tickets are usually less expensive.

Although official words of welcome have already been addressed to you at other functions that you have attended since the opening of this Congress, permit me once more to convey to you a most sincere welcome and to repeat how happy we are to be your hosts for this XIIth International Congress of Photogrammetry. I do this, not on behalf of the Government of Canada, nor on behalf of the scientists and photogrammetrists, but simply on behalf of Canadians themselves - I should probably say Canadian men, since I have the agreeable task of representing them this morning. I should also express my gratitude to those of you who had the wonderful idea of bringing your husbands to Ottawa. I am sure it could be an education for them to accompany you during this pleasure trip, which some of them may have thought was going to be another business vacation.

As you have already noticed, the activities planned for the delegates have been designed to emphasize some aspects of our unique Canadian experience and I wish to congratulate those responsible for the ladies' program for stressing our ordinary way of life. This morning's visit to the National Arts Centre has already given you an idea of the interesting work of some of our Canadian craftsmen.

I have even noticed among the attractions offered in your interests, the tasting of culinary

dishes such as the legendary French-Canadian pea soup whose virtues have been responsible, since the time early explorers came to this country in search of natural resources, for that little extra charm that the women of the province of Quebec have not only displayed but also used with success for over 300 years; the secret has been to always serve it hot with a smile and add to it singing, dancing and love and, at the same time, never refuse a second helping.

I sincerely wish that your trip to this part of the world will also be an occasion for you to visit other parts of Canada, which, in spite of its size, is sparsely populated, supporting only 21 million people on its four million square miles of territory. More than half of our population is clustered within a band of territory about one hundred miles along our border with the United States of America.

Canada is big enough to touch three oceans; it stretches almost 4,000 miles from east to west and close to 3,000 miles from north to south; it is a country where you can see a mountain, a prairie, a lake, a river, a cold North, a Niagara Falls, a maple leaf (also a taste of maple syrup); a country where you will meet a friend always happy to welcome you.

Canadians are themselves a study in contrasts. The two main language groups are English and French

and many traditions of both Britain and France have been maintained. This Anglo-French heritage is an important feature of our country with the two cultures existing side by side, each maintaining a distinct identity (and accent) and each supplementing and contributing to the other.

Today, however, over one quarter of Canada's population is of neither English nor French origin; they represent some 60 ethnic groups. This great variety of people who have taken up a new life in this country is well illustrated by the more than 180 foreign-language publications produced in some 27 different languages.

The officers of your Congress have invited me to present a few comments on the art display and also on some films that will show you a particular aspect of Canadian life, or rather some activities of a particular group of Canadians who, although they account for a very small portion of our mosaic of people* have evolved a distinctive culture that the world has discovered with much fascination.

Art in Canada has taken many and varied forms not only because of the diverse elements that make up our nation but also because of the infinite geographical variety of our land and its intriguing

* The native peoples of Canada, the Indians and Eskimos, comprise only 1.2 per cent of the population. There are some 250,000 Indians, most of whom live on government reserves occupying nearly six million acres. Canada's 17,000 Eskimos live in the Yukon, the Northwest Territories, Northern Quebec and Labrador.

geology. The Precambrian rocks of Northern Ontario and Quebec have impressed a large number of painters while the immensity of the plains and the wind of the Prairies can be felt in the works of our Western artists and also our poets.

Few forms of artistic endeavour, however, have attracted, in recent years, wider public enthusiasm than the work of the Eskimo people. Our interest in the way of life of the Eskimos, their traditions and achievements, is enhanced by the fact that they are the inhabitants of the North, a different land that has imposed on its people a unique way of life.

This vast expanse of land is like the background picture without which one feels Canada would not be Canada. It is a land of contrasts with high mountains and tundra plains, glacier rockfields and flowered meadows, igloos and radar domes. There are paved streets in some communities and yet many uncharted rivers, trappers' cabins neighbour mine headframes and oil derricks; jet planes, skidoos and dog teams - all combined to create a distinctive northern mosaic where winter is king and master of all.

The years of my life spent searching for minerals and metals in this part of Canada and my deep interest in the people of the North are the principal reasons for my having been invited to address you today on

THE ART THAT CAME IN FROM THE COLD

which I hope you will agree could have been an original title for my comments if someone else had not already written an interesting story about "a spy that also came in from the cold". But my story will contain no fiction for it refers to people that are real.

