

MACAULAY & CO. FINE ART

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293 EAST 2nd AVENUE
VANCOUVER BC CANADA
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Rachel Martin

(Tlingit, Dakl'aweidí clan)

Rachel Martin is an enrolled Tlingit artist who works and lives in Queens, NYC. She is of the Tsaagweidei, Killer Whale Clan, of the Yellow Cedar House (Xaai Hit') Eagle Moiety. Martin has a forthcoming solo exhibition at Macaulay & Co Fine Art, Vancouver, opening on November 10th, 2022.

In her work, she focuses on themes of Indigenous sovereignty and tribal identity through images of traditional lifeways, matriarchal figures, landscapes and sea creatures with humorous undertones and layered symbolism. Some of her artworks delve into the harms wrought by colonization, while others consider connections between the human/animal/spirit worlds. Working primarily in sculpture and drawing, her compositions employ readymade materials and pop-cultural motifs that evoke a sense of familiarity and discovery.

Rachel's work has attracted the attention and support of several notable private galleries, collectors, and public institutions, across America, including the Anchorage Museum in Alaska and the Forge Project in Upstate New York. Her work is currently included in the notable Gochman Family Collection and the Forge Project permanent collection.

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Svava Tergesen

(B. 1993, Vancouver BC)

Svava Tergesen is an interdisciplinary artist living and working on unceded Musqueam territory (Vancouver, BC). Svava is interested in how everyday objects produce meaning, and how photography can be used to stage a novel encounter with the familiar. Combining elements of sculpture, collage and cooking, her work reimagines experiences of domesticity, gender and health. Tergesen has a forthcoming solo exhibition at the Audain Art Museum, Whistler opening in April, 2023.

Tergesen's photo & video works have been exhibited at Trapp Projects (Vancouver, Canada); Macaulay & Co. Fine Art (Vancouver, Canada); the University of Iowa (Iowa City, USA); Alchemy Film & Moving Image Festival (Hawick, Scotland); the Polygon Gallery (North Vancouver, Canada); The Halide Project (Philadelphia, USA); and Seymour Art Gallery (North Vancouver, Canada), among others. Her recent commission with the City of Vancouver, Garnished sundries, was on view at 20 bus shelters around Vancouver in January 2022. She has participated in residencies at the Banff Centre for Arts and Creativity (Banff, AB) and Duplex Artist Society (Vancouver, BC). Her work has been nominated for the New Generation Photography Award (2021) and the Lind Prize (2020).

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Krystle Silverfox

Selkirk First Nation (Wolf Clan)

Krystle Silverfox is a member of Selkirk First Nation (Wolf Clan), and interdisciplinary visual artist. Silverfox currently lives and works on the unceded territory of the Qayqayt First Nation (New Westminster, BC). Silverfox holds both a BFA in Visual Art (2015); a BA in Gender, Race, Sexuality and Social Justice from UBC (2013); also an MFA in Interdisciplinary studies from Simon Fraser University (2019). Her artistic practice explores different materials, methodologies, and symbols to create conceptual works. Silverfox is inspired by Indigenous feminism, trans-nationalism, de-colonialism, activism, and lived experience.

Silverfox's work has appeared in group exhibitions and collections across Canada. She is currently a recipient of the 2022 Sobey Art Award in Canada and has participated in several residencies and artist initiatives, including the Arctic Summit, Shakaat Artist Residency Program hosted by the Kwalin Dün Cultural Centre in Whitehorse, YT; the AGO X RBC Emerging Artists Exchange; and the Banff Centre's Emerging Visual Artist Intensive.

Napatchie Pootoogook

(Inuit, born in 1938, Sako Island Camp, Canada; died in 2002, Kinngait / Cape Dorset, Canada)

Napatchie Pootoogook was a Canadian Inuit artist born on June 26, 1938, at the Sarruq Island camp, Qikiqtaaluk region, Nunavut. She was known for her prints and, later in her career, for her original drawings. In her pictures, Napatchie documented traditional nomadic Inuit lifestyle and ancestral stories of camp life, survival and legend. Her drawings reflected her experience as one of the last generations to live 'on the land' in a traditional way.

