



MG 559: Norman Zepp and Judith Varga Collection

Dates: [ca. 1940s] – 2015 (inclusive); 1981-2003 (predominant)

Extent: 5.48 m of textual records and reference library, 3,273 slides, 1,448 photographs, 917 negatives, 13 digital images, 60 audio cassettes, 15 works of art on paper, 1 CD, equipment, 11 discs.

Biography: Norman Zepp was raised on a farm near Yorkton, Saskatchewan, and earned his BA from the University of Saskatchewan. While at university Zepp met his partner Judith Varga; and he bought his first piece of Inuit art. Zepp switched his major from education to art history; and went on to earn an MA in art history from Carleton University, under the supervision of George Swinton, who remained a lifelong friend of Zepp and Varga. After earning his graduate degree Zepp was curator of exhibitions at the Mackenzie Art Gallery in Regina, and director of the Thunder Bay National Exhibition Centre and Centre for Indian Art. In 1988 he was appointed curator of Inuit art for the Art Gallery of Ontario (AGO), where he remained until 1994. During that time Zepp was instrumental in building the AGO Inuit collection, including helping to facilitate several major donations, including the Williamson and the Sarick collections. Following the AGO Zepp worked in Vancouver prior to returning to Saskatoon. He remains one of Canada's foremost experts on Inuit art.

Scope and Content: This collection primarily reflects Zepp's interest in Inuit art and artists. It includes interviews with artists, images taken over the course of several years of the northern landscape, community and individuals. Importantly, Zepp and Varga spent time at fishing and hunting camps or in the homes of artists, and the resulting material reflects that friendship and intimate relationship. Material created or acquired during Zepp's career as a curator is also evident, including a significant photo resource of Inuit art from major collections. The reference library is an uniquely complete set of articles and major works relating to Inuit art in Canada. Additionally, the collection includes material relating to a number of other artists, predominantly from Saskatchewan, whose work Zepp admired (in many instances, Zepp organized the first major exhibition of their work).

Arrangement: has been organized into the following 7 series:

1. General
2. Galleries and Exhibitions
 - .1 Art Gallery of Ontario
 - .2 Mackenzie Art Gallery
 - .3 Marion Scott Gallery
 - .4 Master's Gallery

- .5 Mendel Art Gallery
- .6 Other
- .7 Thunder Bay
- 3. Interviews
- 4. Photographs
 - .1 Artworks
 - .2 Artworks – Collections
 - .3 Portraits and Community Life
- 5. Slides
- 6. Library
- 7. Equipment

Material in English and Inuktitut.

Restrictions: There are no restrictions on access.

Copyright: Copyright, where applicable, has been transferred to the University Archives & Special Collections.

Further accruals are expected.

Guide prepared by C. Avery

Series 1: General

1. Articles [General]. – 1958-2007. – 2 folders.

The Relentless Cult of Novelty (Solzhenitsyn); Artists of the North; Ivory Carvings of the Hudson Bay Eskimo; Sculpture of the Inuit; North of 60; A Brief History of Contemporary Inuit Art in Britain; Pangnirtung Memories, 1972-2007; 35 Years of Arctic Memories; Edith Cram Biography; Women Artists of Cape Dorset; Contemporary Inuit Art (Millard); Masterworks of the Arctic; Anguhadluq's Art: Memories of the Utkuhikhalingmiut; Inuit Women in Transition; Eskimos in Japan; The Carving Industry of Arctic Canada; Photographe du Grand Nord; Canadian Eskimo Carving in Historical Perspective; Stone Carving from Eskimo Point; Inuit Arts and Crafts Co-operatives in the Canadian Arctic; various clippings; etc.

2. Articles - Houston Articles.

Includes copies of Eskimo Carvings; Eskimo Art; Eskimo Graphic Art; In Search of Contemporary Eskimo Art; and Eskimo Handicrafts (in syllabic).

3. Articles - Newspaper Articles. – 1966-2002. - 2 folders.

See also below, Swinton – Articles.

4. Dupuis, Lorenzo. – textual records, 17 col 4x6 photographs, 20 negatives.

Includes card with sketch; article on David Milne; promotional material for exhibitions; artist's statement; images of Dupuis painting; etc.
See also below, Galleries and Exhibitions.

5. General Introduction.

Zepp's thoughts on Inuit art generally; introductory material for various exhibits; interviews; articles by others, etc. Includes Inuit Women and Graphic Arts by Janet Berlo; Inullarit: Truly Eskimo (Swinton); draft of Millard's article for Inuit Art Quarterly (annotated by Zepp); Perspectives on Inuit Culture; Portraits of Dispossession in Plains Indians and Inuit Graphic Arts (Berlo); reviews from the Musk-Ox; Inuit Sculpture: Beyond the Stereotypes (Pokorn); Masters of Adversity (Swinton); Inuitism...? (Auger); notes; drafts of rationale for High Latitudes proposed exhibit (see also below); etc.

6. Hayman, Patrick. – textual records, 16 col photographs, 50 negatives.

Includes invitation to opening, Hayman exhibit, Millard Gallery; other exhibitions including "The Visionary and the New Frontier;" "A Voyage of Discovery;" "Alive to it All;" "Fifty Years of Painting and Painted Poems; together with a Picasso exhibit.

See also below, Galleries and Exhibitions.

7. Hayman, Patrick – Correspondence. – nd, 1975-1989.
8. Hefner, Don. – textual records, 10 col photographs.
Includes several autobiographical narratives, including *My Journey Through Destiny*; *My Formative Biography*; *Development of My Learning Style*; *My Sudden Reconstruction of Reality: Past and Present*; etc.; articles by others, including *Neither Fish no Fowl*, by Zepp; *Wired World of Don Hefner*; *Like Minds Meet in Mentoring*; *The Accidental Artist*; *Hefner: Wired to Art*; etc. Also included: “Home Boys,” a joint profile of Norman Zepp and Peter Millard (shown in an exhibition of Hefner work).
9. Millard, Peter. – 7 col, 2 b&w 4x6 photographs.
Peter throughout his life (in Saskatoon); two images from his condo, showing some artwork.
10. Popoff, Alicia. – 1997.
Letter in support of Arts Board application; articles, exhibition pamphlets, etc.
See also below, Galleries and Exhibitions.
11. Portrait. – 1 postcard, 1 col 4x6 photograph.
Postcard image of Keluah, b. 1870 Baker Lake; and photograph of John Kaunak’s work, *Tattooed Face* [in Zepp-Varga Collection - artworks].
12. Prehistoric.
Notes; articles, including some Examples of Bear Cult among the Eskimo and Other Northern Peoples; Joint-Marks; The Peoples of Siberia; etc.
13. Reviews. – textual records, 1 photograph.
Correspondence and reviews: by Zepp, and by others regarding exhibitions he curated. It includes a review Zepp wrote about “Confessions of an Igloo Dweller,” together with correspondence from George Swinton (“Have to be careful that my reflections don’t sound like sour grapes”); correspondence from Chris Varley regarding a Val Ross article in the *Globe and Mail*; etc. Includes a photograph of Zepp and a colleague at the AGO.
14. Stewart Home – Addition. – 2001. – See oversize.
Plans and survey maps.
15. Stryjek, Dmytro. – 1971-1990. – 10 works of art on paper; 5 sketches.
Sketches (on napkin and placemat) done while at a Chinese café with Zepp; Jan Franko; [1971] sketch with homemade frame; *Fence at the Post*; *Vancouver*; *Mountain*; *CNR*; *Palypia*; [Trying the Colours]; sketch – flowers; sketch – *Shoppers Drug Mart*; sketch – pumpkin; *Flag*.

