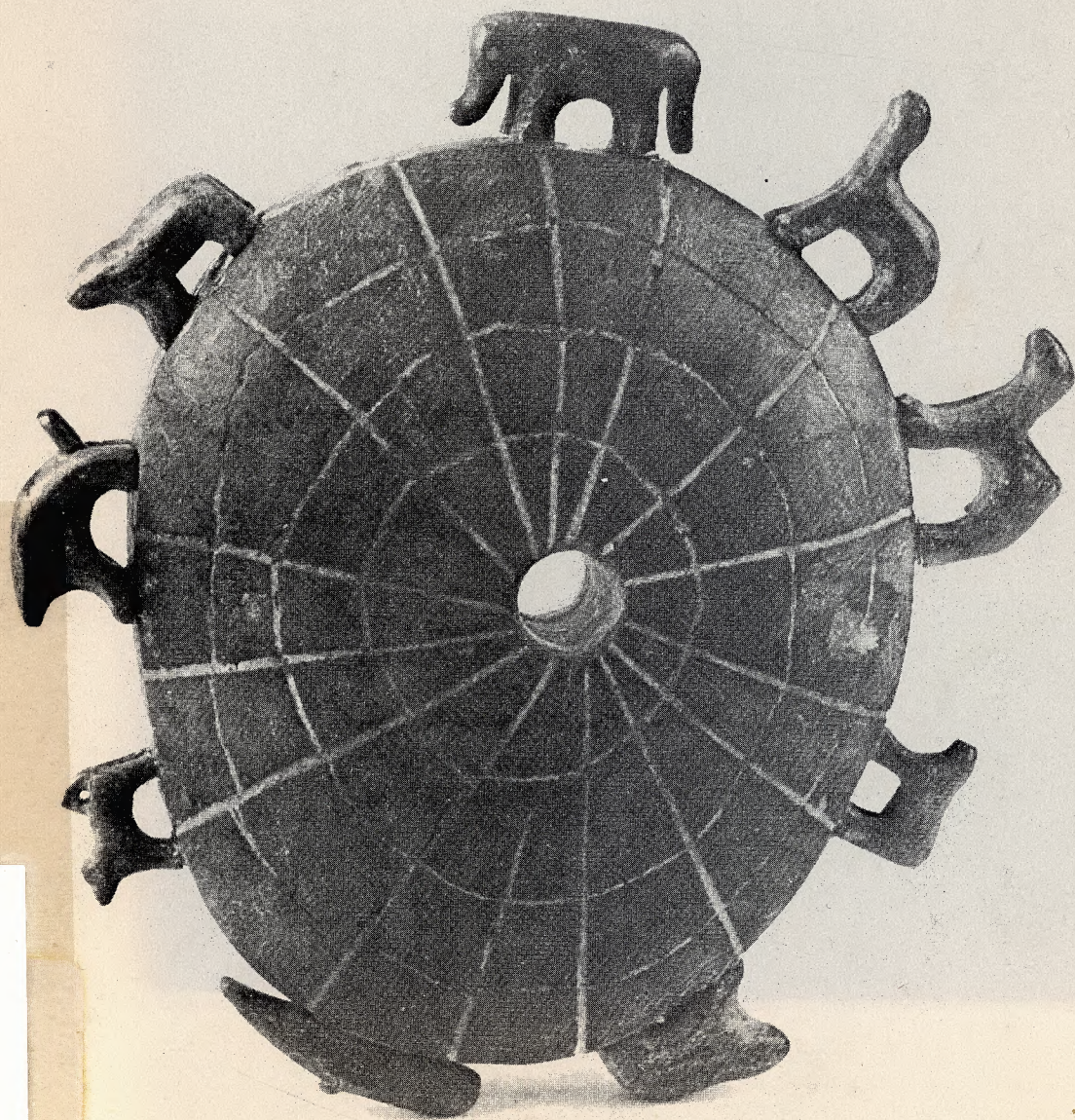
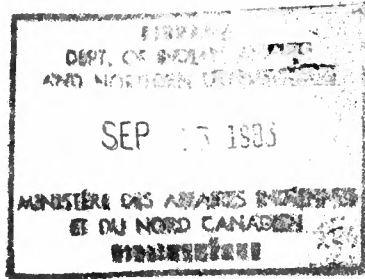


Sculpture / Inuit

an Odyssey



E100
.A77
S845
c. 1



SCULPTURE OF THE INUIT: MASTERWORKS OF THE CANADIAN ARCTIC

REPORT

Social Development Division
Department of Indian and Northern Affairs,
Ottawa, Canada
June 1975

This review of Sculpture of the Inuit/
Masterworks of the Canadian Arctic is
intended to provide an overview of
the scope and organization of the
exhibition. It was prepared for the
benefit of all those who had a hand
in its success, as well as for others
to whom the information it contains
may be of some use or interest.

Sharon Van Raalte,
August 1975.

FOREWORD

(An abridgement of the Foreword from the *Sculpture/
Inuit Catalogue by George Elliott, Chairman of the Canadian
Eskimo Arts Council)

In the beginning, members of the Canadian Eskimo Arts Council talked about an exhibition of 'masterworks of Eskimo sculpture'. Then each member, from the point of view of his or her unique métier, transformed a rather simplistic idea into an exhibition that embraces historical, archaeological, anthropological, and aesthetic values. The exhibition would be for people in other countries who are accustomed to seeing, owning, and living with the art of the great cultures of the world. It would give to the artists of the Canadian Arctic that world recognition which is always drawn - inexorably and magically - to the creators of the non-verbal parts of our aesthetic environment.

At last it became a full and definitive recognition of the culture of the Inuit - a people who had, down through the centuries, developed techniques of getting food, clothing, shelter, and warmth from the mammals of the arctic waters and from the birds and animals of the barren lands.

The long arctic winter nights, the life of the isolated, nomadic family, gave rise to a rich culture, essentially oral and full of myths and legends from long ago, as well as fabled and surprising events of the recent past. And it was in three dimensions because there is no tradition of flat art in the North, no books, no television screens, no paintings in the European tradition.

Here then is a cultural expression of the Inuit from the days before the white men went north of the 60th parallel; from the times of the earliest transactions between the People and the white man; and from today, a genuinely exciting time, because the artist in the Arctic gives to his people vigorous artistic expressions of a life of spirits and mythology, a

life of the hunt for animals, a life of rare, precious family cohesion.

This exhibition owes its existence to many people. There are the artists themselves, living and dead, known and unknown, who put their genius into the stone, the ivory, the whale bone, for us to see.

The Honourable Jean Chrétien, Minister of Indian Affairs and Northern Development, Government of Canada (to whom the Canadian Eskimo Arts Council volunteers its advice and counsel), has been a most patient and generous supporter of this project from the beginning. He and his senior officials - with money, wisdom, and enthusiasm - have helped to overcome problems that had never been posed before.

The Honourable Mitchell Sharp, Secretary of State for External Affairs, Government of Canada, ensured the international itinerary as part of his department's program of cultural relations with other countries and his officials in Ottawa and abroad assisted in the detailed arrangements with the various museums outside of Canada where the exhibition will be shown.

The Honourable Donald S. Macdonald, Minister of National Defence, Government of Canada, provided air transport for the exhibition throughout its North American and European itinerary.

Mr. Stuart M. Hodgson, Commissioner, Government of the Northwest Territories, with characteristic generosity, both in money and man-hours has been an important benefactor of this exhibition because so much of the art originated in the Territories.

Dr. William E. Taylor, Jr, Director, National Museum of Man, Ottawa, from the outset has been an energetic and vital patron in the formation of the exhibits. We were given, not only his personal and professional knowledge of the North, but space in his Museum to work in, and invaluable day-in, day-out guidance and co-operation from his staff.

We express our grateful thanks to the officials, too numerous to mention here, of the museums in the different countries where the exhibition will be shown, without whose

interest and enthusiasm the exhibition's primary purpose could not have been met.

The Canada Council gets special thanks for providing the development funds as we entered the planning stages of bringing this great collection together.

We appreciate deeply the generosity of the lenders who have agreed to let their works of art be away from home so long.

M. Marcel Evrard of the Musée de l'Homme in Paris gave to the project the benefit of his personal interest coupled with wise advice based on an exceptional range of experience in this area.

Without the efficient and dedicated work of Miss Sharon Van Raalte as Exhibition Co-ordinator, the task would never have been accomplished. Mrs. Alma Houston's experience and enthusiasm for the cause was a constant source of support which we would like to acknowledge.

Mrs Doris Shadbolt, Curator of the Vancouver Art Gallery, performed her arduous task as Chairman of the Exhibition Committee with unflagging tact, faultless taste, and an unswerving zeal for excellence. Her hard working Committee included: Miss Barbara Tyler, Chief Curator (Interpretation) of the National Museum of Man, Ottawa, and as Consultants, James Houston, designer, writer, great friend of the Northern artist, and Professor George Swinton of the University of Manitoba School of Art, writer and authority on Eskimo art. Their combined experience and expertise formed the basis on which the exhibition selection was made.

CONTENTS

PART I	-	SUMMARY REPORT	1
PART II	-	SCULPTURE/INUIT: AN ODYSSEY	15
PART III	-	PHOTOGRAPHIC RECORD	73
PART IV	-	APPENDICES	127

PART I

SUMMARY REPORT

General

The exhibition that became known as Sculpture of the Inuit: Masterworks of the Canadian Arctic has been vividly described by Sharon Van Raalte who accompanied it on its tour of European and North American centres as Exhibition Coordinator. Her narrative will be found in Part II of this volume. This summary is intended for those who wish only a brief sketch of the main outlines of the history of the exhibition and to give supplemental data not included in Ms Van Raalte's report or which can be provided more succinctly in tabular form.

Doris Shadbolt, of the Vancouver Art Gallery, suggested the idea of the exhibition to the Canadian Eskimo Arts Council in 1968. Her proposal was endorsed by the Council, which submitted a plan and preliminary budget to the Minister of Indian and Northern Affairs.

Financing

The figures that were originally proposed as a working budget are given in Appendix 1. They show that after initial aid from the Canada Council (\$10,000), expenditures were to be covered by grants from the Department of External Affairs (\$65,000) and the Government of the Northwest Territories (\$5,000) with any further costs being covered by contributions from the Department of Indian and Northern Affairs.

Later events made adherence to this budget impossible. Expansion of the scope of the exhibition, changes in revenue and itinerary, and particularly the addition of a Soviet tour all contributed to increased costs. Final costs were almost \$375,000. To this should be added the contribution of the Department of National Defence in flying the exhibition across the Atlantic and back as well as the contribution of space, staff and other facilities provided over the long term by the National Museum of Man.

Administration

Financial management and administrative support services throughout the life of the exhibition were coordinated by Gunther Abrahamson, at that time Assistant Chief of the (then) Northern Services Division of the Department of Indian and Northern Affairs.

Organizing Committee

The exhibition was organized by an Exhibition Committee set up under the Chairmanship of Doris Shadbolt with James Houston and George Swinton as consultants and Barbara Tyler of the Museum of Man in Ottawa as an ex-officio member. The committee began its work with the selection of carvings considered to be of exceptional quality from public and private collections in Canada and the United States. At the same time, negotiations began with potential participating galleries and museums. A flow chart of the activities which were involved in staging the exhibition in the different locations is given as Appendix 2.

Appointment of Consultants

By the spring of 1970 work had progressed sufficiently to permit the appointment of a variety of consultants who would perform special tasks associated with the exhibition. These included:

1. Sharon Van Raalte Exhibition Coordinator

Her responsibilities were:

1. All administrative functions required for four years of preparation, itinerary and dismantling of the exhibition.
2. Total coordination on all levels - with design committee, lenders, exhibition and catalogue designers, photographers, directors of exhibiting museums and their public relations departments, officials at External Affairs in Ottawa and abroad, and officials at Indian Affairs, from the executive level to Information Services.
3. Liaison with officials at each of the exhibiting galleries during the time of installation and at the opening of the exhibition as representative of the Canadian Eskimo Arts Council.

4. Design of letterhead for exhibition, design of layout of exhibition pieces within showcases, and design of layout of exhibition itself in the exhibiting galleries.
5. Indication of technical specifications and requirements of exhibition to all exhibiting museums and working out of satisfactory compromises in situations where specifications could not be met. This required comprehensive technical knowledge of exhibition.
6. Initial and ongoing condition reporting and supervision of each installation.
7. Radio and T.V. interviews throughout the preparation and itinerary of the exhibition.
8. Photographic documentation of the exhibition in all phases.

2. Janus Museum Consultants Technical Advisers

Janus were represented throughout by George Moore.
His duties were to:

1. Provide overall supervisory, coordinative, consultative and logistics support services.
2. Obtain necessary conservation services for the collection, and repairs or replacements for exhibition units as required.

3. Tom Prescott Exhibition Photographer

His tasks were to :

1. Document each carving for the catalogue.
2. Photograph in colour chosen carvings to show variety of materials and color of stone.
3. Print two sets of 8 X 10 prints of the whole exhibition.

4. Luc Matter

Exhibition Designer

Provided the finalized exhibition design with complete specifications. Although an unexpected commitment prevented him from constructing the exhibition furniture himself, he consulted throughout the construction phase revising some of the specifications and finally supervised the first installation in Vancouver, where last minute design problems were worked out on the spot.

Selection of Exhibits

A final selection of 405 carvings was made by the Exhibition Committee, representing Inuit art over some 2700 years and offering a comprehensive look at contemporary Inuit sculpture. A list of the artists is given in Appendix 3.

Lenders

A list of the individual and institutional lenders is given in Appendix 4.

Design of the Exhibit

Under the criteria established for the design, the exhibit was to be:

1. Self-contained, so that it could work in any space.
2. Portable and easily set up.
3. Designed so that works would be protected but seem accessible to the viewer.
4. Designed " to be totally sensitive to the material exhibited".

In the design finally selected, eight 3-wing free-standing groups, eleven show cases and four wall panels were used. The sequence of carvings remained constant throughout the tour but the layout of the exhibition changed in each museum in response to the gallery space at our disposal.

All units were built by TransCanada Display, of Montreal.

Catalog

A catalog of the Exhibition was published by University of Toronto Press under guidance of Allan Fleming.

Financial assistance was supplied by the Department of Indian and Northern Affairs which purchased a guaranteed number of copies at \$3 each, 10,000 for distribution by the Eskimo Arts Council, 5,000 for departmental use. All other copies were offered for sale to the public at \$17.50 for the hardcover edition and \$7.95 for the card cover issue.

The design and printing of the catalog attracted international attention and won the following awards:

1. 'THE LOOK OF BOOKS' Special Design Award 1972.
2. The American Institute of Graphic Arts chose it as one of 50 Best Books published in 1972.
3. Silver medal in The Most Beautiful Book exhibition in Leipzig, 1972.

Care of Exhibits

Formalized procedures were instituted to condition report all exhibits when first received by the Exhibition and at every stage of the itinerary. Samples of letters and forms used to communicate with lenders and to record information about the carvings are given in Appendix 5.

Insurance

The Exhibition was insured until 30 June 1973 at an appraised value of \$277,877. Coverage of a lesser amount was continued after that date to protect the Collection during dispersal to owners and during the later filming of selected pieces at the National Film Board in Montreal.

Logistics

The full exhibition was packed for transportation in 88 wooden crates and about forty cardboard cartons weighing approximately 25,000 pounds. The crates were designed and built by Boyd Moving and Storage, Ottawa at a cost of about \$20,000.

Although arrangements were made for the exhibition to be airlifted between showings by Department of National Defense Hercules aircraft, conflicting priorities and difficulties in obtaining permission for military aircraft overflights in the Soviet Union caused a variety of transportation means and agencies to be used. These were as follows:

Ottawa - Vancouver	Air Canada
Vancouver - Paris	DND Hercules and Scandinavian Airways (SAS)
Paris - Copenhagen	Mobeltransport Danmark A/S
Copenhagen - Leningrad	Mobeltransport Danmark A/S
Leningrad - Moscow	Soviet Inland Transportation
Moscow - London	Mobeltransport Danmark A/S
London - Philadelphia	DND Hercules
Philadelphia - Montreal	Maislin Transport Ltd., Philadelphia
Montreal - Ottawa	Canadian National

Janus Museum Consultants provided preliminary estimates in 1972 for the time they thought would be required to receive, install, breakdown and pack the exhibition at locations abroad. Their figures were:

- | | | |
|----|--|---------|
| a. | Paris, breakdown and packing | 8 days |
| | Copenhagen, reception and installation | 10 days |
| b. | Copenhagen, breakdown and pickup | 7 days |
| | Leningrad, reception and installation | 14 days |

c.	Leningrad, breakdown and packup	8 days
	Moscow, reception and installation	14 days
d.	Moscow, breakdown and packup	8 days
	London, reception and installation	10 days
e.	London, breakdown and packup	8 days
	Philadelphia, reception and installation	10 days
f.	Philadelphia, breakdown and packup	7 days
	Ottawa, reception and installation	10 days
	Collection disbursement	5 days

They also advised of certain remedial measures that might become necessary, including:

- a. Possible recovering of modules, proper preventive treatment of fabrics;
- b. Repairs to exhibition cases, including glass and framing elements, beyond the possible cost recoverable through shippers insurance;
- c. Repair or reinforcement of packers;
- d. Repairs and replacements to electrical systems;
- e. Authorized repairs to Collection;
- f. Photographic records of possible damage and corrective measures;
- g. Removal of mountings from archaeological specimens, if desired by owners, at conclusion of Exhibition.

Itinerary

The initially planned itinerary of the exhibition underwent extensive changes before it was finalized. The completed itinerary was as follows:

Vancouver	- Art Gallery	November 9 - December 9, 1971
Paris	- Le Grand Palais	February 10 - April 2, 1972
Copenhagen	- Nationalmuseet	April 26 - May 28, 1972
Leningrad	- The Hermitage	June 29 - July 23, 1972

Moscow - Pushkin Fine Arts Museum	August 10 - September 10, 1972
London - Burlington Gardens Museum	October 5 - December 10, 1972
Philadelphia - Museum of Art	January 24 - March 4, 1973
Montreal - Museum of Fine Arts	March 23 - April 22, 1973
Ottawa - National Gallery	May 17 - June 17, 1973

Officiating Personalities

The various opening ceremonies were presided over by public figures. The following is a list of principals:

Vancouver	Hon. Jean Chrétien
Paris	Hon. Jean Chrétien and French Minister of Culture, Jaques Duhamel
Copenhagen	HRH Queen Margrethe
Leningrad	Ambassador Ford; B. B. Petrovsky, Director of the Hermitage; André Fortier, Director of the Canada Council; L. Naritson, Ministry of Culture
Moscow	Pierre Trottier, Chargé d'Affaires; Mr. Popov, Minister of Culture
London	Mr. J. H. Warren, High Commis- sioner for Canada
Montreal	Hon. Jean Chrétien
Ottawa	Rt. Hon. Pierre E. Trudeau

Inuit Artists Attending Exhibitions

(Funded by Cultural grants from the Department of Indian and Northern Affairs).

Vancouver	Fabian Oogark, Pelly Bay Kiawak, Cape Dorset
-----------	---

Paris	Michael Amarook, Baker Lake John Kaunak, Repulse Bay Prof R. G. Williamson, interpreter
Copenhagen	Davidealuk, Povungnituk Joe Adlikit Aculiak, Inoucdjouac Barrie Gunn, interpreter
Leningrad	Oshoweetook, Cape Dorset Kakasilala Koodluarlik, Pangnirtung Jim Haining, interpreter
Moscow	Paul Toolooktook, Baker Lake Mark Tungilik, Repulse Bay Ron Milligan, interpreter
Philadelphia	Lucy Tasseor, Eskimo Point Elizabeth Nootaraloo, Eskimo Point Harriet Ruston and Nigel Wilford, interpreters
London	Davidee Kagvik, Great Whale River Iyola, Cape Dorset William Tagoona and Murray Petrie, interpreters

At the invitation of Indian and Northern Affairs, large numbers of Inuit attended the openings in Montreal and Ottawa.

Visitor Attendance

Although attendance at the various galleries differed widely, all reported that interest and numbers of visitors exceeded expectations.

The following is a list of reported attendances:

Vancouver	35,000
Paris	24,000
Copenhagen	9,000
Leningrad	100,000
Moscow	100,000

London	25,000
Philadelphia	110,000
Montreal	35,000
Ottawa	62,000

Public Relations

Excellent attendance figures were in part due to the public relations efforts of various individuals and agencies who were assigned the responsibility in different locations.

Among these were:

Vancouver	Folio Productions, Fiona Mitchell
Information Canada	Miss Ainslie Dance
London	"Tomorrow's News", Miss Margaret Bean
Indian and Northern Affairs	Vic Bushe Terence P. McLaughlin

A partial listing of the catalogs, checklists and other information items which were used in support of the exhibition is given in Appendix 6.

Dispersal of the Collection

After the final closing:

1. The carvings were sorted according to lenders.
2. New packing was arranged as the original crates were by then obsolete.
3. Carvings to be filmed were set aside and shipped to the National Film Board in Montreal.

4. Shipping forms were devised.
5. George Moore packed and arranged for delivery to lenders.
6. After filming, the remaining carvings were shipped to the lenders by Boyd Moving and Storage, Ltd.

Disposition of Exhibition Units

All exhibition units were later returned to the Department of Indian and Northern Affairs.

The Film of the Exhibition

A 20 minute *film based on the exhibition was made in Montreal by the National Film Board before the final dispersion of pieces, so as to bring impressions of the exhibition to Inuit and other audiences.

The film was directed by Derek May and produced by Colin Low. Tom Daly was Executive Producer.

*Sananguagat

SCULPTURE/INUIT: AN ODYSSEY

by

Sharon Van Raalte

August 1974

The exhibition Sculpture of the Inuit: Masterworks of the Canadian Arctic has become a landmark in many ways. It was the first major retrospective exhibition of Inuit sculpture ever to be mounted - the first exhibition of its kind to be received by some of the most illustrious art galleries and museums of the world - the first Canadian exhibition of any kind to be accepted on a unilateral basis for showing in the Soviet Union, and - most important of all, the first major indication to the artists of the north of the esteem in which the rest of the world holds their art, as well as their first major exposure to the history of their art and their ancient heritage.

*

*

*

In 1968, when she first became a member of the Canadian Eskimo Arts Council, Doris Shadbolt, of the Vancouver Art Gallery, proposed the idea of a major exhibition of Eskimo Art that would travel to major art centres of the world. The plan was warmly received and a formal proposal, with budget, was drawn up by the Council and presented to the Honourable Jean Chrétien then Minister of Indian and Northern Affairs. The exhibition was approved and a committee of Council Members chaired by Doris Shadbolt began its work. George Swinton and James Houston, as consultants, searched out important public and private collections, photographing any works they considered to be of exceptional quality and began to build an impressive file of exhibition possibilities. As early as August 1968 the first exploration of an eventual participating museum appears in the files - a letter to Jorgen Meldgaard at the Danish Nationalmuseet.

*

*

*

The project was at that stage when I first became involved in February 1970. I was asked to attend a weekend meeting of the Masterworks Committee in Winnipeg and spent the whole two days surrounded by hundreds of photographs while the Committee agonized over narrowing down the selection. This was the first of many such encounters until we were eventually able to settle on 405 carvings - at least one hundred more than were originally intended to be included in the exhibition. In the end, we were left with the frustration, but also the reassurance, that we could have made several exhibitions of equal quality from the material available. We also knew that it was only a small fraction of the material that exists. Time and time again we were tempted to add other pieces that came to our attention. But we had to be adamant, otherwise our preparations would constantly have been in flux and never finalized.

It was in Winnipeg that I met Barbara Tyler, chief curator of exhibitions at the National Museum of Man. Dr. W. E. Taylor, Director of the Museum and a member of the CEAC took a very real interest in the exhibition and co-operated through Ms. Tyler on every level in its preparation. Arrangements were made for me to have my office at the Museum of Man in Ottawa and in April I began my work in earnest. The photographic file was transferred to my office and I spent my first weeks organizing the photographs according to prospective lenders, giving them exhibition file numbers, drawing up lenders lists, and making scale drawings of carvings from the photographs for purposes of reference. The exhibition was verging on reality. We even had our own letterhead by now and it was time to begin reaching out to the various groups and individuals who would form the mosaic of this story. We began to think of loans, loan agreement forms, care of the works once they reached us and while they were on tour, a designer for the exhibition, a photographer and designer for the catalogue. At the same time and concurrent with all of the preparations over the months and years, negotiations began and continued with the museums and galleries in which the exhibition would eventually be shown. For example, by May 1970 correspondence was well under way with the Arts Council of Great Britain regarding a British showing.

At that time Janus Museum Consultants entered the picture. Janus, then under the direction of Duncan Cameron, possessed expertise in the areas of exhibition planning and care, and experience working with museums.

They would prove to be very useful technical advisers to the exhibition. One of their first jobs was to draw up a series of loan agreement forms, original condition report forms and cumulative condition report forms. The condition of each carving would be checked against the original condition report each time it was packed or unpacked. Special forms were drawn up to indicate change of condition or damage to carvings. Our aim was to be prepared to comply with the curatorial standards we expected to encounter during the tour. As well, such attention to detail was essential in an undertaking of this nature where material was to be gathered from so many sources and then sent out into the world.

The details of our reference/documentation system were being finalized when we addressed ourselves to the task of finding a designer for the exhibition. Two designers were contacted and both agreed to make proposals. The design problem was enormously challenging. We needed a self-contained exhibition that could work in any space, since we didn't know yet where the exhibition was to be shown. It should be portable and easily set up. The works should be protected but at the same time seem accessible to the viewer. The larger pieces should be in the open, yet still protected. We expected the solution of the designers to be totally sensitive to the material exhibited, masterpieces which ranged from the breath-taking tiny ivory Dorset mask of 720 BC to the gravity defying hawk by Axanguyu of Cape Dorset, too large for one man to lift.

Armed with a set of scale drawings of the pieces and, we hoped, a feeling for our expectations (which were based on a feeling for the works themselves) the designers spent the next while working on their presentations.

At this time we also began our search for a photographer to document each piece for the catalogue. We contacted several and asked to see their portfolios.

*

*

*

A meeting of the Masterworks Committee was called for August 10 and 11, 1970 in Ottawa. We reviewed the content and structure of the show on the first day to gain a clear idea of our own intentions and aspirations. We also considered the catalogue and sought to arrive at some clear guidelines for the designer. Discussions had already begun with Allan Fleming of the University of Toronto Press who had expressed a serious interest in designing the catalogue and having it published at the U of T Press in Toronto.

The next day, the designers made their presentations. In addition to Doris Shadbolt, George Swinton, James Houston and myself, we invited Alma Houston, Barbara Tyler, Norman Hallendy, a designer, long involved in the field of Inuit art and Tom Wood of the Museum of Man's Design and Display Division, to give us the benefit of their professional advice. Donald Smithies, the representative of Janus Museum Consultants completed our group. The first presentation was clean, competent and technically sound. It could have housed any kind of material. The second was wild, improbable, problematic - but inspired. We were torn. Should we choose the safe solution, shelve our dreams and get on with it? Or should we take a chance on a solution full of pitfalls and exuberance. We finally decided to ask the designers to revise their presentations and come back again. We asked the first designer to rethink his ideas, giving more thought to the art they would celebrate. The second was asked to solve his technical problems without diminishing the life inherent in his concept.

During the meeting we also studied the photographers' portfolios that had been assembled. The portfolios contained such a wide range of material that a decision was impossible. We agreed that the photographers should be asked to submit a second, smaller portfolio to contain only photographs of Eskimo carvings. This would give us a better basis on which to make our choice.

We were becoming aware of the enormity of the task we had undertaken. Contact with the exhibiting museums was taking time. The pieces were still to be collected. Our selection of both designer and photographer was delayed. It seemed impossible that everything would be ready by spring. The Masterworks Committee decided to postpone the exhibition by eight months. It would now open at the Vancouver Art Gallery in November, 1971. With

this starting point firmly established we could now follow up our negotiations with other museums and work toward finalizing the itinerary. I made plans to visit Paris, Copenhagen and London in October and contacted our embassies and the museums in these three cities where we hoped to show the exhibition. Then began a long working relationship with the Cultural Affairs Division of the Department of External Affairs. Through their good services both in Ottawa and abroad the way was paved first for successful negotiations with the exhibiting museums and, later, for successful installations with a minimum of red tape. During the period from October 6 to 19, 1970 I held discussions with officials of Le Grand Palais in Paris, the Nationalmuseet in Copenhagen and the British Museum in London. They all agreed in principle to show the exhibition during 1972 and we continued to discuss time periods, space requirements and other technical details. Formal confirmations would follow. I arrived back in Ottawa delighted that this end of things was finally beginning to take shape. I also brought back with me recommendations from the prospective exhibitors concerning the prehistoric content of the show which they felt should be strengthened.

The Masterworks Committee met again in Ottawa on October 31 - November 1. Further selections were made of pieces in the prehistoric and historic periods and all agreed that this strengthened the exhibition. Based on the second sets of photographs sent in, we chose Tom Prescott of Winnipeg to be the photographer of the show. The revised presentations of the two designers were then considered. The first designer had carried his original concept one more step, the second had solved his problems and maintained the integrity of his original presentation. Thankful that we had been influenced by doubt and by hope, we accepted the proposal made by Luc Matter, the second designer, and proceeded to consider the practical problems of having the exhibition furniture manufactured.

Because Luc Matter was to be transferred to Malaysia by the architectural firm he was working for he made arrangements to turn his project over to the design firm of Hébert and Lalonde in Montreal, who would monitor its completion. A meeting was arranged in Montreal with both Julien Hébert and Jean Louis Lalonde to fill them in on the aims of the exhibition. Those attending the meeting were Luc Matter, Doris Shadbolt, George Swinton, Dennis Alsford and myself. Dennis, a conservator for the National Museum of Man, was there to discuss conservation techniques that would have to be considered in the construction of the exhibition furniture. (Later, as it turned out, Luc did not go to Malaysia but the project proceeded just the

same under the supervision of Hébert and Lalonde.)

* * *

The Montreal firm of TransCanada Display was contracted to construct the exhibition show cases and pedestals, and work was begun.

A set of photographs of the exhibition pieces was sent to Allan Fleming at University of Toronto Press and plans were made to meet with him at the beginning of December to discuss the character and scope of the catalogue. Dr. W. E. Taylor, Jr., James Houston and George Swinton were asked to write articles for the catalogue. George Elliott, Chairman of the Eskimo Arts Council, would write the introduction.

Further discussions were held with Duncan Cameron of Janus to make sure the exhibition received optimum treatment and care during its itinerary. We began to consider the possibility of someone travelling to every exhibition centre to supervise unpacking, do condition reporting and consult on installation problems. This approach seemed in keeping with the high standards we had set ourselves and we agreed to pursue the idea.

I continued to receive great support from the Museum of Man and Dr. Taylor. Barbara Tyler worked as an ex-officio member of the Masterworks Committee, my office at the Victoria Building continued to swell with photographs and forms. The British Museum and the Philadelphia Museum both confirmed their participation as exhibiting galleries. The threads were coming together. In December, Helga Goetz, a graduate from the University of Seattle with a Masters degree in Art History, was hired by the Museum and given the task of researching and documenting the exhibition pieces, confirming, correcting and even discovering attributions. As a result of her hard work we were able to add substantially to the body of information, sometimes scant, sometimes erroneous, that existed concerning the pieces in the exhibition and, in the end, publish documentation that was well-researched and complete.

were replaced by exhibition numbers as each piece assumed its place in the whole. However, throughout the exhibition every form contained both numbers for easy reference. Both sets of numbers were necessary as each served a separate working function.

It wasn't long before the first work of art arrived, delivered in person by retired northern teacher Marjorie Hinds. She carried a small box, which she opened to reveal a wonderful small stone woman with a large ulu attached to one hand. This first delivery was the signal for us to set up our receiving and storage headquarters. Again, the Museum of Man rallied. Dr. Taylor found an empty room for us in the building housing the Museum's Design and Display Division. For the next nine months we shared the basement with the Taxidermy Section of the Museum and carried on with our preparations in expansive camaraderie with neighbours who were skinning cougars and stuffing bats.