Since reality often surpasses fiction, I wonder why I have not been invited to present you with a picture of the life of a southerner like myself who invaded this silent land with all the racket of the machines, drills, bulldozers and skidoos and explosives, all essential tools in the search for and the development of minerals.

For those who do not know about the advantages and inconveniences inherent in living in remotely located northern communities in comparison with the niceties of urban living in a place like Ottawa, where one does not often hear the wild calls of the Arctic birds, the grunts and squeaks of land mammals in the sea, it could be interesting to draw a parallel between these two different ways of life that could be crystallized in a simple sentence such as:

FROM BLACK FLIES AND MOSQUITOES
TO BLACK TIES AND TUXEDOES

and I suppose my wife could come forward with a feminine version of my remarks under the title

FROM THE BUSH AND MINING TOWNS
TO RED PLUSH AND EVENING GOWNS.

Concerning the presence of women in exploration and mining camps, a friend of mine once made a statistical analysis and, with the utmost gravity, he gave me the following sound advice: "The key to happiness in a small northern community", he said, "is to avoid having between 4 and 12 women living in the camp at the same time because they can be as troublesome as the black flies. On the other hand", he added, "community life can be very pleasant when there are fewer than 4 and/or more than 12. But in this range, between 4 and 12, feminine ingenuity can find issues on which the divide opinion and on which battle lines can be drawn up to divide the camp. When they are more than 12, things sort themselves out a little better and happiness reigns again."

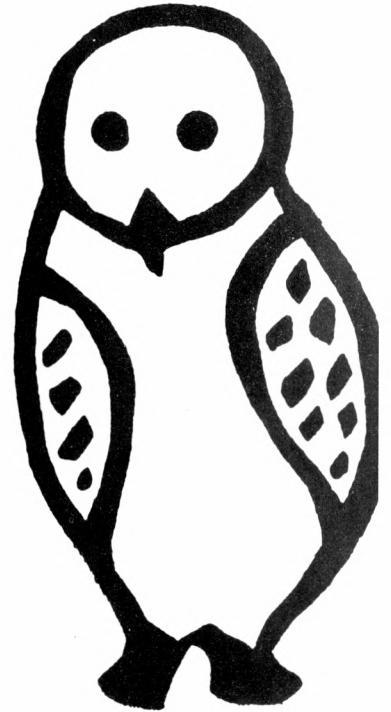
However, I have been invited here not to tell you about the life of exploration engineers and geologists but to talk about the Eskimos of the Canadian Arctic, a people characterized by its own language, a distinctive physical type and a culture that is unique, and in a more personal context, I should also mention the great courtesy, the kindness and the constant cheerfulness of the Eskimo.

THE SIGNATURES OF SOME ESKIMO ARTISTS



But these characteristics of the Eskimo cannot be fully understood without consideration of his relationship with the environment he lives in. Perhaps the only way to understand this relationship is through his art, and Eskimo art is better studied as part of the geography of the North than as part of an autonomous world of art. For the art of the Eskimo is the story of his life and the story of his life is survival.

There is a saying among the Eskimos that to be a successful hunter, one must know what the animal is thinking in order to know what it will do next. This is not just an idle saying, for it is based on the theory that to hunt an animal you must be able to anticipate his moves. This ability is developed only through the deepest knowledge of the animal and its behaviour. But the hunter must also know the land in every sense and he must know how each animal reacts to its environment. To the Eskimo, this knowledge is essential to survival; it is also essential to his art. The depth of knowledge required to be a



Snowy owls and egg. Combination stone cut and sealskin stencil by Iyola.

Some find it strange that a people so concerned with the barest survival should devote so much of their energy to art. It is really not strange. Until recently the Eskimo had no written language. This meant that in order to communicate non-verbally,

to decorate his clothing). (using dark- and light-coloured skins to form patterns drawings on stone and bone, and the skin applique art of stone and ivory carving, the art of incised His art has taken three predominant forms: the plastic to appear, the Eskimo carves the figures of animals his art for, during his long hours waiting for game practical in terms of survival has been used to further we are shown that a skill that would appear entirely parent to child through countless generations. Again skill remains today, for it has been handed down from tools and weapons necessary to his survival. This had to learn to carve expertly in order to make the Before the coming of the European, every Eskimo child The foundation of his art was necessity.

