



unlimited edition

Online publication of the exhibition, *unlimited edition*,
Kamloops Art Gallery 2013, January 17 to March 22, 2014

Curated by Tania Willard (Secwepemc Nation),
Aboriginal Curator in Residence, Kamloops Art Gallery.

Featuring works by:

Kenojuak Ashevak, Carl Beam, Robert Davidson, Charles
Greul, Chuuchkamalathnii, Mark Henderson, Richard Hunt,
Fred Johnson, Henry Napartuk, Ellen Neel, Ed Archie NoiseCat,
Daphne Odjig, Oppie Oppenheim, Walter J. Phillips, Pudlo
Pudlat, Bill Reid, Chief Henry Speck, Art Thompson and Art
Wilson.

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Front cover: *Hairy Ovoids, All Seeing Eyes*, New BC Indian Art
and Welfare Society Collective, silkscreen on paper, 2015

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Ellen Neel (Kwakwaka'wakw), Untitled, circa 1950s. Silkscreen and wooden frame, 100 x 89 x 4 cm. Collection of the Royal BC Museum.

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An Art Historical Framework for Indigenous Artists in Printmaking

Exhibition Curator, Tania Willard

Printmaking also helps keep the culture alive. Most houses in Indian communities today have screen-prints by tribal artists on their walls. Children grow up familiar with images nearly forgotten by their parents.¹

There has been little art historical writing about the many Indigenous artists in Canada who have worked in the medium of printmaking for over six decades. *unlimited edition* aims to provide an art historical framework for these artists.² The idea for this exhibition developed during my curatorial residency at the Kamloops Art Gallery when I was further attuned to the work of artists such as Chief Henry Speck also known as *Udzi'stalis*. The desire to validate the influence that these artists have had as printmakers sparked what would become *unlimited edition*.³ This essay will explore how Indigenous artists in Canada negotiated the integration of their prints in the tourist trade, gallery world and art market from the late 1940s to the early 2000s.



Charles Greul, *British Columbia Indian Motif* (“Eagle,” “Totem Pole,” “Salmon”), unlimited edition, c. 1950. Silkscreen on paper, 4 x 6 cm. Collection of Tania Willard.

The Formation of “Native Art”

In 1948, the British Columbia Indian Arts and Welfare Society (BCIAWS) published Anthony Walsh’s *Native Designs of British Columbia*.⁴ The book included a series of original colour silkscreens by non-First Nations sign maker Ray Garside. The prints were based on various First Nations art forms, including Kutanaxa basketry and Northwest Coast ethnographic-sourced art that Walsh references in his book. While he was committed to promoting First Nations art and its educational and commercial potential, Walsh’s writing is marked by a sense of paternalism. At one point in his introduction he proclaims that “Unfortunately, during the last twenty-five years, the high standard of craftsmanship of [the past] has fallen to a low level.”⁵ He then goes on to describe the tourist trade as degrading the “purity” of First Nations art. Walsh’s view of the tourist trade coloured his ability to see contemporary First Nations art as an innovative

response to the cultural, political and economic forces impacting First Nations artists. What he does instead is trace a line from pre- to post-contact First Nations art (with the former being the most valued). Notable is the fact that *Native Designs of British Columbia* was published at the same time that non-First Nations artists such as Emily Carr and Walter J. Phillips were being celebrated for their representations of First Nations village sites often devoid of their inhabitants.⁶

In *Northwest Coast Indian Graphics*, Edwin Hall, Margaret Blackman and Vincent Rickard claim that First Nations artists began producing silkscreen prints in reaction to non-First Nations artists such as Charles Greul, who enjoyed commercial success with his loose appropriations of Northwest Coast First Nations motifs.⁷ His rendering of a salmon in one of his postcard series resembles a goldfish more than it does a salmon! This is in contrast to the demands of First Nations artists (many of whom will be discussed in this essay) to make work representative of “true Northwest Coast Indian design.”⁸

The Advent of Silkscreen in Northwest Coast First Nations Artistic Production

In those early years, the printing was not good, the paper cheap, the editions unlimited and unsigned."⁹

This statement was made by Hilary Stewart in her 1979 book *Robert Davidson: Haida Printmaker*. While she provides some art historical framing of Northwest Coast First Nations printmaking, her focus is on “quality” and a distinction between “high” and “low” art. My interest is in how the artists included in *unlimited edition* negotiated such binaries while acknowledging the social and political worlds in which they lived. What Stewart negates in her statement is the idea that such prints could and should be assessed according to First Nations rather than European aesthetic models.