Tables were set up around the room and as the works arrived they were carefully unpacked by Helga Goetz and myself and their condition even more carefully checked against the conditions recorded on the accompanying forms. In many cases we made additional observations in our "Condition Upon Receipt" forms - anything from natural fissures in the stone which could be mistaken for breaks to scratches and repaired breaks unnoticed by the lender. Many times during the tour I was thankful for our diligence in our initial condition reporting. Scrapes and cracks which seemed new to me were all there in the forms which Helga and I had prepared many months before in Ottawa.

Those were arduous months. Every carving, as it arrived in our basement room, underwent its initiation rites into the exhibition. Some, which arrived in poor repair, were mended by the conservators of the National Museum of Man. Everything was noted in our rapidly multiplying piles of forms. Work proceeded on many levels. The articles for the catalogue, as they were completed, were submitted for French and Eskimo translation. Helga was working hard to finalize the form of the captions. Her work included measuring every piece in centimetres for inclusion in the captions. The captions themselves were translated into French and forwarded along with the articles to the University of Toronto Press where Allan Fleming and his colleagues were working at the design and production of the catalogue.

Negotiations with Le Grand Palais continued. Meetings were held between the Cultural Affairs officials at our embassy in Paris and representatives from the French Ministry of Culture. We were advised that a decision would be reached sometime in August. Meanwhile, from the Nationalmuseet in Copenhagen we received gallery blueprints and technical information that would be useful when we came to design the layout of the exhibition in that gallery.

Work on the construction of the exhibition showcases, panels and pedestals was underway at Trans-Canada Display in Montreal. We had decided how many carvings would appear on pedestals and estimated the number of showcases needed to house the rest. But an exact sequence of carvings needed to be established and exact positioning of the carvings in the showcases decided before the final manufacturing (including the number and positions of shelves in each case) could be completed.

Towards the end of March 1971, Norman Hallendy, Barbara Tyler and I spent an absorbing evening in Barbara's living room, which we covered with photographs of the 405 pieces, and came up with a sequence that flowed and made good aesthetic sense. Organized by subject, the pieces worked well together and could be viewed as microcosms of the world of animals, of birds, of life on the land, in the camps, the world of spirits etc.

Information dealing with regions and artists was later coded and contained in a check list that would accompany the exhibition. Each exhibition piece now had two numbers - loan number and sequence number. Enough sculpture had arrived in our basement room for us to ask photographer Tom Prescott to make his first working trip to Ottawa. For a solid week during mid April 1971, day and night, Tom worked while Helga and I alternated as assistant, all the while carrying on with our condition reporting. Word of our impending exhibition spread as far as Mexico and we received a request from the Institute of Fine Arts in Mexico City to show the exhibition there. This was just the first of many such requests which were to reach us from Japan, Holland, Germany, Hawaii as well as other parts of Canada and the United States. It was gratifying that an exhibition, still on tables in a basement room, was already inspiring such widespread interest.

*

*

*

Complying to a request from the Department of Indian and Northern Affairs, Janus' President Duncan Cameron outlined his company's proposed involvement in the travelling phase of the exhibition. He planned to assign George Moore to travel with the exhibition in a technical capacity. (Cameron had recently been named Director of the Brooklyn Museum and Moore, then Museums Advisor to the State of Hawaii, hired to fill his place at Janus Museum Consultants.) It was suggested that I travel with the exhibition as Coordinator to supervise the aesthetic side of the installation and to act as liaison with government and museum officials as well as the press.

Meanwhile, our basement room continued to be a hive of activity. A sample showcase triad was sent from Montreal, painted, with overhead lights and a series of holes in the sides, with plugs, spaced at one-inch intervals, so that we could position our glass shelves at any level. During the summer we spent several weekends designing the layout of the pieces within the showcases, thereby finalizing the sequence. The layout and positioning of the pieces would remain constant throughout the itinerary of the exhibition. As we worked we photographed each wing of each showcase with the carvings in place, noting the position of each shelf. These polaroid photographs would be the guide for each installation. There were eleven three-wing showcase units, each numbered by both unit and wing, each with shelf positions fixed according to our instructions. The size of the pedestals and their grouping arrangements were designed by working with dummy pedestals and the large carvings on the spot. The pedestal groupings were also coded and numbered to avoid confusion during installation.

It was during these marathons of work that one real disaster of the exhibition occurred. On the Monday night of a long working weekend, the museum wax holding a 19th century ivory figure failed and, since our dummy showcases had no windows, it fell to the floor and broke into several pieces. I won't even try to describe the state of our stomachs when we discovered the accident, and again of my own when I had to contact Dr. Ed Rogers, of the ROM to inform him of the disaster. He was naturally upset, but at the same time very understanding. The piece was withdrawn from the exhibition. It was the one and only serious breakage of the exhibition. Other damage throughout the itinerary was slight and easily repaired, almost as if

our earlier disaster had had the sacrificial effect of preventing any more such happenings.

With the sequence of the carvings fixed and each piece having its final number, I spent days in the by-now-familiar basement room with nail polish and India ink, using the nail polish as a base on which to mark the appropriate exhibition number in an obscure position on each carving. Only the prehistoric pieces were spared this treatment because they were fragile, irreplaceable, and I wanted to handle them as little as possible. Since they already bore museum numbers, we used these for identification and layout.

Tom Prescott sent contact prints of his April shooting. We were pleased with the results. Since all of the material had finally arrived, he made another trip to Ottawa to photograph the remainder and to do whatever reshooting was necessary. Allan Fleming came during the same period to see the masterpieces in person and to get a better idea of how the catalogue design should be approached. It was decided that a small selection of pieces, showing the varieties of materials and differing colours of stone, should be photographed in colour as well as black and white. The colour plates would appear in the front of the catalogue. More days and nights of concentrated work and the photography was behind us. However, Tom was left with the monumental task of printing two sets of 8 x 10 prints of the whole exhibition, one set for me and one for reproduction in the catalogue. Deadlines were mounting.

In Toronto, Ann Brodsky and her artscanada staff were hard at work preparing their special Eskimo World issue. Ronald Bloore, who was writing an article for the issue, made a trip to Ottawa to see the exhibition on tables and in drawers. Photographer Eberhard Otto came for two days to photograph some of the archaeological pieces in colour for a special fold-out page in the magazine.

By August, 1971 translation of catalogue material was in its final stages. In Toronto, the University of Toronto Press was type-setting text as they received it and sending it back to me for proofreading. Each piece in the exhibition had its own file of forms. A small photograph of the piece headed the list followed by the loan agreement and original condition report forms, our Ottawa condition

report forms and forms to register condition upon arrival at and departure from each stop along the tour. There were "change of condition" report forms for documenting and taking action on any damage that should occur. All of these were in exhibition sequence order and housed in twenty loose-leaf binders. (See samples, Appendix 5.)

* * *

Over the months the Cultural Division of External Affairs had been more than co-operative in passing Telex messages back and forth between Ottawa and the various European centres where the exhibition would be seen. Cultural Affairs representatives in these places played a major part in following through and finalizing arrangements. Through Jacques Asselin in Paris the dates of the Grand Palais showing were officially confirmed. On August 5, a cable from Ian Clarke in London reported that the British Museum was behind schedule in the work on their Burlington Gardens gallery where the exhibition would be mounted. Could we delay the London showing by three months? Ironically, this delay co-incided with another change of plan. Earlier in the summer, the Honourable Jean Chrétien, Minister of Indian and Northern Affairs, on a visit to the Soviet Union, had offered the exhibition to the Russians. Diplomatic arrangements and agreements followed which resulted in our exhibition being the first Canadian exhibition of any kind to be accepted unilaterally by the Soviet Union. Moreover they wanted it to be shown in both Moscow and Leningrad. The three-month delay in London afforded a perfect opportunity to fit the Soviet showings into the itinerary. We asked the British Museum to extend the original delay by another three weeks and we calculated that it would just be possible to insert Moscow and Leningrad between Copenhagen and London.

Although this turn of events was very exciting, a lot of work and inconvenience followed in order to accommodate it. The Philadelphia Museum of Fine Art (who had confirmed showing dates in December of the previous year) were approached to adjust their exhibition schedule. This they did graciously but with a great deal of difficulty, since their programme had been established many months in advance. Each lender to the exhibition was asked to give consent to the extension both in time

and travelling of their loan. (See letter, Appendix 5.) The insurance policy was extended. Transportation difficulties were overcome. I began to look forward to working in the Pushkin Museum of Fine Arts in Moscow and the world-renowned Hermitage in Leningrad.

Still in August 1971 and still in Ottawa, I met Janus' representative George Moore for the first time. Moore, as technical consultant to the exhibition, would travel to each dismantling as well as to each installation of the exhibition. He came to the basement room to see the material and we travelled to Montreal to meet Luc Matter, Julien Hébert and Jean Louis Lalonde and to visit the workshops of TransCanada Display to monitor the progress of the manufacture of the exhibition furniture. We were pleased with the work that had been done to date and discussed the best methods of packing the pieces to ensure their safety during transit.

This Montreal meeting was followed in September 1971 by a meeting in Montreal of the Canadian Eskimo Arts Council. Doris Shadbolt reported on the status of the exhibition. Both she and George Elliott were concerned about the problem of public relations and promotion. Elliott suggested that the firm Folio Productions be hired to do initial national PR in general and the Vancouver inaugural opening in particular. Each other exhibiting institution could be expected to look after its own local publicity, but we would provide press kits, photos and background information. Folio would look after pulling all of this material together and would organize a press conference in Ottawa just before the exhibition left for Vancouver. To this end Fiona Mitchell of Folio Productions was present. It was agreed to contract Folio Productions for the job. Fiona and I arranged to meet in Ottawa so that she could get all of the background material necessary for a press kit. The production of this, as well as all background information, brochures, maps, etc., would be done through the Information Services of the Department of Indian and Northern Affairs.

Consideration was also given to the opening itself. Who would open it officially? Who would be invited to represent the artists as a whole? It was decided that four artists represented in the show would be invited to the opening as guests of honour and the Council agreed to hold its next meeting in Vancouver so that it could also attend the opening as a body.

Excitement was mounting. Deadlines were looming. The University of Toronto Press was rushing to have catalogues ready in time for the Vancouver opening. They were also producing a poster to publicize the catalogue. The same colour separations would be offered to every exhibiting gallery and museum to be used for posters publicizing the exhibition. The Vancouver Art Gallery was the first to use them. The history of the colour separations and the posters that appeared along the way proved to be very interesting. In a sense, the attitudes and standards of the various exhibitors were manifested in the posters they produced.

Because of the number of languages involved we decided not to use labels in the exhibition but to number the carvings in the showcases, colour coding the numbers according to region. The reference for these numbers was a check list in English and French containing all of the captions as they appeared in the catalogue. These were to be handed out free of charge at the exhibition and U of T Press was working hard to have them ready, as well as the catalogues and posters.

We turned to the problem of packing the exhibition pieces for the first leg of their journey. By now all of the pieces were set out in the basement room according to which wing of which showcase they belonged, and this is the way they would be packed. Vic Pelcis of Boyd Moving and Storage came to take measurements, was provided with a set of contact photos of each piece and went away to make packing cases especially tailored to house each individual carving separately. He stapled the contact photos inside the lid of each case so that we could tell at a glance exactly what pieces each case contained. The exhibition furniture was shipped to Boyd's in Ottawa where special packing cases were also constructed for every showcase, panel and pedestal. As the show was to have its own inukshuk, special crates were constructed for it as well. The insurance, which was arranged through Boyd's, was finalized.

We were still working on the problem of how to display the tiny prehistoric and early historic pieces to best advantage. We had established their sequence and placement within the showcases, but since they had been carved to be held in the hand, and therefore didn't stand, they were lost just lying on the glass shelves. George Moore recommended a small company in Toronto, Twentieth Century Restorations, with experience making plexiglass mounts for art objects. The two men

who made up the company had already made mounts for some pieces from the Eskimo collection at York University so, in September 1971, I packed the pieces in question and went to Toronto to meet them, show them the works and see what they had done for York. I was most impressed and asked Jim Chalmers and John Peters if they would be prepared to work against time designing and producing mounts for over one hundred tiny works of art in time for the Vancouver opening, little over a month away. They agreed, we discussed each piece individually and they set to work.

Back in Ottawa once more, I prepared a package of technical information on the exhibition to send to the Grand Palais in Paris and received in return the information asked for regarding the technical details of the gallery space we would occupy there. An exchange of similar information took place with the British Museum.

By now Fiona Mitchell was spending a lot of time in Ottawa preparing press kits and making arrangements for the press conference to be held in the Salon of the National Arts Centre on September 23. (See clippings Appendix 7.) It wasn't very long after this meeting with the press, presided over by the Honourable Jean Chrétien and George Elliott, that the final packing was completed and all the material shipped to Vancouver.

Arrangements had been made over ten months earlier between Jean Chrétien and the Honourable Donald Macdonald, then Minister of the Department of National Defence, for the exhibition to be airlifted over its major distances by DND Hercules aircraft. The arrangement depended on the availability of aircraft at the time we needed them. Unfortunately when it came time for the first major airlift between Ottawa and Vancouver, our timetables conflicted and we ended up having to turn to Air Canada to get the exhibition to Vancouver in time for the installation.

*

*

*

On October 26, 1971 I arrived in Vancouver and began work with the staff of the Vancouver Art Gallery on this first installation of the exhibition. After so much time of carvings on tables, in drawers, concepts on paper, it was exciting to contemplate the reality in three dimensions. It didn't happen as quickly as I had hoped. This was our test run and we were determined to follow to the letter the procedures we had set for ourselves.

The exhibition was to arrive in three shipments and be stored in the galleries we would be using. Individual crates would then be moved into a room off one of the galleries where tables were set up for unpacking and condition reporting. Crate after crate arrived - everything it seemed except what we needed. We were waiting for the crate containing the condition report forms, which we had to have before we could open any of the crates containing carvings. Naturally it arrived in the last shipment and finally, we set to work. Cautiously and carefully we opened crates and unpacked carvings, checking each piece of packing material for hidden harpoons, ulus and antlers, setting all of the carvings on tables according to case and wing as we had done in the basement room in Ottawa. When each piece was accounted for we took the condition report books and carefully checked the carvings against the previous condition registered for each. The prehistoric pieces arrived from Toronto, jewel-like in their plexiglass mounts. John and Jim had done an inspired job. After many days work with lots of help from the gallery curatorial staff and even one student volunteer, the exhibition was officially signed in.

All the while, work was proceeding in the two gallery rooms. Large round, padded rugs (dubbed "lily pads"), pedestals, showcases, bases and panels emerged from bright blue packing cases. The gallery installation staff proved to be instant allies and friends as well, often working after hours with us. Luc Matter came from Montreal to design the layout of the exhibition modules in the gallery space and to supervise the installation. Since this first run was also the test run there were a lot of last minute problems to solve, last touches to attend to. The inukshuk, received in large, numbered pieces of stone was assembled for the first time with only a photograph as a guide. Without exception the mounting of the inukshuk, everywhere we took it, was a cliff hanger and became a source of pride for each crew that took part in the building of the giant. For it was a giant indeed, requiring the combined strength

of at least four men to construct. Since the exhibition it has been permanently mounted by its owner on a large flat glacial rock and is visible for miles around.

The flow of the exhibition was established, the appropriate showcases placed in assigned positions. The reinforced glass shelves were cleaned and placed in position in each case. The four curved panels, all but one bearing stylized maps of the Canadian Arctic, were assembled and positioned. Circular painted wooden blocks were hammered into the panels, different colours indicating the different regions. Their colours were reflected in the colours of the numbers of the pieces in the showcases, thus identifying the region a carving came from while at the same time indicating the reference in the check list. The circular "lily pads" or islands, made of 2-inch foam covered with white duffel were fitted with their appropriate pedestals (see drawings Appendix 8). They were the first ready to receive their charges and we hastened to position the pedestal pieces on their pre-established pedestals. This was an exciting moment for us all. We had really begun. Throughout the tour the pedestal pieces were the first to appear in position. Their presence was a sure sign that the installation was underway and we would meet our deadline.

Showcases assembled, pedestal pieces in place, it was time to light the exhibition. In this one area alone we had to depend on the resources of the various galleries, otherwise the show was a complete travelling entity. There were fluorescent lights inside the showcases with transformers and adapters for whatever electrical demands we might encounter. The curved panels had their own lighting units. Only the pedestal pieces required overhead lighting to spotlight them in islands of light. This one requirement was met with more or less success everywhere we travelled although, had we known ahead of time the variables we would encounter, we might have considered carrying our own spotlights with pinpointing attachments and whatever adapters were needed to make them work under all conditions:

The pedestal pieces were put in place before we could light them. On the other hand, the showcases were hooked up to their light source before we began putting the pieces in place. Once there was light in the cases we cleaned the shelves and the showcase windows again

under final light conditions. Armed with the polaroid photos that Luc and I made during those Ottawa basement room days, we set out the pieces in their assigned positions and secured them with a special kind of wax. After our early disaster with the ivory figure from the Royal Ontario Museum we were determined to use every safety precaution we could. We therefore used a much better wax than the original museum wax* and secured every piece that even hinted a wobble. This procedure was repeated at each installation.

With the exhibition in place it was time to finalize our numbering system. All of the numbers, with circles around them and colour coded according to region, were printed on sheets of clear pressure-sensitive plastic (Letraset printed on letrafilm). Fuschia represented Arctic Quebec, blue - south Baffin, yellow - north Baffin, green - central arctic, orange - lower Keewatin, and purple the Mackenzie.

We planned to place each number, cut from the sheets, in position directly on the glass shelf in front of the carving it referred to but we quickly discovered that this method would render the numbers nearly invisible except to very tall people who could look down on them. The decision to number the pieces as opposed to labelling them was made for two reasons. First, the number of languages with which we were dealing would render labels cumbersome and difficult to read. Secondly, the pieces were already tightly fit into their space and the amount of information required on some labels would result in identifications that were larger than the pieces themselves. And in many cases the space was already crowded. Therefore, numbering was the only solution. Now the problem was to make the system work. We considered placing the numbers on small upright cards in front of the pieces, but this just reintroduced the problem of eye-disturbing bulk that we had sought to avoid by choosing numbers over labels. In the end we decided to put the numbers on the left wall (facing the carvings) of each showcase wing. Each wing had a front and back view. On each shelf level the numbers read from front to back corresponding to the "left to right" positioning of the carvings. The numbers were clustered and spaced to correspond to the layout of the pieces themselves. We thereby avoided detracting from the works of art while providing an instant reference to the check list for anyone who wanted it. The pedestal pieces were identified by means of large white discs on to which colour coded numbers larger than those in the

* colourless microcrystalline silicone wax from Central Scientific Supply.

showcases were placed. These were hammered into the sides near the top of pedestals, at the position of optimum viewing for each piece.

The duffle covering of the showcase bases, pedestals and lily pads was so clean and white that - as we worked, trying not to soil them - we began to imagine the hands upon hands that would touch, the foot after foot that would scuff and kick. We felt that a safeguard was needed. A Vancouver plastics firm was asked to provide 4-inch high plastic guards to go around the bases of the pedestals holding the showcases as well as around the lily pads. This was accomplished with all haste and the results met with our aesthetic as well as our precautionary requirements.

Opening night was approaching. We waited on one last thing. Clear plastic title panels had been printed in English, French and Eskimo in Montreal. These were to be fastened to the curved panels, which we anticipated would mark the beginning of the exhibition in each installation. By the time we reached Vancouver we realized that the title panels should also carry information about the patrons and organizers of the exhibition, since it would be travelling so far afield. The panels were sent out to a designer who made new matching panels which gave the additional information. This was the last part of the exhibition to go into place. Everything seemed to be ready.

The checklists arrived from Toronto and were set out around the exhibition for people to pick up. Other information material prepared by the Department of Indian and Northern Affairs was also set out. (See samples Appendix 6.) The room used to open and condition report the exhibition pieces was transformed into an information lounge where a continuous slide show was in operation with a background tape of Inuit songs and sounds.

*

*

*

It was November 9, 1971.

The Canadian Eskimo Arts Council met in the Board Room of the gallery prior to the press conference in the afternoon and the opening in the evening. The Honourable Jean Chrétien was on hand to officially open the show in conjunction with Kiawak of Cape Dorset and Fabien Oogark of Pelly Bay, who were the guests of honour. Four artists were supposed to be at the inauguration, representing the four major Arctic areas, but weather conditions prevented Davidealuk from leaving Povungnituk and a small infant held Lucy Tasseor in Eskimo Point. Our mentor and facilitator, Gunther Abrahamson and his wife arrived from Ottawa. Helga Goetz was on hand to share in the fruits of her hard work. Fiona Mitchell was to be found busily coordinating the final details of the press preview with the gallery's public relations person, Elizabeth Touchette.

Four years after she had first proposed the idea, Doris Shadbolt now offered a fait accompli to her gallery. The gallery in turn was to become the spiritual home of the exhibition as it pursued its nomadic life over the next nineteen months.

The press conference and the opening itself were like a dream. The catalogues arrived just in time to stock the book counter. The exhibition was beautiful! The gallery was packed to capacity. It was a wonderful and magic evening, the perfect climax to all that had gone before it.

We were finally on the road and what lay ahead were all the preparations and arrangements necessary to ensure the success of the next six (or eight, as it turned out) openings.

In Vancouver, Fiona Mitchell's contract came to an end. We were left with a press kit that would be the basis for all kits prepared throughout the duration of the exhibition and a growing body of press clippings, including a double page spread in Time Magazine (November 29, 1971) featuring eight of the exhibition pieces in colour.

Returning to Ottawa, we tackled the problem of continuity in the area of publicity and information for the rest of the itinerary. Information Services of DIAND were asked to ensure that all of the information material was available in French as well as English for Paris and that the required number of checklists and handout brochures be prepared and forwarded to Paris and the remaining exhibiting museums as they were needed.

R.A.J. Phillips, then Deputy Director General of Information Canada, had become interested in the exhibition and indicated his desire to make some contribution toward its success. His offer was most timely and we immediately responded by asking for someone from his staff to be assigned to the exhibition in an information capacity. Before long I received a telephone call from his appointee, Ainslie Dance. We set up a meeting at DIAND where she was briefed, given the pertinent files and introduced to the various people with whom she would be working. She then proceeded to map out what needed doing in the area of continuing information.

In Vancouver, gallery attendance records were being surpassed daily. All of the available information was being gobbled up and people were eager for more. We toyed with the idea of preparing a taped lecture, synchronized with slides to accompany the exhibition, but somehow this never materialized.

At the Vancouver meeting the Eskimo Arts Council had pursued the idea of having a film made about the exhibition. The feasibility of this idea was being investigated by a committee of the Council. However, it was an ambitious project that could only be finalized at the end of the itinerary even if it were to be started immediately.

* * *

Communications began in earnest with Paris in preparation for the showing at the Grand Palais. Officials talked of the possibility of selling slides, postcards, publications and other things relating to Inuit art and to this end Doris Shadbolt helped us out by arranging to have six of the exhibition pieces photographed in colour

in Vancouver. The transparencies were forwarded to me and we set out to produce a series of six postcards which we hoped would be ready in time for the Paris opening.

Then, somehow, the month's showing at the Vancouver Art Gallery was over and it was time to return to Vancouver to dismantle the exhibition and pack it for the journey overseas.

The process of condition reporting was repeated in reverse. Each piece was checked as it was packed and then officially signed out of Vancouver. We supplemented the packing material with styrofoam pellets to ensure that all air space was filled and that nothing could shift during transit. This was the only dismantling in which I took part (with the exception of the final showing in Ottawa). George Moore, the exhibition's technical consultant, was on hand of course. He oversaw all further dismantling and packing procedures and coordinated the shipping and customs clearance throughout the itinerary. Some of the crates containing showcases had been damaged between Ottawa and Vancouver, resulting in stress on several of the showcases. Insufficient padding inside had caused some deep nail scratches in them from shifting and rubbing. The crates in question were sent out for repair and refurnishing and were ready again for the pack-up. Once the packing was completed, all 88 crates were put into storage in Vancouver until it was time for them to be flown to Paris in a Canadian Forces Hercules jet being assigned to airlift the exhibition. The flights were scheduled for January 18 and 19, 1972.

With the Vancouver experience behind us we turned our full attention to Paris and sought to anticipate and prepare for all eventualities there. As it turned out, the task was not so much to anticipate as it was to deal with requests on the part of the French. Colour separations for the poster and invitation were forwarded to Paris so that they could produce their posters and invitations. Lists and samples of publications related to Inuit art were forwarded to the Commercial Services of the National Museums in Paris so that they could order material for their shops.

I was named Canadian "commissioner" of the

exhibition, with art critic Henry Galy-Carles as my French counterpart, and was invited to visit Paris before Christmas to meet with him as well as with Grand Palais curator Reynold Arnould. They wanted to discuss some technical aspects of the exhibition. A trip to Paris in advance of the "installation trip" was out of the question so I forwarded whatever information I could - photographs of the Vancouver installation, all French language background material, and specifications as to the colour of the background fabric and lighting requirements. Deluxe copies of the Sculpture/Inuit catalogue were sent for presentation purposes. French press kits were prepared along with a selection of black and white photographs to be distributed at the press conference.

French authorities felt that our catalogue was too expensive for the French market and decided to produce their own. To do this they wanted resumés of the text and use of the colour separations of our catalogue. The authors of the text were reluctant to have their material edited and the publishers of the book felt unwilling to subsidize a cheaper version for France. Since there was a great deal of free information available at the exhibition (in addition to the checklist) for those who didn't buy the catalogue, the idea of a French version of the catalogue was discouraged. In the end they put together a very informative and successful issue of Le Petit Journal, a fold-up information sheet which is generally produced by L'Association Française d'Action Artistique for major exhibitions. Along with photographs it contained an article by Henry Galy-Carles and a reprint of Dr. W.E. Taylor's text from the Sculpture/Inuit catalogue.

With the first mention of Canadian and French commissioners to the exhibition also came talk of the Committees of Honour and the Committees of Organization, both of which, on the Canadian side, had to be carefully organized in consultation with the Department of External Affairs. Because the exhibition fell under the terms of a France-Canada cultural exchange agreement, the diplomatic presence was stronger in Paris than elsewhere, although in all foreign locations diplomatic involvement was important and more than welcome.

Arrangements were made for a press preview the day before the opening and for the opening ceremonies on

February 10, 1972 to centre around Jean Chrétien and French Minister of Culture, Jacques Duhamel. There would also be a luncheon for the officials.

The presence of Kiawak and Oogark in Vancouver resulted in a decision by the Department of Indian and Northern Affairs to make it possible for two different Inuit artists represented in the exhibition to attend all subsequent openings. Those invited to be guests of honour in Paris were Michael Amarook of Baker Lake and John Kaunak of Repulse Bay. Their interpreter and escort was Professor R. J. Williamson who also represented the Canadian Eskimo Arts Council.

With all these arrangements in hand Christmas Day and New Year's Eve came and went. Both George Moore and I planned our arrivals in Paris for around January 19, 1972 so as to be on hand to receive the exhibition when it arrived from Vancouver. Our preparations for departure were complicated by the fact that a planned visit to Moscow and Leningrad (as well as Copenhagen) in conjunction with the Paris trip necessitated special visas, passports and permissions from the Soviet embassy which were unnervingly late in arriving. On top of that an Air Canada strike forced me to fly Olympic airline out of New York. Meanwhile, in Vancouver it was discovered that one Hercules wasn't large enough to contain the whole exhibition and a portion of it ended up being trucked to Seattle and then forwarded to Paris on Scandinavian Airways. Moore was in Paris when I arrived. The exhibition was rumoured to be in bond at the airport.

Three days later, through some miracle and very many phone calls, several trucks pulled up to the Grand Palais and unloaded our 88 crates into the bowels of the building. Red tape was the order of the day, not to mention a severe shortage of workers. Another exhibition was being installed adjacent to ours and was due to open a week earlier, so that it had priority in terms of workmen. In a painfully slow process our exhibition crates were brought into the gallery space and left there. Promises of help failed to materialize. We had to be on hand all day everyday just in case someone did come to give us a hand. The only people around were the ever-present, ever-smiling guards. There was no preparatory space for the pieces and I was forced to do my condition reporting in the gallery itself directly from the boxes. I paced out the gallery and made preliminary sketches of how the exhibition should be laid out. It was handsome space and

received the exhibition very well. The walls had been covered with dark charcoal fabric which would be very effective in cutting down light reflection and creating the desired effect in the exhibition of islands of light.

As soon as he could, M. Arnould released men to help us and as I worked with the carvings, Moore worked with the crew in assembling the showcases and panels and setting up the pedestals. We had been in Paris for well over two weeks by this time. Henry Galy-Carles, the French "commissioner" visited almost daily and became quite a friend. Through our times of trial he wished us "Bon Courage!" so many times that eventually whenever he said it we could do nothing but dissolve into laughter. He was preparing material for his contribution to the Petit Journal and was also co-ordinating the video taping of interviews which would be shown throughout the gallery during the run of the show.

On the weekend of January 28 Moore and I made a quick trip to Copenhagen to meet with Jorgen Meldgaard and Werner Jacobsen of the Danish Nationalmuseet and to finalize arrangements for the showing there. As soon as they were available, the colour separations for poster and invitation would be forwarded from Paris. We walked through the gallery space and tried to anticipate what our needs there would be. Our meeting was good and everything seemed to be in order. Almost as quickly as we came, we sped back to Paris to continue with the installation, now finally well on its way.

The French had shown a great interest in having a lot of support material in the form of slides, films, videotapes, etc. and we did all that we could to comply. Ainslie Dance, our borrowed friend from Information Canada, was hard at work in Ottawa arranging for National Film Board slide sets and films to be sent. Slide shows were to be set up at the entrance of the exhibition, providing educational material about the history, culture and art of the Inuit people. The Centre Culturelle du Canada in Paris arranged to show a series of the NFB films dealing with Inuit art and culture during the week of the opening.

We were concerned that the publicity facilities

of the Grand Palais would be inadequate and willingly accepted Ottawa's offer to send Ainslie Dance to co-ordinate press proceedings. We were not aware then that the Canadian Embassy was prepared to help with the press side of things. However, the extra help provided by Ainslie was more than welcome and along with Emile Martel and Marcelle Dumoulin of our embassy, she worked hard to see that the press were well provided with information.

Professor Williamson, with Michael Amarook and John Kaunak, arrived in time for the press review. He brought along a fascinating recording of Eskimo songs and sounds which we taped and played at a low level in the gallery. This replaced and improved upon our earlier tape and would be used from then on. Williamson's presence was a boon. He gave television and radio interviews, both alone and with the artists. Also, with the help of CBC's David Bazay, he did a taped walk-through of the exhibition in Inuktitut with Michael and John which was later broadcast through the north via CBC Northern Services. We were all called upon at one time or another to be interviewed for radio or on video tape; in English or in French.

* * *

Opening day, February 10, 1972 arrived complete with the appropriate protocol surrounding the complement of Ministers and Ambassadors in attendance. For all of its pomp it was still a lot of fun. The Garde Republicaine lined the steps leading to the gallery entrance, hats plumed, swords drawn as the arriving dignitaries filed past. The Honourable Jean Chrétien and Canadian Ambassador to France the Honourable Léo Cadieux and their party were met at the door by French Minister of Cultural Affairs, M. Jacques Duhamel and his party. After the introductions we proceeded to the gallery where I accompanied M. Duhamel, explaining the exhibition as we went. The tour of the exhibition was followed by a very elegant luncheon in a most elegant restaurant to which the "officials" of the exhibition were invited. The only sad note of the occasion was that the Inuit artists whose work we were celebrating were left off the invitation list in spite of repeated requests on our part that they be included. But with the help of Ainslie Dance and Emile

Martel we got through the day and that evening we were all the guests of Ambassador Cadieux at a charming and relaxing reception held at his residence. Even expatriate artist Jean Paul Riopelle came - only because he wanted to meet the Inuit artists.

The day after the opening everyone prepared to go their separate ways, mostly back to Canada. However, George Moore and I had two more stops ahead of us. With visas and special passports in hand we boarded an Aeroflot flight for Moscow, arriving late Friday night.