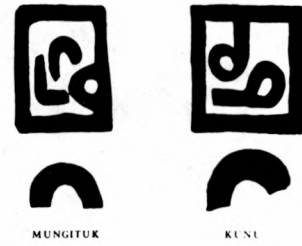
rough stone. ability to fashion a part of life from a piece of a master sculptor or painter, but each does have the they are all artists. Certainly, each Eskimo is not the most remarkable characteristics of these people... be an excellent artist. From this we can see one of successful hunter is the very knowledge required to

he had to be able to speak through his art. Much like the cave drawings of early man, the Eskimo has used his art to preserve his culture and to tell the stories of his past. He also used his art for more practical reasons. In earlier times, the Eskimo believed that each animal had a spirit and that, to a great extent, the success of the hunter depended on the disposition of the animal spirit. Accordingly, to please that spirit, the Eskimo would carve an image of the animal in stone, in the hope that this would make the animal appear; if the animal was killed, the Eskimo would thank the spirit.

The gods of the Eskimo people are not kind. Their only purpose is to cause trouble for the people and thus all mishaps are blamed on the gods. Faced with this opposition and the hostility of the harsh and barren land, the Eskimo is alone. He calls himself INUIT which simply means "men" or "the only people" and his whole purpose is to win the battle and survive. (It appears that the word Eskimo originated with the Algonquin Indians who used it to describe these "raw-meat eaters".)

Like his life pattern, the Eskimo's art is concerned only with those things that have a bearing on his survival: the hunt, the hunted, the spirit world, birth and death. This singleness of purpose is characteristic of the Eskimo culture.

Nature is important only as it relates to human life and the land is merely a backdrop against which he follows his life's course. Yet, in spite of his lack of emphasis on land and climate, these are the very forces that have made the Eskimo develop an intimate and sophisticated knowledge of the creatures of the earth, sea and sky.



The long hours of waiting for game have also had another significant effect on the basic character of the Eskimo people. The Eskimo is most introspective for he has much time to think and to remember. In a way this accounts for the detail, precision and thoughtfulness evident in Eskimo art.

It is perhaps most remarkable that the Eskimo has been able to develop a distinctive culture despite his way of life. But he has done it and his culture has lasted longer than several others with which we are better acquainted. Without the rich cultural heritage of the Eskimo people, there would be no Eskimo art as we now know it.

Many Eskimo carvings and drawings are incomprehensible to those unaccustomed to the Eskimo culture and way of life. This is not to say that each piece of sculpture has a hidden meaning that we cannot understand. Often the artist is well satisfied if his creation is simply beautiful. It is difficult and quite inappropriate to read deeper meanings into Eskimo art for it is not used to teach or to lecture, but rather to describe.

His primary concern is to call forth his memories and to analyze, reshape and illustrate these through his art. How can his memory and his thought be best turned into art and thus be conveyed to all who see it? In his art, the Eskimo refuses to be bound by our traditional rules of space and proportion for they can only detract from his purpose. The scarcity of tools as well as the difficulty in finding varied mediums has led the Eskimo to develop a style of artistic impression that can convey far more than would ordinarily be possible through a traditional approach. To the Eskimo, communication is all important. He may decide, for example, to create a sculpture of an otter challenging a bear and in his carving he might make the two animals the same size. This would not, of course, be our way of accurately portraying the challenge for we can see only our own reality and, in our reality, bears and otters are not equally matched. But to the Eskimo artist,

through his great knowledge of the land, the courage of the otter more than makes up for the difference in size between the two animals.

The Eskimo is tuned to a reality that enables him to see beyond physical form and into the heart of the creature he is creating. The movement, the determination, the emotions and the character of the animal are all portrayed until the sculpture is no longer a copy but a living symbol of Arctic life.

The experience brought to life by the artist may be hundreds or even thousands of years old for they are told and retold through many generations. And while they may not seem accurate pictures of reality to us, they are real to the Eskimo who accepts them and tempers them with the knowledge that only he can have.



Mother and Child
by LUKTAK.



