

PORTRAITS



PAINTING, FACE-PULLING AND STORYTELLING

November 12, 2010 – 2011

Allen Sapp Gallery: The Gonor Collection

Portraits
Painting, Face-Pulling and Storytelling

paintings by Allen Sapp and photographs
from the Drumming Hill Collection

2010/2011

Allen Sapp Gallery: The Gonor Collection

North Battleford, Saskatchewan

CANADA

A catalogue of the exhibition
**PORTRAITS: PAINTING, FACE-PULLING AND
STORYTELLING**
held at the Allen Sapp Gallery
November 12, 2010 – 2011
Curated by Marcus Miller.

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Forward

Allen Sapp has been painting and drawing most of his life. With very little formal art education, his professional achievements are remarkable. He is the recipient of the Order of Canada, an honorary doctorate from the University of Regina, the National Aboriginal Lifetime Achievement Award and a host of prestigious honours. While not officially a member of the Indian Group of Seven, he nevertheless set critical precedents with other artists of his generation. It is difficult to imagine that before people like Allen Sapp, Daphne Odjig, Norval Morrisseau and Alex Janvier, there were no Aboriginal artists who were able to present their work as anything but cultural artifacts, craft items or curiosities.

Like his contemporaries (and his artistic descendants), Allen Sapp uses the conventions of Western art — and takes exception. Unlike many of the others, he is essentially a Realist and his pictures often follow aesthetic principles established in mid 19th century Europe. Allen Sapp's innovation is to apply those techniques to his own people and his own life.

In this exhibition, Sapp's paintings are presented with historical photographic portraits to help tell stories and show how social and political relations are embedded in seemingly straightforward pictures. The photographs were borrowed from the Drumming Hill Collection compiled by Wes Fine Day who is himself an artist. He is also a poet, writer, educator, spiritual leader and a medicine man. More importantly, Fine Day is one of the Elders in our gallery community who pays particular attention to how Allen Sapp's work is presented. Sapp paints a rich picture of rural life on the Red Pheasant Reserve when he was growing up in the Great Depression. There are stories, social relations and cues to spiritual values embedded in his paintings and Fine Day is one of the keys to unlocking and preserving them. I am very grateful to Wes for his generosity, his knowledge, his great sense of humour and for the photographs reproduced in this catalogue and in the exhibition.

I am thankful to be working with gallery staff so dedicated to preserving and developing the legacy of Allen Sapp. The City of North Battleford should also be acknowledged and appreciated for the high value it places on art through this gallery, the Chapel Gallery and its new performing arts centre. It's a pleasure to be part of such a culturally enlightened community.

Marcus Miller, Director of Galleries

Portraits

Painting, Face-Pulling and Storytelling

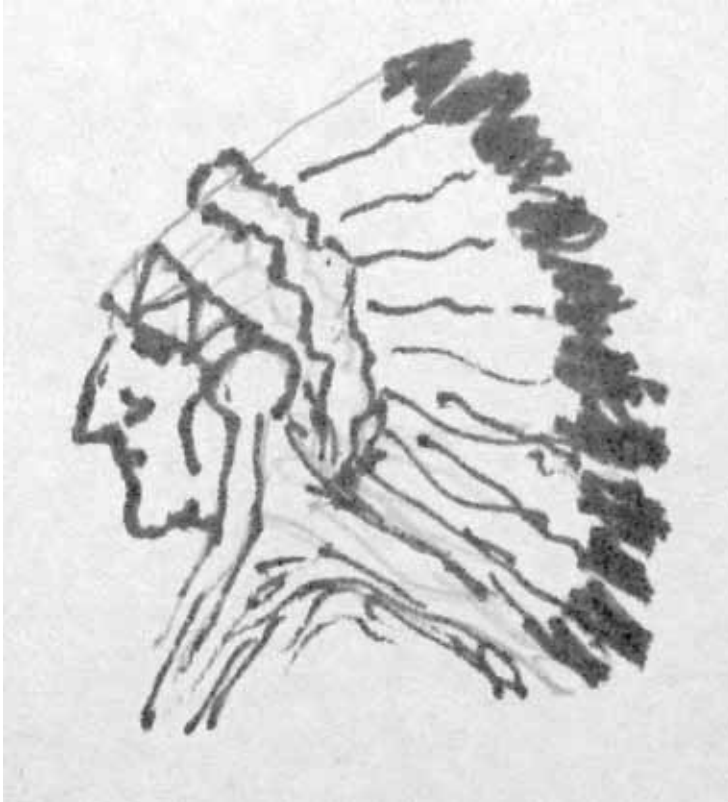
paintings by Allen Sapp and photographs
from the Drumming Hill Collection