To understand the development of silkscreen design in Northwest Coast First Nations art it is useful to acknowledge early works on paper by artists such as Mungo Martin.¹⁰ Many of these early works depict formal and conceptual elements specific to the Northwest Coast that would influence other First Nations artists who wanted to re-examine examples from their families and communities that had been suppressed by the residential school system and other forms of colonial control.

Soogwilis: An Indian Legend included some of the earliest examples of Northwest Coast First Nations silkscreen prints in published form.¹¹ The prints were based on drawings made by a young Kwakwaka'wakw boy from Fort Rupert named Charlie George who gave the medical missionary Richard Whitefield Large thirty-three colour drawings when he was a young patient at the Bella Bella Hospital.¹² It was



Chief Henry Speck (Kwakwaka'wakw), *Lady Giant* – *Dzu-nu-gwa*, unlimited edition, 1963. Silkscreen on paper, 48.2 x 62.2 cm. Collection of the Kamloops Art Gallery. Gift of Eleanor Vernon.

the missionary's son, Richard Geddes Large, who published *Soogwilis* in 1951. Large was born in Bella Bella and would go on to become a doctor like his father. He was chairman of the Prince Rupert school board when the book was published.

The prints in *Soogwilis* represent animals from the natural and spiritual worlds such as eagles, whales, bears, thunderbirds and the *sisiutl* or two-headed serpent. Images of transformation such as a figure with a bear's head and salmon tail are also included. Other prints depict house fronts, feast dishes, crests and totem pole designs. While the designs are somewhat



Chief Henry Speck (Kwakwaka'wakw), *Sea Monster – Ya-gish*, unlimited edition, 1963. Silkscreen on paper, 62.2 x 48.2 cm. Collection of the Kamloops Art Gallery. Gift of Eleanor Vernon.

loose and more sketched out than the fluid and smooth lines often associated with contemporary Northwest Coast First Nations art, the customary palette of turquoise, red and black was used. Large framed the prints with stories of his own choosing. While his foreword acknowledges the anthropologist Marius Barbeau (amongst others) for his insight and editing, he makes no mention of the “boy” who made the drawings or the community of which he belonged. Large merely writes that the illustrations are “undoubtedly crude” but have “value as ethnological data.”¹³

Three years before *Soogwilis* was published, Ellen Neel started to print silkscreened images of Kwakwaka’wakw designs onto silk scarves. Her grandfather was the important Kwakwaka’wakw carver Charlie James and her great-uncle was the aforementioned Martin. Her grandfather’s illustrative watercolours of Northwest Coast First Nations designs from the late 1920s almost certainly played a key role in Neel’s development as an artist. She would go on to create silkscreen designs for ties, placemats, tea sets as well as trade-size and full totem poles throughout the 1950s. Her designs were the first to be created by a First Nations artist solely for the medium of silkscreen. This is in contrast to the previous examples discussed where First Nations designs were translated into print form by non-First Nations technicians.

