



MACKENZIE ART GALLERY
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MACKENZIE ART GALLERY SCHOOL TOURS

TEACHER'S RESOURCE GUIDE

DEATH BOAT AND OTHER STORIES: THE KAMPELMACHER MEMORIAL COLLECTION OF INDIGENOUS ART

TOURING 15 SEPTEMBER 2025 – 2 MAY 2027



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INTRODUCTION

DEATH BOAT AND OTHER STORIES: THE KAMPELMACHER MEMORIAL COLLECTION OF INDIGENOUS ART

You can use this resource to prepare for your visit to *Death Boat and Other Stories: The Kampelmacher Memorial Collection of Indigenous Art*. It includes both information for teachers and extension activities that you can share directly with students.



Installation image of *Death Boat and Other Stories: The Kampelmacher Collection of Indigenous Art*, 2025, MacKenzie Art Gallery. Photo: Don Hall.

TOUR OUTCOMES***DEATH BOAT AND OTHER STORIES: THE KAMPELMACHER MEMORIAL COLLECTION OF INDIGENOUS ART***

Students will learn about Indigenous perspectives on making, sharing, learning from, and caring for artworks.

Students will learn how art can tell stories. They will also use visual storytelling techniques themselves.



Installation image of *Death Boat and Other Stories: The Kampelmacher Memorial Collection of Indigenous Art*, 2025, MacKenzie Art Gallery. Photo: Don Hall.

RESOURCES***DEATH BOAT AND OTHER STORIES: THE KAMPELMACHER MEMORIAL COLLECTION OF INDIGENOUS ART*****BOOKS:**

Pitseolak: Pictures Out of My Life, Second Edition by Pitseolak Ashoona and Dorothy Harley Eber. Sections of Pitseolak's autobiography could be read aloud to students to hear a first-hand account of Inuit life and printmaking.

(For older readers) *Cape Dorset Prints: A Retrospective Fifty Years of Printmaking at the Kinngait Studios* edited by Leslie Boyd Ryan.

(For older readers) *In Cape Dorset We Do It This Way: Three Decades of Inuit Printmaking* edited by Jean Blodgett. (Available online through Iningait Ilagiit: <https://iningatilagiit.ca/information/>)

7: Professional Native Indian Artists Inc. edited by Michelle LaVallee, published by the MacKenzie Art Gallery. This catalogue includes information on several artists in this exhibition (Norval Morrisseau, Daphne Odjig, and Carl Ray), and how they worked together to support each other's art careers.

WEBSITES:

Iningait Ilagiit by McMichael Canadian Art Collection and the West Baffin Eskimo Co-operative. This interactive online gallery is home to thousands of drawings made by Inuit artists in Kinngait (Cape Dorset) between 1950 and 1990. You can browse the artworks, build your own digital collections, and find further resources. <https://iningatilagiit.ca/>

An Online Exhibition of Inuit Prints from Cape Dorset by the Canadian Museum of History. This website shares images of prints, information about the Kinngait (Cape Dorset) print studio, interviews with Inuk artists, games, and further lesson plans for teachers. <https://www.historymuseum.ca/capedorsetprints/history/1950s.php>

Norval Morrisseau: Life & Work by Carmen Robertson/Art Canada Institute. This online art book is an extensive source of information on Norval Morrisseau. Note that some parts of this website contain mature content. You may wish to select sections to share with younger students.

EXTENSION ACTIVITIES FOR STUDENTS

DEATH BOAT AND OTHER STORIES: THE KAMPELMACHER MEMORIAL COLLECTION OF INDIGENOUS ART

ABOUT THE EXHIBITION

Curator Felicia Gay says that to be Indigenous is to know deeply what transformation is. And if you listen closely, these artworks will tell you many stories about change. They speak of moving from youth to old age, life to death, physical to spiritual, and even of the changes brought by colonialism to North America. Some of these changes happen in one direction, but many are in fact cycles echoed by the looping layout of this gallery space.

This exhibition's title is inspired by the ceramic artwork *Death Boat* by Inuk artist Roger Aksadjuak. *Death Boat* spoke to Felicia in its own way. At first glance, it seems to show a funeral practice and a transition between life and death. Yet that is just the surface-level story. Come and see if it tells you further tales!

This exhibition features artworks collected by Thomas Druyan and Alice Ladner. The couple donated over 1,000 works by Indigenous artists from across Turtle Island (North America). The collection is named after Thomas's grandparents, Wolf and Sala Kampelmacher.

This is the second exhibition featuring artworks from the Kampelmacher collection. The first was *Across the Turtle's Back* and was curated by Michelle LaVallee. The collection continues to be an important resource for sharing Indigenous curating and artmaking.