His art, then, is a composite of his total experience and we are fortunate that, through his art, we may gain some of this experience. His culture and heritage are shown through his art and thus shared with those who otherwise would not understand and certainly would not appreciate them. An example of this is the influence his religion has had on his art. Many of his common tools and weapons were engraved with religious symbols and pictographs. It was commonly believed, for example, that if a hunter were to kill an animal with an ill-made weapon, the spirit of the animal would be displeased. To prevent this, the Eskimo engraved the appropriate symbols on the weapon and thus appeased the gods. Amulets, too, were engraved with a variety of symbols and used to ward off evil spirits. Today, the designs that once had a religious purpose and that adorned the tools and weapons of the artist, are painted on cloth and sold to the people in the south.

The Eskimo, where he once carved to charm the spirits of the animals, now carves to charm the people of the south and of many nations around the world. They are offering us an opportunity to know them better, while we can perhaps offer them the chance for an easier life.

In recent years, here in Canada as well as in many other nations, Eskimo art has gained tremendous

popularity in a very short time. This has increased the demand for Eskimo sculpture and drawings far beyond the capacity of the people to produce. Eskimo co-operatives have been set up to coordinate the marketing of this art; they have been very successful.

How has all this changed the Eskimo? Essentially, he is still the same with the same heritage he will always have. The popularity of Eskimo art has, of course, induced many craftsmen to begin carving, and as the importance of art as an economic tool grows, the importance of hunting to sustain life is bound to decrease. There is evidence that since the arrival of the explorer and mineral developer, many changes have taken place in the North, changes which have created strains on the Eskimo people whose pattern of life was based on different values. A new Eskimo culture is therefore evolving and I am convinced that it will not be poorer for the Eskimo will always hunt and he will, above all, always be an artist.

These words are sufficient, I think, to introduce some of the work displayed in the adjacent hall. This small exhibit, assembled by the Department of Indian Affairs and Northern Development, shows variations in form and subject of stone, ivory and whale-bone carving as well as other crafts. Like the

figures of animals, men and birds, you will notice how the art of the Eskimo is simple and strong and never fails to provide a fascinating reflection of his way of life.

This you will also easily recognize in the film on a great Eskimo artist, KENOJUAK, a graphic artist from Cape Dorset, who is also a wife and a mother and who makes her drawings when she is free of the duties of trail or camp. This film, written and directed by John Feeney and produced by the National Film Board of Canada, shows "a strange world where in the deepening Arctic twilight, the snow, the sky, the very air seem to throng with shadows. The thoughts of the woman are spoken as commentary for the film and add to our understanding of the images she creates.

"Many are the thoughts that rush over me
Like the wings of birds out of darkness"
So her pictures appear like many winged birds,
wavering shadows on the snow."



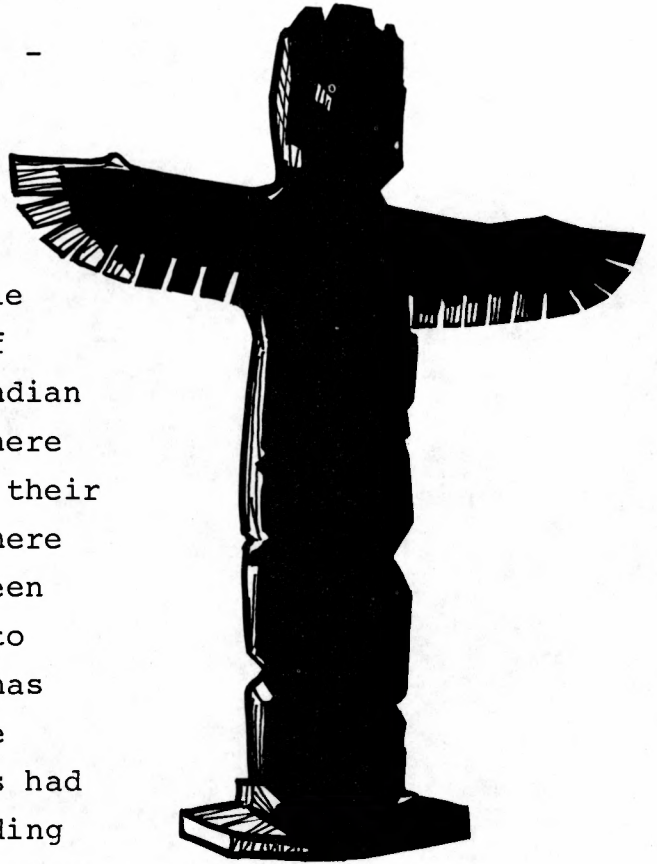
Caribou hunter in kayak by an artist from Holman, on Victoria Island in the Western Arctic. (Magazine "North" 1968)

I should add a few words here about the other native peoples of Canada, the Indians. Some of their art work is also on display here in another section of the craft exhibit.