portrait

Allen Sapp painted countless people over his career: family, friends, leaders and characters, mostly around his childhood home on the Red Pheasant reserve. He painted self-portraits and took commissions from people in town. Many of his subjects aren't named. They are anonymous labourers performing common tasks or generalized icons meant for tourists. Some of his figures aren't much more than flourishes beside a wooden house in a winter landscape, but the brushy little marks are named and turn out to be significant people. Other paintings are lovingly rendered with minute details and dramatic perspectives, but they portray animals — named and obviously significant.

A portrait is typically defined as a likeness of someone that conveys something of that person's social stature or inner character. The Modern or Romantic promise of the successful portrait is that it will give the viewer insight into the essential and particular nature of the subject. Within the conventions and history of portraiture, only a small handful of Allen Sapp's paintings can strictly be called portraits. Here the definition of a portrait has been kept broad because so many of Sapp's paintings tell stories about people the artist knew and offer clues to the place they held in his imagination and in the community.

Unlike his close contemporaries: Sanford Fisher or Henry Beaudry, Allen Sapp rarely painted sacred scenes, great historical events or even well known people. In the classic hierarchy of fine art genres, religious scenes were ranked at the top, then history painting, followed by portraiture. After that came scenes of everyday life (genre scenes), landscapes, animal and finally still life paintings. The great majority of Sapp's works are pictures of everyday life: rural scenes of work and play from around his boyhood home on Red Pheasant. They are humble scenes, often populated by people who remain unnamed.



Chief (stamp)

n.d. 2 x 2½"
pen on paper

The young Allen Sapp was often asked by teachers to draw "Indian Chiefs" on small, postage-stamp-sized paper. Now all lost or destroyed, this example was produced many years later as an illustration.



Untitled - Self Portrait with Glasses

1965 10 x 7 $\frac{3}{4}$ "
graphite on paper

portrait in parts

Allen Sapp painted a lot of pictures and like any storyteller; he reiterates the same scene and the same subject again and again. As viewers become familiar with his works, the accumulation slowly comes together, layer upon layer, one scene returning in another painting or identical subjects with different emphases. Together the individual paintings gradually register as continuous elements. Each painting and each portrait becomes one part of an ongoing and increasingly immersive diorama.

In this sense, the individual canvases can be understood together as a single portrait in parts. Individually they provide small descriptions and oblique references to particular people and the things they do. As the individual paintings come to be known, the layers are added to a rich and deepening picture of the artist's community – as he experienced it. Specific people the artist knew are remembered as parts of a whole. The portrayal of each individual is subsumed by the emergence of a larger, overarching description of the people: the artist's people. Because the subjects are construed from memory, their particular presence on canvas, however roughly or finely rendered, is directly related to the role they played in the formation of the artist's psyche.