16. Stryjek – Exhibitions. – 1982-2014.

Invitations and promotional materials; an article on Stryjek by Millard, in ArtsWest; an article on Stryjek (including Thelma Pepper's photographic portraits) in Ukrainian; etc. See also below, Galleries and Exhibitions.

17. Stryjek – Talks – Ukrainian Museum.

Notes by Zepp; includes section of Millard's unpublished memoirs referring to Stryjek.

Box 2

18. Stryjek – Talks – University of Saskatchewan. – 2001-2002. -textual records, 16 slides, 1 CD, 13 digital images.

Correspondence, notes, clippings, etc.

19. Stryjek: Trying the Colors. – 1988.

By Peter Millard.

20. Swinton, George – Articles. – 2 folders.

Folder 1: Includes Major Art? Minor Art?; review of Eskimo Artists; Masters of Adversity, together with copies of correspondence from Swinton, Terrence Heath, etc.; correspondence to Norman together with various drafts of Inuit Art: What is It? What is it Not? Who Makes It?; Who Makes Inuit Art? Confessions of a Para-Anthropologist; Visual Delights: Inuit Art and Objets sans Vergogne; catalogues from George Swinton: Perceptions and Fantasies; and Swinton: Eighty Years.

Folder 2: Includes Notes on a Trip to Nunavut, together with correspondence; reviews of Swinton book Sculpture of the Inuit; Contemporary Inuit Artists and Art; Public Funding and Curatorial Censorship; Eskimo Carving Today; The Art in Inuit Sculpture; Socio-Economic Thoughts about Contemporary Inuit Art; Artists from the Keewatin; The Sculptor Tiktak; The Povungnituk Eye; The Inuit Phenomenon; Touch and the Real: Contemporary Inuit Aesthetics – theory, usage, and relevance; Inuit Artists and Eskimo Art. Several articles have handwritten annotations and notes.

21. Swinton, George - Articles –On Folk Art. – 2000.

Copy of About My Interest in Innocent Art.

22. Swinton, George - Correspondence. – nd, 1982-2002. - textual records, 4 colour photographs. – 3 folders.

Includes Christmas cards; correspondence concerning Inuit art; newspaper clippings (including obituaries following Swinton's death).

23. Swinton, George - Photographs. – textual records, 5 5x7 photographs, 1 polaroid.

Notes; several images of Swinton during WWII; clipping.
Compiled for a book (as yet not written).

24. Swinton, George - Photographs – Inuit Artists. – 2 8x10 photographs, 10 5x7 photographs. Includes images of Parngark; Miki; Tiktak; and Kavik; taken by Swinton.
25. Traditional Life Series – Dene. – 22 sepia photo reproductions. – See oversize.
26. Traditional Life Series – Inuit. – 24 sepia photo reproductions. – See oversize.
27. Universities – Carleton – Essays. – 1979-1981.
Essays on Inuit art for professors Wise and Swinton; essays on Canadian studies and film studies for professors Clarke and Harcourt.
28. Universities – Carleton – MA Research Essay. – 1984. – textual records, 40 4x6 photographs. – 2 folders.
Contemporary Inuit Art: Acculturation and Ethnicity.
29. Universities - Saskatchewan – Essays. – 1972-1976.
Includes essays from art history 110, 211, 212, 214, 310, 316, 317. Professors included Keith Bell, Michael Godfrey, Beck.

Series 2: Galleries and Exhibitions

2.1 Art Gallery of Ontario

1. Art Gallery of Ontario – Sarick Collection. – 3 col 8x10 photographs, 514 slides. – 3 folders.
Zepp was instrumental in helping to acquire this collection for the AGO; and was preparing a major exhibit utilizing works from the collection. Slides are all numbered; the numbering corresponds to the print out, which includes artist name, place and date of birth, title of work, date of work, and dimensions.
Folder 1: Box 2
Folders 2-3: Box 3
- Box 3**
2. [Art Gallery of Ontario – Sarick Collection – Copies]. – 350 slides.
Copies?
 3. Art Gallery of Ontario – Sarick Collection – Print Out. – 1988. – See oversize.
 4. Art Gallery of Ontario – Various Collections. – textual records, 174 slides. – 2 folders.
Includes images from the Braudo, Klamer, Swinton, Williamson, and Wright collections. Textual records includes lists of works for each collection (by artist, title, location, date, medium); together with an overview of Inuit art collections at the AGO (acquired while Zepp was curator of Inuit Art).

Note on the following files: High Latitudes was a proposed exhibit on the Contemporary Period of Inuit art, revealing features associated with various regions and through identifying individuals of particular talent. The exhibition was intended to include both AGO and material from other collections; expectations were that it would tour in Canada and internationally. Zepp left the AGO before the exhibition could be realized, although much of the concept can be found in the Marion Scott Gallery exhibition, Inspiration: Four Decades of Sculpture by Canadian Inuit, which he curated (see below). See also Series 5, slides.

5. High Latitudes – [Artists] – Arlook, George (1949-).
6. High Latitudes – [Artists] – Baker Lake.
7. High Latitudes – [Artists] – Eskimo Point.
8. High Latitudes – [Artists] – Iksiktaaryuk, Luke (1909-1977).
9. High Latitudes – [Artists] – Iquliq. – nd, 1983, 1985. - 3 8x10 photographs, 5 5x7, 3 4x6.
Portraits taken by Zepp and Alexis Utanaaq; together with images of artwork.
10. High Latitudes – [Artists] – Iquliq, Tuna (1935-).
11. High Latitudes – [Artists] – Miki, Andy (1919-1982).
12. High Latitudes – [Artists] – Pangnark, John (1920-1981).
13. High Latitudes – [Artists] – Rankin Inlet / Repulse Bay.
14. High Latitudes – [Artists] – Tasseor, Lucy (1934-).
15. High Latitudes – [Artists] – Tataniq, George (1910 -).
16. High Latitudes – [Artists] – Tiktak, John (1916-1981).
17. High Latitudes – Chapter 1. – 1989-1992.
Early Realities / Northern Quebec Sculpture in the 1950s. Includes list of works; A History of the Native Peoples of Quebec, 1760-1867, Stone Sculpture of Sugluk by Ted Fraser; etc.
18. High Latitudes – Chapter 2.
The True and Other Stories / The Illustrative Realism of Northern Quebec. Includes a copy of Vie des arts; Sculpting the Inuit Identity (Ignatio Ramonet); The Inuit Art Market in Quebec (Paquerette Villeneuve); Inuit Women’s Art (Michel Noel); list of works; “The

Catalogue as Catalyst” (Stephen Godfrey, Globe & Mail); notes on Joe Talirunili, Eli Salluala Qinuajua, etc.