There was a great deal of debate taking place about the state of First Nations culture in Canada when Neel made her first silkscreen scarf. Individuals such as Anthony Walsh and Richard Geddes Large claimed that the most valuable forms of First Nations culture were from the past and that contemporary First Nations culture was in decline. But First Nations artists such as Neel argued against such a static view of their culture. She asserted that:

To me, this idea is one of the greatest fallacies where the art of my people is concerned. For if our art is dead, then it is fit only to be mummified, packed into mortuary boxes and tucked away into

*museums. Whereas to me it is a living symbol [...] And our art must continue to live [...] We must be allowed to use new and modern techniques. I do not mean that we should discard the old, only that we be allowed to use the new.*¹⁴

Two decades after this statement, the artist Chief Henry Speck, from the Tlowit’sis of the Kwakwaka’wakw, created a series of drawings and paintings, one of a *Ya-Gish* or sea monster. The drawings were then reproduced as silkscreens and exhibited through the New Design Gallery in Vancouver. There are clear similarities between Speck’s *Ya-Gish* and Mungo Martin’s drawing of *Pugwis* or Merman-in-the-sea from circa 1951. Yet Speck’s work is also distinct in its use of fine lines that have a fur-like texture that reveal the influence of brushwork in his paintings. As Lawrence Paul Yuxweluptun describes:

*When he [Speck] drew hair onto the surface, he went over the form line, making what was a stylized two-dimensional image into a pictorially three-dimensional one. I remember seeing his small catalogue in my father’s library: it was new, on paper and in colour. He used new inks, new materials—it was modern. His influence on me was colour; because then there was more black and white. Colour was his signature. He had a certain style that other artists would try to copy.*¹⁵

Doug Cranmer was among the early artists involved in the widening field of First Nations art on the Northwest Coast. During the 1960s he produced a series of silkscreens in his studio and store called Talking Stick on South Granville Street in Vancouver. Talking Stick was an important early First Nations-run enterprise meant to ensure greater control and financial return for First Nations carvers and artists. Cranmer was experimental with his use of silkscreen, producing prints for sale on different surfaces (including burlap) and serializing images for bags. The innovations of Cranmer along with Neel and Speck set



Pudlo Pudlat (Inuit), *Saddled Muskox*, edition 35/50, 1979. Lithograph on paper, 52.5 x 70.5 cm.
Collection of the Kamloops Art Gallery. Gift of Glenn and Mary Martin.



Chuuchkamalathnii (Nuu-chah-nulth), *Lightning Snake*, edition 9/105, 1972. Silkscreen on paper, 45.5 x 56 cm. Collection of Carleton University Art Gallery, Ottawa. The George and Joanne MacDonald Collection of Northwest Coast Graphic Art

a critical precedent for First Nations artists working in the medium of printmaking.¹⁶

In 1965, Roy Henry Vickers produced a series of prints in his high school art class at Oak Bay High School in Victoria, British Columbia and sold all of them at his school art fair. He continues to produce prints and has received many distinctions for his work today in Victoria. Tony Hunt produced a series of silk-screen prints with the Women's Committee of the Victoria Art Gallery. Robert Davidson began his silk-screen production in 1968 with a series of cards. Bill Reid, Robert Davidson, Roy-Henry Vickers, Tony and Richard Hunt would go on to create a recognizable "face" of Northwest Coast First Nations art with their silk-screen prints.

The organization of *Arts of the Raven: Masterworks of the Northwest Coast* by the Vancouver Art Gallery in 1967 was significant in that the exhibition placed First Nations artists in the contemporary.¹⁷ Also significant was the absence of any works in the growing medium of silk-screen. None of Speck's prints (which would have been known in Vancouver at the time due to

their exhibition in 1964) were included. In her essay "Mapping Henry Speck's Journey," Karen Duffek notes that this exclusion from *Arts of the Raven* marginalized him as an artist, while others, like Bill Reid (who served as the First Nations consulting curator), went on to much acclaim with their later work.¹⁸

Though the *Arts of the Raven* exhibition positioned the work as contemporary expression the Eaton's program which ran in conjunction with the exhibition (not organized by the Vancouver Art Gallery) included an event *Eaton's Salute to Indian Culture*. The event was problematic in its perpetuation of such binaries as "high" and "low" art and "primitive" and modern." Though many of the artists participated, the essence of the event was to create a spectacle of culture, with the Native carver carving in the open for crowds to view. Though many carvers continue to work this way, understanding the position of the viewer and the relationship to how culture is performed are important considerations and are paralleled in the commercial market for First Nations art.