The stern military atmosphere surrounding our arrival at the airport was unnerving and we were more than relieved when Gary Smith, "our man in Moscow" who had come to meet us, guessed who we were and came forward to help us through customs. During the drive into the city he filled us in about the program set up for us in both Moscow and Leningrad. Because it was the weekend we began our Soviet visit by attending a performance of Swan Lake at the Kremlin Theatre as guests of the embassy. A little sightseeing on foot was also in order and on Sunday afternoon I joined the long line-up of Muscovites huddled in the cold waiting for the Pushkin Fine Arts Museum to open. I wanted to have an advance view of the space we would be discussing with Ministry of Culture officials during meetings scheduled for the next day. I found the space, a pillared and ornate gallery, sky lit, at the head of a grand marble staircase, monumental in scale, but limited in working space - the very antithesis of what we needed, but the only suitable space in the Museum. This wasn't the first difficult space we were to encounter. Copenhagen would be problematic and we still didn't know what the Hermitage had in store for us. These space disparities and difficulties were to be expected. They presented a challenge, but one which I felt confident our exhibition could overcome.

On Monday and Tuesday we met with government and museum representatives and successfully cleared up a number of problems. Due to a scheduling conflict, Pushkin Director Mrs. Antonova, asked if it would be possible for the exhibition to open first in Leningrad and then move on to Moscow. Although we had planned the opening in Moscow to centre around Canada Day celebrations (July 1) we had no serious objections to the change and agreed that the exhibition would be shown in Leningrad from June 29 to July 23, 1972 and in Moscow from August 10 to

September 10. The Soviets confirmed that they would be printing their own version of the catalogue, which would contain our catalogue articles in translation and photographs of approximately 100 of the exhibition pieces. We (in this case External Affairs) would be responsible for producing a Russian version of the checklist in Ottawa, the translation of which must be first checked and approved in Moscow. It was agreed that the poster and invitation colour separations would be forwarded to Moscow as soon as possible (they were then being used in Copenhagen) and that samples of commercial products would also be sent for inspection by the Soviet purchasing agency.

Great interest was expressed in having films about Inuit life and art on hand for viewing during the showings. Arrangements were made through Ainslie Dance to have these forwarded as soon as possible for screening and approval by the Ministry of Culture. Other topics of discussion included investigating the possibility of Soviet Eskimos being present to meet the visiting Canadian Inuit artists at the time of the opening, consideration of press conferences in advance of each opening, what press material would be needed, how many complimentary copies of the Sculpture/Inuit Catalogue would be offered for presentation and whether there would be a full-time guide accompanying the exhibition. One main cause for concern was the Copenhagen-Leningrad-Moscow-London transportation of the exhibition. Military airlift was out of the question due to difficulties in obtaining landing permission in the U.S.S.R. Moore offered to investigate the possibility of chartering either Air Canada or SAS to move the exhibition between Copenhagen and Leningrad, and later between Moscow and London. Gary Smith arranged to look into the possibility of transporting the material between Leningrad and Moscow by truck. It was agreed that Moore would forward all necessary information regarding weight and volume of the crates to Moscow.

With our meetings at a successful end (they even agreed to cover the skylight in the great hall assigned to us at the Pushkin!) we flew to Leningrad for meetings with officials at the Hermitage. Since publications, posters, invitations, etc. were to be co-ordinated for both museums through a central agency in Moscow, we were able to concentrate at the Hermitage on problems related solely to the installation itself. But first we were given a tour of the Museum which houses one of the most

impressive collections of art and opulence in the world. The material was breathtaking. Memories of splendour and oppression, the paradox was manifest by the beholders and what they beheld.

Finally on the third floor near the French Impressionist galleries, we were shown the space that would house our exhibition. It consisted of a long series of nine smallish rooms, connected by central doors set in a continuous line so that one could see directly from one end to the other of the set of rooms. On the outside wall of each room were large windows overlooking an overgrown central courtyard. It was gentle space, but again problematic in terms of the requirements of our exhibition. It would be a test of its flexibility to install it successfully in this space, but again I was sure it could be done.

Meeting the people with whom we would be working and seeing what we had to work with in terms of space and technical restrictions was of inestimable value. We left Leningrad and reached London on Friday afternoon, February 18, 1972 in time to have a late meeting at the British Museum's Burlington Gardens gallery with Ian Clark, Cultural Counsellor at the Canadian High Commission, and William Fagg and Margaret Hall of the British Museum. We walked through the gallery space, still in preparation. Miss Hall, the Exhibitions officer, was most receptive to all requests and our meeting, although short, was very satisfactory. Ian Clark proved to be a valuable friend of the exhibition and we left London assured that all was well in hand.

*

*

*

Home again in Ottawa, it was time to focus attention on Copenhagen. I had received the technical information about the gallery from Jorgen Meldgaard almost a year before. More pieces had fallen into place during our short January visit from Paris and it remained now to give thought to the details. In anticipation, 20,000 checklists were forwarded to Copenhagen. When we learned that the Danes were going to print their own checklist/catalogue combination in Danish and needed only 500 of our version, we arranged to have the balance

forwarded to Moscow for the use of foreign tourists who would see the exhibition in the Soviet Union. Press information was sent so that it could be translated into Danish.

We explored the possibility of holding the 1972 opening of the Baker Lake print collection in conjunction with the opening in Copenhagen. In the end the timing didn't work out and the Department of Indian and Northern Affairs rallied by sending a print exhibition from their permanent collection. We conceded to this digression from a purely sculpture exhibition in view of Denmark's and the Nationalmuseet's longstanding interest and involvement in the area of Inuit art and archaeology. We made plans to send presentation copies of the Sculpture/Inuit catalogue as well as the same complement of handout information offered in both Vancouver and Paris. We began to discuss plans for the opening and to consider who would be there to represent Canada - Inuit and Kabloonait.

Werner Jacobsen recommended "an old reliable" Danish shipping firm to carry the exhibition from Paris to Copenhagen. It was decided that moving the exhibition from museum door to museum door in trucks was far safer and more efficient than submitting it to the extra handling that would be involved in sending it by air. (i.e. loading and unloading between museum and airport at each end.) In the end this "old reliable firm" was to be the answer to our major shipping problems, carrying the exhibition caravan-like from Copenhagen, through Sweden and Finland to Leningrad and later from Moscow all the way back to London. But that is a story of its own. For now, we had a name - Mobiltransport Danmark - and a contact, Mr. J. M. Ferrer. George Moore set about following up on this recommendation, supplying data sheets, arranging schedules and proper documentation, and working out a costing.

At the same time, Mr. Ian Robertson, Counsellor at our embassy in Copenhagen, was doing what he could to facilitate things for us. He worked in liaison with the Nationalmuseet to organize invitation lists for the opening ceremonies as well as lists of dignitaries who were to be presented with copies of the Sculpture/Inuit catalogue. There was a rumour that Queen Margrethe might attend the opening. Telex messages passed back and forth regarding the Canadian party. Arrangements with all

exhibiting museums were being made simultaneously and were at varying stages of completion at any one moment. While the Copenhagen showing was of immediate concern, I was at the same time in close communication with cultural counsellor Ian Clark in London and Margaret Hall of the British Museum, following up on our February meeting. Ian Clark convinced us of the wisdom of having on the spot in London a public relations person who was familiar with the workings of the British Press. He recommended Margaret Bean of "Tomorrow's News" and it was agreed that she should do the job. This necessitated preparing a large bundle of material for her to work with, including photographs, press releases, background material and the names of people who might be prepared to write articles for English magazines. Ainslie Dance and I shared the responsibility of working out the details with Miss Bean.

Mr. Fagg and Miss Hall decided to use the image of a Dorset Culture ivory bear for their poster and arrangements were made for artscanada magazine to supply a continuous tone negative for this purpose, since they had reproduced this piece in colour in their Eskimo World issue.

I also got in touch at this time with Michael Botwinick of the Philadelphia Museum of Fine Art, to finalize the dates of our showing there.

The Paris exhibition closed on April 2, 1972 and George Moore was on the spot to supervise the dismantling and packing in preparation for the arrival of Mobeltransport Danmark. He advised us ten days later by cable that the shipment was on its way to Copenhagen and would arrive in two days. He also indicated that although the attendance in Paris was only 24,359 people, the interest of those people as manifest in the book of comments was of a very high level. He attributed this relatively low attendance figure to inadequate promotion on the part of the Grand Palais, which even a strong promotional program on the part of the Embassy failed to overcome. However, in Parisian terms, the exhibition was a great success and we were pleased with the showing at the Grand Palais.

*

*

*

It was the morning of April 12, 1972 when I arrived in Copenhagen. The trees were in bud and spring seemed possible. The exhibition was somewhere en route. The next day Moore (who had arrived the day before me) and I went to the Nationalmuseet to meet with Meldgaard and to finalize plans for the installation. It was my habit to walk through the empty exhibition space each time and to jot down a rough plan of what the layout and flow of the exhibition should be. Since the spaces we worked in were so vastly different in each case, the layouts varied considerably from gallery to gallery. It was our custom to tape the rough layout on a wall and position the crates and cases as they came in as close as possible to the areas where they would be assembled. Once the showcase triads were assembled and the pedestals placed on roll-out "lily pads" we could adjust their final positions, taking into consideration traffic flow as well as aesthetics.

The Nationalmuseet offered us what we thought would be one of the most difficult installation problems. However, in the end the installation proved to be one of the more sympathetic. We had the equivalent of two long corridors sixteen feet wide with a small room at the beginning and another irregular room placed at the pivot point where the two corridors spread out at different angles, marking two sides of the city block on which the Nationalmuseet stood, sheltering several wonderful, hidden courtyards. This was one of the few places where it was possible for me to have a preparation room where I could unpack and examine the carvings in an orderly and organized way. I also enjoyed the most welcome services of four students of archaeology who came whenever they were free to help with the condition reporting. This same preparation room later became a film room where visitors to the exhibition could stop to see a selection of NFB films, including The Living Stone, Kenojuak and a selection from the Netsilik series.

The pattern of a slow beginning gradually gaining in momentum repeated itself again in Copenhagen and by April 19, just as the installation was getting underway in earnest, a telegram came confirming that the print collection being loaned to the Nationalmuseet by the Department of Indian and Northern Affairs was on its way by air to Copenhagen. At about the same time, Eskimo Arts Council member George Swinton appeared on the scene. On holiday in Europe, he had stopped to do some research at the Nationalmuseet, timing his visit to

coincide with the opening of our show. He volunteered his services and with his help the print exhibition was hung in plenty of time to meet our opening day deadlines.

By April 13, Queen Margrethe officially announced her intention to open the exhibition on the 26th. As a result, both the Canadian Embassy and the Nationalmuseet were able to proceed with printing and sending invitations, plus finalizing the opening day plans. Meanwhile, while I worked with the carvings in the preparation room, Moore supervised the museum workers in the gallery, mounting the exhibition furniture. Because of space limitations we were forced to eliminate the inukshuk - much to our disappointment, as by now it had assumed the role of talisman or good luck spirit. But perhaps I should limit the disappointment to a personal one. I don't think the men who would have had to raise the giant were all that upset.

Later, in retrospect, we saw that work crews throughout the world (at least in our experience) have a great many characteristics and attitudes in common, differences in behaviour being mainly accounted for by the difference in nationality. Without wanting to seem chauvinistic I must record that the three Canadian crews were by far the most professional we encountered and fit the least into the generalized picture of museum work crews which a wide experience allowed us to paint.

It was in Copenhagen that we had the duffle tops replaced on the showcase support bases. They had suffered a lot of wear and tear in Paris - a testimony to a great deal of close scrutiny or absorbed viewing on the part of those who had visited the exhibition. The duffle, ordered from Ottawa, arrived in Copenhagen just in time for an upholsterer to do the job.

All of the walls in the gallery had been painted white and the windows blocked off to give us the controlled lighting environment we required. Like the pieces of a jigsaw puzzle the components slowly began to fit together and take shape. The showcases, panels and pedestals were eventually in position, the lighting hooked up, the glass cleaned and the shelves put into place so that I was able to begin transferring carvings from the preparation room to their proper

positions in the showcases. Using a padded trolley, I gradually worked my way from one end of our long corridor gallery to the other, filling showcases as I went until all that remained was final clean-up and dusting and we were ready for what turned out to be one of the most pleasant openings of the whole itinerary.

*

*

*

Our Danish colleagues lived up to the reputation for warmth that Danes enjoy in the world and we were soon on friendly terms with P. V. Glob, the Director of the Museum, Helga Larsen, Werner Jacobsen, Chief of the Display Division, and Jorgen Meldgaard, Eskimo archaeologist. All members of the Canadian party arrived in time for the opening. Alma Houston, Dr. W. E. Taylor and George Swinton represented the Canadian Eskimo Arts Council. Alex Stevenson came on behalf of the Department of Indian and Northern Affairs and Barrie Gunn was escort and interpreter for the two guest artists, Davidealuk of Povungnituk and Joe Aculiak of Inoucdjouac. The group was completed by Ambassador and Mrs. Cornett and the Embassy's counsellor and consul Ian Robertson and his wife.

Just before 3.00 p.m. on the afternoon of April 26, 1972 we all had the pleasure of a personal meeting with Queen Margrethe and her husband Prince Bernard, just before the opening ceremonies began. The speeches were followed by a tour of the exhibition where Dr. Taylor acted as guide for the Queen, heading up a procession of nearly 200 guests. Afterward there was a delightful performance by Greenland students of Eskimo poetry and music, and finally there were refreshments, including shrimp and caviar flown in from Greenland. Our Canadian group was later treated to dinner by our Danish friends in a nearby restaurant where we drank cheerful toasts in true Danish style and celebrated the exhibition as well as our enjoyment of one another's company. The next day Alma Houston and I revisited the exhibition and spent some time watching people watch. Then it was time to fly home.

*

*

*

Each homecoming was followed immediately by an outward look to the next stop on the itinerary and a consideration of requirements of the museum whose turn it would be to house the exhibition next.

In this case it was the Hermitage in Leningrad. Most of the preparations were well in hand. The colour separations for the poster had been sent, although in the end they were not used and the Russians produced instead a very interesting poster using an enlargement of a black and white photo printed in sepia with a purple border. The checklist was in production. Press kits were on order. The Russians produced their own condensed version of the catalogue. The main problem was to figure out how to move the exhibition from Copenhagen to Leningrad. Soviet officials assured us that they would give full assistance with border and custom clearance. By now we had eliminated the possibility of a DND airlift owing to the difficulty in obtaining permission for military landings. George Moore, in investigating the possibility of either Air Canada or SAS affecting the lift, discovered that an airport curfew in Leningrad precluded any hope of an aircraft landing, unloading and taking off again within the time limit. Just when things seemed most problematic we made the decision to move the whole exhibition by truck from museum door to museum door, thereby avoiding the extra handling of the material that air transport would have caused. Our old reliable Danish firm Mobeltransport came to the rescue once more and ended up being responsible for most of the peregrinations of the exhibition until it reached London nearly six months later. Only the move between Leningrad and Moscow was looked after by Soviet inland transport.

On June 7, I packed my bags again and left for Leningrad. During a London stopover I managed to pay a hurried visit to the city for a meeting with Ian Clark, Margaret Hall and Margaret Bean.

I arrived in Leningrad on June 15. Once through customs, I looked around for a familiar face, half expecting someone to be there to meet me. I looked and waited for a long time; the airport was practically emptied of people when I finally went to the Intourist office and arranged for transportation into the city. Luckily, I was taken to the hotel I had specified on my visa application and ran into George Moore quite by accident. He had arrived the day before and had been as unsuccessful

at getting any word of me as I had been at locating him. We were discovering some of the inefficiencies of the Soviet system. Apparently there was even a party of museum officials at the airport to meet me but we never managed to connect.

The following morning we presented ourselves at the Hermitage for our first day of work. We began by going through various stages of formalities, first being greeted by Deputy Director Suslov and the curators who were to be our contacts and colleagues during our stay there, then being issued building passes and finally being given a practical tour of the building during which we learned the shortcuts and back ways to move to and from our installation space. Irena Nikolevna as official curator and Tanya Palavskaya as interpreter worked hard to make us feel welcome during our stay and to make our job as easy as possible. Yuri, the museum's stone specialist was put at our disposal in case we needed any repairs. At one point he took us on a "stone" tour of the museum pointing out all the special, intricate and monumental uses of stone that we might never have noticed otherwise. It would be hard to surpass or even match the warmth and open friendship offered us by our colleagues at the Hermitage.

But this was still the first day and the task at hand was to walk through the exhibition space to get some feeling for the layout and then to make some working sketches. George Moore made arrangements to have the exhibition crates brought from where Danish movers had deposited them to our galleries on the third floor. There were two small service elevators, neither of which could take the weight of our crates. As we were pondering the problem, Yuri suddenly came up with the suggestion, "Lets call in the Red Army!" We all roared with laughter until within the hour the first army detachment arrived and began to lift and carry every single crate up the six or more flights of stairs to our rooms. It wasn't as much of a joke as I thought. Apparently there is a section of the army that specializes in such mundane civil functions, providing manpower for just such occasions. This was our first exposure to the network of Soviet specialists that would cross our paths, both in Leningrad and Moscow. Custom officials came to the gallery and we broke the seals on the crates in their presence to allow them to search several cases before we could sign a declaration and proceed with our work.

A very fine group of young anthropology and archaeology students turned up on the heels of the Red Army to help with the mounting of the showcases and layout of pedestals and lily pads. Under the direction of Irena Nikolevna, several of them insisted on helping with the unpacking, condition reporting and placing of the pieces. At times I had trouble keeping up with them. But we certainly finished the job with the minimum of delay. Our friends were determined that we would have some time at the end so that they could set up a day of sightseeing before the opening. As the days went by various sets of specialists showed up to clean the floors and the showcases, set up the lighting, cover the windows. Yuri the stone expert personally directed the crew assigned to set up the inukshuk. We were carried along by an unfamiliar but most welcome momentum. Even difficulties in achieving adequate spot lighting of the pedestal pieces didn't hold us back and, by the time the Canadian contingent was due to arrive, we were as good as finished. Only the final touches remained.

*

*

*

On the day of the arrival of the flight from Canada, we set out in a chauffeured van supplied by the Hermitage and our lovely guide and interpreter Tanya. We were early, so on the way Tanya took us to see the spot where the Germans had been stopped during the siege of Leningrad, a high hill with a commanding view of the city. It was a moving experience to wonder what it had been like for the Germans looking down on the city and for those brave Russians who had gone through so much suffering. I picked a bouquet of wild flowers to give to Doris Shadbolt and we proceeded to the airport.

Doris and Jean Noel Poliquin represented the Canadian Eskimo Arts Council and two great artists, Osuitok of Cape Dorset and Kakasilala of Pangnirtung came on behalf of the Inuit artists. Jim Haining, then Regional Superintendent of Industry and Development at Frobisher Bay was their escort and interpreter. At the airport it was good to be on the other side of the fence. I felt like an old hand dealing with the vagaries of the Soviet way of doing things and besides, we had Tanya there. Finally, the doors of the customs room opened and the four men we were expecting came through, looking slightly relieved to see us. But there was no sign of Doris. Since

her flight was originating in Vancouver, none of the others had been expecting to see her in Montreal and therefore had no idea where she might be. We were puzzled and assumed that for some reason she had changed her flight plans. So we piled the luggage into the van and took the newcomers to register and get settled into the hotel, taking a short tour of the city along the way.

At the end of June Leningrad celebrates its Festival of the White Nights. This is in conjunction with the longest days of the year when daylight lasts until nearly midnight and the students rejoice at the end of the school year. It is also the occasion of a whole week of special concerts, plays, and ballets. Tourists flock there from all over the Soviet Union as well as from abroad.

The weather, while we were there, was hot and uncomfortable. It was harder on Osuitok and Kakasilala than on the rest of us as they had just come from the relative cool of the North. Osuitok had been to southern Canada before but for Kakasilala, only recently new to settlement life in Pangnirtung, it was his first trip out of the Arctic. For the rest of their arrival day we took things slowly and limited our activities to walks in the local parks and gardens. The next day, the Hermitage being closed, we were given a private tour of the museum with Tanya. The route from the hotel took us through a series of lovely parks along the river. It was a delight to see the response of Kakasilala to the roof of trees joining over the path and to the many pigeons waddling around within reach instead of fleeing the aim of the hunter as they had in his experience. He used up most of the film in his camera photographing these anomalies. Once in the deserted museum we went directly to our exhibition to show the visiting artists their work on display. We were just about to move on to the other parts of the building when a guard appeared at the door, followed by Doris. If I thought the others had looked relieved to see us at the airport I had to see the look on Doris' face to know what relieved really was. She had gone through a nightmare between the time she had left home and the time we finally saw her in Leningrad.

Coming from Vancouver she missed her connection in Montreal and took another airline, arriving in Moscow instead of Leningrad. She succeeded in reaching Leningrad

only after a great deal of frustration. There, none of us knew she had arrived. Intourist didn't have her listed and she had no hotel reservation. Furthermore her luggage was missing. She had been travelling for over twenty hours. By 1.30 am she was taken to a hotel where at least she was able to settle and try to figure things out.

The next morning she came to the museum thinking she might find us. Instead she found closed doors. She eventually found a guard to whom she tried to explain her plight. His response was to bring her to us to see if we would identify her. We did, of course, with an almost uncalled for display of mutual delight and relief. And so with our group now complete we proceeded with our tour of the splendours of the Hermitage. Although I had been there for a while there were always new things to see and others one never tired of seeing.

True to all predictions on the part of our Soviet colleagues we were indeed free enough of final installation details to enjoy a trip to the medieval monastery city of Novgorod, famous for its many domed churches. Again, everything was arranged by the Hermitage - the van, the driver, and our Tanya. The journey was hot, often harrowing and sometimes Kafka-esque (the driver spent nearly two hours driving from the centre to the opposite suburb of the city to pick up his lunch, then retracing his steps and finally exiting at the other side of the city before we were on our way!) but the experience was wonderful and one that I would eagerly repeat.

*

*

*

A press conference was held the day before the opening, during which the exhibition was explained to the Soviet press. We found the translation offered by the Hermitage to be less than adequate and there was a minimum transfer of information. This meeting was followed by a viewing of some of the NFB films sent for the occasion. The next stop was the reception where we enjoyed some very fine food. The entire official party then moved to a large stadium on the outskirts of the city where we attended a pageant put on in honour of students from all over the Soviet Union to commemorate

graduation and excellence in studies. Allegory followed allegory. Old war battles were recreated in tableaux, Mother Russia was personified, there were singers and comedians and armies of synchronized flag bearers. It was the most impressive display of its kind one could imagine and was highly entertaining.

On June 29, 1972 in the oppressive heat of mid-day, heightened by the glare of television spot-lights, Ambassador Ford, Mr. B. B. Petrovsky, Director of the Hermitage, André Fortier, Director of the Canada Council and Mr. L. Naritson of the Ministry of Culture exchanged opening remarks and the exhibition was declared open. A crush of people moved into the exhibition area. Osuitok and Kakasilala were approached by reporters and interviews took place on the spot. As strange as it may sound, it was in Leningrad that the best dialogue was achieved between the press and visiting Eskimo artists, notwithstanding the disappointing press meeting of the previous day. This was due largely to the excellent interpreting of Jim Haining who always placed himself at the disposal of Osuitok and Kakasilala and translated what they said with great sensitivity and patience, thereby allowing us all to feel the personalities of the artists through their words. To get those words from English to Russian we were fortunate in having on hand David Levy, Russian correspondent for the Montreal Star, who was in Leningrad reporting on the opening for his newspaper. Levy, fluent in Russian, was kind enough to do a great deal of interpreting for the Russian press and the whole situation was most rewarding.

The Russians had also arranged for several Soviet Eskimos to attend the opening in order to meet Osuitok and Kakasilala. Unfortunately the dialects were so different that they were able to understand only a very little, and conversation was reduced to a minimum.

Following the tour of the exhibition, members of the official party returned to the office of Mr. Petrovsky and were offered champagne and chocolates.

News of the event reached Canada. David Levy forwarded a lengthy article to the Montreal Star and the CBC National news carried a one and one-half minute report on July 2, filed by its Soviet representative Bob

Evans who was also on hand to cover the opening.

We ended the day by going to a special restaurant for dinner and even splurged by buying a bowl of bananas. This made more of a hit than the caviar, which by now we had eaten quite frequently. It had been a fine day. One more day of sightseeing accompanied by our warm friend Tanya and it was home again to Canada, but not before a series of difficult goodbyes to the friends we had made in Leningrad.

* * *

One of the first things that greeted me on my return to Ottawa was a letter from Dr. W. E. Taylor, Director of the National Museum of Man, confirming what we had feared all along - that the museum, undergoing extensive renovations, would not be completed in time to receive the exhibition on its return from Philadelphia the following spring. Council chairman George Elliott, Doris Shadbolt and I put our heads together to try to solve the problem. Although the Montreal Museum of Fine Arts had requested the exhibition many months before we still felt that the final showing should be in Ottawa since the Prime Minister had expressed an interest in opening it. Ideally we hoped we could show it in both Montreal and Ottawa. George Elliott got in touch with Dr. Jean Boggs, Director of the National Gallery of Canada to explore the possibility of a final showing there. Miss Boggs expressed her willingness to help out but presented what she considered a problem. Prior commitments meant that gallery space would not be available before May. This was good news for us since it meant that we could offer the exhibition to Montreal after all for a showing in April and round out the itinerary with an Ottawa showing. With luck still on our side we were able to confirm a showing at the Montreal Museum of Fine Arts within the allotted time period.

Less than four weeks had passed and suddenly it was time to go to Moscow. I was beginning to feel like a member of the jet set - or at least a distant relative. This time I went via Paris where I had the opportunity of renewing my friendship with Emile Martel of the embassy and his wife Nicole. I was able to bring

them up to date on the travels of the exhibition since it had left Paris and to recover from jet lag in most pleasant company. The next day I was off again, arriving in Moscow late in the afternoon.

* * *

It was Sunday, July 30, 1972. The heat and humidity were unbelievable. I was so glad that I had been able to visit both Leningrad and Moscow in the heart of winter, to have seen Red Square glittering in frost and midnight silence and to have experienced other romantic sensations associated with wintery Russia. I had never conceived of a Soviet summer. But now I would never forget it. At the airport I was hustled off to a waiting Intourist car with some other tourists who were dropped off along the way and was finally delivered to a hotel that was as far away from the centre of the city as one could get, keeping company with a dingy fan of railway lines. The hotel itself was gigantic, grotesque, like Gotham City in the 30's with decoration straight out of Tolkein. The driver deposited me against my will and I had no recourse but to present myself at the front desk with the nearly belligerent lament that I had been brought to the wrong hotel. My pleas fell on deaf ears and I was forced to register and regroup. I was just about to try to get in touch with someone at the embassy when I ran into George Moore who had been thrown into exactly the same predicament and was already busy using all of his ingenuity to get things straightened around. As it turned out we stayed that night and spent the better part of the following day trying to find the right official or the right office open at the right hours. Finally we were transferred to a hotel in the centre of town which was within walking distance of the Pushkin. It was only the day following that we were able to find our way to the gallery to begin work.

This time Gary Smith, the Cultural officer from the embassy, was on hand to help whenever the need arose. We had met Madame Antonova, Director of the Museum and Raissa Shurinova, Curator of Egyptian Art, now our translator and mentor, during our first visit to Moscow. It was reassuring to enter a relatively familiar situation and to be greeted by familiar faces. We

began work immediately, assigning the showcases to the side aisles and the pedestal pads and panels to the centre of the room as we had decided in February. The trucks that carried the exhibition from Leningrad made their delivery at the front of the museum where each crate was unloaded by hand onto a pillared portico. The crates containing showcases were opened outside and the components were carried singly up the massive staircase to our room at the top. The crates containing carvings were carried up unopened and were placed as close as possible to the showcases which would hold their contents. That way I was able to open, condition report and place the pieces directly into the showcases, thus avoiding any unnecessary handling. At the same time rugs were being cleaned, windows washed and lights hooked up. The room was of such proportion that a portable scaffold was needed for the wiring to be set up. Two young students, Sasha and Pavil, came daily to help us and along with Raissa we became a team that worked very well together. Raissa was a magician at producing tasty lunches in her basement office, with wonderful tea and a fan to cool us off. I spent many happy moments down there during our lunch breaks poring over her collection of exquisite coptic textiles and generally enjoying her company as well as the company of a wonderful old woman, and colleague, Madame Rubenstein.

The inukshuk was mounted at the head of the stairs in the entrance of the gallery and was the first thing to greet visitors to the exhibition. Through all of these preparations we suffered in extreme heat. One just came to expect to be totally wet all of the time. In retrospect, time seems telescoped and before long the exhibition was ready again for viewing by the public. I suppose that repeated installations had resulted in a streamlining of technique and a complete absence of surprises so that from the point of view of our material, the installations offered less worry. We were able to give full attention to local problems such as lighting hook-ups and blacking-out of windows. Our room at the Pushkin had the dubious bonus of a total skylight which we had to work hard to get covered. It was touch and go until the end whether or not this would be accomplished. But the Russians made a valiant effort and the skylight was more or less covered in time for the opening. The same poster and catalogue used in Leningrad were made available in Moscow.

To repeat the cycle in full, it was once again

time to consider the opening ceremonies. The Canadian party was due to arrive. Paul Toolooktook of Baker Lake and Mark Tungilik of Repulse Bay represented the artists in the exhibition. Their escort and interpreter was Ron Milligan, then the Regional Superintendent of Industry and Development for the Territorial Government in Churchill, who was accompanied by his wife. John Parker, Deputy Commissioner and Mrs. Parker represented the Government of the Northwest Territories and Alma Houston represented the Canadian Eskimo Arts Council. Max Yalden, Undersecretary of State was on his way back from Japan and arranged to pass through Moscow at the time of our opening. The Canadian contingent was completed by members of our diplomatic corps serving in Moscow. Ambassador and Mrs. Ford, out of the country on holiday, were represented by Pierre Trottier, charge d'Affaires who entertained the Canadian party at a luncheon at the Embassy shortly after their arrival and officiated at the opening of the exhibition on behalf of Canada. Our friends Gary and Laurielle Smith, who offered a great deal of practical help as well as constant moral support during our stay in Moscow, completed the picture.

*

*

*

On August 10, 1972 the day of the opening, the Soviet Ministry of Culture entertained us at a luncheon in an air-conditioned restaurant. The air conditioning stands out as much as the event itself since the heat had grown progressively more oppressive and been intensified by a ring of bog fires around the city which had lowered a dense smog over the whole city. The lunch itself was enjoyable, if formal, and was characterized by an interminable round of toasts, Russian and Canadians trying to out-toast one another until we all broke down and laughed together at the situation.

Limousines carried us to the Museum where the opening speeches were made at the entrance to the exhibition. Minister of Culture Popov officiated for the Russians. After the formal tour of the exhibition we returned with the officials to the office of Madame Antonova where we drank champagne, ate chocolates and received books on art as gifts. The following day a very personable guide called Tonya was made available

to us and we spent a fascinating day touring the treasures of the Kremlin under her guidance.

Later, my experience of Russia ended as it began, with a walk across Red Square at midnight. This time it was as sultry and hot as it had been magic and frosty that other midnight but it was just as full of the Russian soul that I had thought was exclusive to winter. It was a beautiful way to say goodbye.

* * *

The next day I was off again to Copenhagen where I met with the commercial section of our embassy to investigate the possibility of marketing Eskimo products in Denmark. I left samples with them and made plans to follow up the situation in October, after the London opening. Then once again I boarded a west-bound jet back to Ottawa. There were four more openings to consider.

The Montreal and Ottawa openings were the furthest off and not in need of immediate attention. Philadelphia would follow the London opening and since I had not seen the gallery space there, I made a visit during the first week of September. I had meetings with Michael Botwinick, Assistant Director for Art, Sandy Horrocks, Director of Public Relations, David Katzive, Chief of the Education Division and Shelly Hodupp, Shop Manager. With Michael I selected gallery space, made arrangements for optimum time of arrival of the exhibition from London, and undertook to arrange for the proper documentation to be forwarded well enough ahead of time. With Sandy I discussed quantities of check lists, give-away material, press kits and the colour separations for the poster. With David I made arrangements to make available a selection of NFB films and discussed the possibility of a program of guest speakers on Eskimo art and culture to come from Canada during the run of the exhibition. And finally, with Shelly I discussed the sale of the catalogue and postcards at the Museum shop. I also met with Stuart Hay and Pierre Gosselin of the Canadian consulate in Philadelphia who were most receptive and prepared to do whatever they could to help. It was a most fruitful visit and I came away to direct all of my energies now to London.