Installation image of *Death Boat and Other Stories: The Kampelmacher Collection of Indigenous Art, 2025*, MacKenzie Art Gallery. Photo: Don Hall.

TEACHER'S RESOURCE GUIDE

EXTENSION ACTIVITIES FOR STUDENTS***DEATH BOAT AND OTHER STORIES: THE KAMPELMACHER MEMORIAL
COLLECTION OF INDIGENOUS ART*****ARTISTS IN THE EXHIBITION**

Aaron Paquette	David Kingatook Jr.	Joe Jacobs	Nelson Takkiruaq	Shuvinai Ashoona
Agnes Nanogak (Goose)	David Neel	John Laford	Ningiukulu Teevee	Simeonie Weetalutuk
Allen (Ahmoo) Angecone	David P. Bradley	Johnny Meeko Sr.	Norval Morrisseau	Stan Hill Sr.
Ananaiasie Alikatuktuk	Davidee Nastapoka	Johnny Pilurttut	Oshoochiak Pudlat	Sylvie Nadeau
Anasie Alikaluktuk	Davie Atchealak	Josapee Kilaleuk	Pacome Kolaut	Tivi Etok
Andy Everson	Eddie Kakepetum	Josephee Milkoalik	Panikotuapik Edward	Toonoo Sharky
Annie Kilaleuk	Eldred Allen	Josephie Kakutum	Kabluitok	Travis Shilling
Anong Migwans Beam	Eli Nasogalauk	Joshim Kakegamic	Patricia Deadman	Virginia A. Stroud
Arthur Shilling	Elijah Inuluk Kumak	Josie Pitseolak	Pauloosie Karpik	Winnie Tatya
Bart Hanna	Elijah Michael	Judas Ullulaq Kananginak	Peter Pitseolak	And Artists Once Known
Ben Pease	Elizabeth Siattuuq	Pootoogook	Piona Keyjuakjuk	
Bewabon Shilling	Emily Illuittuuq	Karen Kotchea	Pitalousie Saila	
Bill Nasogaluak	Germaine Arnaktauyok	Kookeyout Toweener	Pitseolak Ashoona	
Blake Debassige	Gilbert Hay	Koonogousik Novakeel	Pudlat	
Campbell Collins	Ida Karpik	Looty Pijami	Qavavau Manumie	
Carl Beam	Ikayukta Tunnillie	Lydia Aqqaq	Rick Rivet	
Carl Ray	Isaacie Etidlui	Mabel Nigiyok	Rodger Aksadjuak	
Christian Chapman	Ivinguak' Stork Høegh	Makusi	Roger Simon	
Clemence Wescoupe	Jerry Evans	Mary Kudjuakju	Ross Watt	
Clifford Maracle	Jim Logan	Mary Pudlat	Roy Morris	
Daphne Odjig	Jimmy Uniuqsaraq	Mary Utye	Rudy Mingeriak	
	Joanassie Kuniliusee	Mateo Romero	Russel Hill	
	Joanassie Manning	Michael Massie	Samson Nastapoka	
	Joane Cardinal-Schubert	Napachie Pootoogook	Serapio Ittusardjuat	

EXTENSION ACTIVITIES FOR STUDENTS

DEATH BOAT AND OTHER STORIES: THE KAMPELMACHER MEMORIAL COLLECTION OF INDIGENOUS ART

IMPORTANT WORDS

Indigenous people: the first people to live in a place. In Canada, Indigenous peoples include the First Nations, Inuit, and Métis. The word Indigenous can also mean something belonging to Indigenous peoples.

perspective: how you understand something based on your worldviews and life experiences.

animate: alive. In many Indigenous cultures, artworks are thought of as living beings.

curator: a person who selects artworks for a collection or to make an art exhibition (show) in a gallery. They think about how these artworks will tell a story together.

transformation: changing from one thing into another.

humour: being funny or being able to laugh and tell jokes.

resilience: being able to recover after bad things happen to you. This recovery can include finding happiness, strength, success, and hope.

colonization: when one country or group of people tries to take over another country or group of people. This can include trying to physically remove people from their homeland as well as trying to change their ways of living and thinking. Colonization has huge effects on people that last many generations.

printmaking: a way of making artworks by transferring an image onto another surface. Often this lets artists make many copies of an artwork. It includes many techniques, such as block printing, lithography, copper plate etchings (by hand carving or etching with an acid), and stencil printing.

ceramics: artworks made from clay.

nomadic cultures: groups of people who move from place-to-place rather than making their homes in one location.

co-operative: a business owned and run by its members and meant to support the community.

artist collective: a group of artists working together and supporting each other's art careers.

collaboration: working together.