Self-Representation and Artist Rights

The formation of the Northwest Coast Indian Artists Guild in 1977 exemplified a desire for self-representation that was informed by the experience of First Nations life in Canada. The guild was active for only a few years but it did much to promote and validate silkscreen prints made by First Nations artists. It also forged important relationships between these artists and the collectors and marketers who were seeking “museum quality” prints. The guild represented a voice for First Nations artists who were lobbying for art gallery exhibitions rather than museum displays.

Women artists during this period, including Ellen Neel, Freda Diesing, Daphne Odjig, Susan Point and many others were highly influential. The increase in women who were earning a living as artists challenged definitions of gendered artistic production. Odjig, often credited with being the co-founder of the Indian Group of Seven, created her first series of unlimited editions in 1968 and was informed by earlier experiments with reproductions.¹⁹ Many of her silkscreen prints were reproductions from original paintings. While her work dealt with issues of self-representation and self-determination, she resisted expectations of how to make her work look “Native.”

In 1970, Odjig formed Odjig Indian Prints of Canada Limited with her husband and together they dedicated themselves to furthering Odjig’s artistic practice as well as opening doors for other First Nations artists. Odjig Indian Prints of Canada Limited distributed a catalogue of reproductions of First Nations art. When Odjig and Beavon opened their Warehouse Gallery in Winnipeg in 1973, it became the informal meeting place of a number of artists who later would become the Indian Group of Seven. Odjig Indian Prints of Canada Limited also distributed unsigned and unlimited edition prints, books for children, notecards and Christmas cards.²⁰ Odjig was committed to

making her own work as well as the work of other First Nations artists accessible.

A number of art cards have been included in *unlimited edition* in spite of the fact that they are largely thought of as market items. Silkscreen prints were adapted by artists and used in ways that also circumvented the market and realigned them with community, prints were used for birth and marriage announcements, potlatch invitations and ceremonial gifting. Speck, Art Thompson and Ki-ke-in, for instance, were deeply involved in customary art forms (including the powerful ceremonial dance-screen paintings of Ki-ke-in as a way to support First Nations cultural traditions. As Marcia Crosby points out in “Making Indian Art Modern,”

Making a living was still a concern for Aboriginal artists at the time. Speck made prints for a tourist art market, as did other artists such as Bill Reid. Speck signed his prints at The Bay in 1964 during the week of his “World Premiere” opening at the New Design Gallery and Reid carved for the public at Eaton’s in 1967 during the opening of Arts of the Raven at the Vancouver Art Gallery.²¹

Though traditional cultural economies were displaced by capitalist modes of exchange, it became possible for First Nations artists to use the market to exploit the spaces between the repression of their cultural traditions and a curiosity about those traditions.

Inuit printmaking occupies a similar timeframe with the advent of silkscreen production in Northwest Coast art. Even though the story of Inuit artists’ cooperatives and their relationship to the histories of printmaking are not the focus of this essay, the coinciding timeframes from the early prints in the late 1950s to the boom of the art market in the late 1970s and early 1980s must be acknowledged. These overlapping histories of printmaking could be viewed as concurrent with changes in the socio-political landscape in Canada, with art production contributing to a new way of seeing First Nations



Daphne Odjig (Odawa-Potawatomi), *Bad Medicine Woman*, edition 33/60, 1974. Serigraph on paper, 87 x 50 cm. Collection of the Kamloops Art Gallery. Purchased with the support of the Canada Council for the Arts Acquisition Assistance Program, Ken Lepin, Elizabeth Illsey, Linda and Manny Jules, and the financial support of the Province of British Columbia

and Inuit people and their culture. In *Inuit Graphics Collection* (1978), Kenojuak Ashevak recalled, “I was really scared with my first drawing when I had to take it to James Houston.”²² This statement reveals to me an uncomfortable relationship between the artist and the purveyor, highlighting the intertwined dynamics of power and colonial histories at play in the trade in both First Nations and Inuit art in Canada.