My knowledge of the Indian culture is rather limited, having had less opportunity to know them better, although I worked and travelled with some of them in the northern parts of the province of Quebec and the district of Ungava. This was the country of two Indian tribes, the MONTAGNAIS (mountaineers) and the NASKAPI (meaning "rude, uncivilized people"). They were nomadic peoples ignorant of agriculture and living exclusively by hunting and fishing. They served often as guides for the explorers and prospectors in the regions of the New Quebec and Labrador then considered remote.

The discovery of iron ore deposits in these regions, that are now the basis of an important industry for Canada, is credited to a Montagnais, Mathieu André. It is through the publications of two internationally known ethnologists, Marius Barbeau ("The Haida Carvers") and Diamond Jenness ("The Indians of Canada") that I learned more about the social and cultural life of these people. The Department of Indian Affairs and Northern Development also publishes a quarterly magazine "TAWOW" that contains excellent accounts of the cultural life of the Canadian Indian.

There is very little comparison between the art of the Eskimo and that of the Indian for the simple reason that there is little similarity between their life styles and cultures. Where the Eskimo in the past has been forced to dedicate his life to simple survival, the Indian has been able to live in relative plenty. Where the Eskimo has had to become accustomed to spending hours or even days on the hunt, the Indian has found it quite easy to obtain food. The land and the climate have been much kinder to the Indian than they have to the Eskimo. This is evident in the complex Indian social and political organization as well as in their culture.



I said earlier that geography has had a great bearing on the cultural development and artistic expression of the native peoples. This is apparent when one seeks to understand the art of the Canadian Indian.

The Indian tribes in this country are normally divided into six groups for sociological

purposes.* My purposes, however, are far simpler and I have chosen, however arbitrarily, to divide the tribes into fewer groups along broad geographical lines.

The art form chosen by a particular group is determined by its life style and its geographical location.

The Indians of the central plains of Canada are nomadic for they had to follow the movements of the animals upon which they depended for food. Their art, therefore, was geared to this way of life. It is of little use for an artist to carve a figure in heavy stone if he knows that he will be moving on in a short time. Thus the Indians in this region concentrated their art in the decoration of their own belongings. The tents they carried and the clothes they wore were intricately decorated with the designs and figures of their religion and past life. They used the skins of animals and decorated them in the colours obtainable in nature.

The tribes of the Eastern regions of Canada were not nomadic for they depended primarily on agriculture for food. They had, therefore, a degree of permanence that enabled them to create lasting art

* The six more-or-less distinct cultural groups were the nomads of the eastern woodlands (the Algonkian linguistic groups), the agriculturalists of the eastern woodlands (the Iroquoian), the plains culture tribes (the Algonkian, Athabaskan and Sioux), the nomads of the northwest (the Athabaskan), the mountain and plateau dwellers (the Athabaskan, Salishan, Kootenayan and Tlingit), and the tribes of the West Coast (the Tsimshian, Haida, Salishan, Kwakiutl, Bella Coola and Nootka).

forms. The rich clay of Ontario and Quebec provided a medium for pottery. The houses they lived in were also permanent and were quite colourfully decorated with "paints" made from the juices of berries easily found in the dense bush.

On the West Coast of Canada, in present day British Columbia, lived a number of Indian tribes endowed with an environmental richness far greater than any other tribe in any other region. These tribes are unique in Canada in that they had a stratified society consisting of nobles, commoners and slaves. The islands of the West Coast were the land of the giant cedar and fir trees, of rain forest and warm ocean. This is also the region where we find the most highly developed Indian art form. This was the land of the Haida, perhaps the greatest wood carvers Canada has ever known. These were the people who built the fantastic totem poles for which they and Canada are famous. The wood sculpture of the Haida is a finely developed art and you will see a film on this subject later. In many ways, the Haida were the most fortunate of all the Indian tribes. They had giant cedar trees that provided an unparalleled medium for their particular art and they had a climate that was moderate and did not demand all their energies for survival.