I was due to leave in less than two weeks to begin the installation at the Museum of Mankind there. Preparations seemed to be going well and all that remained were the last details. Ian Clark, who had done such a fine job organizing things in London from the very beginning, left for Canada before he was able to see the results of his good work. He was replaced by Patricia Dunn who took control beautifully and brought to completion all that he had planned surrounding the event.

George Moore supervised the dismantling and shipping of the exhibition throughout the itinerary and would do so until the end. In Moscow he turned the exhibition over to our Danish trucking firm for its last, long journey in their hands up through Scandinavia and over to England. Both George and the exhibition were there when I arrived in London and we were able to begin almost immediately with the installation. The exhibition was to be held, not at the British Museum itself, but in its exhibitions gallery called the Museum of Mankind, located in Burlington Garden. This museum had been just recently opened and was not yet well known by the London public. As a compliment to our exhibition, Mr. Fagg and Elizabeth Carmichael, the curator in charge, agreed to mount in nearby space a small exhibition of prehistoric Eskimo material drawn from their own collection.

Contacts on all levels were well co-ordinated by Margaret Hall and our work proceeded without any trouble. One added luxury was that we were able to speak to all of our co-workers in our own tongue, the first time since Vancouver. Thanks to the diligent public relations work by Margaret Bean there was extensive coverage of the exhibition in advance of the opening and our deadline for finishing the installation was based on accommodating a heavy programme of television filming and interviews for several days before the opening. By this time our official party was beginning to arrive. Iyola of Cape Dorset and Davidee Kagvik of Great Whale River were the guests of honour and were accompanied by interpreter William Tagoona and escort Murray Petrie, both of the Department of Indian and Northern Affairs. James Houston representing the CEAC and Dr. W. E. Taylor, Director of the National Museum of Man completed the Canadian party. Iyola and Davidee Kagvik were the most filmed, photographed and interviewed artists of the whole itinerary and seemed very much at ease and relaxed

throughout the whole experience. Two other exhibitions of Eskimo art opened at the same time - Parr and Angosaglo drawings and prints at the Hugh Moss gallery and Baker Lake wall hangings and a selection of sculptures at Gimpel Fils gallery. We all attended the opening of the former the day before the exhibition opening and visited the latter the day after.

*

*

*

The Masterworks opening took place at 6.00 p.m. on the evening of October 5, 1972 and was attended by over 300 distinguished guests including Sir John Wolfenden, Director General of the British Museum and Lord Trevelyan, Chairman of the Board. The exhibition was officially opened by Mr. J. H. Warren, the High Commissioner for Canada.

Response to the exhibition was very enthusiastic. Attendance at the Museum of Mankind increased by many times to a record-breaking eight hundred a day. Press coverage was extensive. Pre-arranged articles appeared. On the Sunday before the opening the colour magazine of the Observer featured a cover picture and a six-page article by James Houston. There was a cover picture in the Arts Review with an article by George Swinton and illustrated articles in Country Life, London Illustrated News, the Tatler, the Connoisseur and Harpers. In spite of the attention they received, I understand that Iyola and Davidee were more impressed by the stone lions in Trafalgar Square than by anything else, which seems to me to put everything charmingly into perspective.

Once again the excitement of opening night had come and gone and I prepared to make my way home via Edinburgh, Stockholm and Copenhagen where I had made appointments to follow up on more marketing leads for Canadian Arctic Producers.

The exhibition stayed in London for two months, closing on December 10, 1972. This left just enough time to have it dismantled and transported to Philadelphia before Christmas. Arrangements were made with the Department of National Defence to airlift our 88 crates over the Atlantic. We also saw to airport landing arrangements

in Philadelphia, as well as customs and unloading. The Department of Defence needed to be flexible in their scheduling and we were never quite sure of the exact arrival date. In the end, Michael Botwinick, his crew and customs man spent nearly a whole weekend at the airport in Philadelphia telephoning back and forth to Canada to try and locate our errant aircraft. As he recounted it later it sounded like a vaudeville comedy act.

Preparations were well underway in Philadelphia on all the levels discussed during my September visit and there was a constant flow of correspondence back and forth with Michael, David, Sandy and Shelley. Kitty Heller, Vice Consul in charge of cultural affairs at the Canadian Consulate in New York, took an interest in the exhibition and offered to do what she could to help with the promotion. She was of great and continuing help and was a most welcome member of the team.

On January 10, 1973 I arrived in Philadelphia to begin the installation. As agreed, the walls were painted dark grey. Our gallery space was rather small, two long adjoining rooms, and it was agreed from the beginning to mount the inukshuk outside at the entrance to the exhibition. I was fortunate this time in having a preparation room where I could unpack and lay out all of the carvings to do the condition reporting in the open, instead of from the crates. When it came time to transfer them to the showcases, I moved them on padded trolleys, down an elevator to the gallery and directly into the showcases. Like the pieces of a (by now) familiar puzzle the exhibition took its shape, gently adapting itself to the dictates of the space into which it was settling. Showcases screwed together, lily pads unrolled and shampooed, pedestals placed, floors, shelves and windows cleaned, lights hooked up, carvings moved trolley by trolley, inukshuk mounted and once again we were ready for the festivities of another opening.

The Canadian Eskimo Arts Council arranged a meeting in Philadelphia to coincide with the occasion. Lucy Tasseor and Elizabeth Nootaraloo of Eskimo Point, the guests of honour and the first women artists to attend an opening, were accompanied by Harriet Ruston of DIAND and Nigel Wilford, then with the NWT Government.

Another coincidence was the opening of a Karoo Ashevak exhibition in New York and a promotion of Spence Bay clothing which found Karoo, James Etoolook (co-op manager), Anouyok Alookie (designer) and John McGrath (Area Industrial Development Officer) all of Spence Bay in New York and able to come to Philadelphia to see the exhibition and join in the festivities. Our good friend Kitty Heller from New York was there too, as well as Pierre Gosselin and Stuart Hay, local consular friends who had paved the way for us in Philadelphia.

The Education Division of the Philadelphia Museum of Art did a thorough and inspired job. They arranged a complete program of films, lectures and group tours. Evan Turner, Dr. W. E. Taylor, Professor R. J. Williamson and James Houston were the lecturers. Enthusiasm so spread to the Museum membership that by the time the exhibition opened on January 24 all film showings, lectures and tours were booked up.

* * *

The opening on January 24, 1973 was an all-day affair with people streaming in from early morning until the museum closed at night. Over 6,000 people saw it that first day. It was a long one for all of us, but especially for our guests of honour who were photographed, questioned, led from place to place, until they were eventually allowed to settle in front of the huge fireplace that graces the living room of Evan Turner, the Director of the museum, and enjoy the dinner that he and Mrs. Turner held in honour of the exhibition and its artists.

While reporting on this last foreign showing I will take the opportunity to repeat how warm and helpful were all of the members of our diplomatic service, wherever I travelled. Just as important was the coordination in Ottawa of anything to do with the foreign showings. This was done almost single handedly by Camilla Gillies of the Cultural Affairs' Division of the Department of External Affairs, whose very real contribution to the success of the exhibition cannot go unmentioned.

On March 4, 1973 when the exhibition closed in Philadelphia, it had been seen by an estimated 110,000 people, making it one of the most popular exhibitions the museum ever held. George Moore was there to dismantle and arrange for trucking the exhibition to Montreal. After about fifteen months of travelling to some of the most exciting cities in the world, it was now returning to Canadian soil and its eighth showing. I had visited the Montreal Museum of Fine Arts in November and discussed possible gallery space with Deputy Director, Leo Rosshandler. Here again space was tight and the inukshuk had to be eliminated. However, we were able to make up for this loss by borrowing from Canadian Arctic Producers another inukshuk which would be mounted on the lawn outside the museum. The timing was as tight as the space. Since we were fitting the Montreal and Ottawa showings (each one month long) into a period normally allotted for one showing, we had to trim down our installation time to an absolute minimum.

Fortunately, all other preparations were well organized. Bill Bantey, the Museum's public relations man saw to the design of a poster and billboard as well as the invitations. Press kits were prepared in Ottawa. A combination reception-opening was organized and financed by the Department of Indian and Northern Affairs whose Minister, the Honourable Jean Chrétien, would officiate at the ceremonies. A series of films and lectures was set up. The lecturers were art historian Dr. Jacqueline Fry and Dorothy Eber, the Montreal writer. Once again, it was all coming together.

There were only eight days before the opening. However, any fears I might have had about not being ready in time for the opening vanished after the first day. The crew at the Museum was industrious and so interested in what we were doing that by the second day I was able to start unpacking, condition reporting and placing the carvings in the showcases. Normally this phase was only reached after a week's work.

Once again, the installation took its cue from the gallery space allotted. As in Philadelphia (and, in fact, as in most of the galleries we visited) the space was small and we had to calculate to fit things in. We were continually grateful to our designer, Luc Matter, whose showcases, panels and pads for pedestals could be adapted to whatever difficult space we had to work with. Somehow, and with almost disconcerting ease (maybe we

were just so used to it by now that it was second nature) the exhibition was ready for its second Canadian opening. It was March 23, 1973.

* * *

Opening night was an animated occasion. An estimated 800 people saw the exhibition that night -- among them some sixty Inuit. These included Nouveau-Quebec Inuit who had been at a general meeting of the Fédération des Coopératives du Nouveau-Québec in Lévis, Levi Smith (Povungnituk) and Johnny Inukpuk (Inoucdjouac) representing the Masterworks artists, and a bus-load of Inuit students from Ottawa, representatives from the Department of Indian and Northern Affairs and from Inuit Tapirisat.*It was the first time I had seen so many Inuit in one place out of the Arctic. The exhibition was officially opened by the Honourable Jean Chrétien and, for the benefit of those Inuit who spoke no other language, Tagak Curley of Inuit Tapirisat gave an impromptu address in Inutitut and English.

Returning to Ottawa, it was time to follow up on earlier meetings and arrangements made with the National Gallery, the National Museum of Man, the Canadian Eskimo Arts Council and the Department of Indian and Northern Affairs concerning the areas of responsibility to be assumed by each for the final opening. I had met previously with Jack Macgillivray, the gallery's Installation Officer to view the space where the exhibition would be installed and to discuss the requirements of our show. The space was large, high and appropriately neutralized by gray walls and a quiet grey carpet. There would be no lighting or sound difficulties. Louise Simard Conroy was in charge of publicity and she received all we possessed in the way of background information and press clippings. Sherill Moseley, Co-ordinator of Ottawa Exhibitions was my contact for all other matters. Since the National Museum of Man was the original host, it would offer the dinner and cocktails for 80-100 guests before the opening. The National Gallery agreed to issue the invitations and provide space. The Canadian Eskimo Arts Council would preside at the opening ceremonies and fund the production of a poster (to be designed by the Museum of Man). And finally the Department of Indian and Northern

*National Eskimo Brotherhood

Affairs would offer a reception at the National Arts Centre following the opening.

For many months negotiations had been proceeding between DIAND and the National Film Board concerning a film about the exhibition, to be made at the conclusion of the Ottawa showing. With the details finalized and the project approved I entered into contact with producer Colin Low about the actual content of the film. I needed to know which carvings to hold back for filming in Montreal so that I could contact the lenders in question and obtain their permission. I learned that Derek May would direct the film and arrangements were made for him to come to Ottawa during the installation in order to prepare for the filming of the opening. We agreed that each of us would make a tentative list of carvings to be included in the film (using the catalogue as a guide) and that after the opening in Ottawa we would finalize our list.

At about the same time, Alice Armstrong of the National Gallery asked whether we planned to make slides of the exhibition. We realized that before long our family of 405 carvings would be returned to their 68 different homes and would no longer exist as an exhibition, so we decided to have a selection of one hundred of them photographed in colour. These would serve as a record and could eventually be reproduced into slide sets for schools and cultural institutions. Mrs. Armstrong recommended Montreal photographer Brian Merrett, whom I approached to do the job. Again and for the last time all of the arrangements that go into an opening were made and we prepared to do the final installation.

The exhibition closed in Montreal on April 22, 1973 and was due to open again in Ottawa on May 17. George Moore was in Montreal to arrange for the packing and shipping to Ottawa and by the time it arrived at the National Gallery, we had a comfortable two weeks to complete our work.

The special thing about the last showing was that many more Inuit would have a chance to see it this time. The Department of Indian and Northern Affairs organized a conference on the Fine Arts of the Arctic in Ottawa to be held just prior to, and culminating in, the opening of the exhibition. Delegates were invited

from every community in the NWT and Arctic Quebec, and from Labrador, Alaska and Greenland. Canadian Arctic Producers arranged to hold its annual shareholders' meeting in Ottawa at the same time. The presence in Ottawa of so many Inuit lent an aura of excitement to the exhibition.

With all of these distractions, resulting in extra duties, I was delighted to discover very quickly that at the National Gallery we were in hands of a capable, hardworking and interested crew, who insisted on their own standards of excellence. Because of this the installation seemed effortless and enjoyable and even with press and television interviews to contend with we were ready well in advance of the opening.

*

*

*

This last celebration was for me the best. The exhibition had returned home after an odyssey of some nineteen months and there to greet it was a large representation of the people who made it possible, in whose honour it was conceived. At the ceremony, both Bill Taylor and George Elliott made opening-closing remarks, bitter sweet to me because the whole experience would soon be over. The podium was then turned over to Ruby Arngna'naaq who introduced the Prime Minister. Mr. Trudeau declared the exhibition officially open and 1,549 people crushed into the gallery. It was almost impossible to see the exhibition adequately that night and arrangements were made for the Inuit to visit it again in the quiet of the following day. The National Gallery reported later that it was one of the most successful exhibitions ever held there.

Once the excitement settled down it was time to follow up on preparations for the film and the slides. Tom Daly, Executive Producer of the film, Colin Low and Derek May all came to Ottawa at various times to meet with their Northern Affairs sponsors. With Derek May I finalized the selection of carvings which seemed most suitable to the film. These one hundred pieces were also the ones to be photographed for slides. I wrote to the lenders involved and obtained permission

for an extension of time and use of their carvings. All permissions were granted.

Then the day came when the exhibition was dismantled once and for all. Walking through it for the last time, I felt a real sadness. It had been an important part of my life for three years and now it was over, although over only in terms of being on display to the public. There was still a lot of work ahead before the last detail could be finalized. Tables were mounted in the display area and as we emptied the show-cases, the carvings were laid out on them according to lenders. This facilitated packing and shipping. Our custom-made crates were now obsolete and new packing was arranged for. Those pieces to be photographed and filmed were put in a separate spot to be moved upstairs into a room set aside for the purpose. Shipping forms for the dispersal were devised and George Moore set out to pack and arrange for delivery of the carvings to their owners, while I worked with Brian Merrett, the photographer. As pieces were photographed they were packed and shipped to the National Film Board in Montreal for filming.

The people at the National Gallery went out of their way to help us and demonstrated great professionalism of both attitude and action. For example, when George Moore had to leave, Miss Coates, the Registrar, undertook to ensure that the shipping out of carvings was finalized even though this was by no means her responsibility. All of the gallery services were put at our disposal throughout and it was with much good feeling that I said goodbye to the people who had been co-workers during that last period. My experiences at all three Canadian galleries made me very proud of the calibre of the facilities, curators, work crews, and conservation techniques that could be offered to visiting exhibitions by Canadian institutions.

I ended my travelling for the exhibition by making two last trips to Montreal - one to receive, unpack and condition report the carvings at the National Film Board and the other at the end of the filming to condition report and sign out for dispersement those same carvings when Vic Pelcis of Boyd Moving and Storage came to repack them for return to their owners.

Vic Pelcis was the one who in the beginning designed the crates and built all of the individual compartments that so lovingly carried the carvings over the months and the miles. It was largely due to his good work (as well as great care in the packing and unpacking at every stop) that the exhibition suffered so little damage during its ambitious itinerary. Vic was there at the beginning and Vic was there at the end. We had come full circle.

I could go on naming the many individuals who come to my mind, but the exhibition owes its success to a whole network of people who form the mosaic of this story - the artists, the organizers, the designers, the photographers, the curators, the workmen. But one name I have mentioned only once in this report is that of Gunther Abrahamson of the Department of Indian and Northern Affairs. The project fell under his aegis and he was responsible for facilitating the progress of the exhibition on so many levels that it would be impossible to list them. He was the guiding spirit behind everything recounted on these pages and if one is allowed to dedicate a mere report, I dedicate it to him.

PART III

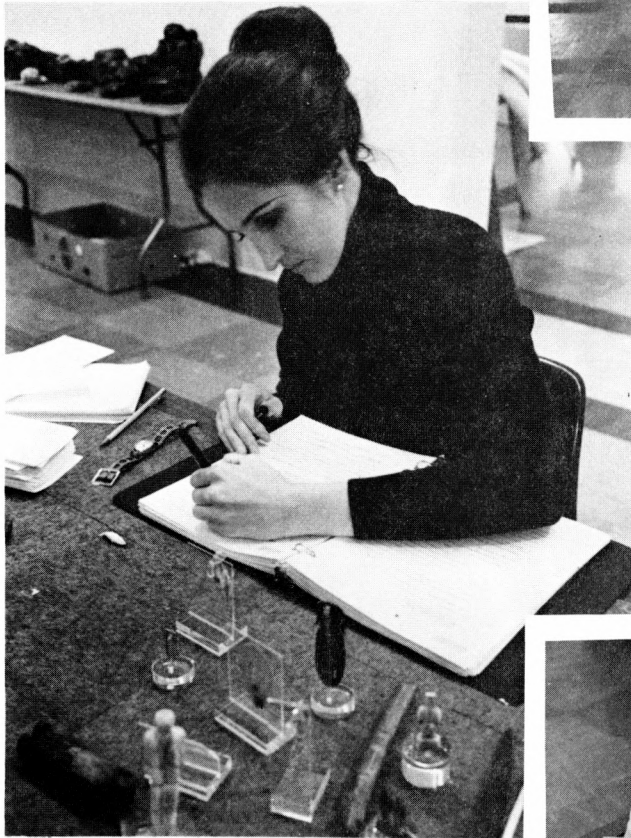
PHOTOGRAPHIC RECORD

PHOTOS BY SHARON VAN RAALTE
UNLESS OTHERWISE INDICATED



Unloading Crates at Vancouver Art Gallery
All Vancouver photos by Todd Greenaway

Beginning of
installation



Sharon Van Raalte
condition reporting
carvings

Opening
carving crate



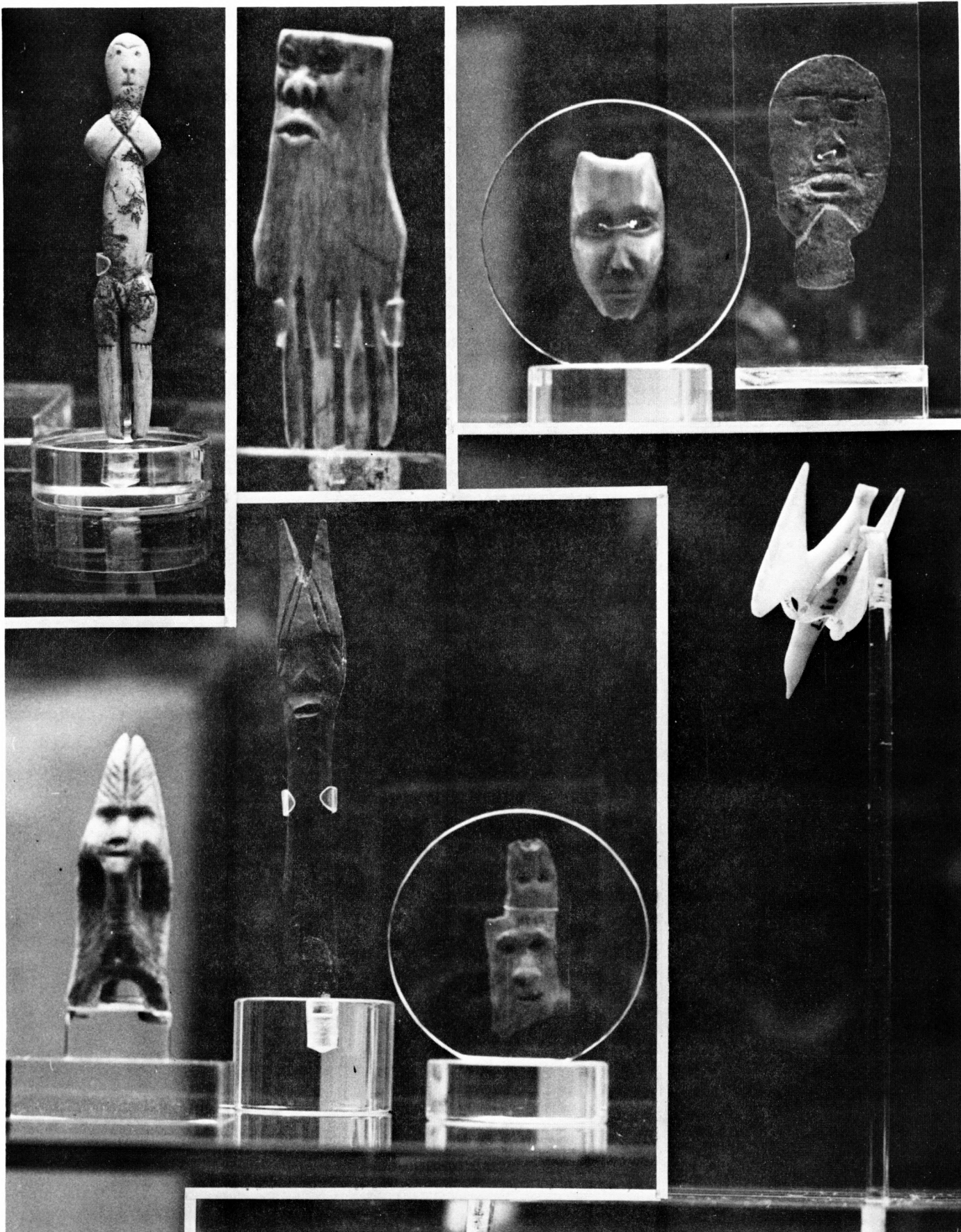
Finished installation



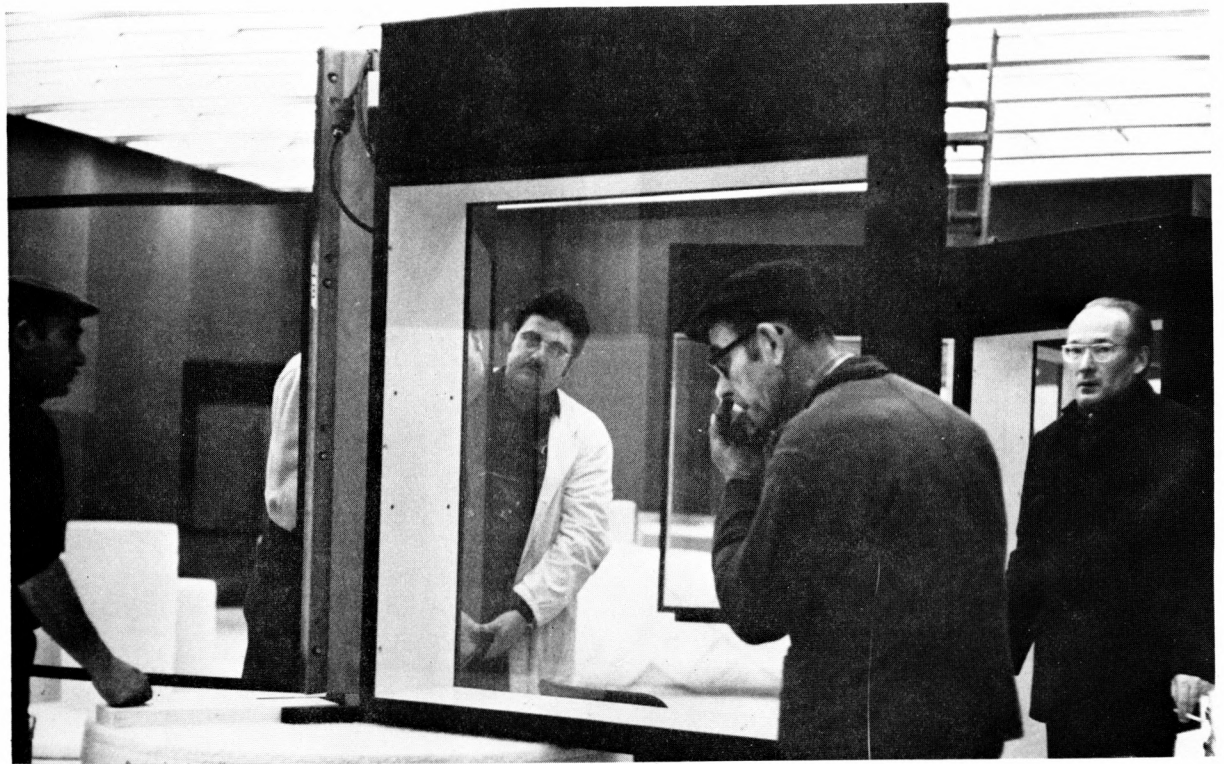
Kiawak (left) and
Fabien Oagark with
Prof. R. J. Williamson



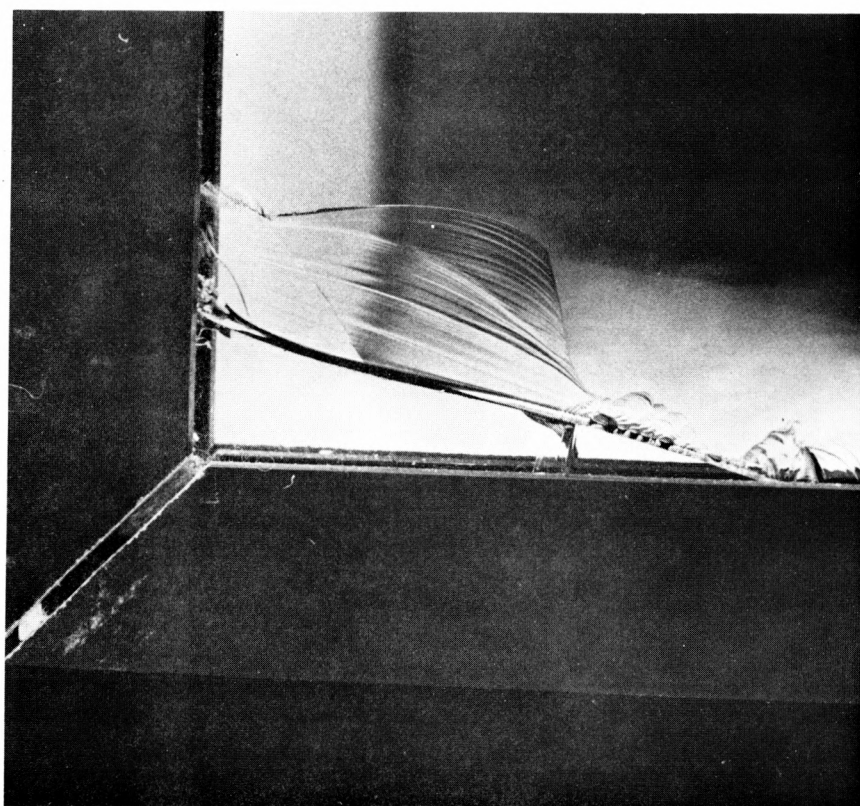
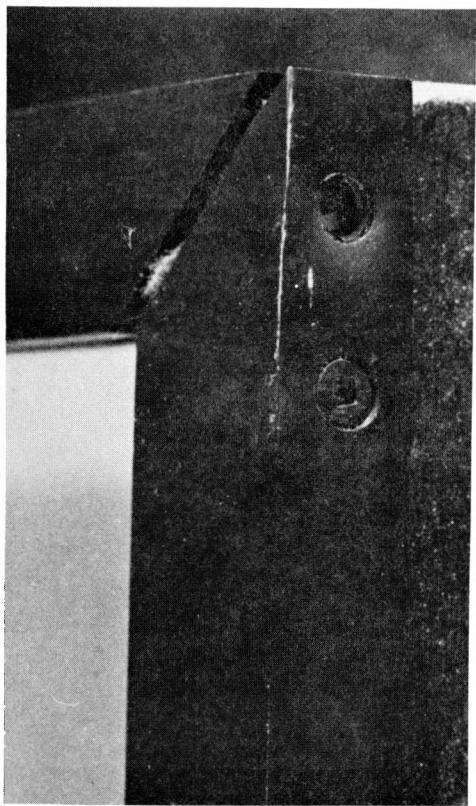
Opening Night at Vancouver Art Gallery



Prehistoric Pieces in Plastic Mounts



Showcase Installation in Paris



Finished Showcase and Details of Showcase Damage
Any damage was photographed as a matter of record.



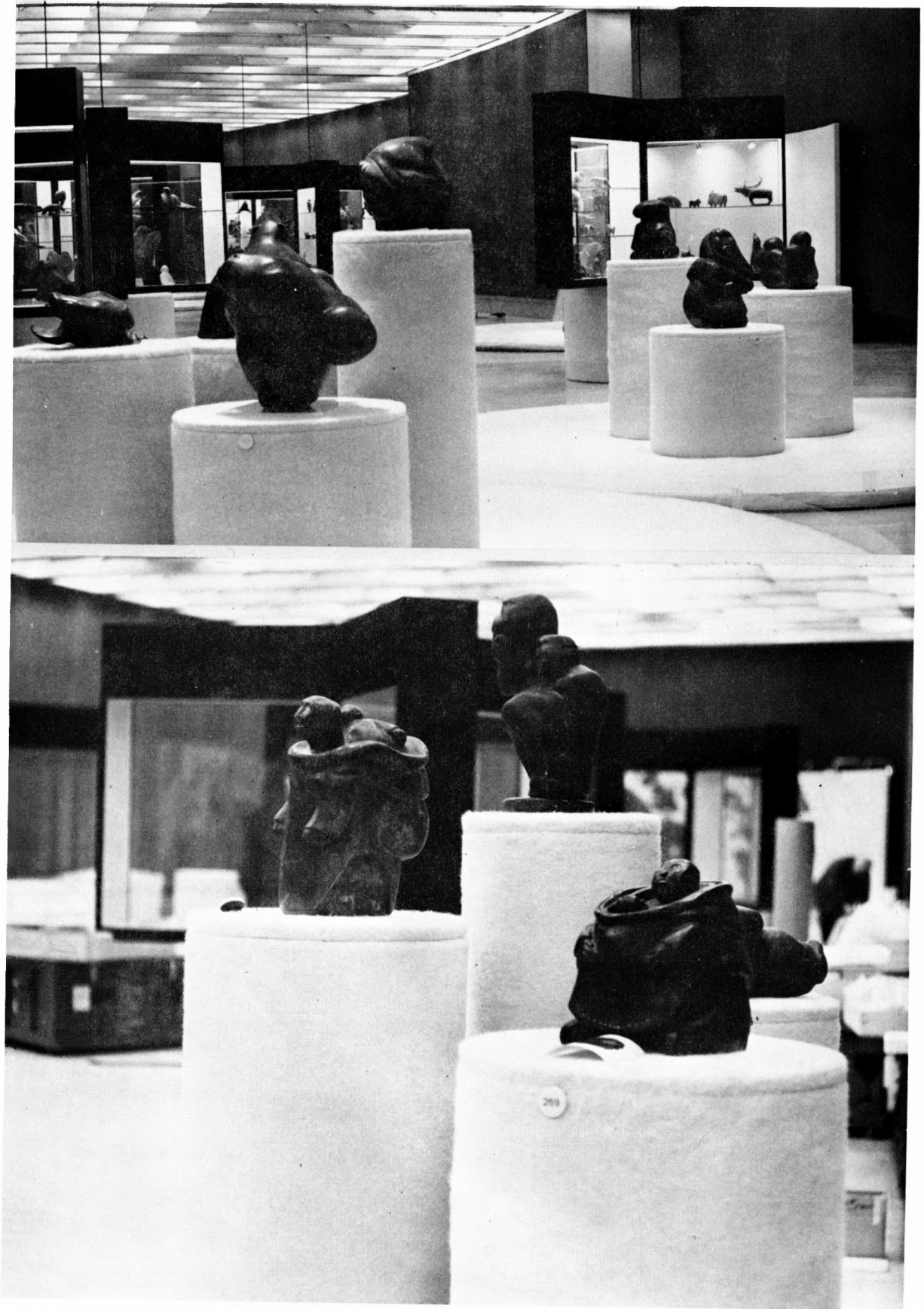
George Moore, Sharon Van Raalte and Henry Galy-Charles filming videotape for playback at Grand Palais.