Art and the Politics of First Nations Struggle

*The relationship between the art historian, the patron and the market for serigraphy should be juxtaposed with the Indigenous objective of reclaiming and restoring through storytelling.*²³

First Nations art has always included a political dimension even though the consumption of such art in a capitalist economy has a tendency to separate the political from the former. Artists such as Speck, Neel and others mentioned in this essay were actively engaged in First Nations political life. While these artists were able to integrate political and cultural concerns in their work, they had to contend with how their work was defined and valued by a non-First Nations market. In Chuuchkamalathnii’s 1972 print *Lightning Serpent*, a *Hayiit’ik* is portrayed in vivid colours not unusual in Nuuchah-nulth art but uncharacteristic of styles that had become accepted in Northwest Coast First Nations art. The artist remembers having difficulty marketing the print and suggested that this was due to his use of non-traditional colours.²⁴

One of the most politically charged works included in *unlimited edition* is *Seizure on Luulak’s Land* (1992) by Art Wilson (Wii Muk’Willixw) of the Gitksan Nation. It includes an image of an eagle driving a bulldozer rendered in minimal black and red line work. The work instantly calls up the struggles of First Nations people at Oka, Ipperwash and Gustafsen Lake.

I remember this image emblazoned on a number of political pamphlets and ephemera when these conflicts were on the forefront of the political landscape in Canada. While *Seizure on Luulak’s Land* was produced during a particular political moment, it has also transcended that moment to become emblematic of First Nations political struggle across the country.

The 1990s also saw First Nations artists using printmaking to problematize the idea of authenticity in art. Whereas protecting the authenticity of images and objects made by First Nations artists was previously viewed as countering the appropriation of First Nations design by non-First Nations artists, issues with self-identifying as an act of challenging colonization began to emerge in First Nations art practices at this time. Carl Beam’s self-defining identity can be seen as opening the doors for increasingly conceptual and experimental practices in printmaking by First Nations artists today.

Tracing a six decade art historical record of First Nations and Inuit printmaking in this exhibition and essay have allowed me to more thoroughly appreciate the multi-layered histories of First Nations and Inuit artists and their prints. My intention has been to illustrate how these artists have subverted colonial and capitalist strategies meant to speak for and even assimilate their culture. I ended up writing an art historical account not only to make a case for the inclusion of First Nations and Inuit artists in art historical accounts of printmaking in Canada, but also to learn more about the inspiration, cultures and ideas that drove these artists to speak through such a dynamic medium.



Installation view of Carl Beam (Ojibwe):

Pure Energy, edition 98/200, 2000
silkscreen on paper, 60.8 x 36.8 cm
Collection of the Kamloops Art Gallery.
Gift of Florence Winberg.

Observer 3, edition 157/200, 2000
silkscreen on paper, 60.8 x 41cm
Collection of the Kamloops Art Gallery.
Gift of Florence Winberg.