I can add little to the film produced by Richard Gilbert of the National Film Board, except

to say that the Haida carver is becoming extinct and if we lose this priceless talent, we will have lost one of our most precious native resources.

C'est peut-être beaucoup plus tôt que j'aurais dû employer ma langue maternelle, ce qui m'aurait permis d'exprimer de façon plus nuancée mes sentiments dans l'appréciation de ces formes d'art qui nous sont venues non seulement du froid mais aussi d'endroits plus tempérés le long de la côte du Pacifique.

La grande époque des sculpteurs Haïdas est révolue; elle a connu son apogée dans la dernière moitié du 19^e siècle. Cependant les magnifiques mâts totémiques sculptés sur bois proclament encore, sur la côte nord-ouest du Pacifique, la gloire de la tribu. Aujourd'hui, la miniature a remplacé le monument; l'argilite a supplanté le bois. Le gisement de schiste existe encore dans la montagne, mais il n'est visité que par de rares et solitaires pèlerins.

Le film que vous verrez fait revivre un art qui se meurt peut-être mais pour lequel certains Haïdas, parmi les aînés surtout, ont conservé un véritable culte. Les thèmes puisés aux légendes anciennes, sont ceux d'époques révolues; le naturel

confinait alors au sacré et les animaux familiers: l'ours, le corbeau, l'aigle, la grenouille et le poisson symbolisaient des mystères chargés de signification.

Je souhaite avoir exprimé au cours de cet entretien certains sentiments des artistes qui ont créé les oeuvres que vous aurez le loisir d'admirer. Je formule aussi le voeu que l'esquimau et l'indien continuent d'être un artiste car son art fait partie intégrante de la culture canadienne. Nous devons en conséquence exercer beaucoup de prudence afin que le progrès technologique ne devienne pas un obstacle au développement et au plein épanouissement de son talent, car alors nous perdrons en plus un lien important avec le passé et ses légendes et, bien sûr, l'on ne saurait souffrir une telle absence.

* * *

Et voilà mon histoire - celle d'un prospecteur et ingénieur des mines qui a eu la chance de connaître presque tous les coins de mon pays et les gens parfois différents qui l'habitent. C'est alors que je cherchais la roche qui contenait le métal que je suis aussi devenu ami avec le saumon, la ouananiche et la truite et que j'ai parfois essayé de comprendre les sarcelles qui jasaient avec les mouettes. J'ai aussi donné des noms au lac, à la rivière et à la colline afin de rendre plus vivants ces lieux de travail. Je me suis rendu au nord du Nord.

J'ai prospecté, pêché, dormi sous la tente, marqué des pistes, j'ai aussi ramé, chanté et ri; j'ai raconté bien des histoires et quelquefois j'ai menti.

Sur une grande partie de mon pays, c'est la roche qui domine, une roche parfois vieille de millions d'années, parfois couverte de mousses où ne croissent que des épinettes rabrougries et des bouleaux chétifs, et parfois toute nue comme si la terre avait été grattée jusqu'à l'os par quelque phénomène géologique ancien. C'est un pays qu'il faut avoir parcouru pour bien le comprendre, car vous savez, les grandes régions, les espaces de neige et de glace, les massifs de roches, les chutes d'eau, ça ne voyage pas, sauf dans les poèmes et dans les chansons.

C'est ce pays-là dont on vous a souvent dit qu'il était froid - bien sûr, puisque, comme le chante Gilles Vigneault:

"Mon pays, ce n'est pas mon pays,
c'est l'hiver
Mon jardin, ce n'est pas un jardin,
c'est la plaine
Mon chemin, ce n'est pas un chemin,
c'est la neige
Mon pays, ce n'est pas un pays,
c'est l'hiver.

Dans la blanche cérémonie
Où la neige au vent se marie
Dans ce pays de poudrerie
Mon père a fait bâtir maison
Et je m'en vais être fidèle
A sa manière, à son modèle
La chambre d'amis sera telle
Qu'on viendra des autres saisons
Pour sa bâtir à côté d'elle.

Mon pays, ce n'est pas un pays,
c'est l'hiver
Mon refrain, ce n'est pas un refrain,
c'est rafale
Ma maison, ce n'est pas ma maison,
c'est froidure
Mon pays, ce n'est pas un pays,
c'est l'hiver.