Jacques Duhamel views exhibit



Opening tour
Photos this page courtesy
French news agency



Le Grand Palais, Paris

Completed Installation in Paris





84

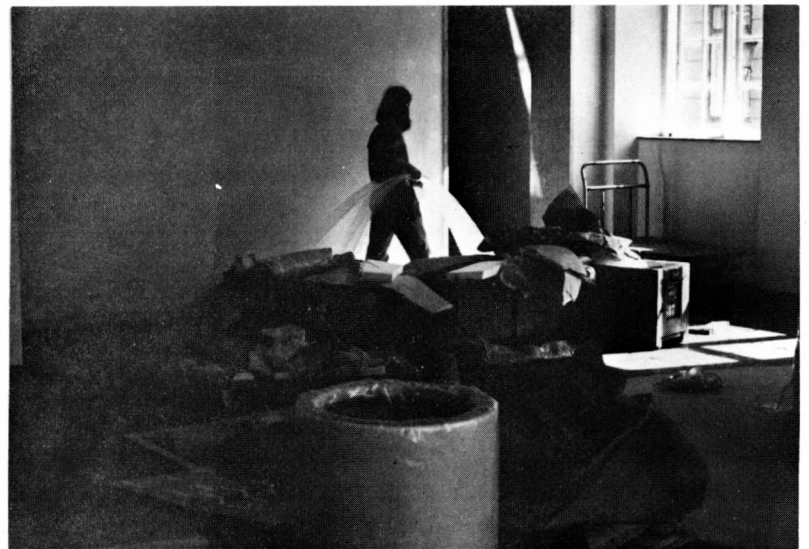
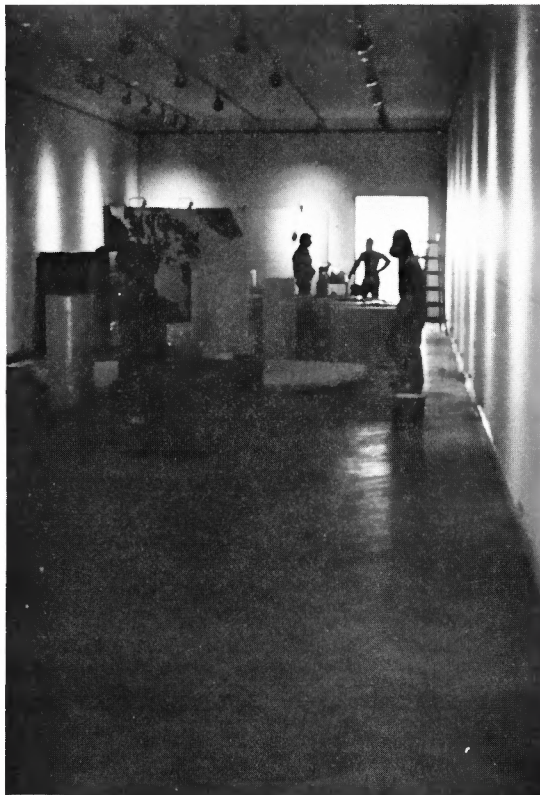
Carvings set out on tables
in preparation room prior
to condition reporting

Setting exhibition
furniture

Galleries were long
narrow corridors

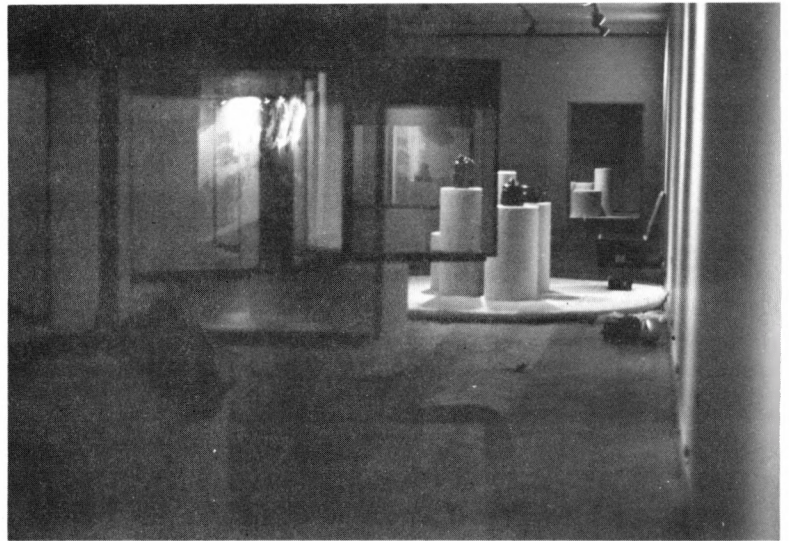


Windows were all blocked out

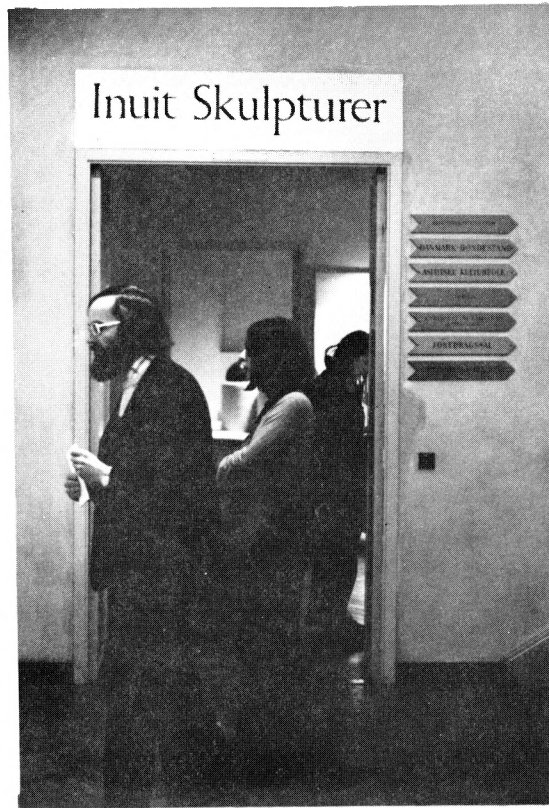


At the Nationalmuseet in Copenhagen

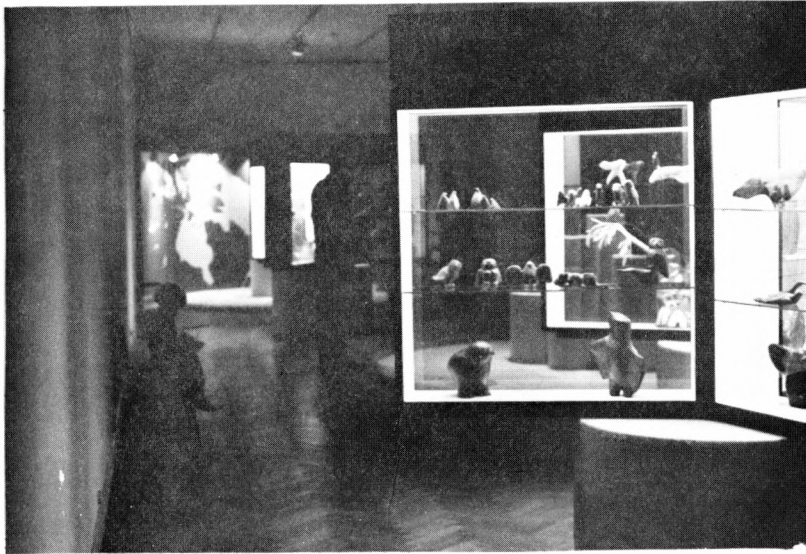
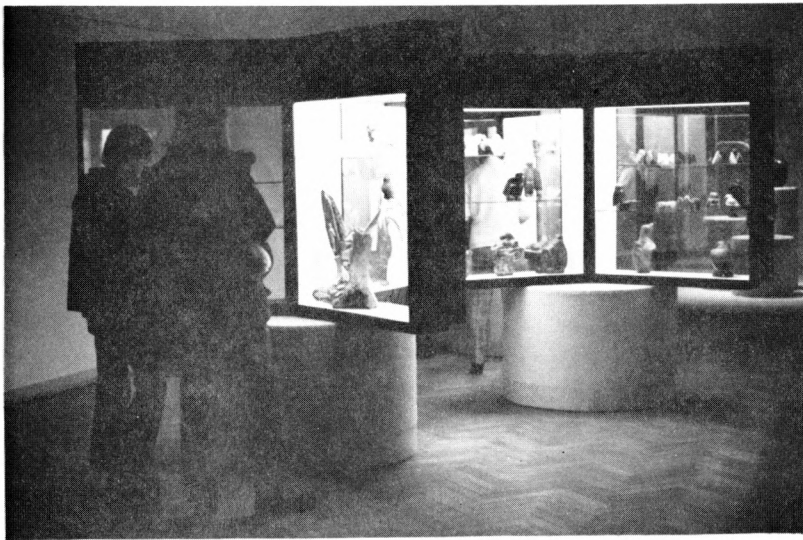
Installation in
various states of
completion



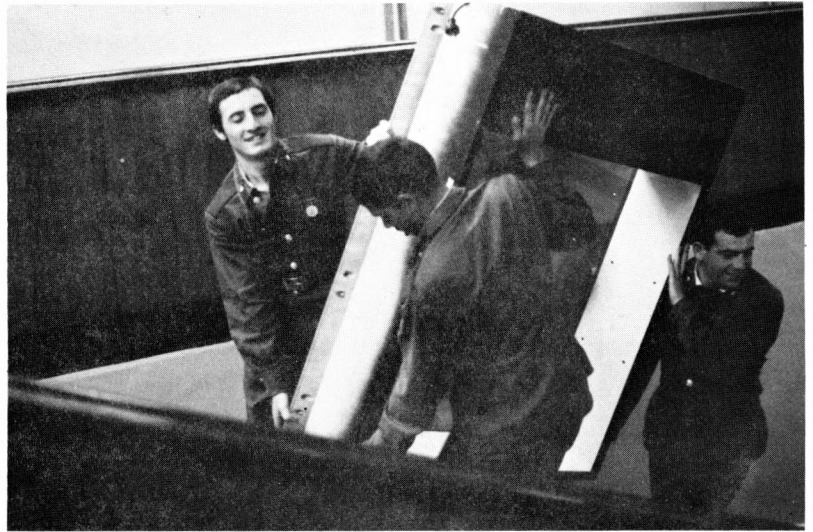
Nationalmuseet, Copenhagen



Spectators at the Nationalmuseet, Copenhagen



Spectators at the Nationalmuseet, Copenhagen



Russian army men carry everything up six flights of stairs



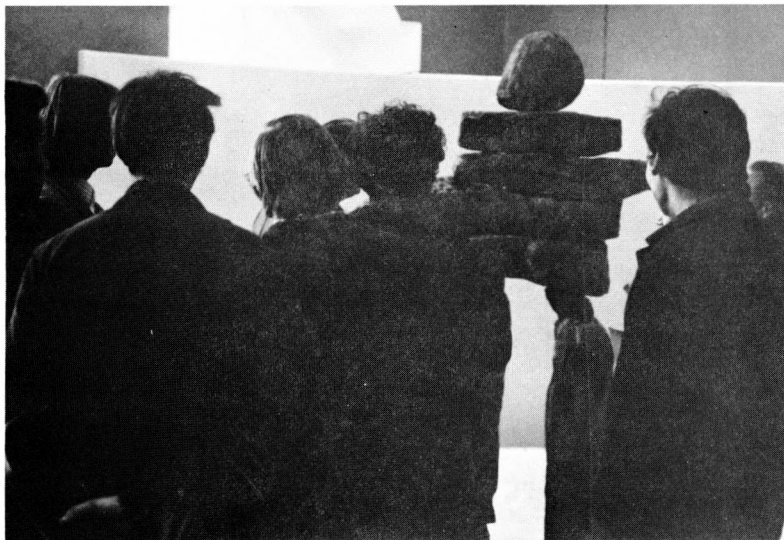
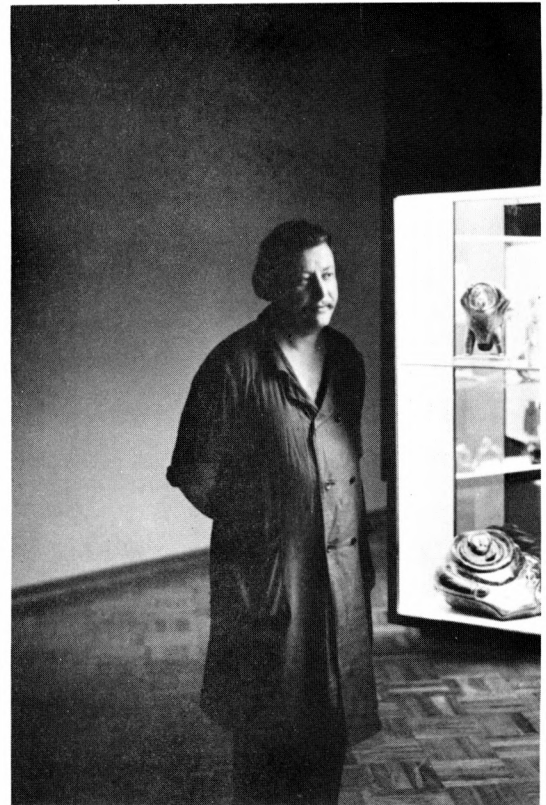
Students were of tremendous help during all preparations



At the Hermitage, Leningrad



Yuri - chief stone restorer

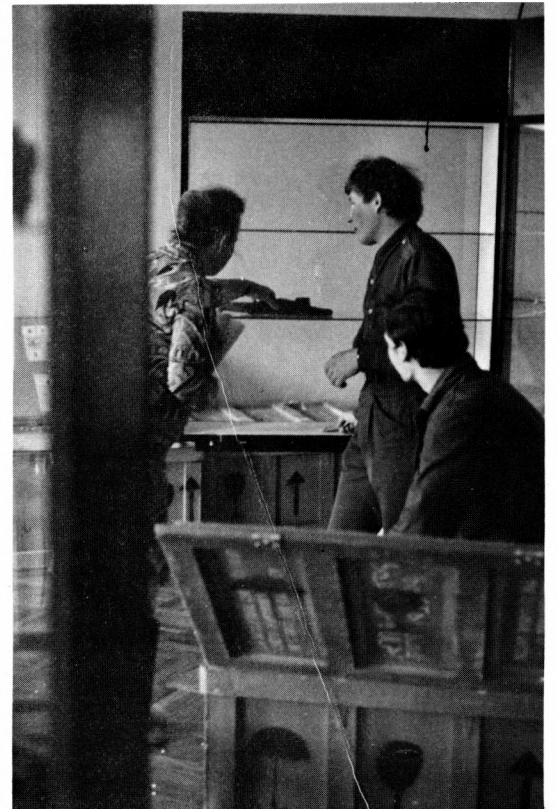


Mounting of the Inukshuk at the Hermitage, Leningrad



90

Unpacking carvings



Irena Nikolevna places
first carving in showcase



Mounting showcases

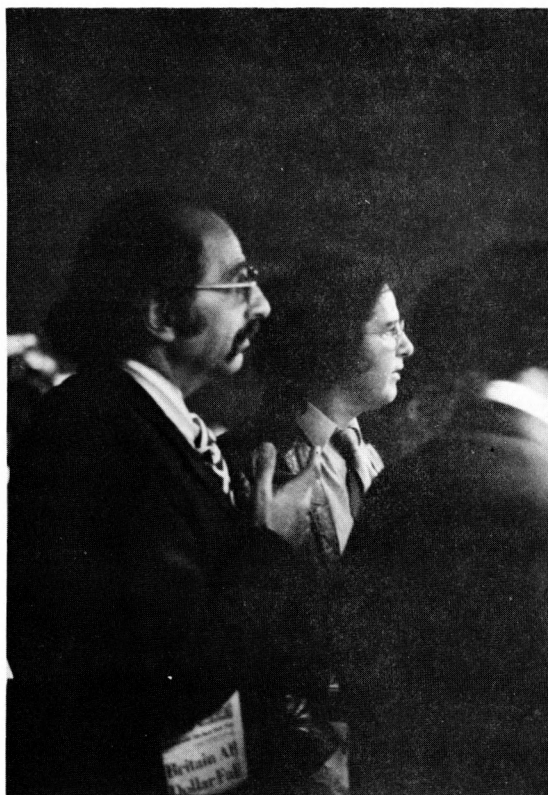
At the Hermitage, Leningrad



91

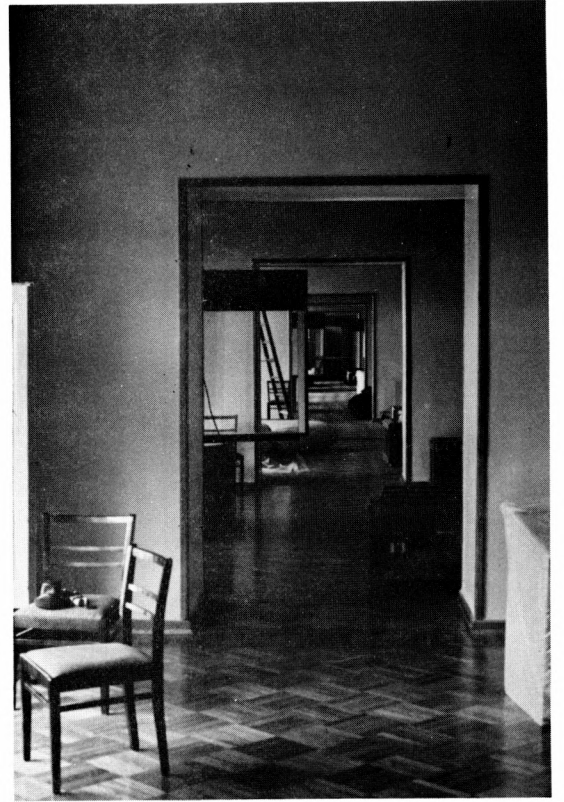
Tanya Palavskaya,
interpreter and
curator of Russian
icons

Doris Shadbolt talks to
Ambassador and Mrs. Ford



David Levy (left)
Jean Noel Poliquin

Opening Day at the Hermitage, Leningrad



Exhibition Rooms at Hermitage are gradually filled up



Osuitok being interviewed



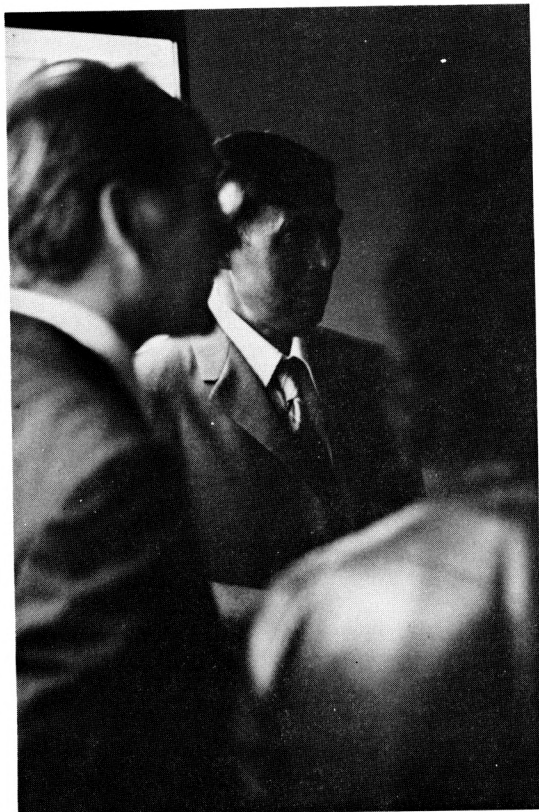
Russian and Canadian Inuit try to converse



Visitors

At the Hermitage, Leningrad

Kakasilila

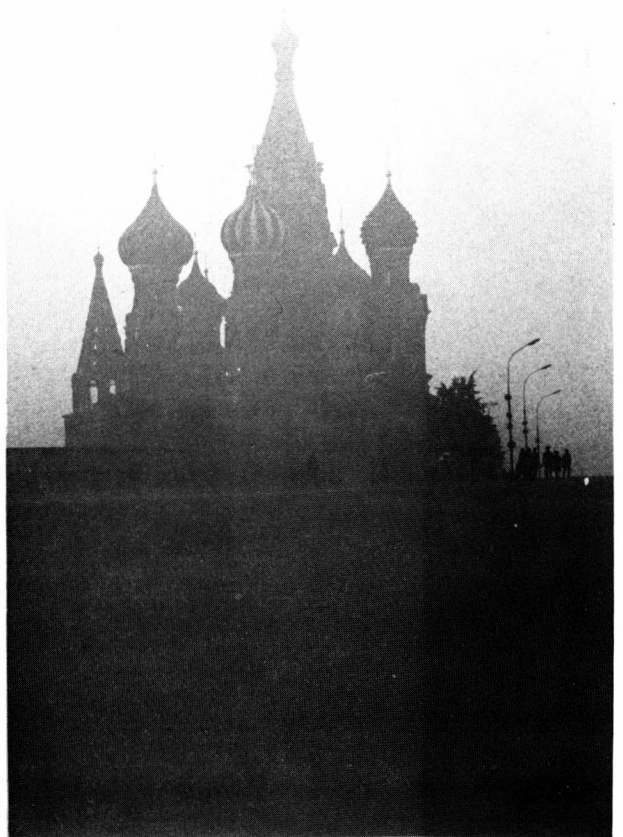
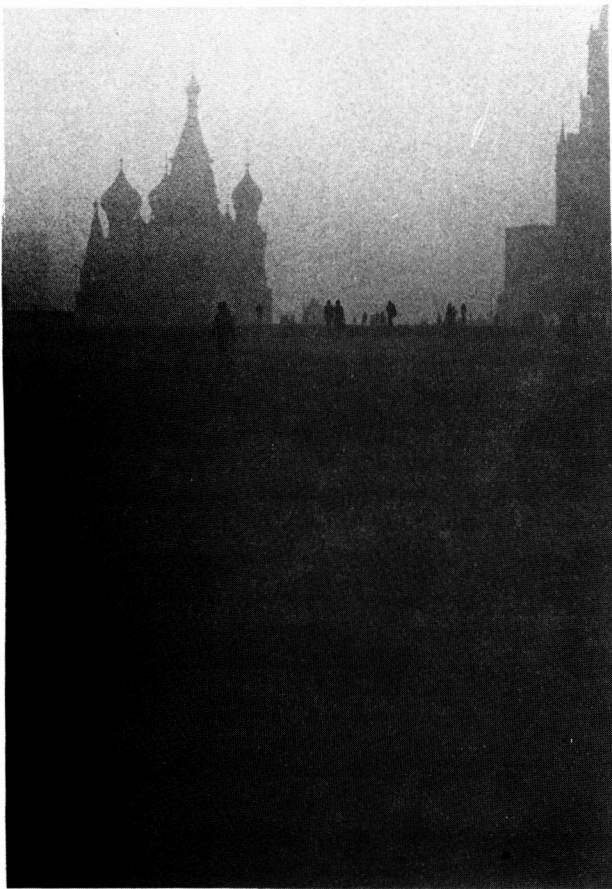


Visitors to
exhibition

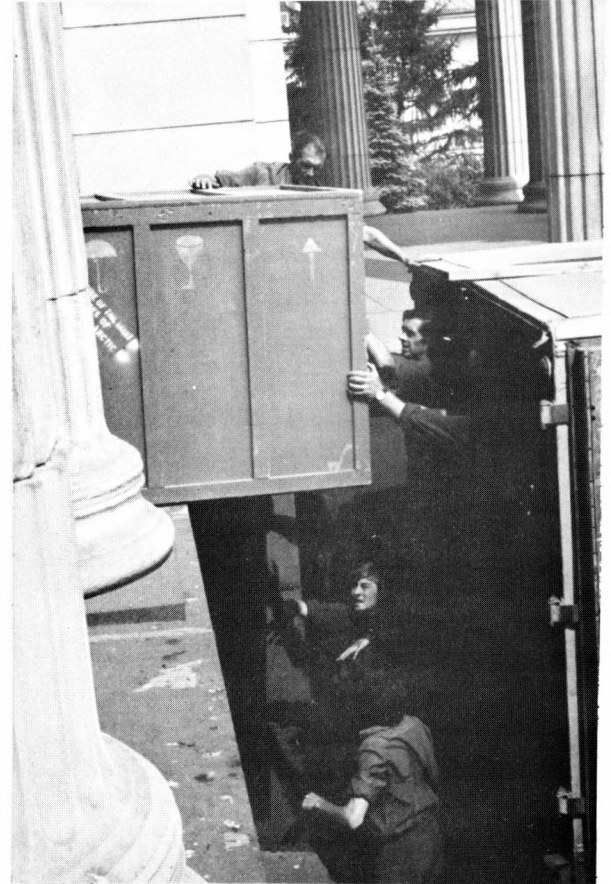


Irena Nikolevna and
Tanya Palavskaya

At the Hermitage, Leningrad

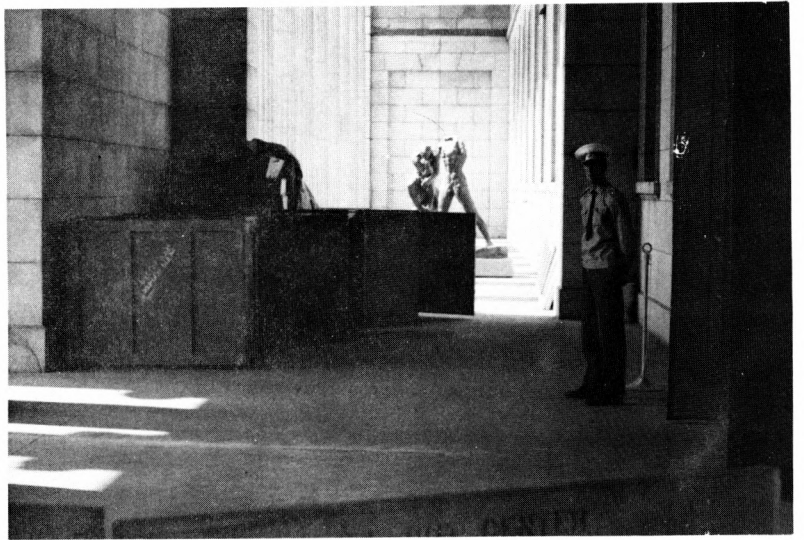


Peat Bog Smoke over Red Square, Moscow

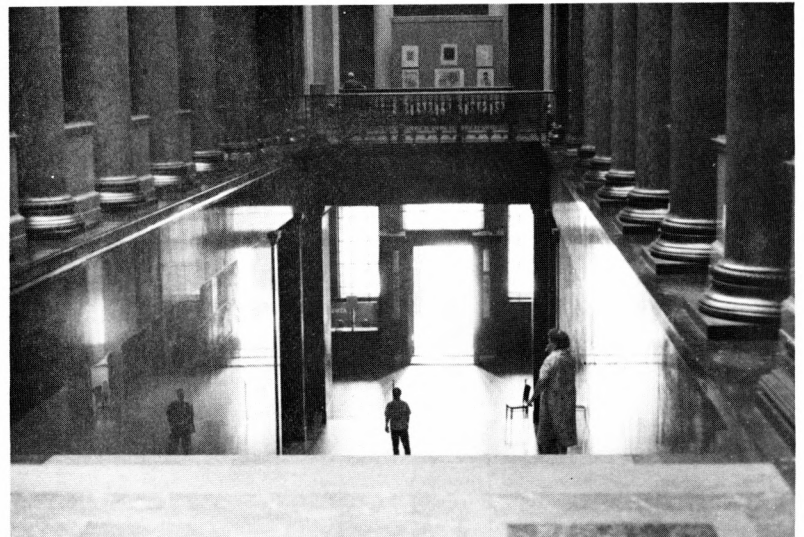


Unloading Crates on the Portico of Pushkin Fine Arts Museum, Moscow

Portico of museum



Grand staircase



Everything had to be carried by hand up these stairs





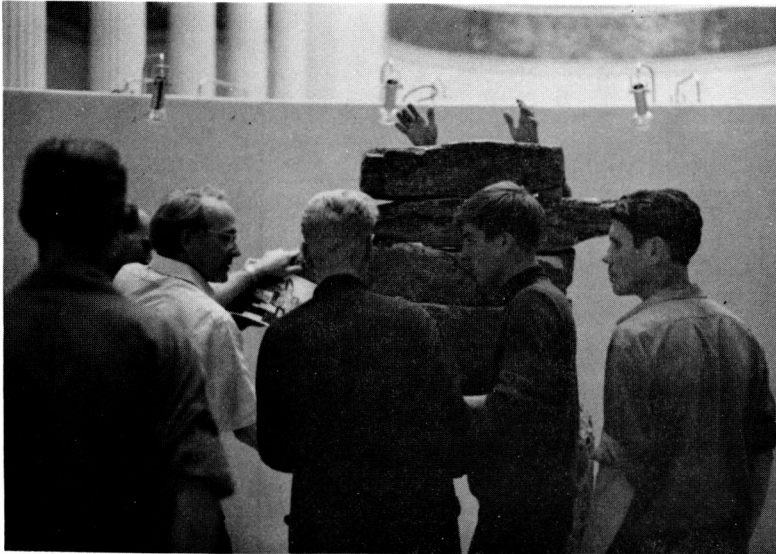
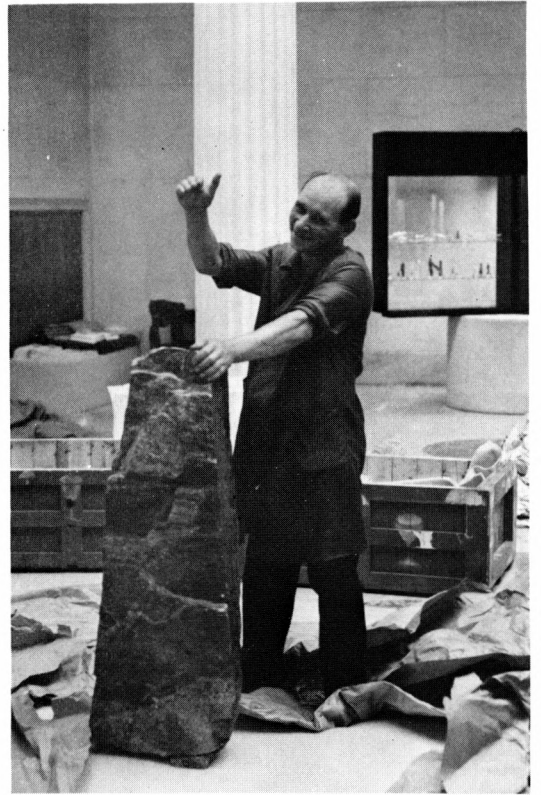
Exhibition room was at the head of the great staircase



Room was so small that all showcases had to be placed down corridors at sides to make room for pedestal pads which filled the centre space



At the Pushkin Museum, Moscow



Mounting of the Inukshuk at the Pushkin, Moscow



Madame Rubinstein and Raissa Shurinova (our interpreter)



Sasha Raissa Pavel George Moore



Once the exhibition furnishings were in place, the carving crates were positioned close to the areas where they would be unloaded