Notes

- 1 Bill Ellis, foreword to *Ksan: First Annual Collection: 1978 Original Graphics* (Vancouver: Children of the Raven Publishing Inc., 1978), 2. Ellis ran Canadian Native Prints Limited in Vancouver, British Columbia.
- 2 The exhibition title refers to the production of unnumbered and unlimited editions produced by First Nations and Inuit artists beginning in the 1950s.
- 3 The prints in this exhibition are from the permanent collection of the Kamloops Art Gallery and on loan from the Carleton University Art Gallery, the Royal British Columbia Museum and Legacy Art Galleries.
- 4 The British Columbia Indian Arts and Welfare Society was founded in 1940 by Anthony Walsh and Alice Ravenhill as the Society for the Furtherance of Indian Arts and Crafts in British Columbia. It was later renamed the British Columbia Indian Arts and Welfare Society with Walsh serving as its honorary president. Between 1932 and 1942 Walsh taught at the Inkameep day school in the Okanagan Valley of British Columbia. See Lisa-Marie Smith, "Portrait of a Teacher: Anthony Walsh and the Inkameep Indian Day School, 1932-1942" (MA thesis, University of Victoria, 2004).
- 5 Anthony Walsh, introduction to *Native Designs of British Columbia* (Victoria: British Columbia Indian Arts and Welfare Society, 1948), 2.
- 6 In her essay "Construction of the Imaginary Indian," Marcia Crosby is critical of the way that artists such as Emily Carr and members of the Group of Seven contributed to the notion of a "vanishing race" during a time in Canada when the Potlatch Ban was in effect from 1884 to 1951. See Marcia Crosby, "Construction of the Imaginary Indian," in *Vancouver Anthology: The Institutional Politics of Art*, ed. Stan Douglas (Vancouver: Talonbooks, 1991).
- 7 Edwin Hall, Margaret Blackman and Vincent Rickard, *Northwest Coast Indian Graphics* (Seattle: University of Washington Press, 1981).
- 8 *Ibid.*, 50.
- 9 Hilary Stewart, *Robert Davidson: Haida Printmaker* (Vancouver: Douglas and McIntyre, 1979), 9.
- 10 Martin produced a series of watercolour drawings for the University of British Columbia Museum of Anthropology between 1949 and 1959.
- 11 Richard Geddes Large, *Soogwilis: A Collection of Kwakwaka'wakw Indian Designs and Legends* (Toronto: Ryerson Press, 1951).
- 12 The original drawings were not included in the book.
- 13 Large, foreword, 9.
- 14 Quoted in Ronald Hawker, *Tales of Ghosts: First Nations Art in British Columbia 1922-61* (Vancouver: UBC Press, 2003), 10.
- 15 Quoted in Marcia Crosby, "Making Indian Art Modern," in *Ruins in Progress: Vancouver Art in the Sixties* (Vancouver: Morris and Helen Belkin Art Gallery, 2009), accessed April 17, 2014, <http://aboriginalart.vancouverartinthesixties.com/>.
- 16 Bill Reid and George Clutesi also set a precedent for First Nations artists on the Northwest Coast with the publishing of the former's illustrations in *Raven's Cry* (1966) and the latter's illustrations and stories in *Son of Raven Son of Deer* (1967) and *Potlatch* (1969).
- 17 Marcia Crosby, "Urban Aboriginal Cultural Production: A Dialogue between Representations and the Imaginary, and Historical Facts and Experience" (PhD diss., University of British Columbia, 2014).
- 18 Karen Duffek, "Mapping Henry Speck's Journey," *Satellite Gallery Blog*, August 12, 2012, accessed April 25, 2014, <http://satellitegallery.wordpress.com/2012/08/25/mapping-henry-specks-journey/>.
- 19 The Professional Native Indian Artists Incorporation was also known as the Indian Group of Seven. It was founded in 1973 by a group of professional First Nations artists in Canada. The group's members included Daphne Odjig, Alex Janvier, Jackson Beardy, Eddy Cobiness, Norval Morrisseau, Carl Ray and Joseph Sanchez.
- 20 Jann LM Bailey, *Daphne Odjig: Four Decades of Prints* (Kamloops: Kamloops Art Gallery, 2005).
- 21 Marcia Crosby, "Making Indian Art Modern." in *Ruins in Progress: Vancouver Art in the Sixties* (Vancouver: Morris and Helen Belkin Art Gallery, 2009), accessed April 17, 2014, <http://aboriginalart.vancouverartinthesixties.com/>.
- 22 Neill, Michael, "Dorset 78, Cape Dorset Annual Graphics Collection 1978." M. F. Feheley (Toronto, 1978).
- 23 India Young, "Re-Pressed: How Serigraphy Re-envisions Northwest Coast Iconography," *ARTiculate: Graduate Student Journal of Art History* 1 (Albuquerque: University of New Mexico, 2012).
- 24 Chuuchkamalathnii, email message to author, May 22, 2014.



Kenojuak Ashevak (Inuit), *Spirit Owl*, from the Kenojuak Lithography series, edition 43/50, 1979. Lithograph on paper, 56.7 x 78.8 cm. Collection of the Kamloops Art Gallery. Gift of Glenn and Mary Martin.