Bringing Some Eggs from the Chicken Coop

1975 16 x 20"
acrylic on canvas

kokum

For example, Sapp produced more paintings of his kokum (grandmother) than any other subject. This might simply be due to his spending so much time with her, as she cared for him during his many periods of illness and especially after his mother succumbed to tuberculosis when he was fourteen. But his kokum was more than his caregiver. Her sister had early on recognized the boy's artistic inclinations and given him the prophetic name Kiskayetum (he perceives-it). As a nootokao (old matriarch) and a highly regarded member of the community, her vision would have been widely embraced by the community and reinforced by her sister. The frequency with which Allen Sapp's kokum finds her way into his paintings is a consequence of the formative role she played in his social and spiritual development and the deep marks she left on his character.



Sometimes I Would Sleep in my Grandmother's Bed

1976 18 x 24"
acrylic on canvas



Nokum Milking the Cow

1968 30 x 48"
acrylic on canvas



Looking at My Grandmother's Grave from the Other Side

1971 24 x 36"
acrylic on canvas

memory

Allen Sapp's portraits work together as singular moments, infused with all the humane perspectives, social values and personalized details his memory holds. And memory is the key. Not only is it the glue that binds together his painted subjects, their activities and settings. It is the key to his method. He paints directly from memory. He doesn't use photographs or sketches as compositional aids. Nor does he paint *en plein air* or use models. Sapp works on an easel in his studio and paints straight to the canvas, with no preliminary marks or guides. He produces his images as if they were already fully composed in his mind.

This remarkable method of transferring the images of his memory directly to canvas distinguishes him from most other representational artists. He seems to bypass all the aesthetic and documentary issues of mediation, translation and authenticity. He need make no apology for filtering his subjects through the lens of his life experience. Taken together, his paintings unfold as memory does: his images and subjects recur. They come back, again and again — they are never finished. They are bits and pieces that bounce off one another and build an ongoing, dynamic coherence that feeds and helps make sense of the present.



John Bear's Horses

1971 24 x 36"
acrylic on canvas

everyday heroes (and French Realism)

Although Sapp's nameless figures cannot properly be called portraits, many of them are rendered from intimate perspectives and have a very personal feel. Consider *Esquoio Picking Berries* (1988). 'Esquoio' translates simply as 'woman' and in spite of the collaborative perspective from just behind her and her close proximity, she remains anonymous. In *Playing with a Toy* (1970) the subject may very well be a relative or even a self-portrait, but here it is simply a child: a type, any child.

The subject in *Waiting for Water to Boil* (1975) is also anonymous, but this painting is very different. The slight, aproned woman, set against the sparse grassland and simple house, looks weary with hand to brow. Her signs of labour contrast with the background figure who relaxes against the house. This image of unacknowledged (often women's) labour evokes the kind of socially-conscious pathos and heroic effect first devised by Jean-François Millet and the French Realists in the 19th century. Paintings like *Putting Hay Together* (1976) and others not in this exhibition rely on Realist precedents.



Esquoio Picking Berries

1988 16 x 12"
acrylic on canvas



Playing with Toy

1970 18 x 24"
acrylic on canvas



Waiting for Water to Boil

1975 16 x 20"
acrylic on canvas



Putting Hay Together

1976 18 x 24"
acrylic on canvas



Picking Roots

1973 24 x 36"
acrylic on canvas

who is Charley Peyachew?

Other paintings that would normally be considered genre scenes show figures that are proportionately very small and apparently insignificant, but they are named. *Charley Peyachew Coming Home* (1971) depicts a particular person, but it is his 'coming home' that overrides any study of the man himself. It might be anybody coming home – unless, because of the fragmented and poetic nature of memory (especially a childhood memory), Charley Peyachew is indeed characterized — for Sapp, by his coming home. Who is Charley Peyachew? Charley Peyachew comes home.



Charley Peyachew Coming Home

1971 30 x 48"
acrylic on canvas

bread and butter

'Types' that might otherwise be portraits include *Cree Brave* (1971), *Untitled - Indian Man* (c. 1960) and *Hockey Player* (1970). The first two are products of a particular market for authentic 'Indian Arts and Crafts.' The spectacular head-dress and face paint of the subjects might very well be valued by tourists and collectors for their exoticism and documentary evidence. One of Sapp's school teachers would have the young artist draw pictures of typical Indian Chiefs on postage-stamp-sized paper. The small pen and ink drawing of the *Chief* (see illustration on page 12) in the exhibit was produced by the artist much later in his career, but hints at what the originals might have looked like.