Carving crates waiting to be unloaded into showcases

At the Pushkin, Moscow

Canadian flag is
brought out for the
opening



Opening ceremonies



Paul Toooktook
and Mark Tungilik
view the exhibits

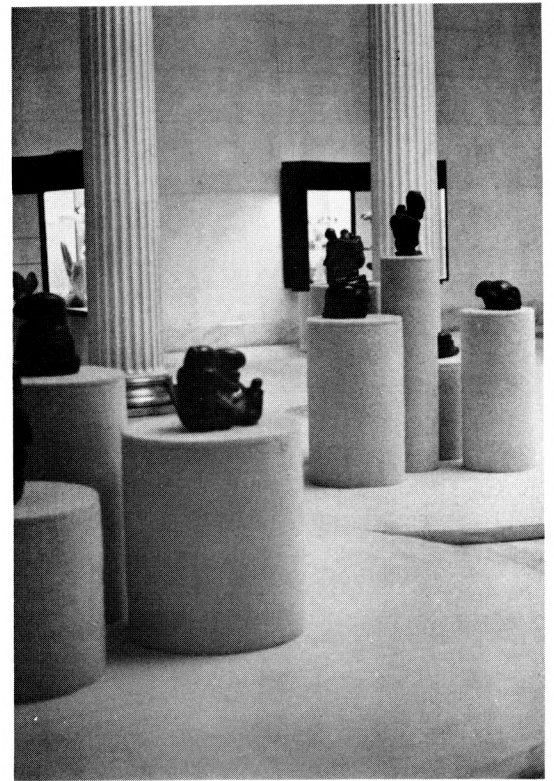


At the Pushkin, Moscow



Mark Tungilik admires
his own carving

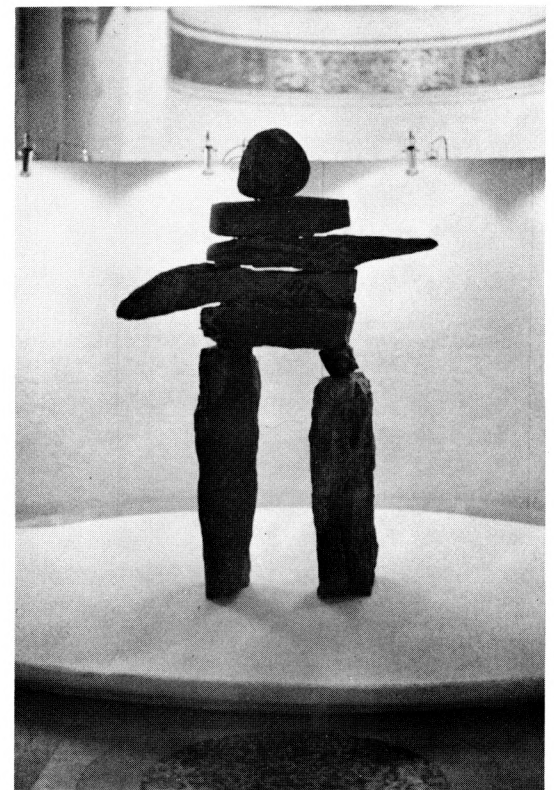
Paul Toolooktook



Inukshuk in place



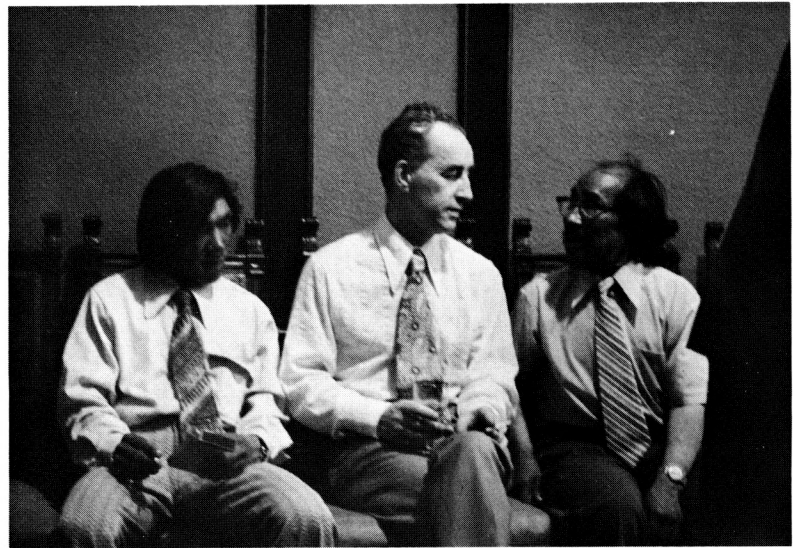
At the Pushkin, Moscow



Visitors to
exhibition



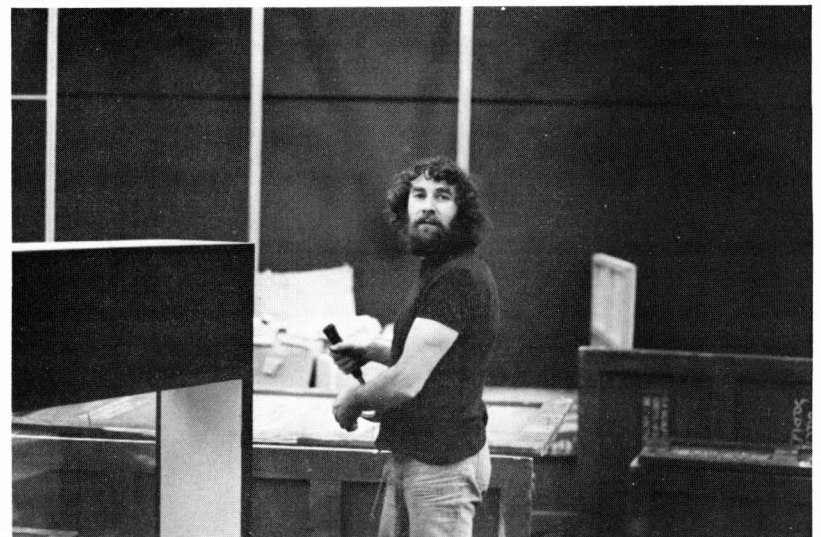
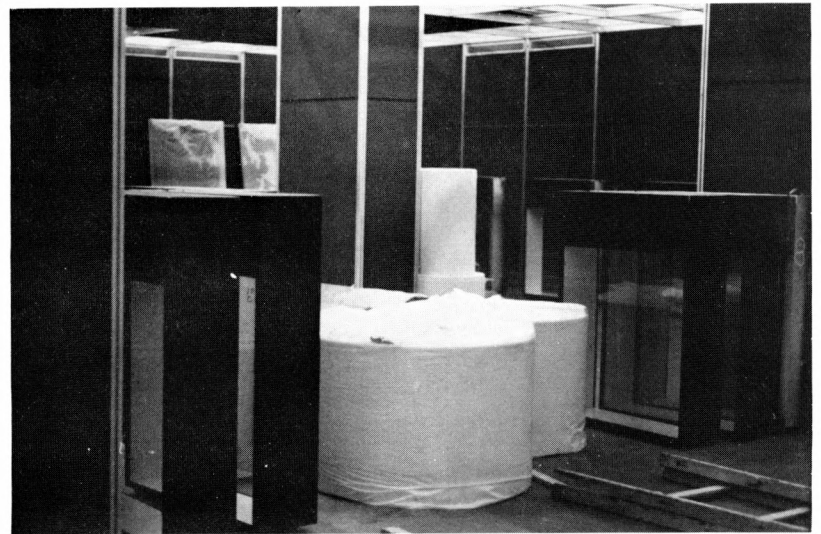
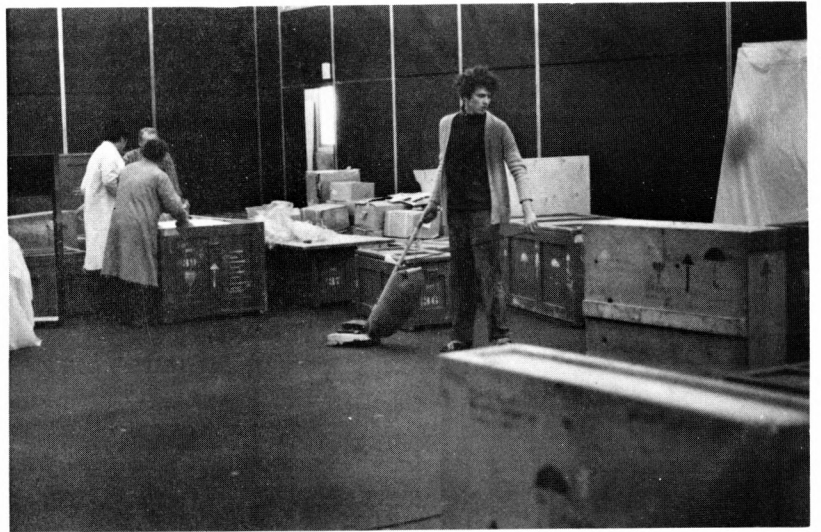
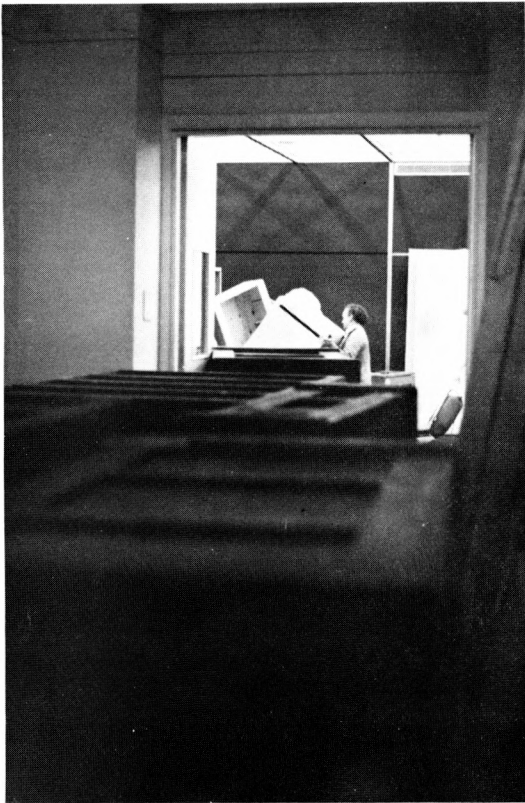
Ron Milligan with
Paul Toolooktook
and Mark Tungilik



Mr. and Mrs. Parker,
Mr. and Mrs. Milligan,
Alma Houston and
Inuit artists



In Moscow



Museum of Mankind, London



Mounting showcases

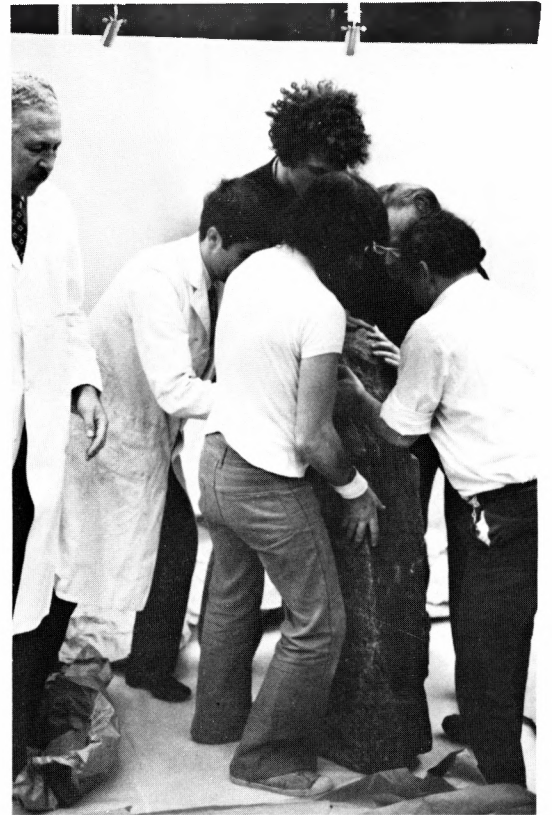


Getting ready to lift first
stone of inukshuk

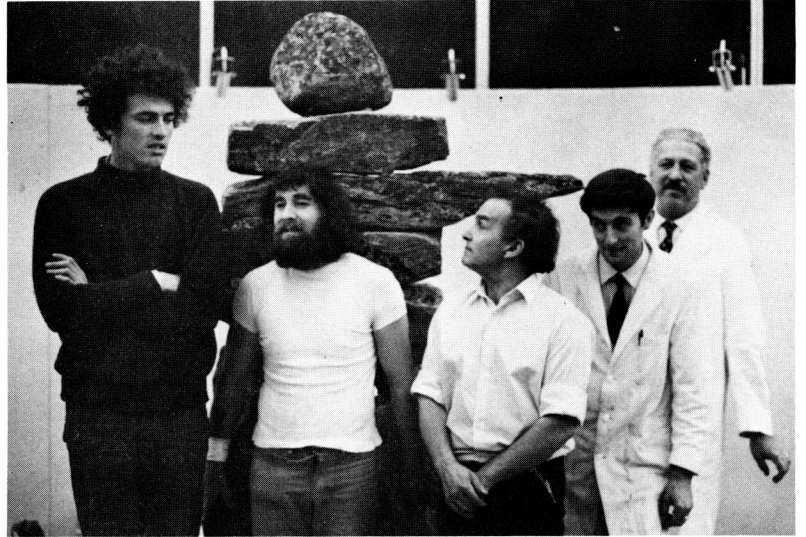
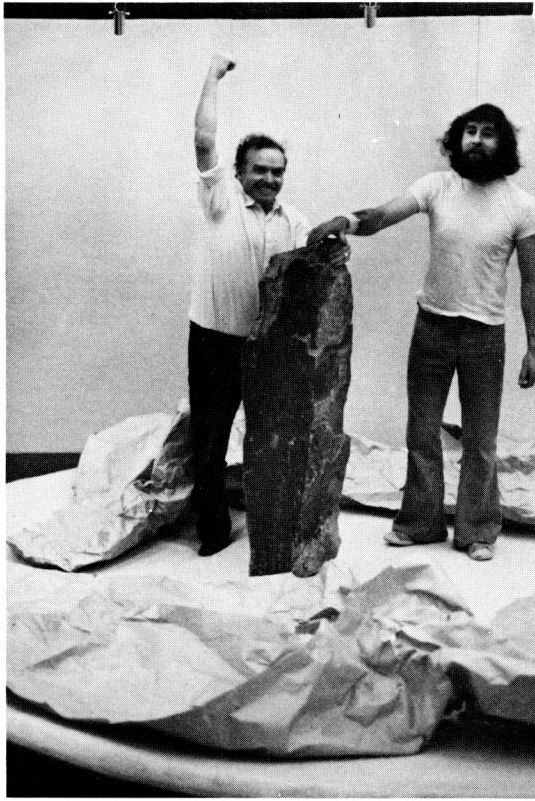
105



First leg
of inukshuk



Installation of inukshuk

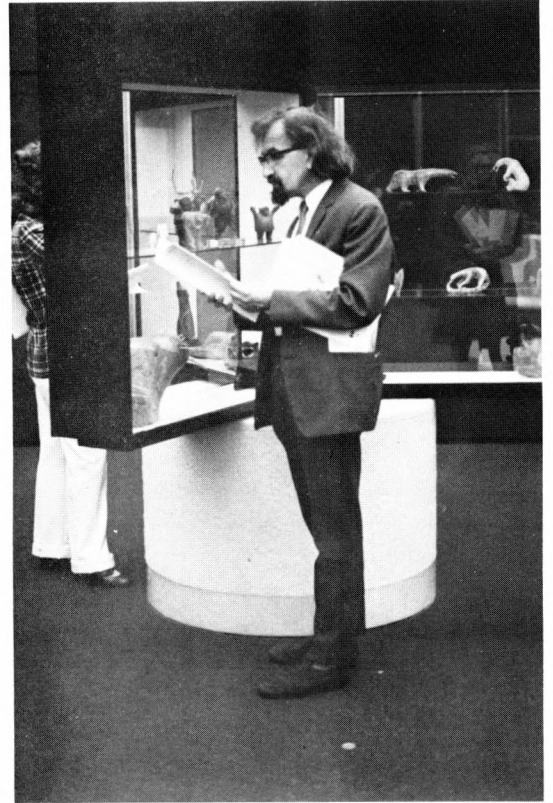


Final cleanup





At press preview,
Dr. W.E. Taylor



During press
conference



Press Preview at the Museum of Mankind, London

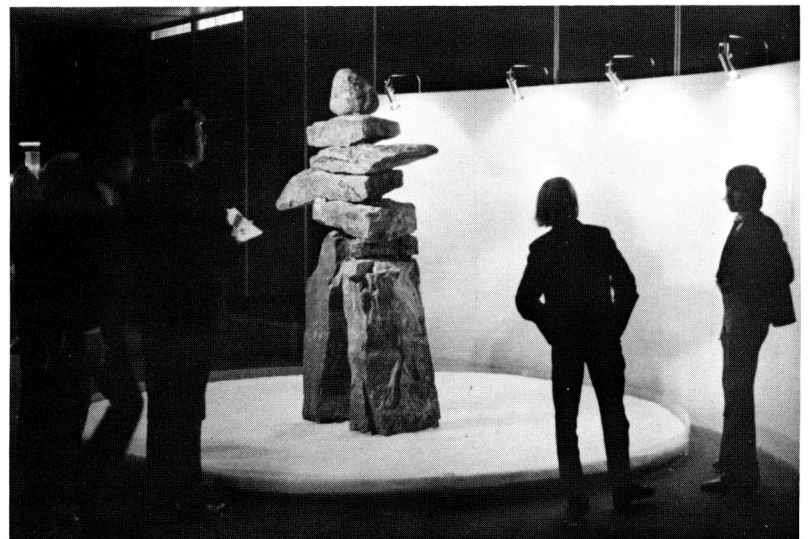


Margaret Bean

Press preview



Visitors to exhibition

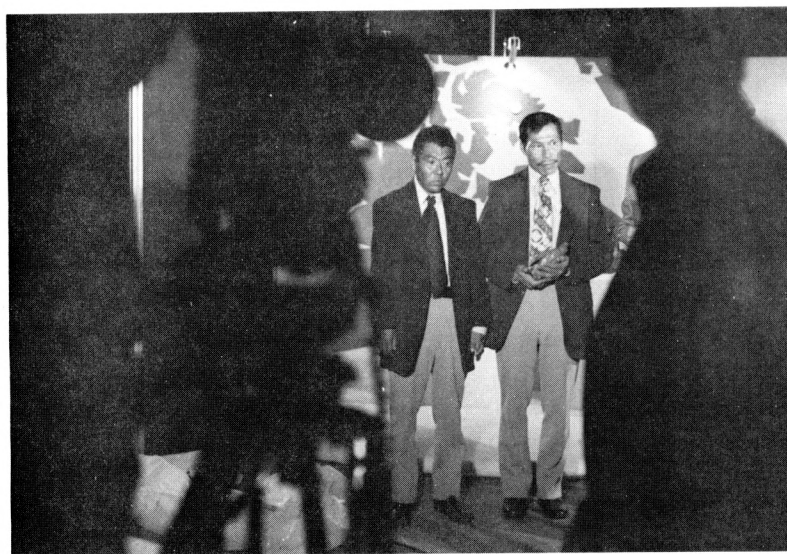


Museum of Mankind, London

Filming of TV
programme



Davidee Kagvik and
Iyola being filmed
for television



Davidee and Iyola
pose for newspaper
photographers





Preparation room for
condition reporting.
Tables improvised from
unpacked crates



Inukshuk crate

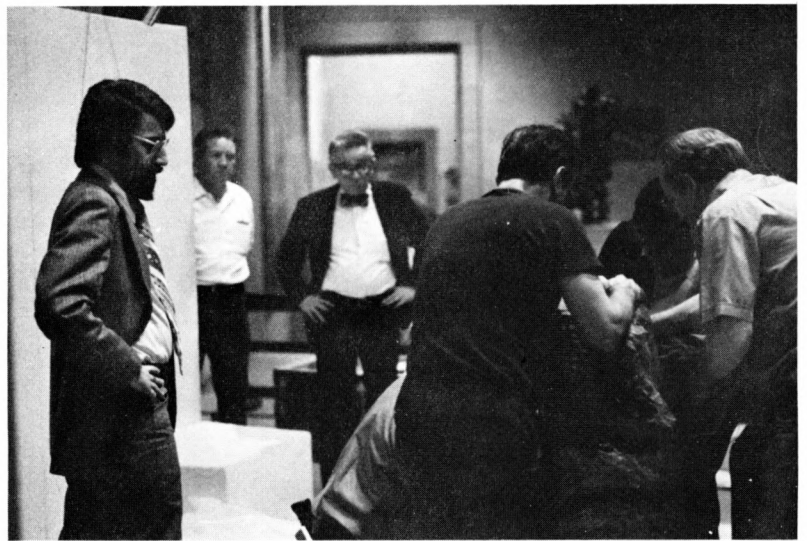


Unloading first
piece of inukshuk

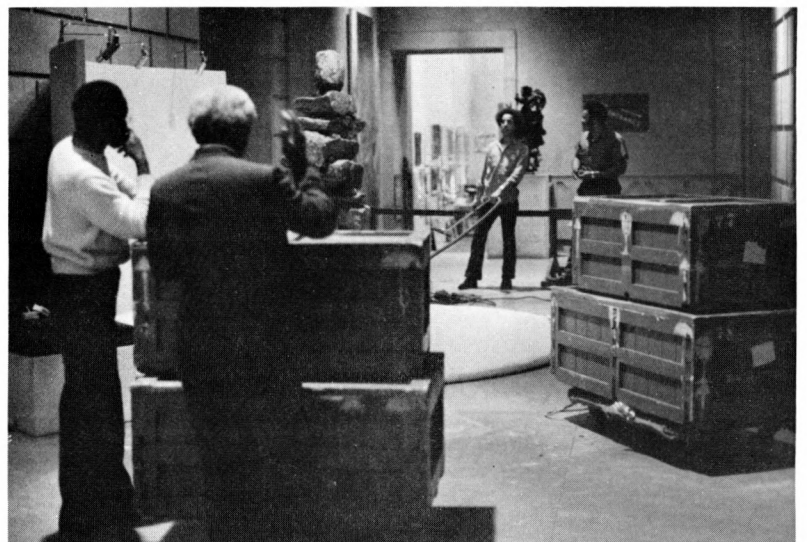
First stone of inukshuk
about to be hoisted
into position



Michael Botwinik
watches inukshuk
being mounted

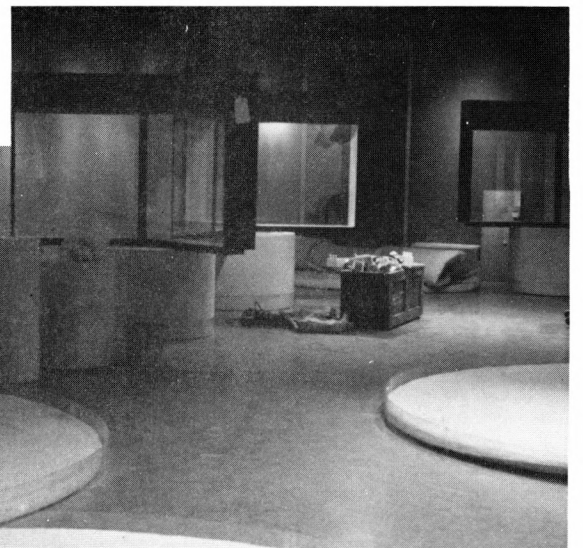


Inukshuk in place
Crates which
contained it ready
to be removed to
storage

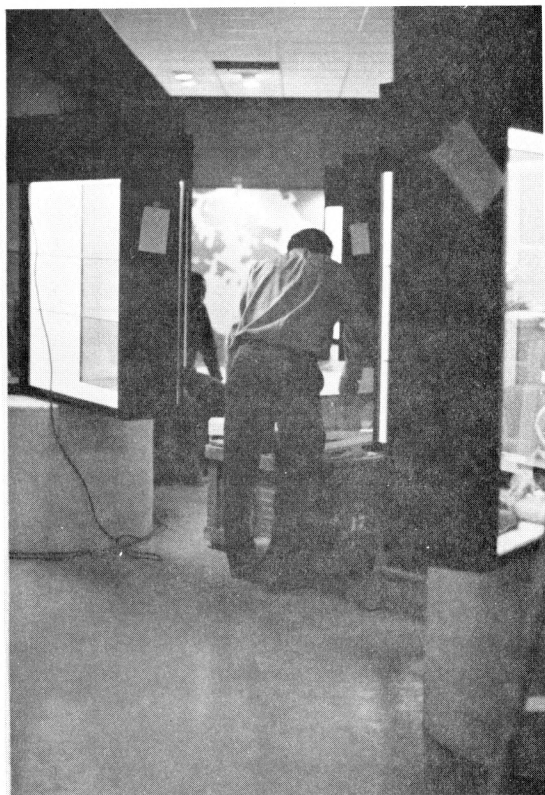




Showcases mounted and
lily pads ready to
receive pedestals



Philadelphia Museum of Art, Philadelphia



Each showcase had to be wired to overhead energy source



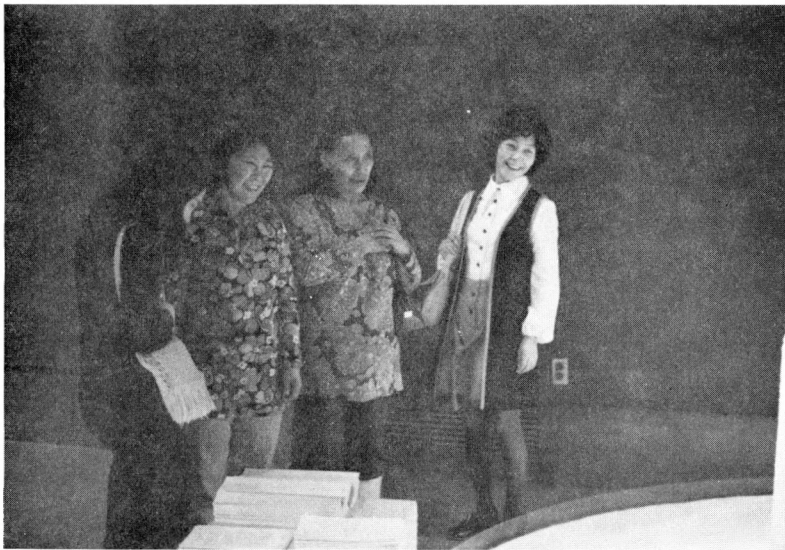
Glass had to be cleaned each time



Last minute painting at entrance



Anouyok Alookie, Lucy
Tasseor, Elizabeth
Nootaraloo and James
Etoolook with Harriet
Rus ton



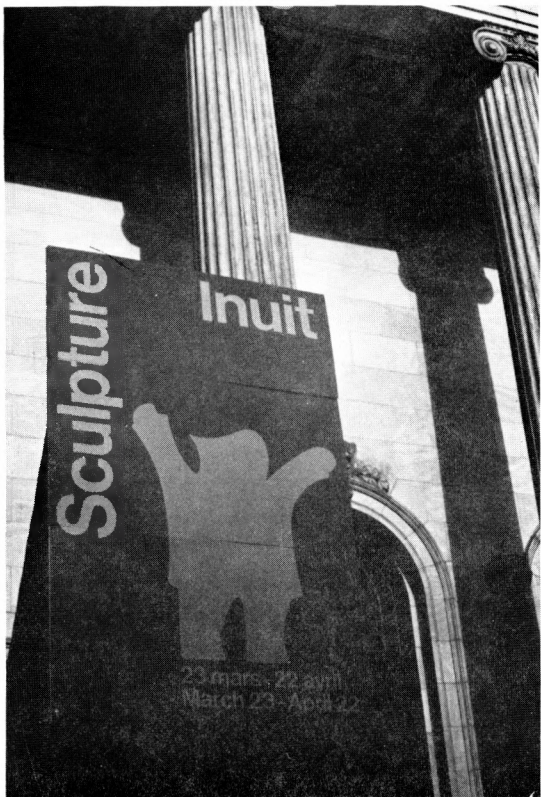
Visitors to exhibition



Visitors to the exhibition



Exhibition ready for opening



Sign outside of
museum to advertise
exhibition

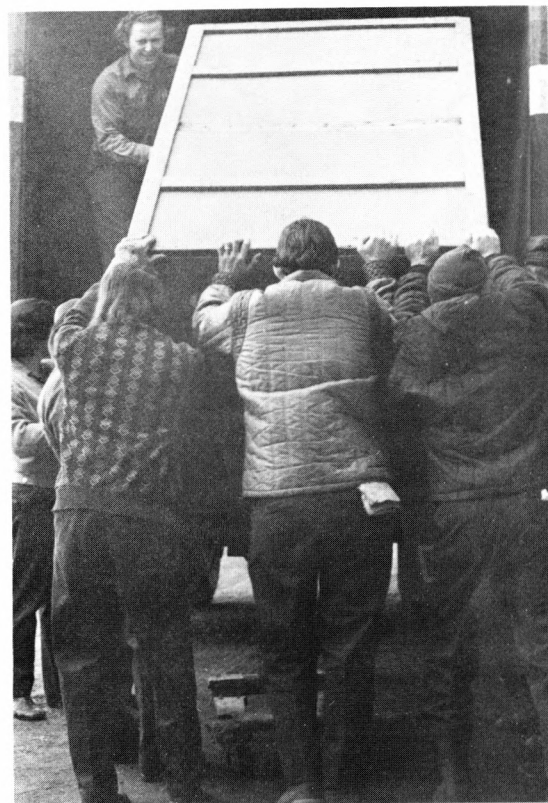


An inukshuk is mounted outside
the Montreal Museum of Fine
Arts, Montreal



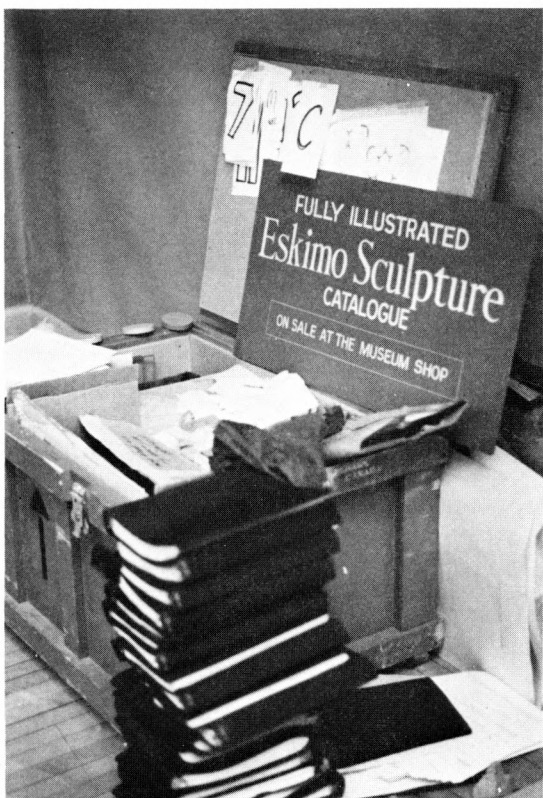
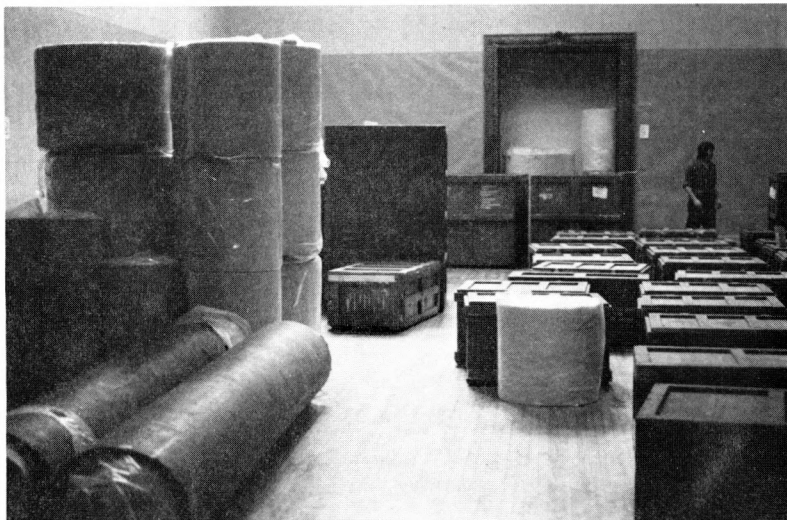