19. High Latitudes – Chapter 3. – 1992.

Tradition and Ivory / Carvings of the Central Arctic and North Baffin. List of works; notes; catalogue notes on Mark Tungilik; introduction notes; etc.

20. High Latitudes – Chapter 4. – 1992-1997.

From the Exotic to the Elegant / The Flamboyant Sculpture of Cape Dorset. Includes list of works; “An Interview with Qaqaq Ashoona;” catalogue notes on Osuitok Ipeelee, Qavarok Tunnillie, Latchalassie Akesuk, Kenojuak Ashevak; Aqjangajuk Shaa; Pauta Saila, Parr, Shorty Killiktee, Markosee Karpik, Nuveeya Ipellie, Henry Evaluardjuk, Elijassiapik, various articles, etc.

21. High Latitudes – Chapter 5. – 1990-1992.

Pure Vision / The Keewatin Aesthetic. Includes “Memories of John Kavik,” “John Kavik in Yellowknife – 1990” and “John Kavik in Senior’s Centre,” by Zepp; “The Tripartite Vision of John Kavik: Stone, Clay, and Graphic Works of Art” (unpublished research paper by Evelyn Crees); catalogue notes on work by Lucy Tasseor Tutsweetok, John Tiktak, John Pangnark, Susan Ootnooyuk, John Kavik, Luke Iksiktaaryuk; list of possible works; etc.

Box 4

22. High Latitudes – Chapter 6. – 1992.

The Power of Form / The Bold and Monumental Sculpture of Baker Lake. Includes list of works; notes; catalogue notes on works by George Tataniq, Matthew Aqiggaq, Jessie Oonark, Nancy Pukingrnak Aupaluktuq; essays on Anguhadluq’s Art by Swinton and Charles Moore; “Spirits and Dreams: Arts of the Inuit of Baker Lake” (photocopy); etc.

23. High Latitudes – Chapter 7. – 1992.

The Fantastic / The Kitikmeot Coast. Includes notes; a list of works; an essay on Spence Bay Whalebone carvings; an article on Judas Ullulaq, Nelson Takkirup and Charlie Ugyuk; catalogue notes on works by Karoo Ashevak and Markosee Karpik; etc.

24. High Latitudes – Chapter 8. – 1992.

Beyond Tradition / Post Contemporary Period Sculpture. Includes notes; a list of works; catalogue notes on works by Manasie Akpaliapik and Mattiusi Iyaituk.

25. High Latitudes – Contents. – 1992, 1994.

Includes lists and photocopies of images for materials held by the AGO, the Vancouver Art Gallery and the National Gallery of Canada.

26. High Latitudes – Insurance. – 1985, 1992.

27. High Latitudes – Introduction.
Various drafts, including one annotated by Peter Millard.
28. High Latitudes – Project. – 1990-1994.
Gallery floorplan; Canada Council grant form; correspondence or memoranda from/with Nick Sikkuark, Manasie Akpaliapik, Matthew Teitelbaum.
29. High Latitudes – Rationale.
Outline for exhibit. Includes proposed budget.
30. High Latitudes – Tour. – 1990-1992.
31. High Latitudes – [Tour] – Canada. – 1991-1993.
Correspondence with the Musée du Québec; the Musée des beaux-arts; the Glenbow; the Winnipeg Art Gallery, the Vancouver Art Gallery; etc.
32. High Latitudes – [Tour] –Europe. – 1991-1994.
Correspondence and potential venues in Germany, Italy, England.
33. High Latitudes – [Tour] – Japan. – 1985-1990.
Correspondence predominantly with the Hokkaido Museum of Modern Art.
34. High Latitudes – [Tour] –Mexico. – 1991-1993.
Correspondence and memoranda.
35. High Latitudes – [Tour] - U.S. – 1991-1992.
Correspondence and a list of potential American venues.
36. *Inuit Sculpture: The Williamson Collection of the Art Gallery of Ontario.*
Created as part of Artreach 25. Essay by N. Zepp.

Note on following files: Images in these files are copies from the AGO.

37. Photographs - Norman Zepp – AGO. – [between 1988-1994]. – 7 8x10 photographs.
Photographs – Prince Charles. – 5 8x10 photographs.
Zepp touring HRH Prince Charles around the AGO Inuit storage area.
38. Photographs - Williamson Collection Opening – AGO. – 1990. - 8 8x10 photographs.
Zepp was curator of Inuit Art when this collection was donated. Images of Williamson, Millard, Zepp, Swinton, etc.

2.2 Mackenzie Art Gallery

2.2-1 Inuit Art

1. *Pure Vision: The Keewatin Spirit / Une Vision Pure: L'Esprit du Keewatin*. - 1986.
Exhibition catalogue.
2. *Pure Vision* – Exhibition Photography. – 41 8x10 photographs, 5 negatives.
3. *Pure Vision: The Keewatin Spirit* – Reviews. – 1986-1987.
4. *The Rose Collection of Inuit Sculpture*. – 1983.
A Mackenzie Outreach Program Exhibition.
5. *The Rose Collection of Inuit Sculpture*. – 1983.
Essay by N. Zepp.
6. *The Williamson Collection of Inuit Sculpture*. – 1987.
Exhibition catalogue. Essays by Norman Zepp & Dr. R.G. Williamson.
7. *The Williamson Collection of Inuit Sculpture* – 2nd edition. – 2002.
Correspondence from Bob Williamson.

2.2-2 Other artists

Note on the following files: While with the Mackenzie, Zepp organized early (or first) exhibitions for a number of Saskatchewan artists who went on to prominence. Exhibition catalogues include essays by Zepp.

1. Exhibitions – Various. – 1983-1986. – 2 folders.

Folder 1 includes:

Around the Group of Seven. A Western Canada Program Exhibition, 1983.
Lorne Beug: Artists with their Work. Introduction by Norman Zepp, 1985.
Contemporary Canadian Drawings. Introduction by Norman Zepp, 1983.
Alicia Popoff: Artists with their work. Introduction by Norman Zepp, 1983.
Doug Townsend: Declassified. Introduction by Norman Zepp, 1983.
Ernest Luthi (1906-1983). Introduction by Norman Zepp, 1984.
Donna Kriekle: Artists with their work. Introduction by Norman Zepp, 1984.
Garry Berteig: Artists with their work. Introduction by Kevin Forrest, 1986.

Folder 2 includes:

Parke-Taylor, Michael. *Patrick Hayman: The Visionary and the New Frontier*, 1985.
Regina Collects. Text by Carol A. Phillips, Michael Parke-Taylor & Norman Zepp, 1984.
 Zepp, N. & Michael Parke-Taylor. *Horses Fly Too: Bob Boyer/Edward Poitras*, 1984.