Fred Johnson (Secwepemc), *Elder's Dream*, unlimited edition, 1986. Linocut/woodblock print on paper, 79.1 x 79.1 cm.
Collection of the Kamloops Art Gallery

List of Works

Ellen Neel (Kwakwaka'wakw)

Untitled, circa 1950s

Silkscreen and wooden frame, 100 x 89 x 4 cm

Collection of the Royal BC Museum

Chuuchkamalathnii (Nuu-chah-nulth)

Lightning Snake, edition 9/105, 1972

Silkscreen on paper, 45.5 x 56 cm

Collection of Carleton University Art Gallery, Ottawa

The George and Joanne MacDonald Collection of Northwest Coast Graphic Art

Art Thompson (Nuu-chah-nulth)

Barnacle, edition 97/100, 1977

Silkscreen on paper, 66 x 50.5 cm

Collection of Carleton University Art Gallery, Ottawa

The George and Joanne MacDonald Collection of Northwest Coast Graphic Art

Art Thompson (Nuu-chah-nulth)

Barnacle, unlimited edition, 1977

Photo-mechanical reproduction on paper, 22.7 x 15.1 cm

Collection of Carleton University Art Gallery, Ottawa

The George and Joanne MacDonald Collection of Northwest Coast Graphic Art

Chief Henry Speck (Kwakwaka'wakw)

Halibut—Poh-ye, unlimited edition, 1963

Silkscreen on paper, 62.2 x 48.2 cm

Collection of the Kamloops Art Gallery

Gift of Eleanor Vernon

Chief Henry Speck (Kwakwaka'wakw)

Sea Raven—Gwa-wi's, unlimited edition, 1963

Silkscreen on paper, 62.2 x 48.2 cm

Collection of the Kamloops Art Gallery

Gift of Eleanor Vernon

Chief Henry Speck (Kwakwaka'wakw)

Sea Monster—Ya-gish, unlimited edition, 1963

Silkscreen on paper, 62.2 x 48.2 cm

Collection of the Kamloops Art Gallery

Gift of Eleanor Vernon

Chief Henry Speck (Kwakwaka'wakw)

Lady Giant—Dzu-nu-gwa, unlimited edition, 1963

Silkscreen on paper, 48.2 x 62.2 cm

Collection of the Kamloops Art Gallery

Gift of Eleanor Vernon

Richard Hunt (Kwakwaka'wakw)

Fireman Dancer, edition 3/100, 1999

Silkscreen on paper, 42.2 x 41 cm

Collection of Carleton University Art Gallery, Ottawa

The George and Joanne MacDonald Collection of Northwest Coast Graphic Art

Art Wilson (Gitsxan)

Seizure on Luulak's Land, edition 57/100, 1992

Silkscreen on paper, 32.3 x 49.9 cm

Collection of Carleton University Art Gallery, Ottawa

The George and Joanne MacDonald Collection of Northwest Coast Graphic Art

Robert Davidson (Haida)

Moon, edition 37/248, 1976

Silkscreen on paper, 43 x 43 cm

Collection of the Kamloops Art Gallery

Bill Reid (Haida)

Haida Grizzly Bear—HUUJI, edition 409/600, 1973

Silkscreen on paper, 64 x 49.5 cm

Collection of Carleton University Art Gallery, Ottawa

The George and Joanne MacDonald Collection of Northwest Coast Graphic Art

Bill Reid (Haida)

Haida Grizzly-Huaji, unlimited edition, 1973
Photo-mechanical reproduction on paper, 19.6 x 12.6 cm
Collection of Carleton University Art Gallery, Ottawa
The George and Joanne MacDonald Collection of Northwest Coast Graphic Art

Mark Henderson (Kwakwaka'wakw)

Octopus, edition 24/106, 1981
Silkscreen on paper, 46.8 x 58.2 cm
Collection of Carleton University Art Gallery, Ottawa
The George and Joanne MacDonald Collection of Northwest Coast Graphic Art