De mon grand pays solitaire
Je crie avant que de me taire
A tous les hommes de la terre
Ma maison c'est votre maison
Entre mes quatre murs de glace
J'ai mis mon temps et mon espace
A préparer le feu, la place
Pour les humains de l'horizon
Et les humains sont de ma race.

Mon pays, ce n'est pas un pays,
c'est l'hiver
Mon jardin, ce n'est pas mon jardin,
c'est la plaine
Mon chemin, ce n'est pas un chemin,
c'est la neige
Mon pays, ce n'est pas un pays,
c'est l'hiver.

Mon pays, ce n'est pas un pays,
c'est l'envers d'un pays
Qui n'était ni pays ni patrie
Ma chanson, ce n'est pas ma chanson,
c'est ma vie
C'est pour toi que je veux posséder
mes hivers."

In bringing these remarks to an end, I would like to repeat how much I have enjoyed meeting you and the photogrammetrists who have accompanied you to this International Congress. Can you imagine how serious and dull it must be at their technical meetings when one thinks that no one has even read a poem to them!

As you probably know, Canada will also host, during the month of August, the International Geographical Congress and the International Cartographic Association Conference. The International Geographical Congress will also be held in this country with geologists coming from all parts of the world. Canadians are looking forward to their participation in the biggest "rock festival" ever staged in Canada.



AFTERWORD

Many books and articles have been written on the Canadian Eskimos. With easier access by air to almost every northern settlement, these inhabitants of the Arctic have become the subject of detailed accounts of their activities and sometimes the principal actors in novels that contain a mixture of fact and fiction.

The Department of Indian Affairs and Northern Development has prepared a selected bibliography on the Eskimo arts and crafts. Because of my interest in these people, I have probably read all the books and articles mentioned in the list. I would like, however, to note that the present text is the work of an amateur whose knowledge of the Eskimo has been supplemented by the writings of James A. Houston, W.T. Larmour, E.H. Mitchell, Graham Rowley, George Swinton, W.E. Taylor, and Franz Van de Velde whom I would like to thank for the enjoyable hours I have spent reading the result of their studies.

I particularly wish to thank Mr. W.T. Larmour of the Department of Indian Affairs and Northern Development for his kind permission to use parts of his article "The Art of the Canadian Eskimo" that appeared in INUNNIT 1968. The pictures on pages 7-8-11-13

are reproduced from "Eskimo Graphic Art" by James Houston, Department of Indian Affairs and Northern Development.

The article on Native Peoples by Fred Bruemmer, published in Canada 1972 (Statistics Canada), was a valuable source of information on the Indians and their cultural groups.

The presentation of Eskimo and Indian art and crafts is made possible through the generosity of the Department of Indian Affairs and Northern Development. I wish to thank Mrs. L. Lindsey and Mrs. C. Eberts for their assistance in preparing the display. Miss Barbara Janes of the National Film Board has made the arrangements for the presentation of the films on Kenojuak and on the Hafda carvers.

I am also very proud to have been given the opportunity to present a few miniature ivory carvings from my personal collection of the beautiful work of the great sculptors from Kugaardjuk (the settlement of Pelly Bay located on Simpson Peninsula, north of the Arctic circle). The names of many artists from Pelly Bay are well known and their work has received international recognition - artists like: Fabien Oogak, Léonie Anningaat, Jacob Sissenark, Helena Karmatsiark, Léa Aerluk, Cecilia Najuitok, Zacharie and Bibiane Itimangnak, Sabina Kognerk, Victor Anernelik, Timoté Kajaksak, Lucie Immingark, and many others -

residents of this community of artists who carve ivory obtained from the walrus and the narwhal, the caribou antlers, polar bear bone and tiny stones.

