

BURNABY ART GALLERY

FOR IMMEDIATE RELEASE

January 13, 2014

Recent Acquisitions of First Nations and Inuit Prints

January 31 – April 6, 2014

Opening Reception: January 30, 2014, 7-9pm



Joseph Pootoogook (1887-1958, Cape Dorset), *Joyfully I See Ten Caribou*, 1958-59, Stonecut on Japanese wove paper, printed by Kananginak Pootoogook, 38/50, 30.6 x 45.6 cm, Burnaby Art Gallery Permanent Collection, Gift of Heidi Peters, Photograph by Scott Massey, SITE Photography.

BURNABY, BC – The Burnaby Art Gallery has recently received the promised gift of a significant collection of First Nations and Inuit prints, all of which were created during the 1970s to early 1980s period, with many included in the Northwest Coast Indian Artist Guild series of 1977 and 1978. In addition, two notable Inuit works of Canadian Heritage were added to the collection in 2013. This exhibition features masterworks by Kenojuak Ashevak, Pitseolak Ashoona, Robert Davidson, Beau Dick, Joseph and Kananginak Pootoogook, Richard Hunt, Bill Reid, and Roy Henry Vickers, among others.

Selected Artist Biographies

Kenojuak Ashevak (1927-2013) was an Inuit artist from Ikirasaq, Baffin Island. Kenojuak is considered one of the most notable pioneers of modern Inuit art. As one of the first Inuit women in Cape Dorset to begin drawing during the 1950s, she developed a prolific career in which she produced thousands of drawings, etchings, stone-cuts, and prints. In 1967, she was made an Officer of the Order of Canada and was an elected member of the Royal Canadian Academy of Arts in 1974. She received honorary doctorates from both Queen's University (1991) and the University of Toronto (1992). In 2001, she was inducted into Canada's Walk of Fame and she received the Governor General's Award in Visual and Media Arts from the Canada Council of the Arts in 2008. Her piece, *Sun Owl* (1963) is shown in this exhibit.

Mayoreak (Mayureak) Ashoona (b. 1946) started drawing and carving in the early 1960s and is known for her imaginative and highly coloured graphics. She has been consistently represented in the Annual Print collections from Cape Dorset since her work was first published in 1978. In 2003, she was elected to the Royal Canadian Academy. Ashoona has contributed to exhibitions presented in Canada, Germany and Japan. In 1986, she took part in the exhibition entitled *Northern Exposure: Inuit Images of Travel* organized by the Burnaby Art Gallery with the Department of Northern Development and the Government of the Northwest Territories. *Bear Spirit* (1976), a lithograph on paper is exhibited.

Pitseolak Ashoona (1904-1983) was a sculptor and printmaker from Nottingham Island in the Northwest Territories. Ashoona's work is celebrated for its sincerity and authenticity in depicting daily life pre-contact. She quickly advanced from drawing to printing with copper plates, a medium she found to be quite difficult. In her early 70s, Ashoona was accepted into the Royal Canadian Academy of Arts and was awarded the Order of Canada. Her portrait was also featured on a stamp in commemoration of International Women's Day. One stonecut print with stencil, *Wolf & Friend Take Flight* (1983), is included in this exhibition.

Joe David (b. 1946) is a Nuu-chah-nulth artist from Meares Island, British Columbia. He studied under noted Haida artist Bill Reid, and was commissioned to produce two large sculptures for Expo '86 in Vancouver. His graphics, wood sculpture, silver and bronze works are represented in public and private collections internationally. David rarely produces prints, so the four early prints included in the Burnaby Art Gallery's collection (*Welcome Dancer*, *Thunderbird Dancer*, *Serpent Dancer*, and *Crawling Wolf Dancer*) are particularly significant due to their rarity.