Zepp, N. & Michael Parke-Taylor. *The Second Generation: Fourteen Saskatchewan Painters*, 1985.

2.3 Marion Scott Gallery

1. *Inspiration: Four Decades of Sculpture by Canadian Inuit*. - 1996.
Exhibition Catalogue.
2. *Vision and Form: The Norman Zepp-Judith Varga Collection of Inuit Art*. – 2003.
By Robert Kardosh; afterward by Norman Zepp.

Box 5

2.4 Master's Gallery

1. The Norman Swyers Collection. – 1998. – textual records, 44 col 4x6 photographs, 50 negatives.
Catalogue; price list; photographs of works.

2.5 Mendel Art Gallery

1. Exhibitions. – 1979-1983.
Includes:
Otto Rogers: A Survey 1973-1982. Essays by George Moppett & Norman Zepp, 1982.
Seven Saskatchewan Folk Artists from the Permanent Collection of the Mendel Art Gallery and Saskatchewan Arts Board: Ann Harbuz, Molly Lenhardt, W.C. McCargar, Harvey A. McInnes, Fred Moulding, Arnold M. Russell, Dmytro M. Stryjek. Essay by Joan Borsa, 1983.
The Private Eye. Text by George Moppett, 1979.
Dmytro Stryjek. Exhibition Catalogue. Essays by Lynne S. Bell and George Moppett, 1982.

2.6 Other

1. Exhibitions and Publications – Various.
Includes:
Alicia Popoff: Essence and Flow. Essay by Norman Zepp. Regina, Art Gallery of Regina Inc., 2006.
Regeneration: Glenn Veeman. Essay by Norman Zepp. Rosemont Art Gallery Society Inc., 1999.
Prairie Folk Art. Anne Trueblood Brodzky (Ed.). ArtsCanada Oct./Nov. 1979, no.230/231.
Lorenzo Dupuis: Still Scapes. Essay by Norman Zepp. Regina: Rosemont Art Gallery, n.d.
Hayman, Patrick. *Painted Poems*. London: Louise Hallett Gallery Ltd., 1988.

Colours of the Imagination: Recent painting by Dmytro Stryjek. Essay by Peter Millard.
Exhibition organized by Bill Kobewka & Neil Richards, 1985.

2.7 Thunder Bay

1. *Eight from the Prairies.* – 1987.

Two-part exhibition catalogue. Foreward by Norman Zepp. Artists in the exhibit included Allen Sapp, Sanford Fisher, Henry Beaudry, Michael Lonechild, Alex Janvier, Bob Boyer, Robert Houle, and Ruth Cuthand.

2. *Stardusters: New works by (/Oeuvres Récentes de) Jane Ash Poitras, Pierre Sioui, Joane Cardinal-Schubert, Edward Poitras.* - 1986.

Exhibition catalogue; signed by artists.

3. Thunder Bay National Exhibition Centre and Centre for Indian Art.

Various position descriptions.

Series 3: Interviews

1. Interviews – Arviat. – 1992, 1994.

Transcripts in English of interviews with: Andy Mamgark; Eva Talooki Aliktilik; Elizabeth Nutaraluk Aulatjut; Joe Aulatjut; Mary Miki; Luke Anowtelik; Lucy Tasseor Tutsweetuk; Marc Alakaswa; Mary Ayaq Anowtalik; Margaret Uyauperq Aniksak; Sarah Alareak lootna and Edward lootna. Translations by Darlene Gibbons, Mark Kaluaq, Susan Pameok, Michael Taipanik.

2. Interviews – Baker Lake. – 1991.

Transcripts in English of interviews with: Mathew Aqigaaq; George Tatanio; Tuna Iquliq; Barnabus Arnasungaaq; Miriam Qiyuk. Translations where needed were done by Rose Anguhadluq.

3. Interviews – Cape Dorset. – 1991-1992.

Transcripts in English of interviews with: Aqjangajuk Shaa; Pauta Salla; Aoudla Pee; Osuitok Ipeelee; Latchalassie Akesuk; Kiawak Ashoona; together with quotes from Terry Ryan. Translations by Letia Itidlooie.

4. Interviews - Gjoa Haven. – 1990.

Transcripts in English of interviews with: Judas Ullulaq; Nelson Takkiruaq; Luke Nuliyayok; Ralph Porter; Joseph Aglukkaq; Tommy Ashevak.
Translations by Simeoni Takkiruaq, Nee Porter.

5. Interviews – Pelly Bay. – 1990.

Transcripts in English of interviews with: Sabina Qunqnirq Anaittuq; Emily Uluitok; Augustine Anaittuq; Nick Sikkuark.

Translations where needed by John Ningark.

6. Interviews – Rankin Inlet. – 1982, 1985, 1991.

Transcripts in English of interviews with: Pierre Karlik; Mariano Aupilardjuk; Simon Twyee; Thomas Ugjuk. Also includes Zepp's narrative of visiting John Kavik in the Senior's Centre [Yellowknife?]. See also below, photographs.

7. Interviews – Repulse Bay. – 1982.

Transcripts in English of interviews with: Therese Poalak Tugumiar; Bernadette Iguptark and Victor Tongelik; Madeline and Nicholas Kringayark and Gabe Gely; Simone Kringayak; John Kaunak and Gabe Gely; Mark Tungilik and Louise Anguatsiark; Jean Mapsalak and Lucie Angalakte; Abraham Togornak and Letia Kunuk Tagornak; Mark Tungilik; Louise Oksokitok; and Father Papion. Translations usually by family members.

8. Interviews – South. -1991, 1993.

Transcripts in English of interviews with Matusie Iyaituk; Abraham Anghik.

9. Interviews – Spence Bay. – 1990.

Transcripts in English of interviews with Samuel Nahaulaituq; Maudie Rachel Okituq; Charlie Ugyuk.
Translations by Nee Porter.

10. Interviews – Swinton. – 1990.

Transcripts of interviews in March and September, with George Swinton.

11. Interviews - Tapes. – nd, 1982-1992. - 52 mini-cassettes, 8 cassettes. – 3 folders.

Folder 1: Interviews with: Tasseor; Ayaq; Alatjut; Anowtilik; Alakaswa; Miki; Nutaralu; E. Taluki; Ugjuk; Aupilardjuk; Barnabus Arnasungaaq; Aqiggaq; Tataniq; Iquliq; Qiruk; Kiawak; Pauta; Aoudla Pee; Latchalassie; Aqjangajuk; Osuitok; as well as Zepp on art.

Folder 2: Interviews with Nick Sikkuark; Judas Ullulaq; Tommy Ashevak; Maudie Rachel Okittuq; Samuel Nahaulaituq; Mamgark; Joseph Aglukkaq; Charley Ugyuk; Ralph Porter; George Swinton; Augustin Anaittuq; Sabina Qunqnirq Anaittuq; Emily Iluitok; Manassie; Matusie Itaituq.