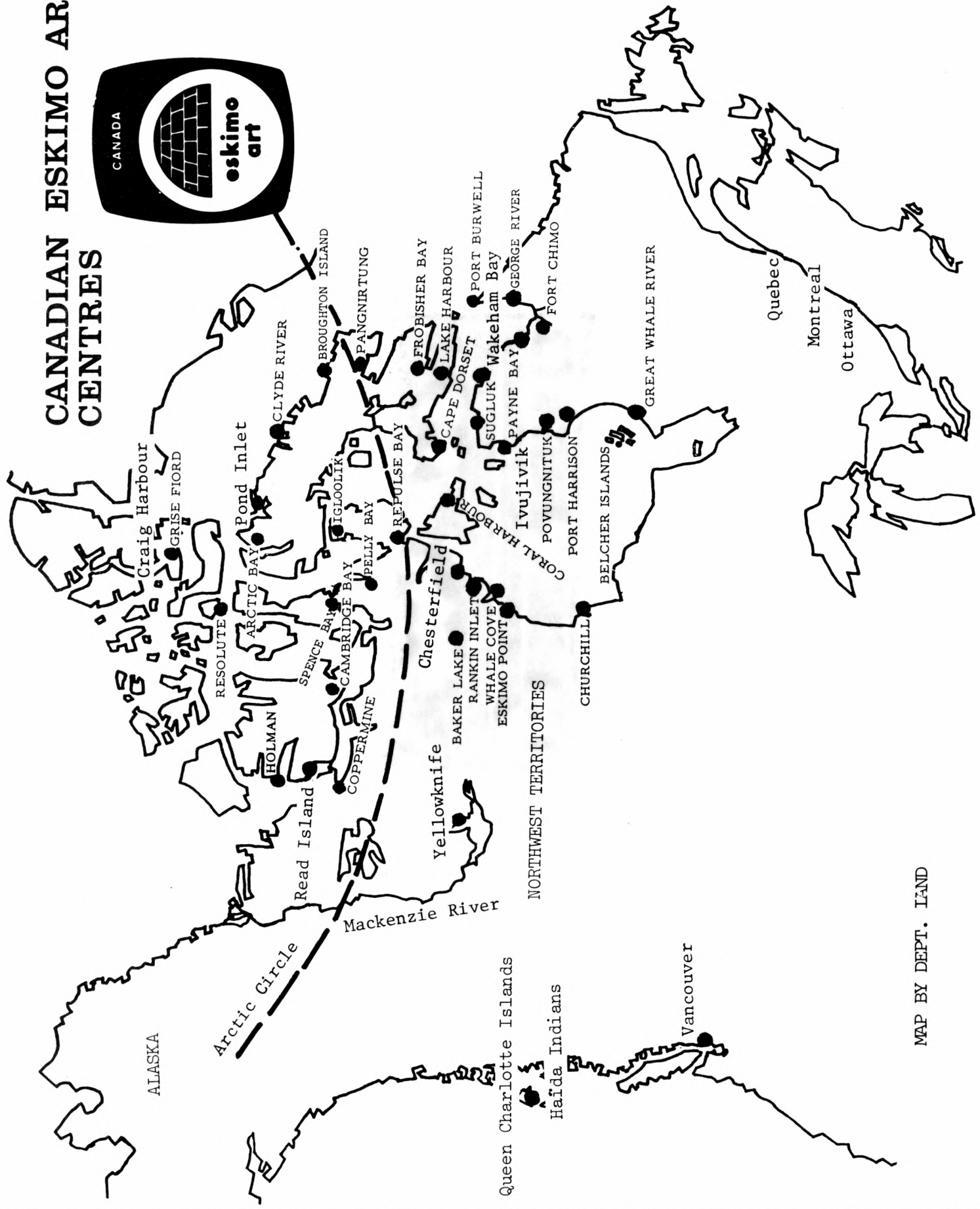
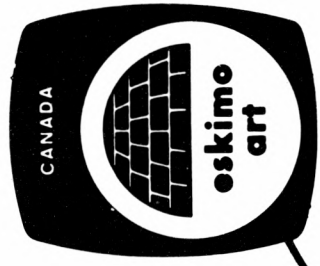
When one speaks of the artists of Pelly Bay, the name of Father Franz Van de Velde, O.M.I., should also be mentioned. This missionary, ethnologist, author and explorer has spent some 30 years in charge of the Catholic mission at Pelly Bay. His love for the Eskimos and his great artistic sense are recognizable in the work of his friends. I owe to Father Van de Velde the privilege of possessing a large number of miniature ivory carvings, many of which were sculpted some 20 years ago. Once more I would like to express my sincere gratitude to this missionary and friend of the high Arctic.

J.P.D.

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CANADIAN ESKIMO ART CENTRES



MAP BY DEPT. LAND