EXTENSION ACTIVITIES FOR STUDENTS

Exquisite Collaboration

ACTIVITY

As a take on the Exquisite Corpse art activity, create a collaborative artwork by passing it between artists. Learn about the history of art collectives in Indigenous communities, and how collaborative artworks sometimes make it hard to know who all was involved in creating an artwork.

MATERIALS

Drawing paper

Drawing materials of your choice

INSTRUCTIONS

1. Divide into groups of four.
2. Each person needs a drawing paper. Fold it in half and in half again to create four equal sections. Unfold the paper.
3. In the first section, start a drawing.
4. Pass the paper on to someone else in your group.
5. Draw in the next section, trying to continue the artwork that the previous artist started.
6. Repeat step 5 until the paper is full.
7. In your small groups, look at the artworks you created together!
8. As a class, discuss what it was like to collaborate on an artwork. Ask the following questions:
 - a) What made working together on an artwork difficult?
 - b) What made the process fun or interesting?
 - c) Did other artists add interesting things to your original idea?
 - d) If these artworks were displayed in a gallery, how would you credit who made them on the artwork label?



EXTENSION ACTIVITIES FOR STUDENTS

Exquisite Collaboration

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EXTENSION ACTIVITIES FOR STUDENTS

Exquisite Collaboration

FURTHER INFORMATION

Many artists in this exhibition have worked in collectives or co-operatives. For example, three of the artists were part of Professional Native Indian Artists Inc. Many of the artists in this exhibition were or are part of the West Baffin Eskimo Art Co-operative. Working as a group can have many benefits such as:

- Giving each other creative inspiration
- Learning from each other's skills
- Having more power to get artworks into galleries
- Bringing money and resources into your community
- Creating a record of a community's culture
- Sharing ideas that are important in your community with people around the world

Sometimes in artist collectives, multiple people work on one artwork. For example, in Kinngait Studios where the West Baffin Eskimo Art Co-operative works, one Inuk artist might create an original drawing, another might carve a stone block

with the original drawing so it can be printed, and yet another might stamp the stone block onto the paper.

There are benefits to this way of working. For example, not everyone needs to learn each part of the artmaking process, and more people can benefit from selling the artworks. However, this way of sharing the work may make it hard to identify who made an artwork. With the prints from Kinngait Studios, the person who made the original drawing is credited as the artist. But many skilled artists were involved in carving the printing blocks. Often, the print makers needed to change the drawings so that they would make better, clearer prints.

In many cases, Indigenous art collectives made traditional handcraft arts. These were often treated as less important than paintings or drawings in European-style galleries. Sometimes, these artworks were not labelled with their artists' names because buyers didn't see them as works of fine art. Today, many galleries and curators are trying to identify who made many of these artworks.

CURRICULAR CONNECTIONS

OUTCOMES

CREATIVE/PRODUCTIVE

CCPK.4, CP1.8, CP2.8, CP3.8, CP4.8, CP5.8, CP6.12, CP7.12, CP8.12, CP9.12, CP10.3 (Arts Ed.) CP20.3 (Arts Ed.), CP20.3 (Arts Ed.)

CP10.2 (Visual Art), CP20.1 (Visual Art), CP30.3 (Visual Art)

Create artworks that express your own ideas. Use different visual arts concepts, forms, tools, and mediums. Demonstrate increased skills at problem-solving in art making. w on observations and express ideas about own communities.

CP2.7 Create visual art works that draw on observations and express ideas about own communities.

CP6.11 Investigate and use various visual art forms, images, and art-making processes to express ideas about identity.

CP10.1 (Arts Ed.) Investigate creative processes for producing arts expressions.

CP10.5 (Arts Ed.) Collaborate within an arts community.

CP20.4 (Arts Ed.) Investigate use of own and others' artistic voice.

CP30.1 (Arts Ed.) Create original work in selected arts disciplines, individually and/or collaboratively.

CP10.1 (Visual Art) Initiate and develop ideas for art works that explore a variety of elements, design principles and image development strategies.

CP10.3 (Visual Art) Experiment with various art practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture, installation) to develop new or unique ideas.

CP20.3 (Visual Art) Create art works, using various practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture, installation), that respond to diverse worldviews.

CP20.4 (Visual Art) Use inquiry to create a work of art inspired by the work of national and/or international artists.

