

An Exhibition of Eskimo Sculpture
held in honour of Brother Jacques Volant, O.M.I.
who will receive the Honorary Degree,
Doctor of Laws.

It is with great pleasure that the School of Art and Gallery 1.1.1. have the opportunity to exhibit these selected works of Inuit Art from the collection of the Eskimo Museum at Churchill. We thank Brother Jacques Volant for allowing us to share his experiences, efforts and most of all concern for the Inuit peoples and their art.

Thanks also to an old friend of the School of Art, the former Director of Gallery 1.1.1., George Swinton for his direct and eloquent statement.

Dan Mato
Director, Gallery 1.1.1.

BROTHER VOLANT, O.M.I.
AND THE ESKIMO MUSEUM IN CHURCHILL

Gallery 1.1.1. and the University of Manitoba community are pleased to celebrate the occasion of the conferral of an honorary degree to Brother Jacques Volant, O.M.I. with this exhibition of 102 works on loan from the Eskimo Museum at Churchill. Brother Volant is founder and curator of that small but magnificent and important museum in Northern Manitoba's seaport.

Among the small museums of Canada, and perhaps of almost anywhere else, the Eskimo Museum has many totally unique features. It is a public museum which not only came into existence all of its own but continues to run as a public museum without any government funding, owned by the Roman Catholic Diocese of Hudson Bay and lovingly cared for since its conception and inception by Brother Volant for over thirty years.

It started with a single showcase (containing Eskimo artifacts) at the Roman Catholic Mission right in Churchill. Now it stands as a relatively small but impressive structure containing an ever increasing amount of glass cases, light fixtures, audio-visual aids and many thousands of art objects and artifacts illustrating the visual and spiritual culture of the Inuit. The new building was erected in 1962 and is now visited by thousands of people throughout the year.

Its great success is entirely due to Brother Volant's ingenuity, humanity and enthusiastic personality. It is also due to his great ability to relate to and to interpret Eskimo life through art rather than to merely illustrate that life or -- oh horror! -- to exhibit art for its own sake. In that sense, Brother Volant's ideas are as alive and fresh as

the art objects are largely ancient and unique.

Brother Volant came to Canada from his native Brittany as a very young man and has lived and worked in the Arctic for over half a century. He is still youthful. Being quiet and jovial -- almost pixieish -- he was ideally suited to live with the Inuit rather than to study them. His knowledge of them -- which, he claims, he does not have -- is based however not entirely on his rich experiences for I caught him again and again not only reading but being also able to quote chapter and verse from the large literature on Arctic art, archaeology, ethnography, history and geography. Thus, in addition to experiencing the life of the Eskimo by living with them, he later acquired an equally extensive and intensive, theoretic and scientific knowledge of them and their past. These experiences and knowledges are well incorporated into the visual and psychic environment of the Museum as is his gentle humanity. As a result, art never interferes or competes with life but rather complements and interprets it.

Not that his choice of art is not excellent in the aesthetic sense. Quite the contrary. Brother Volant's taste and understanding are absolutely first rate and extraordinarily sensitive. The examples of art that he continually chooses are indeed of as great aesthetic merit as they could and should be. But their choice is not for their aesthetic merit only but rather for their power to communicate and to convince. Good art possesses this power; it not merely illustrates and interprets aspects of life but it transmits itself as its message by involving its viewers in a direct and sensuous relationship. It establishes an intimate rapport with the viewers instead of merely educating them. But it does educate by involving viewers, by seducing them and by convincing them...

A final word. Brother Volant's Eskimo Museum is not only for tourists. It is -- and perhaps so foremost -- a place for Eskimos. Not as a memento for their past, but a storehouse for them of their traditions for future generations of Eskimos to see and to enjoy.

As I said in the beginning, it is a most unique museum and we are very proud to honour its founder and so gentle and wise a keeper.