Commissioned portraits have put food on artist's tables for millennia and Allen Sapp is no different. The titles of the four family portraits (1965) are all registered as 'untitled' with sub-title-descriptors. Sapp would have been consulted on the legal titles when the paintings were donated, years after they were painted. Again, the limits of memory play out and subtitles like *black suit & tie*, *Woman in Red Top* and *Man in White Shirt* completely strip the subjects of specificity. Thus, like *Cree Brave* and *Hockey Player*, the members of this family enter into history as anonymous types.



Cree Brave

1971 20 x 16"
acrylic on canvas



Untitled - Black Suit and Tie

1965 16 x 12"
oil on canvas board



Untitled - Woman in Red Top

1965 12 x 10"
oil on canvas board

painting portraits

The early watercolour of *Lenny Wuttnee* (1957) and the charcoal drawing *Untitled - Joe Bear, A Friend From Cochin* (1968) are beautiful, sympathetic and highly competent renditions of people the artist knew. These are portraits-proper and their stories are secured by their names through the artist and other people who knew them.

Extraordinary as his memory-based method is, it is not entirely unlike other traditional forms of hand-rendered visual representations. Some artists may observe-from-nature, others devise techniques to circumvent learned formulae but in the end, each unique drawing or painting is construed from the subjective perception and embodied skill-set of the artist. The painted image emerges slowly and deliberately. Each painting takes its unique form through the idiosyncrasies of memory; perception, character and the artist's particular abilities.



Lenny Wuttnee

1957 13 x 11"
pencil and watercolour on paper



Untitled - Joe Bear - A Friend from Cochiti

1968 11.75x9"
charcoal on paper



Grandfather / Grandmother

each n.d. 4½ x 6½"
acrylic on canvas



Grandmother / Chief Sam Swimmer

1967 10 x 12" / 1966 24 x 18"
 acrylic on canvas / acrylic on canvas



Alex Sapp and Peter Poundmaker / Mrs. Agnes Sapp

each n.d. 10 x 8"
oil on canvas board

face-pulling

“Face-puller” was a name given to the camera for its cool ability to ‘take’ a mechanically perfect likeness from its subject. When used by ethnographers, soldiers and entrepreneurs, cameras were often viewed with suspicion by Aboriginal subjects. Rooted in overwhelmingly lopsided power relations, their misgivings had more to do with their inability to contribute to or control the meanings of their images and the uses to which they would be put than any misunderstandings around new technology.

Compared to a drawing or painting, the mechanically (or digitally) produced image is virtually instantaneous. It is surgical in precision and cuts through the ongoing flow of the world to fix and stop it for posterity. Many writers have remarked on the peculiar character of the photograph as a mechanically frozen moment of time that anticipates death.

The photographic image only requires light and the correct adjustment of its mechanism to render. The subjectivities and lived relations between photographer and subject are irrelevant to its technical proficiency. For this reason photography was used early on by police forces and scientists as a colonizing tool for gathering empirical (and incriminating) evidence. It was free from the subjective distortions of painting and the untrustworthiness of memory.



Untitled
Indian Chief Pa Sic Wa Sis

photograph by Geraldine Moodie c. 1890's
courtesy of the Drumming Hill Collection and
RCMP Historical Collections Unit / Group des collections
historique de la GRC, Regina, SK, NA 936-25

photographing the colony

The period between the late 19th and early 20th centuries was rich for the photographic documentation of Aboriginal people. The American photographer, Edward Curtis produced his encyclopedic 12 – volume series of photographs and ethnographic descriptions “The North American Indian,” which included extensive documentation of west coast peoples including: the Kwakwaka’wakw (“Kwakiutl”), the Nuu-chah-nulth (“Nootka”) and the Haida Nation. There were many amateur and professional photographers documenting Aboriginals in the field and in commercial studios. A great many of these portraits were produced at the behest of the Geological Survey of Canada, first established in 1842 to survey Canada’s natural resources.