Folder 3: Simone Kringayark, John Kaunak, Kringayek's family; Letia Kunak, Mark Tungilik; Father Papion, Thomas Ugjuk (Rankin Inlet, 1982); Mark Tungilik (both sides); Bernadette Iguptark, Paula Tugumiar (Repulse Bay 1982); Matusie Aiyaituk; Lucie and Jean Mapsalak; one unidentified.

Folders 1-2: Box 5

Folder 3 – Box 6

Box 6

Series 4: Photographs

4.1 Photographs: Artworks

Note on the following files: These images include both photos taken by Zepp and those he collected from other sources.

1. Anghik, Abraham. – 6 8x10 photographs, 10 4x6 photographs, 12 negatives.
At work; with Peter Millard; with works in progress; of tools; of art.
2. Anguhardloq, Luke. – 3 8x10 photographs.
Two portraits of Luke drawing; one artwork.
3. Arlu, George. – 5 5x7 photographs, 13 4x6 photographs, 3 negatives.
Includes information on works from Indian and Northern Affairs.
4. Iksiktaaryuk, Luke. – 7 4x6 photographs, 6 colour photographs.
Artwork.
5. Kavik, John. – 40 4x6 photographs, 2 colour, 2 negatives.
6. Kavik – Yellowknife – 1990. – 6 8x10 photographs, 19 4x6, 4 col.
Predominantly portraits, or images of Kavik with others; colour images of art.
7. Miki, Andy. – 3 8x10 photographs, 1 5x7, 16 4x6, 3 col.
8. Pangnark, John. – 3 8x10 photographs, 48 4x6 photographs, 1 colour, 1 negative.
Includes 3 duplicate (or similar) 8x10 prints.
9. Tasseor, Lucy. – 4 8x10 photographs, 4 5x7, 5 4x6, 6 colour.
Includes 4 duplicate (or similar) 8x10 prints.
10. Tataniq, George. – 5 5x7 photographs, 7 4x6, 2 colour, 3 negatives.
Artwork.
11. Tiktak Sculpture. – 3 8x10 photographs, 2 5x7, 28 4x6, 3 col, 3 negatives.
Includes 6 duplicate (or similar) 8x10 prints.
12. Various Artists. – 5 8x10 photographs, 3 5x7, 30 4x6, 71 col, 4 polaroid, 142 negatives.
Includes 7 images of artists at work, or of studios.
13. Various Artists – 2. – 20 colour photographs.

4.2 Photographs – Artwork - Collections

1. Private Collection Toronto. - 28 col photographs.
Photographed in situ; Artists and works are identified on the photographs.
2. Williamson Collection. – 1 5x7 photograph, 30 4x6 photographs, 1 negative.
3. Zepp-Varga Collection (Historical). – 4 8x10 photographs, 80 4x6, 3 5x7 col; 102 4x6 col; 1 polaroid; 90 negatives.
This file includes images of works previously owned by Zepp and Varga; now in public collections, sold, or given to private collectors.

4.3 Photographs: Portraits and Community Life

Note on the following files: All photographs taken by Norman Zepp; and all b&w except where noted. Envelopes separate sculpture, prints/drawings, wall hangings, and works in situ in their home.

1. Arivat – 1985. – 5 8x10 photographs, 12 5x7 photographs, 19 negatives, 1 contact sheet.
Portraits of Andy Mamgark; Lucy Tasseor; Margaret Uyauperg; [unidentified].
2. Arviat – 1992. – 19 8x10 photographs, 33 4x6 photographs, 38 negatives.
Portraits of Joy Halluak; Alikaswa; Ayaq; Joe Aulatjut; Uyurpik; Luke Anowtilik; Edward lootna; Sarah lootna; Elizabeth Nutaraluk; (her carving tools); Eva Talooki; Lucy Tasscor; Mary Miki; Anawtalik's children.
3. Baker Lake – 1985. – 5 8x10 photographs, 21 negatives, contact sheet.
Portraits of George Arluk; Toona Iquliq (duplicate set 5x7 prints). Other images on contact sheet include children; child holding caribou head. See below, Rankin Inlet 1985.
4. Baker Lake – 1991 (April). – 36 8x10 photographs.
Portraits of artists, at home and at work, including George Tataniq in his home; Barnabus Arnasungaag; Simon Tookoome; Toolooktook; Charlie Kogvik; Simon Tookoome; Aqigaaq; Irene Avalaqlaq; P. Seroga; M. Qiyuk; and stone blocks abandoned outside Saanavik.
Community images include caribou herd; snow covering Seroga's home (in April); Qiyuk's children; caribou carcasses outside the home of Barnabus Arnasungaag; Norman Zepp ice fishing; hides.
Also includes image of Henry Ford inside art studio.

Box 7

5. Baker Lake – 1991. – 69 4x6 photographs, 80 negatives.

In addition to those portraits enlarged (above), other images of the same artists; community images including dogs, snowmobiles, etc. The negatives include images of artwork, predominantly wall hangings.

6. Baker Lake – 1994. – textual records, 22 4x6 photographs, 59 negatives, 2 contact sheets.
Baker Lake symposium opening ceremonies. Includes images of Hanna Kigusiak; Marion Tuu'luq, and William Noah; Simon Tookoome (dogwhip demo); group photos including (1) Lucy Kaunak, Emily Nipihaatnaq Alerk; Jimmy Taipaniq; Aupaluqtuq; Fanny Arnaqsunaaq; Nancy Kanayuk Manniq; Marion Tuu'luq; (2) Hanna Kigusiak, Ruth Kalyuaruaq, Nancy Pukingnak, Victoria Mamgushualuq; (3) Aupaluqtuq, Fanny Arnaqsunaaq, Nancy Kanayuk Manniq (4) Lucy Kaunak, Emily Niphaatnaq Alerk [throat singing?]; Silas Qiyyuk (drumming); Jim Shirley and the ceramics shop, including artworks [RI?]; Charlie Kogvik; Jimmy Taipaniq; David Ford; Andy Mamgark (carving at Henry Ford's).
Also included: Moses and Mary Rose Angushadluk, son Benjamin; Norman and Judith at Angushadluk's fishing camp [RI or BL?]
2 contact sheets; 15 duplicate photos.
7. Cape Dorset – 1987. – 6 8x10 photographs
Kenojuak Ashevak; Kenojuak with her daughters; Lucy Qinnuayuak; Pitaloosie Saila and Pauta Saila. Note: these images are by John Paskievich, Indian and Northern Affairs.
8. Cape Dorset – 1991. – 46 8x10 photographs.
Portraits of artists, at home and at work, including Latcholassie Akesuk; Osuitok Ipeelee; Pudloo Pudlat; Kenojuak; Tikituk Quinnuayuak; Pudlo; Mannumi, Tikituk and Atchialooq looking at photo album; Pitalousie; Agjangayjuk Shoa; Mannumi and Oshuitaq; Pudlo, Qupapik, Oshuiaq; various artists at work in printmaking shop; Shawnie Pootoogook; Osuitok; Davidee Mannumi; Pauta; Audla Pee; Ohito Ashoona; Simeonie Qupapik; Kov Parr; Oshusiak Pudlat; Atchialook; Zepp and others with Kov Parr's dog team; some unidentified; several of artists at work in print shop.
9. Cape Dorset – 1991. – 95 4x6 photographs, 6 colour photographs, 96 negatives.
In addition to the enlargements (above), more images of artists, community, Mike Sherwood, Sandra Barz, D. Eber, Norman Zepp, etc.
10. Gjoa Haven – 1990. – 26 8x10 photographs, 65 4x6 photographs, 70 negatives; 13 col photos, 27 col negatives. – 2 folders.
Raymond and Jessie Kamookak family; Nelson Takiruaq; Judas Ullulaq at fishing camp on King William Island; Ralph Porter; Ullulaq's grandchildren; Raymond and Jessie Kamookak (fishing); Simeoni Takkiruaq; Thomas Angushadluq; Nelson Takkiruaq; Joseph Aglukkaq; Philip Kamik; Luke Nuliyayok; R. Kamookak Jr. with speared fish; dogs and dog team on ice; views of camp life; views south and west of the camp; etc. Colour photographs include some of Kavik at Yellowknife.