George Swinton
Winnipeg, May 1979

CARVINGS AND ARTIFACTS
 ESKIMO MUSEUM - CHURCHILL

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|-----|---|-----------------|------|
| #1 | Loon
Sarah Eyaituq | Belcher Islands | 1974 |
| #2 | Man and Woman at the Igloo
Bernadette Igupta | Repulse Bay | 1974 |
| #3 | Boy Encounters Two Birds
Bernadette Igupta | Repulse Bay | 1974 |
| #4 | Bear Eating Seal | Repulse Bay | 1974 |
| #5 | Man and Seal
Marc Tungilik | Repulse Bay | 1974 |
| #6 | Man
Tuktudjuk | Repulse Bay | 1974 |
| #7 | Bear Pulling Seal with Seagull Watching
Inujaktuk | Pelly Bay | 1974 |
| #8 | Totem with Multiple Animal Figures (2 pieces)
Rosa Arnaruluk | Repulse Bay | 1974 |
| #9 | Man Hauling Seal
Uluta | Repulse Bay | 1974 |
| #10 | Woman-Whale
Bernadette Igupta | Repulse Bay | 1976 |
| #11 | Two Siksik
Kuknuk | Repulse Bay | 1974 |
| #12 | Bear and Seals at Aglu
Bernard Irkogaktok | Pelly Bay | 1974 |
| #13 | Bear Stalking Mother Seal and Pup
Bernard Irkogaktok | Pelly Bay | 1974 |

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| #14 | School of White Whale
Madeline Iserkut | Repulse Bay | 1974 |
| #15 | Man with Seal Body and Bear Tail
Tagunar | Hall Beach | 1975 |
| #16 | Narwhal
Kakimiut | Repulse Bay | 1974 |
| #17 | Bear and Muskox
Marc Tungilik | Repulse Bay | 1974 |
| #18 | Man in Kayak Hunting Narwhal and Seal
Selina | Repulse Bay | 1974 |
| #19 | Men Viewing Northern Lights (Aurora Borealis)
Low on the Horizon
John Kaunak | Repulse Bay | 1965 |
| #20 | Polar Bear Killing Walrus
Lazarosie | Arctic Bay | 1965 |

The bear surprises the sleeping walrus on the ice. Picking up a piece of ice he crushed the head of the walrus. If the piece of ice is too light to kill the walrus, the bear will dip it in and out of the water until the size is increased.

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| #21 | Nuliayuk, the Mother of all Sea Animals at
the Bottom of the Sea
Joachim Kavik | Ranklin Inlet | 1973 |
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The Sea Spirit Nuliayuk had control of the sea animals and if the people did not take heed to the strict taboos and ordinances given to them by their ancestors the Sea Spirit called upon the Moon Spirit to punish them. The Eskimo's life depended on the success of their hunt of sea animals so the anger of the Sea Spirit was not taken lightly.

One account of the origin of the sea spirit is as follows:

A long time ago a group of Eskimos, in search of a good hunting ground made a raft of many kayaks. Nuliayuk, a young orphan girl was accompanying them. As there was not much room on the raft, they threw her in the water. She tried to come back aboard but they cut her fingers and falling in the waters, these fingers became the first seals. The seals took the girl to the bottom of the sea and built a special home for her where she could command all the sea animals. In times of famine, people would make offerings to her in order to receive help.

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| #22 | Pregnant Woman | | |
| | Uluta | Repulse Bay | 1975 |
| #23 | Man at the Rear of a Polar Bear | | |
| | Fabien Oogark | Pelly Bay | 1960 |
| #24 | Man at the Front of a Polar Bear | | |
| | Fabien Oogark | Pelly Bay | 1960 |
| #25 | Walrus Spirit | | |
| | Koomakulu | Cape Dorset | 1952 |

The stone head represents the spirit of the walrus. The Eskimo gave the walrus spirit large ears because a normal walrus has very tiny holes for ears but has a keen sense of hearing.

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| #26 | Swans | | |
| | James Kukik | Hall Beach | 1975 |
| #27 | Men Pulling and Pushing Walrus | | |
| | | Repulse Bay | 1955 |
| #28 | Spring Scene | | |
| | | Repulse Bay | 1947 |

#29 Sequence of Loon Catching Fish
Repulse Bay 1962

#30 Father, Daughter and Blind Son
Mariano Aupilardjuk Repulse Bay 1974

The left figure is the father, Atoganar.
The central figure is the daughter, Alikra.
The right figure is the blind son, Anningaat.

