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CONTENTS

May 29, 1963

Arctic Sculpture Show	1
Flood Relief for N.W.T. Towns	2
Auto Production	2
Forces Get Pay Raise	2
St. Lawrence Seaway Tolls	2
SAC Arctic Fuelling Reduced	3
Hazards of Small Business	3

Canada Wins Safety Awards	3
University Enrolment	3
Contract for National Library	4
Fisheries Policy Sought	4
Greek Sculpture for Canada	4
Seat Belts a Must in B.C.	4

ARCTIC SCULPTURE SHOW

An exhibit of Eskimo carving from Frobisher Bay, Baffin Island, entitled *Canadian Sculptors of the Arctic*, was opened on May 14 by Mr. Arthur Laing, the Minister, Department of Northern Affairs and National Resources, at the National Gallery, Ottawa. Eddie Kikoak, manager of the Frobisher arts and crafts center and himself a sculptor, attended the opening and was one of the platform guests.

KEEN OBSERVATION IN SCULPTURES

Selected by Robert M. Hume, Gallery installations officer and a member of the Sculptors Society of Canada, these works, which were carved in several varieties of soapstone and ivory by 28 male artists, demonstrate the Eskimo's faculty of observation and the depth of his feeling for material and subject.

Commenting on the Gallery's policy of supporting exhibitions of Eskimo art, Charles F. Comfort, director said: "The National Gallery of Canada presented an exhibition of Eskimo works in 1951; again in 1955, the National Gallery co-operated with the Department of Northern Affairs and National Resources in organizing an exhibition of Eskimo sculpture from Eastern and Central Arctic. In 1963 the National Gallery is proud to present, as evidence of our interest in Eskimo art, one hundred works from the Rehabilitation Center in Frobisher Bay, where carvers have been encouraged by the far-sighted policies of the Department of Northern Affairs to develop their powerful and moving art form." The exhibition will remain at the Gallery most of the summer.

REHABILITATION CENTER

All the artists represented in this exhibition are men whose talents have developed within the Rehabilitation Center operated by the Department of Northern Affairs at Frobisher Bay. Many had carved before, but the harsh demands of a life on the land, coupled with illness, had prevented their skills from developing until they reached the Rehabilitation Center.

In a recent article in *North*, publication of the Department of Northern Affairs, Mr. Hume points out how the unsympathetic environment, deprivation, the caprices of nature and the element of chance associated with Eskimo life, have worked to the Eskimo's advantage and have lead him to produce a powerful sculpture. The severe conditions of survival have impressed on his mind the qualities and limitations of the materials, drawn from nature, with which he works. Conditions have also made it necessary for the Eskimo to call upon his powers of creativity in his hours of leisure.

The art of the Eskimo is gaining recognition throughout the world. A recent exhibition of Canadian painting and Eskimo graphics circulated in Africa by the National Gallery, resulted in an enthusiastic reception and caused African authorities to explore possibilities similar to those adopted by Canadians toward their Eskimo artists, which could be used to foster their own indigenous art forms.