11. Iqaluit. – 1991. – 5-8x10, 19-4x6 photographs, 19 negatives.
Cutting up and distributing meat for a land food feast at the seniors centre.
12. Pelly Bay – 1990. – 5 8x10 photographs, 16 4x6 photographs, 25 negatives.
Includes images of Sabina Konerk; Nik Sikkuarq; Emily Illuitoq; Augustine Anaittuq; camp; cooking; the old Catholic church; etc.
13. Rankin Inlet – 1985. – 8 8x10 photographs, 13 5x7 photographs, 20 negatives; contact sheet.
Includes portraits of John Kavik at home; as well as images of Rankin Inlet; Udjuk's summer camp; an inukshuk; Anguhuoluq (child) holding a caribou head; children in camp; Judith Varga; Norman Zepp; etc.
14. Rankin Inlet – 1991 (April). – 12 8x10 photographs, 55 4x6 photographs, 56 negatives.
Portraits of Thomas and Monica Udjuk; Hattie Subguy; M-R Anguhadluk and family; Anguhadluk with adopted son; M. Aupillardjuk (and the front of his house, with an 'igloo-like' entrance); Rankin Inlet; numerous images of artwork.
15. Rankin Inlet – 1992. – 5 8x10 photographs, 21 4x6 photographs, 23 negatives.
Portraits of the Angushaduk family; Moses Angushaduk; his children; Joe Nattar; Thomas and Monica Udjuk. Negatives include images of artwork.
16. Spence Bay – 1990. – 3 8x10 photographs, 13 4x6 photographs, 24 negatives.
Includes images of Joe Poodlat; Tommy Ashevak; David Qingnaqtuq Jr; Samuel Nashaoriatook; Charlie Ugyuk's whalebone; Maudie and James Okitook and child; camp, with children, dogs playing.

Series 5: Slides

Note on the following files: these slides are organized roughly along the lines of the proposed High Latitudes exhibit, and the Inspiration exhibition (see above); but include images taken by Zepp, together with some images from the National Gallery, AGO, etc., as well as some taken by George Swinton and others. All slides are identified.

1. Arctic Coast. – 1954-[1990]. – 228 slides.

Includes images of/from Gjoa Haven, Spence Bay, Pelly Bay. Images include:

Simpson Strait	First Air plane
Catholic Church	Air terminal
Ullulaq's camp	Char in Ralph Porter's house
Dog with pups	Eating raw char
Ullulaq sculpting	Luke Nuliyok
Hamlet office	Philip Kamik
Skidoos on bay ice	Ralph Porter carving

Joseph Aglukkaq
Nelson Takkiruaq
Simeoni
Kamookak's camp
Fishing
Co-op
Sam Nashaoriatook sculpting
Elizabeth Nashaoriatook
Modelling caribou coat
Abe Kingmiatook

Maudie Okitook
James Okituaq
Inuk Charlie
Joe Poodlat sculpting
Emily Illuituaq sculpting
N. Sikkuarq
Surveying helicopter
Flowers, moss, lichen
Alpine meadow

2. Arviat. – 1964-1992. – 337 slides. – 2 folders.

Sections include Eskimo Point; Miki; Pangnark; Tasseor. Images include works of art, artists, landscape, flora and fauna, etc. A few images were taken by George Swinton; these are noted on the slides. Included:

Geese
Wolf Creek
Tidal flats
Senior's centre
Dump
Hudson's Bay
Luke Anowtalik
Margaret Uyuperk
Mary Miki's house
Mary Aya
Sarah Iootna
Edward Iootna
Mark Alikaswa
Elizabeth Nutaraluk
Joe Aulajut

Nootaraloo (Owlijoot)
Eva Talooki
Eva Talooki with headdress
Jacob Irkok
John Atok
Margaret Kralala
Arnahunga and Siatala
Kutuak
Kopinar
Mathew Okotark
Joe Curley
Ataloak
Kavioq
Mary Akjar

Box 8

3. Baffin Island. – 1963-1991. – 208 slides.

Sections include Cape Dorset; prints. Images include:

Senior's centre
caribou feast
Church
Mark Webber
Abe Ookpik
Pauta
Saggiak

Ottochie
Axangiak Shaa
N. Parr with dog team
Kiawak Ashoona
I. Oshuitok
Latcholassie Akesak
Audla Pee

Litho shop
Pudlo, Mullen, Kenojuak, Pitalousie,
Pauta
Barz and Mullen
Throat singers
Pudlo Pudlat, Simeonie Qupapik,
Oshusiaq Pudlat

Elder's gathering
E. Bleckman
Kiawak with Terry Ryan
Jamasi
Parr
Kananginak
Kenojuak

4. Baker Lake. – 1964-1991. – 197 slides.

Sections include prints; Arlu; Iksiktaaryuk; Iquliq; Tataniq. Images include:

Cracking the whip
Caribou remains
Around Hudson Bay
Dave and Fred Ford
N. Zepp and C. Cook
Aqiggaq
Arnasungnaqs work area
Tookoomie's house

Simon Tookoomie carving
Neeootook
Marion Tuu'luq
Aittauq
Mathew Aqiggaq
Erkoolik
George Tatlenger

5. Kavik. – 1963-1990. – 182 slides.

Includes photo of the artist by Swinton and several by Zep; images of Kavik carving; in Rankin Inlet hotel lobby selling artwork; with his grandchildren; with tape recorder; with Udjuk's children; in his home; together with images of Yellowknife, Kavik writing his name in syllabics; an eclipse; etc. Numerous images of artwork.