Ed Archie NoiseCat (Secwepemc/Stlilimx)

Shaman's Circle, edition 8/10, 1990
Silkscreen on paper, 54 x 58 cm
Collection of the Kamloops Art Gallery

Opie Oppenheim (Nisga'a)

Wolf Coming Out II, unlimited edition, 1993
Silkscreen on paper, 18.6 x 63.8 cm
Collection of the Kamloops Art Gallery

Fred Johnson (Secwepemc)

Elder's Dream, unlimited edition, 1986
Linocut/woodblock print on paper, 79.1 x 79.1 cm
Collection of the Kamloops Art Gallery

Walter J. Phillips

Planting a Zunuk, edition 107/150, 1930
Woodblock print on paper, 31 x 38 cm
Collection of the Kamloops Art Gallery
Gift of the Leitch family

Charles Greul

British Columbia Indian Motif ("Eagle," "Totem Pole," "Salmon"), unlimited edition, c. 1950
Silkscreen on paper, 4 x 6 cm
Collection of Tania Willard

Kenojuak Ashevak (Inuit)

Strong Young Wings, from the *Kenojuak Lithography* series, edition 43/50, 1979
Lithograph on paper, 57 x 78.5 cm
Collection of the Kamloops Art Gallery
Gift of Glenn and Mary Martin

Kenojuak Ashevak (Inuit)

Spirit Owl, from the *Kenojuak Lithography* series, edition 43/50, 1979
Lithograph on paper, 56.7 x 78.8 cm
Collection of the Kamloops Art Gallery
Gift of Glenn and Mary Martin

Kenojuak Ashevak (Inuit)

My Birds Together, from the *Kenojuak Lithography* series, edition 43/50, 1979
Lithograph on paper, 56.5 x 78.5 cm
Collection of the Kamloops Art Gallery
Gift of Glenn and Mary Martin

Kenojuak Ashevak (Inuit)

Proud Young Owl, from the *Kenojuak Lithography* series, edition 43/50, 1979
Lithograph on paper, 56.5 x 79 cm
Collection of the Kamloops Art Gallery
Gift of Glenn and Mary Martin

Henry Napartuk (Inuit)

Study, edition 20/30, 1972
Stonecut on paper, 30 x 36 cm
Collection of the Kamloops Art Gallery
Gift of Glenn and Mary Martin

Pudlo Pudlat (Inuit)

Saddled Muskox, edition 35/50, 1979
Lithograph on paper, 52.5 x 70.5 cm
Collection of the Kamloops Art Gallery
Gift of Glenn and Mary Martin

Daphne Odjig (Odawa-Potawatomi)
The Evil Spell, edition A/P, 1975
Serigraph on paper, 73.5 x 96.5 cm
Collection of the Kamloops Art Gallery
Gift of Stan Somerville

Daphne Odjig (Odawa-Potawatomi)
Bad Medicine Woman, edition 33/60, 1974
Serigraph on paper, 87 x 50 cm
Collection of the Kamloops Art Gallery
Purchased with the support of the Canada Council for the Arts
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Carl Beam (Ojibwe)
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Carl Beam (Ojibwe)
Pure Energy, edition 98/200, 2000
Silkscreen on paper, 60.8 x 36.8 cm
Collection of the Kamloops Art Gallery
Gift of Florence Winberg

Daphne Odjig (Odawa-Potawatomi)
Thunderbird Woman, edition 13/48, 1973
Serigraph on paper, 71 x 55.5 cm
Collection of the Kamloops Art Gallery
Purchased with the support of the Canada Council for the Arts
Acquisition Assistance Program, Ken Lepin, Elizabeth Illsey,
Linda and Manny Jules, and the financial support of the Province
of British Columbia



Ellen Neel (Kwakwaka'wakw), Raven Scarf Design, c. 1950s
Serigraph on silk, 74 x 73 cm
Collection of University of Victoria Legacy Art Galleries,
Canada Council for the Arts Acquisition Grant.
Purchased from the collection of Vincent Rickard.