Napatchie belongs to a family with a strong artistic identity that has contributed significantly to the reputation of Cape Dorset art and the printmaking studio of the West Baffin Eskimo Co-operative. Napatchie Pootoogook is the only daughter of acclaimed artist Pitseolak Ashoona, and her mother, Pitseolak Ashoona, was also a pioneer in the development of Inuit art in the 1950s. In the late-1950s, and with her mother's encouragement, Napatchie began drawing in her early twenties, developing her unique style and viewpoint. Her work influenced her daughter, Annie Pootoogook, and her niece, Shuvinai Ashoona, to create successful careers as artists. Since the 1960s, her work has been a highlight of the Cape Dorset Print Collection. In her later career, Napatchie Pootoogook experimented with figure drawing and lithography to depict events from her life, producing more than 5,000 original works.

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Ed Spence

(B. 1981, Salmon Arm; Currently lives and works in Vancouver, BC)

Ed Spence is a Canadian based in Vancouver, BC. His artwork employs various media in an attempt to reflect upon our complex contemporary experiences. He grew up on unceded traditional lands of the Secwepemc (Shuswap) Nation, otherwise known as Salmon Arm, BC, and attended UBC Okanagan where he received his BFA and was awarded the President's Purchase Award. His work has been exhibited across Canada, Belgium, Germany, Italy, The Netherlands, Poland, Spain, the United States, and Wales, in venues including the Access Gallery, Burrard Arts Foundation, The Vancouver Art Gallery, Kelowna Art Gallery, L Space, the Alternator Centre of Contemporary Art, and The Western Front.

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Ruth Annaqtuusi Tularialik

(Inuit, born in 1934, Qamani'tuaq (Baker Lake), Nunavut)

Ruth Annaqtuusi Tularialik is a Canadian Inuit artist. Tularialik was born in 1934 in the Kazan River area of the Northwest Territories, now Nunavut. As an infant, Tularialik and her family moved to Qamani'tuaq (Baker Lake), NU. Tularialik started drawing in 1970 at the Sanavik Cooperative in Qamani'tuaq.

Her complex colour palettes, achieved by overlaying multiple hues, create a vivid and powerful narrative and distinct graphic style—Tularialik's drawings highlight elements of Inuit culture. Tularialik finds inspiration for her art from the traditional ways of her culture, constructing imaginative depictions of Arctic animals, Inuit in traditional dress, women with facial tattoos, shamans and spirits, and transformational images.

Tularialik's work has been featured in exhibitions across Canada, such as the touring exhibition "The Vital Vision: Drawings by Ruth Annaqtuusi Tularialik" at the Art Gallery of Windsor. Her work is included in the collections of the Museum of Anthropology, BC, the Canadian Museum of History, Ottawa, ON, the National Gallery of Canada in Ottawa, ON, the McMichael Canadian Art Collection in Kleinburg, ON, le Musée des beaux-arts in Montreal, QC and the Winnipeg Art Gallery.

Lucy Qinnuayuak

(Inuit, born in 1915, Salluit, Quebec; died in 1982, Kinngait / Cape Dorset, Canada)

Lucy Quinnuayuak was born in Salluit, in northern Quebec. At a very young age Qinnuayuak, along with her mother and sister, moved to Baffin Island, Northwest Territories, where they lived in Cape Dorset and several outpost camps. She met her husband, Tikituk, a sculptor and graphic artist, at Supujuak camp, where they enjoyed a traditional way of life. In the early 1960s, they moved to Cape Dorset. Qinnuayuak started to draw in the 1950s while living in the Supujuak camp.

Qinnuayuak was one of the first people to begin creating graphic works through the Kinngait Studios. Her early works were stone-cut, in keeping with contemporary printmaking techniques. Towards the end of her artistic practice in the late 1970s, Qinnuayuak was introduced to acrylic paints and began creating mixed media works. She often illustrated lively compositions of families, traditional camp activities and community gatherings. Her most recognizable works are her depictions of birds. Over time, the shapes of her arctic birds became amorphous and surreal, their bodies dense with colourful patterns. Qinnuayuak's work has been exhibited in more than eighty group and solo shows, including The Inuit Print exhibition, organized by the Department of Indian Affairs and Canadian Museum of Civilization, which toured internationally from 1977 to 1982.