LESSON 1



GALLERY TOUR



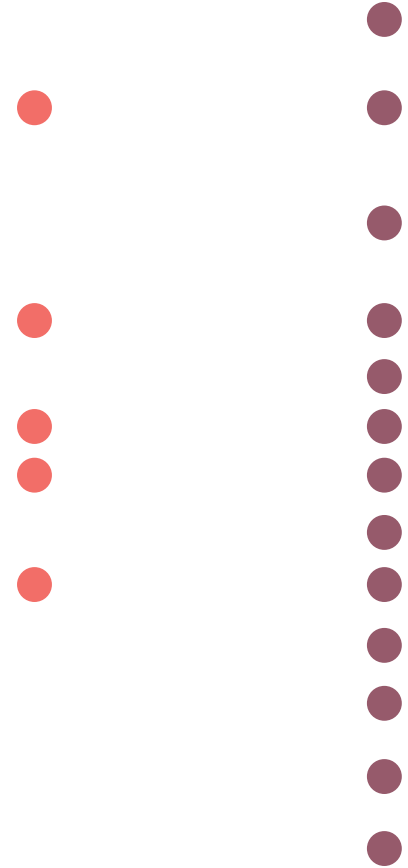
CRITICAL/RESPONSIVE TEACHER'S RESOURCE GUIDE

OUTCOMES

- CRK.1, CR6.1, CR7.1, CR8.1, CR9.1
Create personal responses to a variety of arts expressions (e.g. using poetry, writing, discussion, visual art, music, analysis, personal interpretation, and research).
- CR1.1, CR2.1, CR4.1, CR10.2 (Visual Art)
Demonstrate understanding that arts are a way of expressing ideas, and how these ideas can come from the artists' communities and personal perspectives.
- CR6.3, CR7.3, CR8.3, CR20.1 (Arts Ed.), CR30.2 (Arts Ed.), CR20.2 (Visual Art)
Examine arts expressions and artists of various times and places. Learn how these expressions reflect diverse experiences, values, beliefs, ways of knowing, and worldviews.
- CR 1.2 Investigate and describe various reasons for creating arts expressions.
- CR2.2 Use inquiry and technology to investigate a variety of arts expressions.
- CR 3.1 Describe ideas and problem-solving processes used in own arts expressions.
- CR6.2 Investigate and identify ways that the arts can express ideas about identity.
- CR9.2 Investigate and identify ways that today's arts expressions can inspire change.
- CR9.3 Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs.
- CR10.1 (Arts Ed.) Examine various creative processes and ways of thinking.
- CR10.3 (Visual Art) Respond critically to art works of professional artists, including Indigenous artists, to explore intent.
- CR20.3 (Visual Art) Reflect on, and critically respond to, self and peer art works in progress to enhance ideas and convey meaning.
- CR30.2(Visual Art) Critically respond to artwork by Canadian artists whose subject matter is related to resistance and/or resilience.

LESSON 1

GALLERY TOUR



OUTCOMES

CULTURAL/HISTORICAL

CHK.1, CH1.1, CH2.1 Learn to describe and identify the arts and cultural traditions found in your own home and school community.

CHK.2, CH6.2 Describe, identify, analyze, and respond to the arts expressions of Indigenous artists. Consider how Indigenous artworks express cultural identity.

CH3.1 Compare how arts expressions from various groups and communities may be a reflection of their unique environment.

CH5.2 Compare traditional and evolving arts expressions of First Nations, Métis, and Inuit artists from different regions of Canada, and examine influences of pop culture on contemporary arts.

CH5.3 Analyze and describe how arts and pop culture expressions convey information about the time and place in which they were created.

CH6.1 Investigate how personal, cultural, or regional identity may be reflected in arts expressions.

CH6.3 Investigate arts expressions from a range of cultures and countries and analyze how cultural identity is reflected in the work.

CH7.2 Investigate how Indigenous artists from around the world reflect the importance of place (e.g., relationship to the land, geology, region, urban/rural environments).

CH7.3 Investigate and identify a variety of factors that influence artists, their work, and careers.

CH8.2 Analyze the influence of social issues on the work of contemporary First Nations, Métis, and Inuit artists, and share results.

CH9.3 Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions.

LESSON 1

GALLERY TOUR



TEACHER'S RESOURCE GUIDE

OUTCOMES

CH10.3 (Arts Ed.) Analyze how the arts can express identity and culture, past and present.

CH20.3 (Arts Ed.) Investigate how the arts support, influence and shape diverse communities (e.g., gender and sexual diversity, people with disabilities, ethnic groups, popular music sub-cultures, social media-based groups).

CH30.3 (Arts Ed.) Examine and express how the arts provide opportunities to learn about oneself.

CH20.1 (Visual Arts) Investigate art works from around the world that address the human rights of Indigenous and various cultures.

CH30.1 (Visual Arts) Investigate how visual art in Canada can support and build relationships and deepen understanding that we are all treaty people.

CH30.2 (Visual Arts) Examine how visual art expressions have changed over time and/or inspired change in individuals, communities and societies.

LESSON 1



GALLERY TOUR



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