Inukshuk outside of
Museum



Unloading Crates at Montreal

The crates fill the gallery



Crate containing condition report books and other miscellaneous items

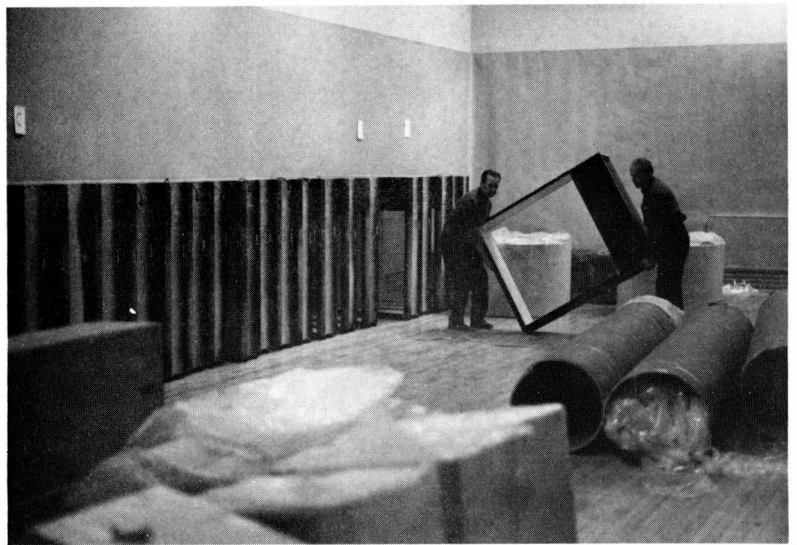
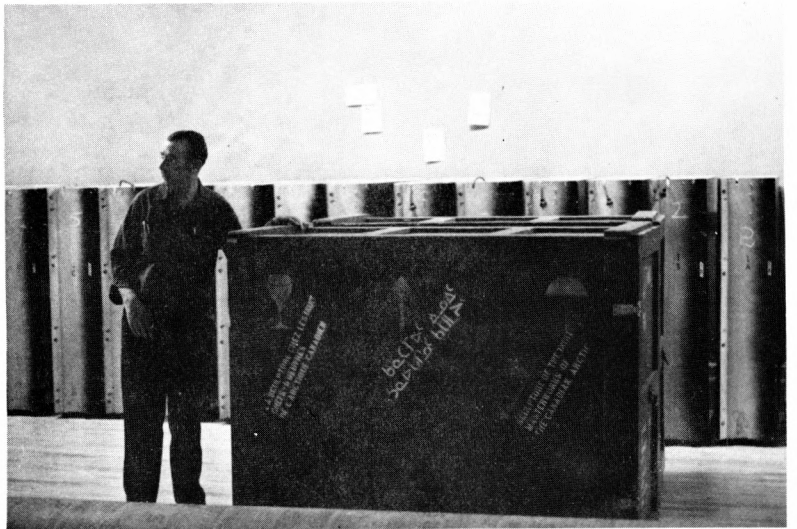
Leo Rosshandler
Museum Deputy
Director



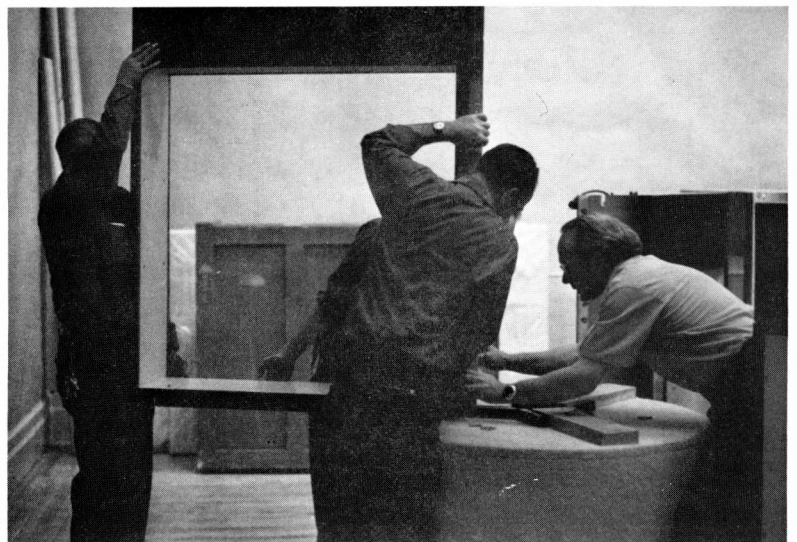
George Moore with workmen unloading crates

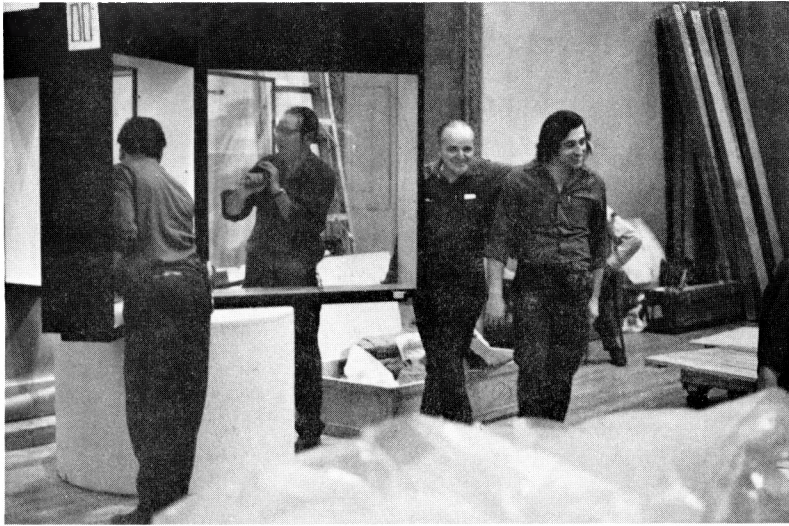


Showcase wings
lined up against
wall

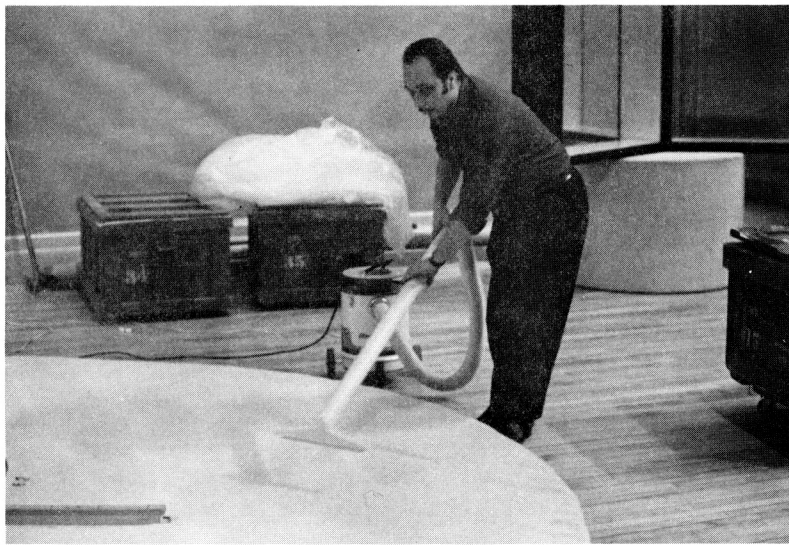


Showcase wing
being mounted
on pedestal





Final screws hold
showcase triads
together

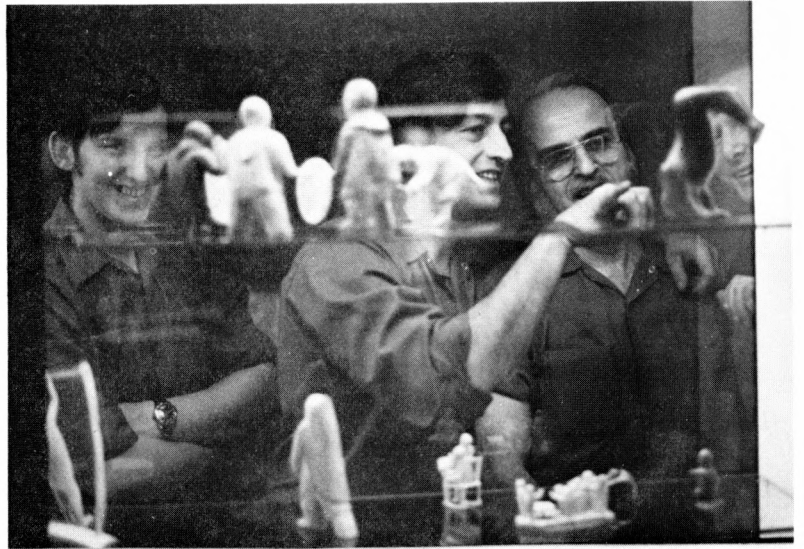


Lily pads are
vacuumed



Windows washed

Work crew laughing
because somersaulting
man has backward feet



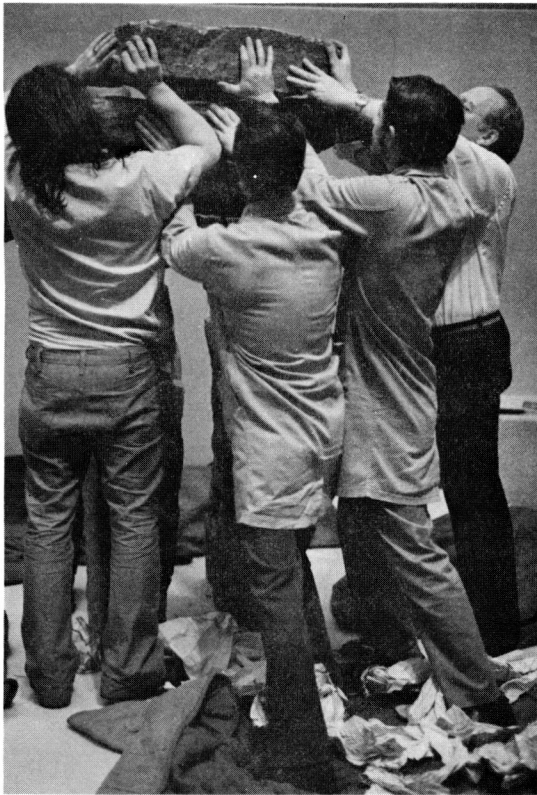
Installation complete

Jacqueline Fry gives
talk about exhibition

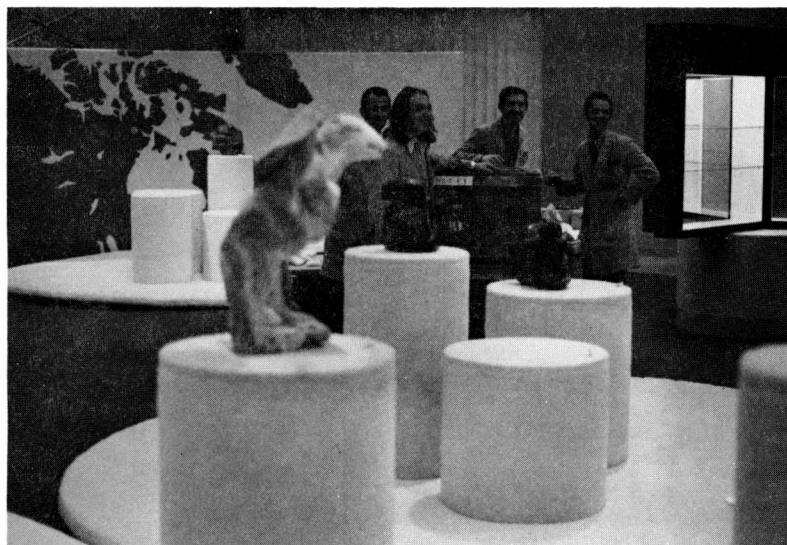
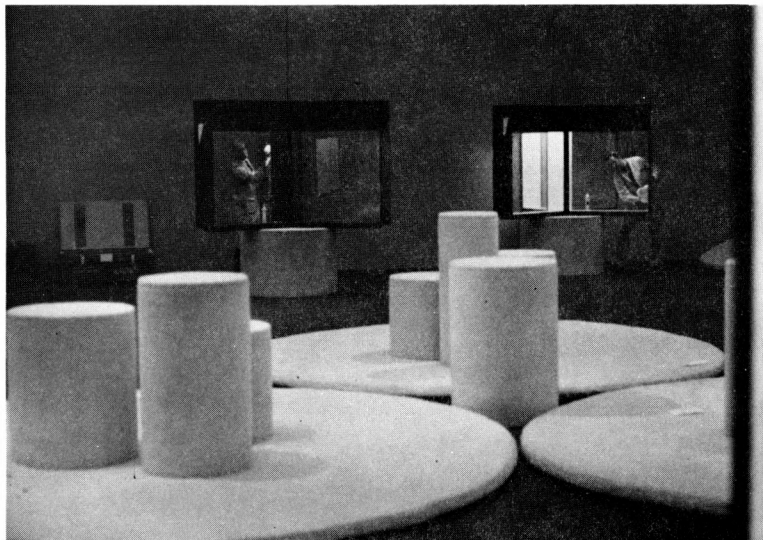




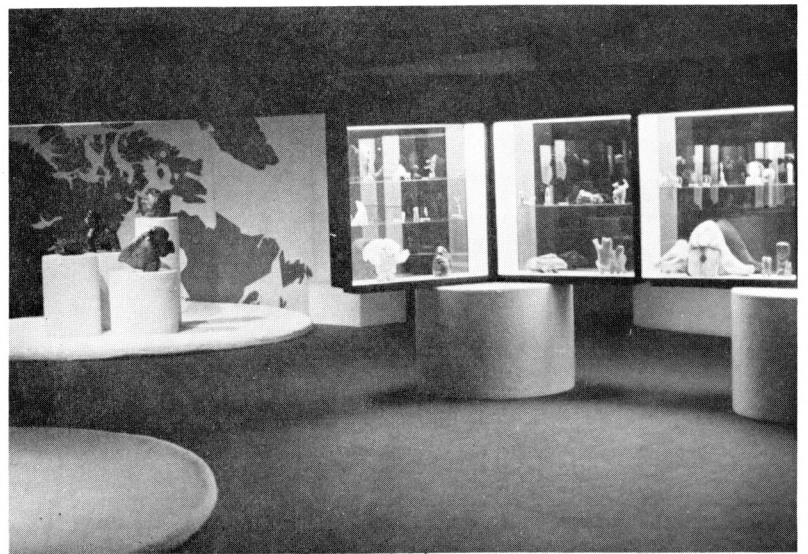
The inukshuk goes up
for the last time



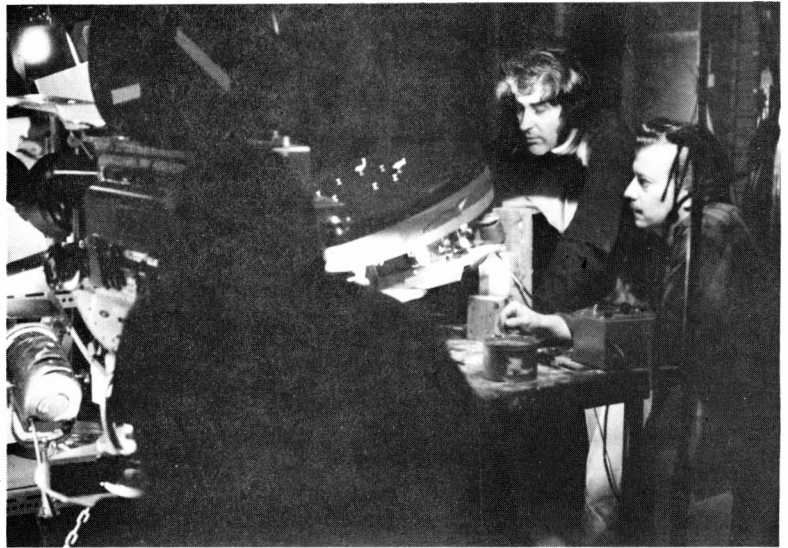
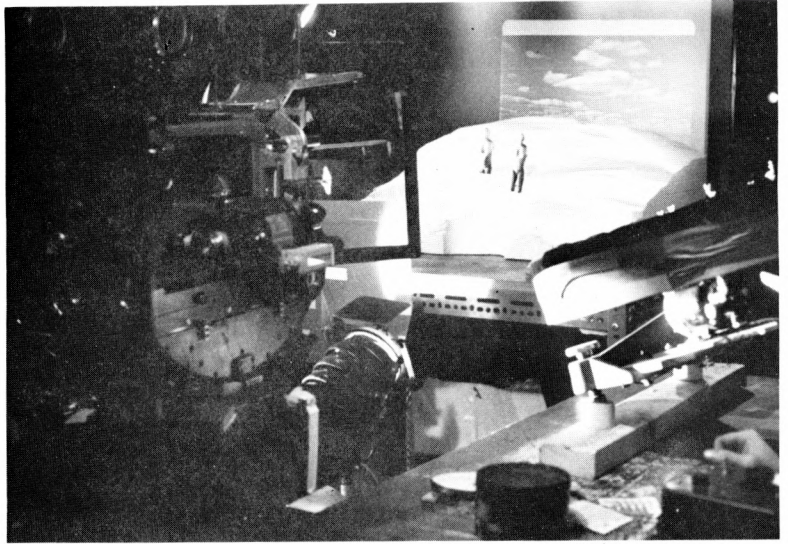
At the National Gallery, Ottawa



At the National Gallery, Ottawa



At the National Gallery, Ottawa



Sculpture Inuit film
in production at the
National Film Board,
Montreal



PART IV

APPENDICES

1. Budget
2. Activity Flow Chart
3. List of Artists
4. List of Lenders
5. Sample Letter and Forms
6. Sample Information Materials
7. Representative Press Clippings

APPENDIX 1BUDGET
As originally proposed.

	<u>70-71</u>	<u>71-72</u>	<u>72-73</u>	<u>Total</u>
Consultants and Coordinators Fees & Travel	14,000	3,000	4,000	21,000
Crating, handling, transportation, warehousing and installation	23,500	44,000	8,000	75,500
Insurance	3,000	3,000	2,000	8,000
Production of Catalogue		30,000		30,000
Photography (exhibition).	3,000			3,000
Photo documentation, poster and publicity	6,500	3,500	500	10,500
Telephones & Telegrams	1,000	500	500	2,000
	<hr/> 51,000	84,000	15,000	150,000
<u>Less Contributions</u> by other Departments & Agencies				
70-71 Govt. of the N.W.T.	5,000			
70-71 Canada Council	<u>5,000</u>			
	10,000			
71-72 Dept. of External Affairs		65,000		
72-73 Govt. of the N.W.T.			5,000	80,000
	<hr/> 41,000	19,000	10,000	70,000
Contributions by Dept. of Indian Affairs and Northern Development				

NOTE:

1. The Canada Council provided a \$10,000 grant in 1969-70

Quarter	Preparation	Exhibition Design	Catalog	Vancouver	Paris	Copenhagen	Leningrad	Moscow	London	Philadelphia	Montreal	Ottawa
1970	1											
	2	1 - 6	31	37					76			
	3	7 - 9	32 - 33	38 - 39								
	4	10 - 13	34	40 - 42	50	62			77 - 78	89		
1971	1	14 - 17			51	63						
	2	18	35 - 36	43 - 44								
	3	19 - 24		45 - 46	52 - 54		69		79 - 80	90		
	4	25 - 29		47	48 - 49	55			81		99	
1972	1	30			56 - 60	64 - 65	70		82 - 83	91		
	2				61	66 - 68	71			92		106
	3						72	73 - 75	84 - 86	93	100	107
	4								87 - 88	94	101	
1973	1									95 - 98	102 - 104	
	2										105	108 - 110
	3											111 - 112
	4											

Activity Flow Chart

APPENDIX 2

Activity Flow Chart

- 1 Exhibition analysis sent to museums
- 2 Consultation with Janus Museum Consultants
- 3 Scale drawings of pieces prepared
- 4 File and reference system begun
- 5 Loan agreement forms designed
- 6 Negotiations with Government departments re financing.
Budget established
- 7 Contact with European museums - decision to delay opening
by 8 months
- 8 First contact with External Affairs re visit to Paris,
London, Copenhagen
- 9 Research into accurate documentation of pieces initiated
- 10 Additional selections in prehistoric and historic period
made to strengthen the exhibition
- 11 Plans for most efficient method of condition reporting and
care during itinerary made
- 12 TransCanada Display contracted to construct exhibition show cases
- 13 artsCanada magazine plans special enlarged issue dealing with
the Canadian north and its art
- 14 Magazine party goes north
- 15 Official letters to lenders sent out
- 16 Material begins to arrive in Ottawa at National Museum of Man
- 17 Condition reporting and research documentation under way
- 18 Ronald Bloore of artsCanada arrives to view material
- 19 Eberhard Otto of artsCanada arrives to photograph material
- 20 Public Relations planning begun
- 21 Meeting with Janus' technical consultant to exhibition, and
visit to TransCanada Display workshops
- 22 Decision to hire Folio Productions for Public Relations for
Vancouver Exhibition
- 23 Exhibition insurance arranged
- 24 Twentieth Century Restorations contracted to design and
construct plexiglass bases for prehistoric pieces
- 25 Ottawa press preview
- 26 Letters to lenders requesting extension of loan for
Leningrad and Moscow showings
- 27 Request for exhibition from Edmonton Art Gallery
- 28 Press kits prepared for Vancouver and Europe
- 29 Request for exhibition from Montreal Museum of Fine Arts
- 30 Coordination of press kits, posters, films; transportation
arrangements progressing
- 31 Work continues on design presentation
- 32 Presentation by designers
- 33 Revised presentations are arranged
- 34 Luc Matter selected as designer
- 35 Sequential arrangement finalized

36 Layout decided
37 Search for catalogue photographer
38 Photographers' portfolios viewed
39 Discussions with Allan Fleming (U of T Press) re catalogue design
40 Tom Prescott selected to photograph exhibition
41 Photographs of pieces forwarded to Allan Fleming
42 Catalogue articles in preparation
43 Exhibition photographed by Tom Prescott
44 Catalogue material ready for French translation
45 Catalogue material translated into Eskimo
46 Proof reading begun
47 Catalogue completed
48 Vancouver Exhibition opens November 9
49 Vancouver Exhibition closes December 9
50 Exploratory meeting with officials in Paris
51 Negotiations with Grand Palais re showing
52 Grand Palais showing confirmed
53 Catalogue and technical details of exhibition forwarded to Grand Palais
54 Arrival of technical information re Paris gallery space
55 Final details ironed out re installation and opening
56 Slides and postcards prepared
57 Installation of exhibition begins in Paris
58 Paris Exhibition opens February 10
59 Paris Exhibition closes April 12
60 Arrangement for transportation of exhibition to Copenhagen from Paris
61 Exhibition loaded for transport to Copenhagen
62 Exploratory meeting with officials in Copenhagen
63 Technical information re gallery arrives
64 Visit to Copenhagen for discussions
65 Colour separations for poster forwarded from Paris
66 Installation begins - Queen Margrethe to open exhibition
67 Copenhagen Exhibition opens April 26
68 Copenhagen Exhibition closes May 28
69 Exhibition offered to U.S.S.R. by Jean Chrétien
70 First visit to Moscow and Leningrad
71 Leningrad Exhibition opens June 29
72 Leningrad Exhibition closes July 23
73 Arrival in Moscow to begin installation
74 Moscow Exhibition opens August 10
75 Moscow Exhibition closes September 10
76 Negotiations for British showing begin
77 Ian Clark follows up possibility of exhibition appearing in London
78 Exhibition at British Museum of Mankind confirmed
79 Preparations underway for poster
80 Dates rearranged in order to facilitate showings in U.S.S.R.
81 Technical information arrives from London
82 Coordinator views Burlington Museum space
83 Decision reached to use Dorset Culture Bear; poster production begins

- 84 Exhibition transported by truck from Moscow to London
- 85 Arrival in London for installation
- 86 T.V. filming and interviews conducted
- 87 London Exhibition opens October 5
- 88 London Exhibition closes December 10
- 89 Philadelphia Museum of Fine Arts showing confirmed
- 90 Rearranging of dates due to delay
- 91 Communication re establishing dates in Philadelphia
- 92 Exchange of technical information
- 93 Coordinator journeys to Philadelphia to view gallery space
- 94 Arrangements for Department of National Defence airlift from London to Philadelphia
- 95 Airlift takes place
- 96 Installation at Philadelphia Museum of Fine Arts begins
- 97 Philadelphia Exhibition opens January 24
- 98 Philadelphia Exhibition closes March 4
- 99 Request for showing by Montreal Museum of Fine Arts
- 100 Montreal showing confirmed
- 101 Coordinator journeys to Montreal to view space and discuss details
- 102 Colour separation for poster sent from Philadelphia
- 103 Installation of exhibition begins
- 104 Montreal Exhibition opens March 23
- 105 Montreal Exhibition closes April 22
- 106 Decision that Museum of Man cannot display exhibition
- 107 National Gallery showing confirmed
- 108 Installation of exhibits
- 109 Ottawa Exhibition opens May 17
- 110 Ottawa Exhibition closes June 17
- 111 At close of exhibition those pieces not required for slides or film returned to lenders
- 112 After photography, 100 pieces sent to National Film Board in Montreal

APPENDIX 3

LIST OF ARTISTS

ARCTIC BAY

Ahlooloo, Peter

Epirk

Kanagna, Elisapee

Pukka

Mannuk, Johnassie

Ohaytook, Lucassie

BELLIN (PAYNE BAY)

Jonanassi

Nassak, Sammy

BAKER LAKE

Akeeah, Matthew

Amarook, Michael

Ekoota, David

Erkoolik, Toona

Inukshuk, Peter

Kallooar, Francis

Kingeelik, James

Makpa, Vital Arnasungnark

Mummokshoarluk, Victoria

Neooktook, Irene

Nugyugalik, Moses

Tattener, George

Tiktala, David

Toolooktook, Paul

BROUGHTON ISLAND

Natsiapik, Koveyook

CAPE DORSET

Ashevak

Audla

Axangayuk

Eeleeseepee

Eeteeguyakjuak

Iyola

Joanassie

Jya (Yaw)

Kaka

Kananginak

Kavagoak, Kabubawakota

Kenojuak

Kiakshuk

Kiawak

Kooparpik

Kovinaktilliak 'C'

BELCHER ISLANDS

Ekidlak, Paulassie

Kavik, Johnassie

Kittosuk, Charlie

Kowcharlie

Kudluk, Noah

Latcholassie
 Lukta
 Munnurme 'A'
 Manno
 Niviaksiak
 Oopik
 Oshooweetook 'B'
 Pauta
 Pudlo
 Saggiak
 Sheeookjuk
 Shimayook
 Shoovagar
 Simigak
 Tavitee
 Tudlik
 Tunilik, Samuellië

CLYDE RIVER

Angootikjuak, Kudloo
 Tegodlerrak, Solomoni

COPPERMINE

Hagiolok, Doris
 Kakagon, Bessie

CORAL HARBOUR

Shimout, Joseph

ESKIMO POINT

Arlutnar, Thérèse
 Arnayuinna, Thomas
 Atok, John
 Irkok, Jacob

Kablutsiak, Nancy
 Katoo, Madeleine
 Kopinar, Monique
 Mamgark, Andrew
 Miki
 Nanook, Elizabeth
 Nootaraloo, Elizabeth
 Ootnooyuk, Susan
 Pangnark, John
 Pissuyui, Martine
 Polik, John
 Suetakak
 Tasseor, Lucy
 Utuyak, Eulalie
 Uyaoperk, Margaret

FROBISHER BAY

Kowjakalook
 Manno
 Shoovagar
 Moses

GEORGE RIVER

Ananak, George

GREAT WHALE RIVER

Kagvik, Davidee
 Kudluk, Noah
 Napartuk, Henry
 Niviaxie, Annie
 Tooktoo, Mina

IGLOOLIK

Ikkuma, Bernard

INOUCDJOUAC

Aculiak, Joe Adlikit
 Akeeaktashuk
 Amidilak
 Echalook, Levi
 Eli
 Elijassiapik
 Elizabeth
 Inukpuk, Johnnie
 Konak
 Moses
 Nastapoka, Abraham
 Niviaxie, Cornelius
 Nuktialuk, Pinnie
 Pov, Abraham
 Simaotik, Daniel
 Syollie
 Weetaltuk, Saroli
 Willie

LAKE HARBOUR

Koughajuke
 Kowjakalook

PANGNIRTUNG

Agnako, Josephee
 Anigliak, Peterosee
 Kakee, Josephee
 Koodluarlik, Kakasilala
 Markosie
 Manaipik, Manasie
 Natsiapik, Koveyook
 Yassic

PELLY BAY

Anaitok, Augustin
 Apsaktauk, Otto
 Oogark, Fabien

POVUNGNITUK

Amittu, Davidialu Alasua
 Eliassieplik
 Igaiju, Aisapik, 'Pov'
 Kogalik
 Koperqualook
 Pirti, Levi Alasua 'Smith'
 Simonee
 Talirunili, Joe

RANKIN INLET

Kavik, John
 Nanook, Elizabeth
 Tikeayak, Eli
 Tiktak

REPULSE BAY

Aupilarjuk, Mariano
 Iguptaq, Bernadette
 Issirkrut, Madeleine
 Kataq, Irene
 Kaunak, John
 Kunuk, Letia
 Kupak, Felix
 Nuyaitok, Martha
 Piluardjuk
 Qirluaq
 Tartuk, Felicetē
 Tungilik, Mark

SUGLUK

Kulluaijuk, Uili

Padlayat, Isaacie Qurquq

Kadojuak

SPENCE BAY

Anaija

Igjookhuak

WHALE COVE

Miki

Ugjuk, Thomas

APPENDIX 4

LIST OF LENDERS

Dr. and Mrs A. C. Abbott, Winnipeg, Manitoba	James A. Houston, New York, New York, United States
A. Adamson, Winnipeg, Manitoba	Lilly Weil Jaffe, Vancouver, British Columbia
The Bulman Collection, Winnipeg, Manitoba	Mr. and Mrs. Harry Klammer, Toronto, Ontario
Mr. and Mrs. K. J. Butler, Baker Lake, NWT	Ian Graham Lindsay, Ottawa, Ontario
Mr. and Mrs. Ezio Cappadocia, Hamilton, Ontario	Mr. and Mrs. L. Lippel, Montreal, Quebec
Edgar Davidson, Montreal, Quebec	Dr. and Mrs. Luigi Logrippio, Kitchener, Ontario
Jean-Paul Drolet, Ottawa, Ontario	Mr. and Mrs. Angus W. Murray, Winnipeg, Manitoba
Paul Duval, Toronto, Ontario	Eugene B. Power, Ann Arbor, Michigan, United States
W. Eccles, Toronto, Ontario	Mr. and Mrs. Donald K. Reichert, Winnipeg, Manitoba
M. F. Feheley, Toronto, Ontario	Mr. and Mrs. John K. B. Robertson, Ottawa, Ontario
Pat Furneaux, North Augusta, Ontario	J. Rousseau, Montreal, Quebec
Mira Godard, Montreal, Quebec	Mr. and Mrs. T. P. Ryan, Cape Dorset, NWT
N. E. Hallendy, Ottawa, Ontario	Mr. and Mrs. J. Shadbolt, Vancouver, British Columbia
Professor Elmer Harp, Jr., New Hampshire, United States	Mr. and Mrs. Fred Schaeffer, Thornhill, Ontario
Dr. and Mrs. J. A. Hildes, Winnipeg, Manitoba	Mr. and Mrs. Paul Schoeler, Ottawa, Ontario
Margery Hinds, Ottawa, Ontario	Dr. and Mrs. Morris C. Shumiatcher, Regina, Saskatchewan
Mr. and Mrs. Arthur A. Houghton Jr., New York, New York, United States	Mr. and Mrs. Lorne Smith, Winnipeg, Manitoba
Alma Houston, Ottawa, Ontario	C.A. Stewart, Winnipeg, Manitoba

George Swinton, Winnipeg,
Manitoba

Dr. William E. Taylor, Jr.,
Ottawa, Ontario

Vincent Tovell, Toronto,
Ontario

Dr. and Mrs. Evan Turner,
Philadelphia, Pennsylvania,
United States

Marcia Twomey, Winnipeg,
Manitoba

Mr. and Mrs. A. M. Vansittart,
Toronto, Ontario

Dennis Webster, Repulse Bay,
NWT

Professor and Mrs. R. G.
Williamson, Rankin Inlet,
NWT

Clifford P. Wilson,
Victoria, British Columbia

Mr. and Mrs. D. F. Wright,
Ottawa, Ontario

Morden S. Yolles, Toronto,
Ontario

Mr. and Mrs. Stanley
Zazelenchuk, Lower Post,
British Columbia

American Museum of Natural
History, New York, New
York, United States

The Art Gallery of Ontario,
Toronto, Ontario

Canadian Guild of Crafts,
(Quebec Branch), Montreal,
Quebec

The Edmonton Art Gallery,
Edmonton, Alberta

Eskimo Museum, Churchill,
Manitoba

Hudson's Bay Company,
Winnipeg, Manitoba

The InnuIt Gallery of Eskimo Art,
Toronto, Ontario

Macmillan-Bloedel Limited,
Vancouver, British Columbia

The Metropolitan Museum of Art,
New York, New York, United States

Ministère des Affaires Culturelles
du Québec, Quebec

The Montreal Museum of Fine Arts,
Montreal, Quebec

National Museum of Man, Ottawa,
Ontario

Royal Ontario Museum,
Department of Ethnology,
Toronto, Ontario

The Twomey Collection,
Government of Manitoba

The Vancouver Art Gallery,
Vancouver, British Columbia

The Winnipeg Art Gallery,
Winnipeg, Manitoba

University of Manitoba,
Winnipeg, Manitoba

Toronto Dominion Bank, Eskimo
Art Collection, Toronto,
Ontario

The Department of Indian and Northern
Affairs, Ottawa, Ontario.