6. The North. – 1954-1991. – 328 slides. – 2 folders.

Sections include Acculturation; maps and charts; land; flora; Dorset; ASTT / Bering Sea; Thule; Shamanism; historic; carving; Povungnituk; Northern Quebec; prints; Kabloona. Images include:

Early summer camp
Snow houses next to HBC post
Beautiful woman with tattoo marks
Johnnie with arctic fox pelts
Madeline Isserkout
Achoolia
Woman with sewing machine
waiting for whalers
Modern Greenlandic settlement
Povungnituk
Frobisher Bay
Craft shop
Air travel

Pitaloosie
Inukshuks
Stone tent rings
Siksik
Charlie Sivuarapik carving
Joe Talirunili
Pee Mikigak
Kiatshuq Niviatsi
Pudlo, Eber, Kenojuak, Pitalousi,
Pauta
West Baffin Co-op
Catholic mission
Father Papion

Brother Volant
Lorraine Brandson
Ian Lindsay

Odette Leroux
Various of Swinton

7. Rankin Inlet. – 303 slides.

Sections include community; Udjuk's camp; craft shop; Tikeayak; and Tiktak. Several images show the landscape, various aspects of community life, hunting camps, art and artists. All images identified. Images include:

Susan Aguqaq at A&C festival
Keewatin Arts& Crafts festival
Ceramic Project
Jim Shirley
Winning sculpture, A&C festival
Angushadluk & family
Angushadluk camp
Inuktitut classroom
Inuktitut school
T. Udjuk's camp
Madeline River camp
Penny Rawlings
Rosie Okpik
Victoria Prescott
John Synnott
Seal hunt

Starting fire from spark plug
Cubs and Brownies
ARTC
Butchering caribou
Cotton grass
Arctic heather
Arctic poppies
T. Udjuk and family
Craft shop
Ceramic seal
Making sled runners
Craft shop sewing room
Artworks by Karlik, Okituk, Tikeayak
Ceramic works
Tiktak (portraits; artwork).

8. Repulse Bay. – 1982. – 298 slides. – 2 folders.

Sections include community; daily life; Co-op; acculturation; Oksokituk/Aulak; Aupilarjuk; Angalatke / Kunuk; Kringayark family; Kaunak; Iguptark; Katar; Tegumiar; Isserkrut; Tungaluk. Images include:

Looking east from Repulse mission;
Inukshuks;
Hunting preparation
Carbou meat on porch;
Going hunting
Nursing station
Dog teams on ice
Naujat co-op
Elroy Anderson

Felix Kopak selling sculpture
Gabe Gely
Co-op craft shop
Annie Suitinuar
Oksokitok children
Agnes Aulak
Abraham Teegonak
Victor Tongalik
Paula Tegumiar

9. Wall Hangings. – 1963-1991. – 138 slides.

Works by Martha Eetak, E. Angrnaqquaq, Jessie Oonark, Marion Tuu'luq, M. Agluluk, Emily Alerk, Naomi Ityi, Mary Kuutsiq, Irene Avaalaaqiaq, Fanny Algaalakaq, Winnie Taty, Ruth Qaulluaryuk, Miriam Marealik Qiyuk, etc.

Box 9

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20. Mathiassen, Therkel. *Material Culture of the Iglulik Eskimos*. Report of the Fifth Thule Expedition 1921-24. Copenhagen: Gyldendalske Boghandel, Nordisk Forlag, 1928.
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59. *Art Gallery of Ontario: Selected Works*. Toronto: Art Gallery of Ontario, 1990.

Box 21

6.6 Articles and Periodicals

Note on the following files: incomplete runs normally indicate they were acquired for specific articles on Inuit art. These have been identified where possible. Extensive runs of publications normally reflect either a complete set (for example, Arts and Culture of the North) or a complete set during Zepp's most active career.

1. *About Arts and Crafts*. Indian and Northern Affairs. –1979-1982. - 2 folders.
Includes Artists' Supplement: Winter 1977, spring-winter 1978; News for Inuit artist, spring 1979-1982.
2. A-AJ. – 1978-1991.
Includes *Above & Beyond: The Magazine of the North* (vol 3 no. 1 and2);
Airmag: Via Nordair. vol.3 no.5 Oct 1983. "In Search of Eskimo Art", p. 6.
Ajurnangimmat Magazine.
Ajurnarmat. Anthony Scullion, ed. Inuit Language Commission; summer 1978 and special edition, 4th issue 1979.
3. AM-AR.
Includes *American Indian Art Magazine*: Fair, Susan W. "Shishmaref: Whalebone Carving in an Inupiaq Village." Spring 2002.
Arctic Circle.1990, 1993.
Arjunngagimmat. Eskimo Point, NWT: Inuit Cultural Institute.

ARTNews. New York: NewsWeek. vol.66 no.9 January 1968

4. *Arts and Culture of the North*. – 1976-1989. – 3 folders.

Charter subscription: 84/300.

5. *ArtsCanada*. – 1975-1982.

Includes issues from vols. 32, 36, 39.

6. *Arts Manitoba – Arts West*. – 1977-1985.

Includes *Arts Manitoba* articles: (Feb 1977) "Images from Povungnituk," p 22-3; (Mar-May 1977) "Brushing greatness: sculpture by Karoo Ashevak," p 22; (Nov 1983)

"Contemporary Inuit

Art: An Assessment," p.24-31; (summer 1985) "Uumajut: Animal Imagery in Inuit Art," p 21.

Arts West. September 1981, "Ted Harrison: Capturing the Spirit of the Yukon", p.26-29.

Box 22

7. *The Beaver*. – 1959-1999. – 3 folders.

Includes: Spring 1959, An Arctic Issue; autumn 1967, Eskimo Art; Autumn 1972, "Wall Hanging from Baker Lake" p.26-31; Autumn 1972, "Eskimo Art: Genuine or Imitation" p.32; Spring 1975, "The Cape Dorset Prints" p.22-29; Spring 1976, "First Printmaking Year in Baker Lake: Personal Recollections" p.17-26; Spring 1979, "The Historic Period in Canadian Eskimo Art" p.17-27; Spring 1980, "Frobisher Bay Childhood" p.4-11; Autumn 1980, "Eskimo Sculptors" p.24-29; Spring 1981, "Reflections on Inuit Art" p.2-9; Autumn 1981, "The Pagnirtung Tapestries" p.34-39; Winter 1981, "High North: The Paintings of Ron Bolt" p.31-35; Spring 1982, "Dr Charles Frederick Newcombe" p.32-39; Summer 1982, "Josie Papialook" p.22-29; Autumn 1982, "Whale Bone" p.4-11; Summer 1984, "Wall Hangings at Whale Cove" p.26-29. [Two copies]; Autumn 1984, "Christianity and Inuit Art" p.16-31; June/July 1996, "Rumours of Franklin: The Strength of the Inuit Oral Tradition" p.4-13; March 1999, "The art that came in from the cold" p.8-15.

8. *Bo-Ca*. – 1981-1995.

Includes *Border Crossings*: January 1990. "The Snows of Yesteryears", 34.

Canadian Antiques and Art Review: April 1981. Inuit Issue.

Canadian Art: Fall 1994. "Irene Avaalaaqiaq", p. 108; Winter 1994. "The Artistic

Expression of Nine Cape Dorset Women" p. 76; Vol.12 no.2 1995, "Edward Poitras turns the tables on history."