Robert Davidson (b. 1946) is a contemporary artist who is also the great-grandson of famed Haida artist Charles Edenshaw. Davidson studied Haida art under Bill Reid, and in 1967 attended the Vancouver School of Art (now the Emily Carr University of Art and Design) to study drawing. His work is found in several collections including the National Gallery of Canada, the Vancouver Art Gallery, the Canadian Museum of Civilization and the Museum of Anthropology. Davidson is credited with being one of the foremost artists involved in the contemporary revival of Haida cultural expression. In 2004, he curated an exhibition of Haida Art at the Museum of Anthropology, which toured internationally. Four serigraph on paper prints are shown in this exhibit.

Ron (Ki-Ke-In) Hamilton (b. 1948) is a well-respected Nuu-chah-nulth (Kwakwaka'wakw) artist living in Campbell River, British Columbia. He apprenticed with master carver Henry Hunt, and is known for his depictions of sea serpents in prints and sculptures. Included in this exhibit is the print *Teetskin and Hajeetlik* (1977).

Norman Tait (b. 1941) is a Nisga'a artist from Kincolith, British Columbia. Considered Canada's foremost Nisga'a carver, Tait was commissioned to carve a 55-foot totem pole at the entrance of the Field Museum in Chicago. Other commissions have included work for the University of British Columbia, the Museum of Anthropology and the British Royal Family in London, UK. In 2012, he was awarded a Lifetime Achievement award for Aboriginal Art. Four serigraph on paper prints are included in this exhibition and are particularly exciting as early prints by this artist rarely appear on the market.

Don Yeomans (b. 1958) is a Haida artist from Prince Rupert, British Columbia. His work primarily includes metal and wood carvings, prints, murals, designs for decorative hangings and clothing. In 1978, Yeomans assisted Robert Davidson in building and carving the houseposts of the Charles Edenshaw Memorial Longhouse in Masset, Haida Gwaii. Through many apprenticeships, Yeomans is known as an expert craftsman and a master of Haida art in any medium. In addition to many private collections worldwide, Yeomans work is represented in the Museum of Anthropology and the Royal British Columbia Museum. *Frog People Fleeing from the Black Bear* (1978) is included in this exhibition.

Beau Dick (b. 1955) is a Kwakwaka'wakw artist from Alert Bay, British Columbia. Best known for his carved masks, Dick's work fuses traditional aesthetics (he apprenticed under master carvers Tony Hunt and Doug Cranmer) with contemporary techniques. In 1986, he was commissioned to carve a mask for Vancouver's Expo '86, which now remains on display at the Canadian Museum of Civilization in Hull, Quebec. Most recently, he performed a traditional copper-cutting ceremony in front of the BC Legislature in Victoria, BC in conjunction with a group of activists involved in the Idle No More movement. Three serigraph on paper prints, *Kwa-giulth Owl* (1976), *Si-si-utl & Tli-sli-gi-la* (1976), and *Loon* (1977) are included in this exhibit.

Richard Hunt (b. 1951) is a Kwakwaka'wakw artist from Alert Bay, British Columbia. Famous for his prints, sculptures, masks and jewellery, Hunt has received numerous accolades including the Order of British Columbia and the Order of Canada. He holds an Honorary Doctorate of Fine Arts from the University of Victoria, and in 2012 won the Queen's Jubilee Medal for those who have demonstrated exceptional qualities and outstanding service to their country. Hunt learned to carve from his father, Henry Hunt, and family friend, Mungo Martin. Two serigraph on paper, *Sea Monster* (1974) and *Hamatsa Dance Screen* (1977) are included in this exhibit.

Helen Kalvak (1901-1984) was born on Victoria Island in the northwest portion of Canada's Northwest Territories and followed the Inuit migratory traditions for most of her life. Soon after she moved to the settlement of Holman Island in 1960, Kalvak was given the opportunity to draw by Father Henri Tardy, an Oblate missionary who introduced graphic arts to the community. Kalvak made more than 1,800 drawings between 1962 and 1978, of which 154 were made into stencil prints and lithographs issued in the annual Holman Island print editions from 1965 to 1985. Kalvak's childhood training as a shaman informed the artwork she made in her old age, long after her conversion to Christianity. More than most Inuit graphics, her work depicts women in the roles of healer, sorcerer and transformational figure. She was elected to membership in the Canadian Royal Academy of Arts in 1975 and was made a member of the Order of Canada in 1979. *Haunting Owls* (1985), stonecut on paper is included in this exhibit.