Atoganar is hardly a person to imitate. He is vain and stupid. He attempted to dominate his son. Alikra was an intelligent and resourceful young girl. She loved her brother but while he had gone away, she suddenly found herself grown up and pregnant.

Anningaat, though a very intelligent person, was greatly abused to do menial tasks because he was blind. Nevertheless, in the end it was he who triumphed over those who abused him, thereby he established his great wisdom.

#31 Owls in a Tree Baker Lake 1959

#32 Wolf Attacking Caribou
Makpa Baker Lake 1959

The wolf is attacking the slowly swimming caribou. The legs are not shown because they are under the water. The wolf is jumping in the air from the ground to catch the caribou who has escaped into the water.

#33 Muskox Hunt Pelly Bay 1965

A man is approaching 3 muskox. With the help of the dogs who will try to attack the muskox, the muskox will be distracted. The hunter will then be able to shoot them with his bow and arrow.

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| #34 | Kayak (made of seal intestine and ivory) | Repulse Bay | 1965 |
| #35 | Woman-Bear Seal-Man Figures | Repulse Bay | 1978 |
| #36 | Man Hunting Bears in their Den | | |
| | Fabien Oogark | Pelly Bay | 1964 |
| #37 | White Owl and Siksik | Pelly Bay | 1965 |
| #38 | Man Carrying Child on Backpack | | |
| | Bernard Irkogaktok | Pelly Bay | 1954 |
| #39 | Flying Whale and Man | Repulse Bay | 1976 |
| #40 | Mother Feeding Child | | |
| | Fabien Oogark | Pelly Bay | 1954 |
| #41 | Shaman | | |
| | Bernard Irkogaktok | Pelly Bay | 1955 |
| | The shaman is identified by the belt around his neck and instrument in his hand. | | |
| #42 | Dog with Packsack | | |
| | Bernard Irkogaktok | Pelly Bay | 1954 |
| #43 | Owl Teaching the Young How to Hunt | | |
| | | Pelly Bay | 1956 |
| | The owl saw two hares. Being a greedy owl he grasped each of them by a paw. In the struggle that followed the owl was torn apart. The lesson is to be content with enough. This story was overheard by an Eskimo passing close by an owl's house. The owl spoke the same language as the Eskimo. | | |
| #44 | Nesting Birds | | |
| | Sabina Kognerk | Pelly Bay | 1949 |

- #45 Bear and Muskox
Fabien Oogark Pelly Bay 1973

An Eskimo hunting near Committee Bay saw a bear stalking a muskox. The muskox didn't move but lowered his head inviting the bear to approach. When the bear rose up over him the muskox threw him with his horn and killed him. The Eskimo then killed the muskox and so he had a very successful hunt that day.

- #46 Muskox Scene
Marc Tungilik Repulse Bay 1976

Who caught the muskox? Four people said, "I caught the muskox." The other man said, "I shot it right on the back." The other guy said, "I shot it right in the heart." The other guy said, "I was the one who shot it first." All of the hunters started to fight about the muskox. All the hunters said, "let's stop all the fight and let's share what we caught, all the meat and the fur."

- #47 Spring Seal Hunting on the Rotted Ice
Fabien Oogark Pelly Bay 1960

- #48 Loons
Unalerjuar Repulse Bay 1976

- #49 Loons
Unalerjuar Repulse Bay 1976

- #50 Loons
Unalerjuar Repulse Bay 1976

- #51 Loons
Unalerjuar Repulse Bay 1976

- #52 Loons
Unalerjuar Repulse Bay 1976
- #53 Loons
Unalerjuar Repulse Bay 1978
Caribou Fleeing from 2 Wolf with a Fox
Following to Partake of the Kill
- #54 Caribou
Simon Inuksak Pelly Bay 1950
- #55 Wolf
Simon Inuksak Pelly Bay 1950
- #56 Wolf
Simon Inuksak Pelly Bay 1950
- #57 Fox
Simon Inuksak Pelly Bay 1950
- #58 Ghost
Tukturdjuk Repulse Bay 1976
- #59 Weasel and Muskox
Makpa Baker Lake 1973

It was a time of famine when there were no caribou in the land. A group of hungry animals spotted a muskox and asked the wolf to kill him. But the wolf was afraid and said: "I am too weak." Then the weasel offered to go and all the animals laughed at him. But the weasel crawled under the muskox's tail, dug into his rectum and the muskox bled to death. The moral is that with cunning, even the smallest can triumph.