See below: Études Inuit Studies

9. *E-G*. – 1962-1999.

Includes *enRoute*: Feb. 1985. "James Houston: The artist and author who put inuit sculpture and printmaking on the artistic map", p. 30.

Espace: Sculpture: summer 1990. "Beyond the Stereotypes" p.32.
Gems and Minerals: Oct 1962. "Eskimo Carvings in Soapstone", p. 16.
Genous: First Peoples Art of Canada. Premiere Issue. Mississauga, Ontario: Genous Inc., June 1999. [Three Copies]

See below: Inuit Art Quarterly

10. Im – In. – 1960-1992.

Includes: *The Imperial Oil Review*: Oct 1960 Report on the North
International Nickel Magazine: 1969/1. "Canada's Eskimos and Their Art," p. 32.
Inuit Art and Crafts. No.1, Nov. 1983.
The Inuit Art Enthusiasts Newsletter. Evelyn Blakeman, ed. Issue 32-33, Oct 1986
Inuit Art Enthusiasts. [conference materials]
First Meeting of the 1983/1984 Season.
Inuit Artists' Newsletter. Vol.1, Issue 1.
Inuktitut: Fall 1986. "Inuit Art", p. 43; Fall/Winter 1988. "The Clothing, Crafts and Applied Arts of Soviet Native Peoples", p. 73; no.75 1992.

11. M. – 1964-1990.

Includes: M: A quarterly review of the Montreal Museum of Fine Arts: vol. 4 no.4. "The Old Man Who Carves Bears", p. 6. "Noah's memories of Cape Dorset", p. 7.
Macleans: September 11, 1989; August 3, 1998. "The New North," p. 14.
Man and Art in the Arctic: Museum of the Plains Indian, 1964.
Museum of Inuit Art: Featuring permanent collection works from the Sprott Acquisition Program. [Two copies]
Muse: Fall 1988. "Living Arctic: Hunters of the Canadian North", p. 74. "The Spirit Sings: Artistic Traditions of Canada's First Peoples", p. 78; Summer 1990. "Ottawa Collections Move North: Transfer of Artworks from Indian and Northern Affairs Collections to Avataq", p. 51.

12. N-Ne. – 1960-2007.

Includes NASAC / ACEAA Newsletter. Winter 1990/91. [Two copies]
The Native Perspective: 1978. Special Section on Native Fine Arts in Canada. "Inuit Struggle to Protect Homeland", 23.
Natural History: 1960. "Art of the Eskimo", 34; January 1990. "Images of Justice", p. 32.
Weil, John A. & M. Jean Williamson. *Nauya's Tale: A retrospective appreciation of the art and style of Pierre Nauya (1914-1977)*. Saskatoon: S.N., August 2007.

"New Impressions: Inuit Printmakers Evolve." The Financial Post Magazine, Nov 1, 1985. [clipping]
News about Eskimo Arts and Crafts from Canadian Arctic Producers Limited, Dec, 1972-January 1973.

13. *Northern Perspectives*. – 1987-1995. – 2 folders.

Includes 20 Year Index; members update; etc.
Folder 1: Box 22
Folder 2: Box 23

Box 23

14. No – O. – 1982-2007.

Includes *North/Nord*: Fall 1982. Northern Art Special. [2 copies]

Northwest Explorer: Spring 1990. "Art for the Future", p. 22.

Northwest Territories.

Williamson, M. Jean. *On Teaching in the North: Kivalliq Teachers' Conference*, Arviat, Nunavut, Canada, February 2009. Saskatoon: M. Jean Williamson, 2009.

ookpik: The Bulletin of the Arctic Society. Ottawa: The Arctic Society.

Bulletin #3 Aug 1985.

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15. R-Up. – nd, 1974-1992.

Includes *RACAR (Revue d'art Canadienne/Canadian art review)*. Saskatoon: Society for the Promotion of Art History Publications in Canada, University of Saskatchewan.

[Bilingual]

Vol.1 no.1, 1974; Vol.2 no.1, 1975.

RAIC Journal: Vol.31 no.4, "Eskimo Carvings" p. 118.

Rotunda: Fall 1992. "The Art in Inuit Sculpture", p. 10.

Spirit of the Land: Arts and Crafts of Canada's Northwest Territories., nd.

Swissair Gazette: 4/1981. [Northern Edition]

The UNESCO Courier: January 1975.

Update: Nov/Dec 1984. "Stones, Bones, Cloth and Paper" p. 7.

16. *Up Here: Life in Canada's North.* – 1990-1998.

Includes: Sept. 1990 Arts and Crafts Special; Sept. 1992 "The Lore of Inukshuks" p. 24,

"Unearthly Transformations" p. 13 ; July 1992 "Art Blooms in the Arctic Sun" p. 30,

"Making Money or Making Art" p. 34, "Showcasing the North's Best" p. 37; Sept 1989

Special Collector's Issue Northern Arts Now; Oct 1987 3rd Annual Northern Art

Showcase; Oct/Nov 1985 Northern Art Issue; Sept/Oct 1994 "Marie Bouchard: Baker

Lake Renaissance" p. 28, "Artists in Transition" p. 34; July/Aug 1995 "Art from Another

World" p. 12; July/Aug 1998 "Chiselling stories out of stone" p. 12.

17. V-W. -

Includes *Vie des Arts: L'art des autochtones du Québec*. Vol.34 no.137. Montreal: Vie des Arts, Winter 1989.

Western Living: Vol.16 no.2, March 1999, "On the mark: Home boys", p.11-12.

Where: Timely Information for Travellers: April 2008. "Bone up on Inuit art", p.24-27.

18. *Études Inuit Studies.* – 1981- - folders.

1981-1984 – Box 23

1984-1989 – Box 24

Box 24

19. *Inuit Art Quarterly*. – 1986-2017.

Nearly complete run from vol.1, no.1 (Spring) 1986 to vol 28 no. 2 2015. Includes seven indexes by Sylvia Morrison: Vol.1, no.1, fall 1986 to vol.11, no.4, Winter 1996.

Notes in the first few editions were added during research for the proposed High Latitudes exhibition. Spring 2017 edition added to collection in fall of 2017, featuring article by Norman Zepp titled “Subtle Form and Sensitive Line: The Sculpture of Arviat”.
Folders 1-6

Box 25

Folders 7-13

Box 26

Folders 14-20

Series 7: Equipment

1. Philips Pocket Memo LFH 0596.
In box; with manual.
2. Philips 505 Transcriptions System
3. Sony Cassette-Corder.
4. Yashica FR1 35mm film SLR (acc # 2017-018)
With 3 glass lenses and case
5. Samsung AF Slim Zoom (acc # 2017-018)
With case
6. Two rolls of 35mm film (acc # 2017-018)

Accession: 2016-158

Exhibition Photos. – 7 cardstock prints - [n.d.]
Printed for the 2016 Exhibition but not used.