Gerry Marks (b. 1949) is a Haida artist who grew up in Vancouver, British Columbia. Now known most prominently as a master carver of gold and silver jewelry, Marks is also an accomplished cedar carver and printmaker. In 1977, Marks collaborated with carver Francis Williams to build and carve a 25-foot totem pole in Masset, his ancestral Haida village on Haida Gwaii. *Raven with Broken Beak* (1978) is included in this exhibit.

Clarence Mills (b. 1958) is an accomplished Haida artist from Skidegate, Haida Gwaii. Known for his carvings in argillite, gold, silver and cedar, Mills' most frequent subject matter is the totem pole. One of his largest commissioned projects, Mills carved a large totem pole for the President's Palace in Paris. Continuing the Haida tradition of art apprenticeship, Mills studied under noted Haida carver Doug Wilson, and then continued on to study traditional Haida formline design for five years. He currently lives and works in Vancouver, where he has held a studio practice on Granville Island for several years. *Mountain Goat* (1977), *Raven* (1977) and *Loon* (1977) are included in this exhibit.

Joseph (Josephie) Pootoogook (1887-1958) was the leader of a traditional Inuit camp called Ikerasak, near Cape Dorset, Nunavut (then called the Northwest Territories). His son, Kananginak Pootoogook (1935-2010) became a master printmaker, drawer and carver. Joseph Pootoogook's works incorporate many details and visual descriptions of traditional artifacts, Arctic birds and animals. Kananginak was one of the early participants in the Cape Dorset print program who worked with James Houston to translate his father Joseph's drawings into print. *Joyfully I See Ten Caribou* (1958-59), a stonecut on Japanese wove paper, is included in this exhibit.

Lucy Qinnuayuak (1915-1982) was a prolific graphic artist who conveyed a personal interpretation of the Inuit traditional way of life. She was born in Salluit, in northern Quebec. At a very young age she moved with her mother and sister to Baffin Island, Northwest Territories, where they lived in Cape Dorset and in several outpost camps. She met her husband, Tikituk, a sculptor and graphic artist, at Supujuak camp where they enjoyed a traditional way of life. In the early 1960s they moved to Cape Dorset. Qinnuayuak started to draw in the 1950s while living in Supujuak camp. Her drawings were turned into graphics from 1961 onwards. At the end of the 1970s Qinnuayuak began working with acrylic paint in conjunction with other mixed media. Her compositions from that period are colorful, extremely vibrant, and powerful. They are also much more elaborate and complex with a broader story line. Qinnuayuak's art is sometimes humorous, and reflects the traditional Inuit way of life. *On the Ocean* (1980) will be featured in this exhibit.

Bill Reid (1920-1988) is arguably the most notable aboriginal artist in Canada. An expert carver of jewellery and sculpture, Reid also worked in screen-printing and painting. His best known works include public bronze sculptures at the Vancouver International Airport, the Canadian Embassy in Washington, D.C., and at the Vancouver Aquarium. His work was also featured on the Canadian \$20 note. Among many other honours, Reid was made an officer of the Order of British Columbia in 1994. He was extremely passionate about reviving the symbolism inherent in traditional Haida imagery, which he learned by studying Charles Edenshaw. *Children of the Raven* (1977), a promised gift to the Burnaby Art Gallery, will be featured in this exhibition.