APPENDIX 5

SAMPLE LETTERS AND

FORMS

ESKIMO SCULPTURE: MASTERWORKS OF THE CANADIAN ARCTIC



SHARON VAN RAALTE, CO-ORDINATOR
 CANADIAN ESKIMO ARTS COUNCIL P.O. BOX 4130 STATION "E"
 OTTAWA ONTARIO K1S 5B2 CANADA (613) 996-2269

As you are aware, the Canadian Eskimo Arts Council, under the sponsorship of the Department of Indian Affairs and Northern Development, the Department of External Affairs, and the Canada Council, is preparing a major exhibition of Eskimo Sculpture, which will travel to museums in Europe and North America. The itinerary includes the VANCOUVER ART GALLERY, Vancouver; the GRAND PALAIS, Paris; the NATIONAL MUSEET, Copenhagen; The British Museum, London; a major U.S. MUSEUM, and the NATIONAL MUSEUM OF MAN in Ottawa.

The exhibition will include approximately 330 pieces, which the Committee considers to be masterworks of Eskimo sculpture, drawn from many North American collections, both private and public.

It is our intention with this exhibition to assemble and display the finest example of Eskimo carving, past and present, in order to establish the high quality of this art among other art forms of the world, and to demonstrate the quality which distinguishes the finest Eskimo carving from the vast production of souvenir and craft items.

This is the first time an exhibition of Eskimo sculpture of this magnitude has ever been brought together, and it gives us great pleasure to invite your participation.

From your collection we would like very much to borrow the piece indicated on the enclosed identification drawing and caption. We have completed the caption section to the best of our knowledge, and would appreciate your checking it very carefully for errors or omissions before filling in the enclosed Loan Agreement Form. The information on the Loan Agreement Form will be the basis for the final caption for both the exhibition and the catalogue. We hope you will agree to the loan, and we ask you to complete and return this form as soon as possible.

Letter to Lenders (Sheet 1)

We then ask you to ship your sculpture to us, at the National Museum of Man in Ottawa as soon as possible, and not later than March 5, 1971. (See shipping instructions on Loan Agreement Form). Here they will be stored under maximum security conditions during preparation for shipment. At the same time, with your permission, we will have your piece photographed professionally, under uniform conditions, for archival records and for inclusion in the catalogue. From the collection point in Ottawa, the co-ordination of shipping and insurance will be handled by our carriers:

Boyd Moving and Storage Limited,
767 Belfast Road,
Ottawa, Ontario.

Throughout the duration of the exhibition, the Masterworks Committee will be acting with the professional advice of Janus Museum Consultants, Toronto, regarding matters of security and handling.

The exhibition will open at the Vancouver Art Gallery in October or November, 1971, will tour the European centres during 1972, (Paris - beginning February 1972 to mid March; U.S. - mid October to end November) returning to Canada again for a final showing at the Museum of Man early in 1973. Periodic condition reports will be made during this time. Your sculpture will be returned to you at the conclusion of the Ottawa showing.

The Masterworks Committee looks forward to collaborating with you on this project and will most certainly appreciate your fullest cooperation.

Yours sincerely,



109 *Bear Head / Tête d'ours*
Amidilak
Inoucdjouak (Port Harrison)
1953
Black stone and ivory / Pierre noire et
ivoire
h 17.5 cm. w/ 11cm. d/p 14 cm.

Lender: Canadian Guild of Crafts, Montreal



CANADIAN ESKIMO ARTS COUNCIL
CONSEIL CANADIEN DES ARTS ESQUIMAUX

ESKIMO SCULPTURE: MASTERWORKS OF THE CANADIAN ARCTIC
CHEFS-D'OEUVRE DE SCULPTURE ESQUIMAUDE DE L'ARCTIQUE CANADIEN

LOAN AGREEMENT

M-217

The undersigned, as Lender, agrees to the loan of the item below to the Canadian Eskimo Arts Council, as Borrower, for the purpose of the above exhibition.

PERIOD OF LOAN: March 1971 - March 1973

LENDER: Canadian Guild of Crafts - Quebec Branch.
(as you wish to be listed on Exhibition Label and Catalogue)

POSTAL ADDRESS: 2025 Peel St.
Montreal
Province of Québec 849-2379.
(telephone)

DESCRIPTION OF OBJECT:	<u>Bear Head with Teeth</u> (title)	<u>AMIDILAK</u> (artist)
	<u>Port Harrison</u> (place of origin)	 (date produced)
	<u>BLACK SOAPSTONE</u> (material)	<u>P.C.E.21 AMIDILAK - P.H.</u> (identifying marks and numbers on piece)
	<u>6 1/4" 4 1/4" 5"</u> (height width length - all at longest measurements)	

PHOTOGRAPHS: May we have permission to photograph your loan for publicity purposes in connection with the exhibition, and for publication in catalogue? (yes) (no)

HISTORY OF WORK: Please attach, and return with this form, any relevant information regarding the above work: - Date and Place of Purchase; Previous Ownerships; References; Publications; et cetera.

CONDITION: Please complete and return the enclosed Condition Report on shipment. Upon receipt of your loan, you will be sent an acknowledgment and, if any change has occurred, a revised Condition Report.



ESKIMO SCULPTURE: MASTERWORKS OF THE CANADIAN ARCTIC
CHEFS-D'OEUVRE DE SCULPTURE ESQUIMAUDE DE L'ARCTIQUE CANADIEN

L O A N A G R E E M E N T

M-217

page 2

INSURANCE: The object described on this form will be insured by the carrier, nail to nail, from your premises to return to your premises at the value indicated below.

Please declare the insurable value of this item in Canadian dollars (please note that the insurable value is subject to appraisal and confirmation by our experts and in the event that their appraisal is lower than yours, you will be notified):

\$ 200.00

If you propose to carry additional insurance, please check here: _____

SHIPPING INSTRUCTIONS: In order to ensure maximum safety, please have your loan professionally packed and ship, CN or CP Express, collect, before March 15, 1971, to:

Eskimo Sculpture: Masterworks of the Canadian Arctic,
c/o Sharon Van Raalte, Co-ordinator,
National Museum of Man,
Ottawa 4, Ontario, Canada. (Please use enclosed labels)

If you cannot locate a good art shipper/packer, we suggest you contact a nearby public art gallery or museum for a reference, or contact our carriers:

Boyd Moving and Storage Ltd.,
767 Belfast Road,
Ottawa, Ontario, Canada. Telephone: 613/232-5325

The Lender agrees that the loan shall be from March 1971 to March 1973, during which time the Masterworks Committee of the Canadian Eskimo Arts Council shall have custody of the loaned object.

It is agreed that the object shall travel for purposes of exhibition to Vancouver, British Columbia; Paris, France; Copenhagen, Denmark; London, England; a major U.S. museum; and Ottawa, Ontario.

The Borrower agrees that any damage or change in the object will be reported immediately to the Lender and that no restoration or repairs to the object will be done without the written agreement of the Lender.

SIGNED:

Sharon Van Raalte
(witness)

Sharon Van Raalte
(lender)

2nd March 1971
(date)

RECEIVED AND APPROVED
FOR

THE CANADIAN ESKIMO ARTS COUNCIL:

Sharon Van Raalte

March 24 1971
(date)



CUMULATIVE CONDITION REPORT

LOAN # M-217

1. IDENTIFICATION

(to be completed by exhibition coordinator)

- a. Brief description of item: Bear Head with teeth, Amidilak,
Port Harrison, 1953, Black Soapstone, Height - 6-1/4" Width - 4-1/2"
Depth - 5"
- b. Lender Canadian Guild of Crafts

2. CONDITION WHEN LOANED

(to be completed by lender)

Date: _____ 1971

- a. Condition is: (check one)
Excellent and secure (stable) Excellent and Insecure (fragile)
Progressive deterioration -(if checked, describe) _____
- b. Old damage or defects, repaired -(if checked, describe) _____
- c. Old damage or defects, not repaired -(if checked, describe) _____
missing tooth - lower jaw
missing tooth - upper jaw.
- d. New or recent damage -(if checked, describe) _____
- e. Remarks: _____

Completed by: MRS ROBIN WATT Curator Robin Watt
(name) (title) (signature)



LOAN # M-217

109

3. CONDITION WHEN RECEIVED AT THE NATIONAL MUSEUM OF MAN, OTTAWA
(to be completed by exhibition co-ordinator or agent)

a. Section 2, above, verified

If '~~no change~~', signature of examiner Stan Reault March 29, 1971
(date)

If 'alteration', complete 3.b,c and d.

b. Change in Condition (describe in detail): _____

- a) ivory teeth loose - condition fragile
- b) missing lower tooth replaced with peg
- c) left leg broken and repaired, chip missing from crack
- d) upper jaw broken and repaired
- e) old fracture line around lower jaw (stable)

c. Lender notified Date _____ By _____
(initial)

Item photographed Date _____ Photo # _____

Insurer notified Date _____ By _____
(initial)

d. Restoration or repair authorized by Lender: Yes No

Describe action taken and restored or repaired condition: _____

CONDITION REPORT

116
Catalogue number

Name: *Hay's face*

Material: *sculpture and ivory*

Weight:

Dimensions:

Colour: *black and natural*

General description:

Damages: *5 teeth loose + Aug 71*

Repairs: *Required with epoxy: 1 left back tooth, second left front tooth, 2 right back teeth and one small tooth on left front + Aug 71*



ON-TOUR CONDITION REPORTS

NOTE: review all previous Sections and Supplementary Reports of this file before completing sections below.

4. VANCOUVER

a. Condition unchanged from reports of preceding Sections and Supplementary Reports

when received at Vancouver Date Nov. 3, 1971

when shipped from Vancouver Date December 14, 1971

b. Condition changed and Supplementary Condition Report mailed to Exhibition Co-ordinator Date _____

c. Examiners at Vancouver

on receipt of shipment Terry G. Greensey
(signature)

on packing for shipment from Vancouver VauRaalte
(signature)

(attach copy of Supplementary Report, if any, to this file)

NOTE: review all previous Sections and Supplementary Reports of this file before completing sections below.

5. PARIS

a. Condition unchanged from reports of preceding Sections and Supplementary Reports

when received at Paris Date February 5, 1972

when shipped from Paris Date 6 April 72

b. Condition changed and Supplementary Condition Report mailed to Exhibition Co-ordinator Date _____

c. Examiners at Paris

on receipt of shipment VauRaalte
(signature)

on packing for shipment from Paris Serge Han
(signature)

(attach copy of Supplementary Report, if any, to this file)

62CTP ΔΟΑ
52116 611

LOAN # _____

ON-TOUR CONDITION REPORTS

NOTE: review all previous Sections and Supplementary Reports of this file before completing sections below.

6. COPENHAGEN

a. Condition unchanged from reports of preceding Sections and Supplementary Reports

when received at Copenhagen Date April 19th 1972

when shipped from Copenhagen Date May 31 1972

b. Condition changed and Supplementary Condition Report mailed to Exhibition Co-ordinator Date _____

c. Examiners at Copenhagen

on receipt of shipment Salweg Kjeldgaard Knudsen
(signature)

on packing for shipment from Copenhagen S. Ki Knudsen
(signature)

(attach copy of Supplementary Report, if any, to this file)

NOTE: review all previous Sections and Supplementary Reports of this file before completing sections below.

7. ~~LENINGRAD~~ LENINGRAD

a. Condition unchanged from reports of preceding Sections and Supplementary Reports

when received at ~~London~~ ^{Leningrad} Date June 24, 1972

when shipped from ~~London~~ ^{Leningrad} Date _____

b. Condition changed and Supplementary Condition Report mailed to Exhibition Co-ordinator Date _____

c. Examiners at ~~London~~ ^{Leningrad}

on receipt of shipment _____
(signature) Van Raalte

on packing for shipment from ~~London~~ ^{Leningrad} _____
(signature)

(attach copy of Supplementary Report, if any, to this file)

Other general correspondence included:

1. Letter confirming receipt of material accompanied by completed "Condition Upon Receipt in Ottawa" form.
2. Letter requesting extension of loan to include Leningrad and Moscow showings.
3. Letter informing lenders of change in itinerary at the end to include the Montreal Museum of Fine Arts and the National Gallery of Canada.



Sculpture/INUIT
PACKING NOTICE AND RECEIPT

To: _____

Please sign at (2) and
return to:
Ms Sharon Van Raalte
Exhibition Coordinator
Canadian Eskimo Arts Council
PO Box 4130, Station "E"
OTTAWA, Ontario K1S 5B2
(613/996-2269)

The world tour of Sculpture/INUIT has successfully
concluded.

Your generous personal loan of material has made the
Exhibition's marked success possible. More than half
a million people in six countries have seen the Collection.
Your patience is gratefully acknowledged.

This return shipment includes _____ pieces:
No _____, _____, _____, _____

(1) Inclusion and condition confirmed _____
(signature date)

(2) Receipt acknowledged _____
(owner's signature date)

@PLEASE notify the Coordinator by collect telegram of
any damage necessitation insurance adjustment action,
within 24 hours of arrival of your sculpture.

This report of slight damage to two of the pieces in the Eskimo Sculpture Exhibition is also a request for consideration by your principals in making the necessary claim settlements.

Piece Number 155, shown in the Sculpture/INUIT Catalogue (University of Toronto Press, 1971) is a large seal, carved from green stone, and was loaned to the Exhibition by the owner Mr Harry Klamer of Toronto. Its 1971 value for insurance purposes was \$2000.00.

The tip of the left rear flipper was broken during transit from Moscow (Pushkin Museum of Fine Arts) to London (British Museum) during September 1972.

Transfer was carried out by our agents, Møbeltransport of Copenhagen, in air-ride suspension vans. All material was properly packed, carefully handled only by museum or trained and experienced art transport people. The whole operation was routinely carried out under my personal observation and supervision.

The Conservation Laboratory of the British Museum was asked to make technically correct repairs. This work was executed to acceptable standards by an experienced restorer using Araldite adhesives and pigmentation.

In my opinion the value of this piece should now be well advanced above \$2000.00 partly because of its wide exposure during the past two years, but primarily because of its inclusion within the only recognized collection of Eskimo Masterworks produced over the past 2700 years.

In my opinion the loss of value resulting from this damage, which could not be repaired invisibly, lies somewhere between 10% and 20%. It is no longer considered to be acceptable at the highest of museum standards.

Therefore though settlement should be made on the basis of the piece's increased worth, it must be made against the lower and original insured evaluation of \$2000.00 only. The skilled restoration work contributed through the Exhibition would otherwise cost about \$150--\$200 and is of course considered a donation from Sculpture/INUIT.

It is requested that an appropriate settlement of \$300.00 be made through The Eskimo Arts Council, the insured, who will in turn endorse your cheque directly over to the owners. Both transactions will be covered by simple quit claim receipts, if you would be kind enough to forward appropriate duplicate documents.

Please refer funds and receipts directly to the Exhibition Coordinator, Ms Sharon Van Raalte, 219 Sunnyside, Ottawa. I will be available to your principals, The St Paul Fire and Marine Insurance Company, Toronto offices, for attestation on any matter c/o my Toronto office shown at letterhead.

The second damaged piece, Number 101, shown in the catalogue, is a fine ivory caribou. It is also owned by Mr Harry Klamer of Toronto.

During the move from Moscow to London in September of 1972, under the same conditions outlined for piece Number 155 above, one antler was broken. This element was pinned and secured by a skilled Conservator of the British Museum's Lab. The site of this damage and the method of repair can be seen by photograph, X-ray, ultraviolet and magnification.

Value of this piece in 1971 was set at \$150.00, somewhat low in my opinion. It too should have by now increased markedly in value for the same reasons held for piece Number 155. The damage suffered has regrettably cost a loss in value amounting to, in my opinion, 40% to 50% of the original insured value.

During routine and properly conducted transit between the Montreal Museum of Fine Arts and the National Gallery Ottawa, this piece again was damaged. In this second instance, the previously repaired antler was broken about a millimetre above the old break and the other antler sheared at about midpoint. Sharp lateral torque, likely caused by either a failure of packing material or its shift under vibration, likely caused this damage.

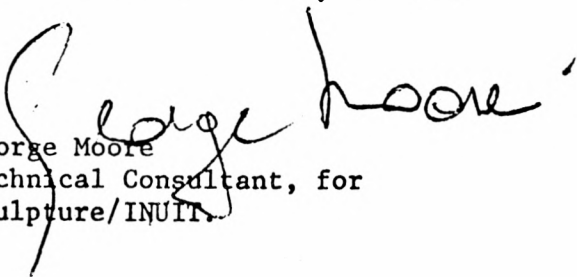
Arrangements for repair have been made with the Conservation Department of the National Gallery.

This second incidence of damage has caused a further decrease in value which in my opinion amounts to a further 10% to 20%. Though the second damages were more extensive, this percentile is based on the fact that the piece was by that time disqualified from museum acceptance standards.

Combined value erosion therefore lies between 50% and 70%. The various restoration tasks would otherwise cost about \$350 and is considered a donation by Sculpture/INUIT.

It is requested that an appropriate settlement of \$90.00 be allowed, under the same conditions and arrangements suggested for piece Number 155 above.

The standards, ethics and practises of the International Institute for the Conservation of Artistic and Historic Works (IIC) have been applied to these findings and recommendations to the best of my knowledge and ability, and are hereby attested to.


George Moore
Technical Consultant, for
Sculpture/INUIT.

DATA SHEET
 SCULPRUE/Inuit
 Movement-ready Profile
 (All packers fragile and not waterproofed)

<u>Box Number</u>	<u>Weight(pounds)</u>	<u>Dimensions(inches)</u>	<u>Volume</u>
1	205	38x28x22	
2	132	"	
3	244	"	
4	184	"	
5	166	"	
6	216	"	
7	200	"	
8	204	"	
9	187	"	
10	248	"	
11	166	"	
12	200	"	
13	235	"	
14	225	28x27x22	
15	212	"	
16	230	38x28x22	
17	155	"	
18	210	"	
19	162	"	
20	175	"	
21	160	"	
22	152	"	
23	178	"	
24	165	38x34x22	
25	250	38x28x22	
26	280	"	
27	112	28x27x22	
28	183	"	
29	238	38x28x22	
30	190	"	
31	303	38x34x22	
32	171	28xx27x22	
33	145	"	
34	135	38x28x22	
35	147	"	

DATA SHEET
SCULPTURE/Inuit
page 2

36	105	44x21x18
37	160	"
38	265	72x29x36
39	295	72x32x36
40	295	"
41	285	61x50x18
42	490	61x50x32
43	490	"
44	490	"
45	490	"
46	490	"
47	490	"
48	490	"
49	490	"
50	490	"
51	490	"
52	490	"
53	490	"
54	490	"
55	490	"
56	490	"
57	490	"
58	105	44x26x15
59	260	148x45x24
60	260	"
61	260	"
62	260	"
63	320	89x53x27
64	320	"
65	295	71x48x46
66	295	"
67	295	"
68	295	"
69	320	71x48x46
70	380	"
71	380	"

DATA SHEET
SCULPTURE/Inuit

page 3

72	191	46x27x16
73	270	"
74	292	"
75	355	42x33x20
76	265	42x26x20
77	235	"
78	365	54x27x20
79	625	"
80	190	42x26x20
81	660	54x27x20
82	180	38x28x22
83	170	"
84	155	"
85	145	"
86	140	"
87	175	"
88	190	38x26x16
89	210 estimated	"
90	185	"

Total pounds : 25,053

Total Volume: 2894 cubic feet
81.9 cubic metres

Possible carrier profiles:

a. Air: (Copenhagen/Leningrad; Moscou/London)

1. DC9 Freighter...4090 Cubic feet; 116 Cubic metres; 15.5 tons
PALLET SIZE: 108" x 88".
2. DC8 Freighter...6939 Cubic feet; 196.5 Cubic metres; 34 tons
PALLET SIZE: sim.

b. Surface: (Paris/Copenhagen; Leningrad/Moscou)

1. Covered trucks, Danish.
2. Covered trucks, Russian.

APPENDIX 6

SAMPLE INFORMATION MATERIALS

Sculpture / Inuit

ᕿᐱᐅᓴᓴᕿᕿ ᐃᐅᐅᐅᐅᐅ

Vancouver Art Gallery
Le Grand Palais Paris
Nationalmuseet Copenhagen
Museums in Moscow
and Leningrad
British Museum London
Philadelphia Museum of Art
National Museum of Man Ottawa



An exhibition organized by the Canadian Eskimo Arts Council The Vancouver Art Gallery November 10 to December 10 1971
Catalogue published by the University of Toronto Press \$17.50 cloth \$7.50 paper / 496 pages 402 excellent reproductions

Sculpture / Inuit

ᐱᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅ

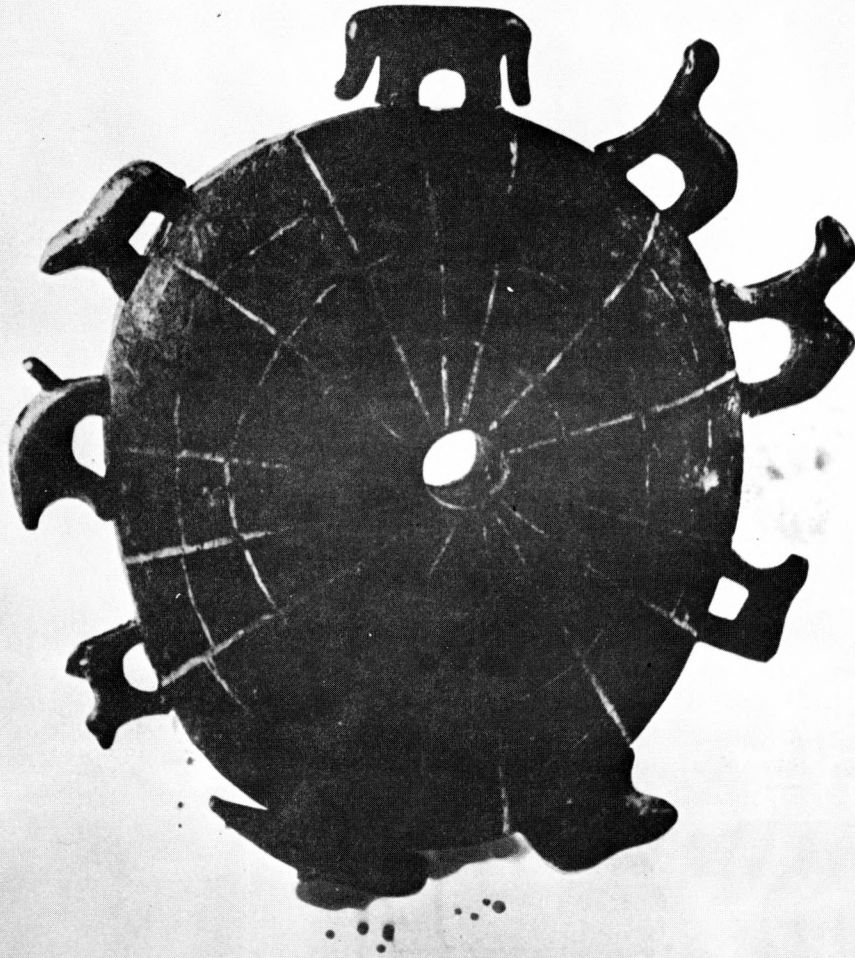
GALERIES NATIONALES DU GRAND PALAIS
DU 11 FÉVRIER AU 2 AVRIL 1972

ENTRÉE PORTE CLEMENCEAU - OUVERT DE 10 H A 20 H SAUF MARDI - MERCREDI JUSQU'A 22 H

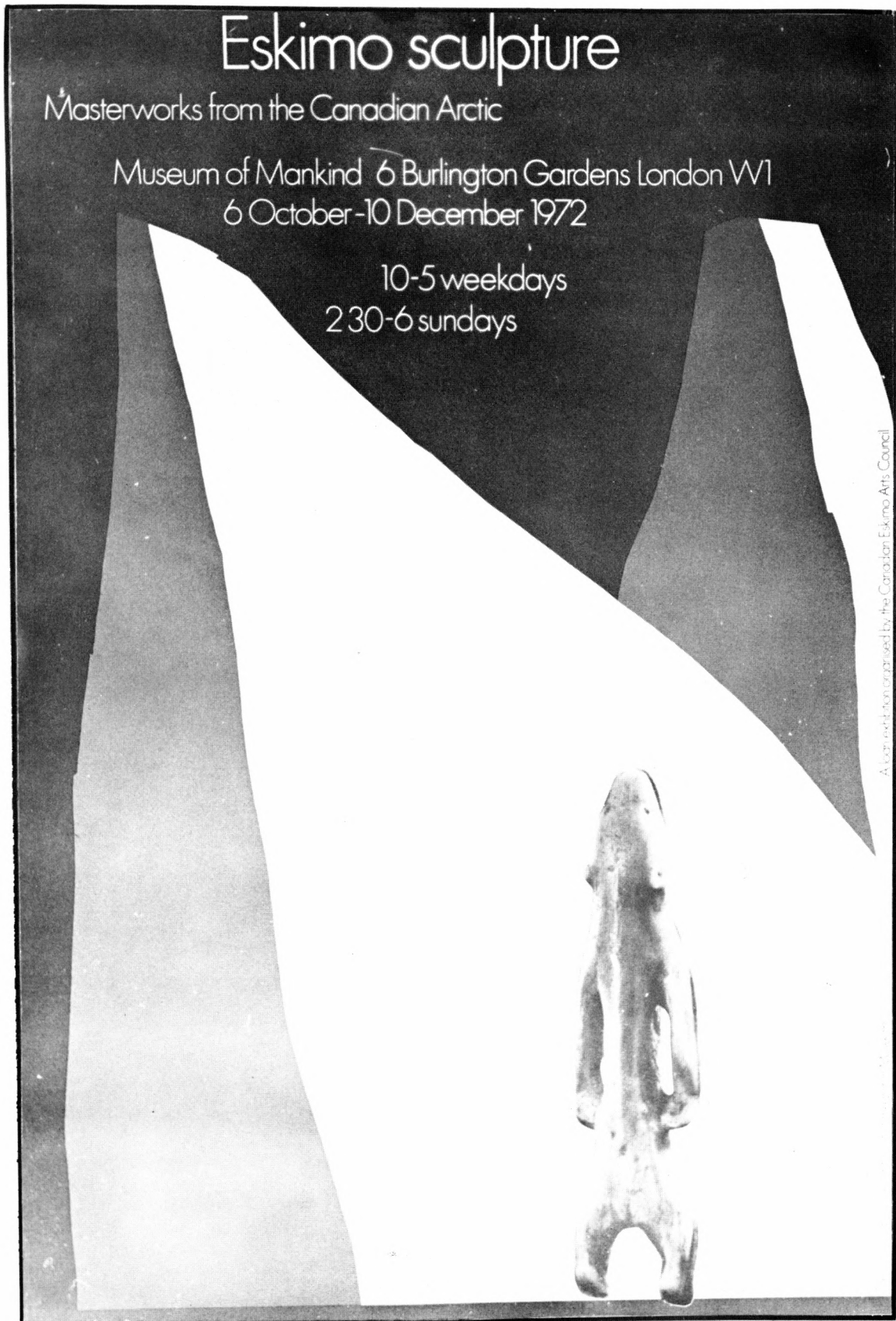


МИНИСТЕРСТВО КУЛЬТУРЫ СССР
КАНАДСКИЙ СОВЕТ ПО ИСКУССТВУ ЭСКИМОСОВ
ГОСУДАРСТВЕННЫЙ ЭРМИТАЖ
ГОСУДАРСТВЕННЫЙ МУЗЕЙ
ИЗОБРАЗИТЕЛЬНЫХ ИСКУССТВ ИМЕНИ А.С. ПУШКИНА

Скульптура эскимосов Канады



ВЫСТАВКА ОТКРЫТА В ГОСУДАРСТВЕННОМ ЭРМИТАЖЕ ЕЖЕДНЕВНО С 11 ЧАС. ДО 18 ЧАС. ВЫХОДНОЙ ДЕНЬ ПОНЕДЕЛЬНИК



London Poster

Musée des beaux-arts de Montréal
23 mars au 22 avril 1973

Une exposition organisée par le
Conseil canadien des Arts esquimaux
sous le patronage du
ministère des Affaires indiennes et du Nord canadien

The Montreal Museum of Fine Arts
March 23-April 22, 1973

An exhibition organized by
the Canadian Eskimo Arts Council
with the support of the
Department of Indian Affairs and Northern Development

Sculpture Inuit



Sculpture/Inuit

exhibited at the
National Gallery
of Canada

exposition à la
Galerie nationale
du Canada

National Museum
of Man
National Museums
of Canada

Musée national
de l'Homme
Musées nationaux
du Canada

May 18 / June 17 18 mai / 17 juin



Inuit Mask, 17th-18th c. Photo: J. C. Colquhoun



Sample Postcards

APPENDIX 7

REPRESENTATIVE PRESS CLIPPINGS

30

De la préhistoire à nos jours : les sculpteurs "Esquimaux"

FIGARO

ADVERTISEMENTS - C.P.S. PAGE 30

Western News

101 W. 4th St. THURSDAY NOVEMBER 4, 1971 1427 W. BROADWAY VANCOUVER, B.C. PHONE 733-3334 OR 733-0101 PRICE

Masterworks of the Canadian Arctic"

Exhibit nine years in planning

Sculpture Inuit ends tour at Gallery

By G. K. RICHMOND

AN EXHIBIT OF INUIT sculpture, which has been touring Canada for nine years, ends its tour at the Vancouver Art Gallery today.

The exhibit, which was organized by the National Museum of Man in Ottawa, is the largest collection of Inuit sculpture ever shown in Vancouver.

The exhibit, which was organized by the National Museum of Man in Ottawa, is the largest collection of Inuit sculpture ever shown in Vancouver.

Eskimo art taken abroad

By G. K. RICHMOND

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

canadian panorama weekly

This week Vancouver — next month the world

By Kay Alop

Siveling Eskimos open Canadian exhibit in Leningrad

By G. K. RICHMOND

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

Masterworks go on tour

Exhibit opens on coast

By Susan Becker

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

Eskimo art seen in U.K.

By Chris Anderson

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

Vital eskimo-udsti

Forhistorisk og moderne kunst på universitet plan

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

Eskimo sculpture exhibition starts world tour in Vancouver

By G. K. RICHMOND

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

Hilsen fra Arktis

By G. K. RICHMOND

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

Far Monique DITIERE

AU GRAND-PALA

SCULPTURE INUIT

By G. K. RICHMOND

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

LES ARTS

By G. K. RICHMOND

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

Au Grand Palais

La sculpture des Inuit

By G. K. RICHMOND

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

ESKIMO CARVING PRAISED IN LONDON

By G. K. RICHMOND

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

Hun underholdt dronningen

By G. K. RICHMOND

ESKIMO art is being taken abroad for the first time, according to a Vancouver art gallery official.

The National Museum of Man in Ottawa has selected a group of Inuit sculpture for an exhibit in Leningrad, U.S.S.R.

The exhibit, which is the largest collection of Inuit sculpture ever shown abroad, will be on display in Leningrad from June 1 to July 1, 1972.