- #60 Two Seals on the Ice Which has Been Eaten
Away by the Sea
Mariano Aupilardjuk Eskimo Point 1975
- #61 Totem - Multiple Man - Animal Figures
Anernerk Repulse Bay 1975
Demonstrates the belief in reincarnation.
- #62 Birth Ritual
David Issigaitok Hall Beach 1975

This group of ivory carvings on the stone base represents a ritual of the ancient Eskimo at the birth of a child. It is a boy and all the family and neighbours come to wish that he will be a great hunter. One ivory carving in the center and one to the side have a human head and the body of a swimming bird. These are talismen or good luck charms. The two birds represent all the different animals and the two men represent the hunters. This ancient custom of our ancestors to educate by use of small carvings part animal and part human inspired me to make this group. If I am understood I will be very happy.

D. Issigaitok

- #63 Female Figurine
Thule Culture Igloolik
- #64 Animal Figurine - Walrus Spirit
Thule Culture Igloolik
- #65 Animal Figurine - Seal?
Thule Culture Igloolik
- #66 Female Figurine
Thule Culture Igloolik

- #67 Female Figurine
Thule Culture Igloolik
- #68 Animal Figurine - Seal?
Thule Culture Igloolik
- #69 Female Figurine
Thule Culture Igloolik
- #70 Two Sewing Needles
Thule Culture Igloolik
- #71 Button
Thule Culture Igloolik
- #72 Buckle or Toggle or Thimble Holder
Thule Culture Igloolik
- #73 Ulu
Thule Culture Igloolik
- #74 Fishing Hook
Eskimo Garry Lake, Back River 1956
- #75 Two Weasels
Marc Tungilik Repulse Bay 1978
- #76 Harpoon Head
Eskimo Igloolik
- #77 Harpoon Head
Thule Culture Igloolik
- #78 Harpoon Head used for whale hunting
Thule Culture Igloolik
- #79 Harpoon Head - Winged
Thule Culture Igloolik
- #80 Harpoon Head
Dorset Culture Igloolik

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| #81 | Man - Harpoon Head
Dorset Culture | Igloolik |
| #82 | Harpoon Head
Dorset Culture | Hall Beach |
| | Incisions of a man's face. | |
| #83 | Comb
Thule Culture | Igloolik |
| #84 | Walrus
Dorset Culture | Igloolik (Abverdjar) |
| #85 | Bola or Pendant
Dorset Culture | Igloolik |
| #86 | Owl Head
Dorset Culture | Igloolik (Abverdjar) |
| #87 | Falcon
Dorset Culture | Igloolik |
| #88 | Snowy Owl
Dorset Culture | Igloolik |
| #89 | Male Figure
Dorset Culture | Igloolik |

story related to Br. Volant by Father Papion when he was on Boothia Peninsula

A young man was telling an Eskimo camp about the missionary. The local shaman said that he knew the missionary was a powerful man but that he too was powerful and would prove it to him. At night the shaman called an incantation meeting and while he was incanting he spit into a miniature sealskin kayak he had made earlier. After the kayak was filled he spit a small carved man into the kayak.

- #90 Chain like Pendant
Thule Culture Igloolik
- #91 Seal
Dorset Culture Igloolik
- #92 Seal
Dorset Culture Igloolik
- #93 Polar Bear
Dorset Culture Igloolik
- #94 Shaman's Instrument Whale Cove
- #95 Knife
Eskimo Culture Garry Lake, Back River 1956
- #96 Narwhal Shadowed by a Polar Bear
David Issigaitok Hall Beach 1974
- #97 Narwhal Shadowed by a Polar Bear
- #98 Two Eskimo Flying to Moon
Erkrettok Hall Beach 1973
- #99 Two Needles
Dorset Culture Igloolik
- #100 Goose
Ad Brother Jacques Volant, o.m.i.
- #101 Hudsonian Curlew
Ad Brother Jacques Volant, o.m.i.
- #102 Springtime Sealing Scene Pelly Bay 1945