Lawrence J. Rosso (b. 1944) is a Carrier artist from Burns Lake, British Columbia who learned to carve from his grandfather. He later apprenticed under Robert Davidson and assisted him on various commissions. Rosso was heavily involved in the printmaking process as he felt it crucial that artists be involved in the production of their own prints. He eventually purchased Screencraft Printing in Vancouver, which has produced prints for many local artists. He also mentored other artists, teaching them tool making and two-dimensional design. Through his work with the printshop, Rosso was instrumental in creating a commercial market for Northwest coast artist prints. His piece, *Geese* (1978), a serigraph on paper is featured in this exhibit.

Russell Smith (1950-2011) and **Jerry Smith** (b. 1952) are Kwakwaka'wakw carvers, printmakers and brothers from Alert Bay, British Columbia. Russell Smith's first major project was a commission two other carvers to build the Sea Monster longhouse at the Pacific Science Center in Seattle, WA. They were both members of a group of aboriginal artists in Vancouver who met regularly on Wednesdays at the Planetarium to learn carving and design techniques from master carver Doug Cranmer. Jerry Smith's *Killer Whale in Sun* (c. 1975) is featured in this exhibit.

Roy Henry Vickers (b. 1946) is an accomplished carver, publisher and keynote speaker, and is best known for his limited edition prints. His work can be found in many public and private collections around the world. Vickers also runs the Eagle Aerie Gallery in Tofino, a major attraction in the area welcoming more than 200,000 visitors a year. The gallery exhibits his work in the context of other aboriginal artists from the Northwest Coast. Fifteen works on paper by Vickers are shown in this exhibit.

Public Programs

In the BAG: Family Sunday

Sunday, February 2, 1-4pm

Sunday, March 2, 1-4pm

An interactive experience that combines the current gallery exhibit with hands-on studio activities.

No registration required, all ages. By donation.

Lunch BAG Day

Sunday, February 9, 12noon-1pm

Tour the current exhibit and enjoy lunch with tea and coffee. Call 604-297-4422 to reserve your space, or book online. Limited seating; book early. Bookings must be made 24 hours in advance of the tour, and cancellations without 24 hours' notice will not be refunded. 19 years and up. \$12.

Fireside Talk with Krista Belle Stewart

Thursday, March 20, 6:30-8:30pm

Shelved is a project which examines various archives and filing systems within the Burnaby Art Gallery, Artspeak, and University of British Columbia collections, producing discursive spaces through research and publication projects. Krista Belle Stewart has undertaken a research-based curatorial project that focuses on historical exhibitions at the BAG as well as objects held in the permanent collection. Stewart is an MFA candidate at the Milton Avery Graduate School of Arts at Bard College. She is a member of the Upper Nicola Band of the Okanagan Nation.

No registration required. By donation.

Mandarin Walking Tour with Dong Yue Su

Saturday, March 22, 12noon-1pm

Conducted in Mandarin, our guide will take you on an exploration of the current exhibition.

No registration required, all ages. By donation.

Suggested donation to the gallery is \$5.

Carmen Lam

Marketing and Sponsorship Coordinator, Burnaby Art Gallery

604-297-4857 | carmen.lam@burnaby.ca | www.burnabyartgallery.ca

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The Burnaby Art Gallery is dedicated to collecting, preserving and presenting a contemporary and historical visual art program by local, national and internationally recognized artists. As the stewards of the third largest public art museum collection within the Province of British Columbia, the Burnaby Art Gallery cares for and manages over 4,000 works of art. The Burnaby Art Gallery is a nationally recognized leader in print culture dedicated to showcasing original hand-pulled prints and ephemera related to printmaking in Canada.

For more information about the gallery's exhibitions, programs, and tours, call 604-297-4422 or visit www.burnabyartgallery.ca. Located in the beautiful surroundings of Deer Lake Park, the Burnaby Art Gallery is open Tuesday to Friday, 10:00am to 4:30pm, Saturday and Sunday, 12noon to 5:00pm, closed Mondays. Exhibitions and public programs are by donation; suggested donation is \$5. Parking is free.

The Burnaby Art Gallery acknowledges the generous support provided by: the City of Burnaby; the British Columbia Arts Council; the Province of British Columbia, its patrons and visitors.