While it is deeply problematic that Aboriginal people be included in any survey of natural resources, it is symptomatic of the prevailing attitudes and world-views of the day. Infused with Romantic notions of the noble savage, even socially progressive and liberally-minded settlers assumed that indigenous North Americans would soon be assimilated and become extinct. It was their Enlightened mission to document a dying race.



Untitled
unknown woman with horse and cart by Battleford Bridge

c. 1890s
courtesy of the Drumming Hill Collection

Geraldine Moodie

Many photographs from this period reveal the tensions and mutual suspicions arising from the colonial catastrophe. Others transcend the structural antagonisms and represent Aboriginal subjects with dignity, sympathy and great beauty. The photographs of Geraldine Moodie are exceptional for the grace her subjects exude. She established studios in Battleford (1891–96), Medicine Hat (1897) and Maple Creek (1897–1900), as she accompanied her husband on his various posts with the RCMP. One senses a great feeling of warmth and trust between photographer and subject when viewing Moodie's portraits.



Untitled
Peter Buller and Tchaimkats (Short Legs)

photograph by Geraldine Moodie c. 1890s
courtesy of the Drumming Hill Collection



Untitled

*(L to R) Sam Fineday, Aspasoos (Sam's first wife (Little Lodge Pole)
mother of Thunderchild), Baby Morris and Soloman Bluehorn*

photograph by Geraldine Moodie 1918
courtesy of the Drumming Hill Collection and
Saskatchewan Archives Board, no. R-A 8723



Untitled
(L to R) Ed Fox, O-Hoo and Sam Fineday

photograph by Geraldine Moodie c. 1918
courtesy of the Drumming Hill Collection and
Saskatchewan Archives Board no. R-A 8725

colonizing the photograph

In the photograph of Thunderblanket (1918-20), a handsome young man quietly but proudly dons a suit and his Canadian Infantry pin. His dandyish kerchief is a carefully and artfully measured signal of unassimilated identity. Kerchiefs are evident in the portraits of Ed Fox, O-Hoo and Sam Fineday (1918) and Sam Fineday, Soloman Bluehorn, Apasoos (Little Lodge Pole) and baby Morris (1918). In Peter Buller with Tchaimkats (Short Legs), Buller (the seated figure) goes farther and wears long hair and earrings with his suit. Considering his more complex identity as both two-natured and an artist, it isn't surprising if his self-representation is likewise more complex.

A much later snapshot (unknown photographer) shows Peter Buller in full regalia. The picture looks as if it was taken at a pow-wow, where people typically dress-up in traditional attire as a badge of identity. Although the primary audience for this symbolic dress is Aboriginal, the modern pow-wow attracts many non-Aboriginals so the effective public is open and heterogeneous. In other words the language of clothing was directed out, beyond its origins.



Untitled
Thunderblanket (Sweetgrass Band)

photograph by Geraldine Moodie c. 1818-20
courtesy of the Drumming Hill Collection



Untitled
(L to R) White Calf and Ugly Bear

n.d.
courtesy of the Drumming Hill Collection



Untitled
Harry Atcheynum (son of Strike-him-on-the-back) (Chief c. 1918-25)
and his wife (Kooh Yoh Ko Mihk (grandmother) or Ka Kee Yah Ka quam Ka Poo
(Tickled-while-sitting-on-the-ground)

n.d.
courtesy of the Drumming Hill Collection and
Saskatchewan Archives Board no. R-A 8688



Untitled

each n.d. 3 x 5"

courtesy of the Drumming Hill Collection



Untitled

(L to R) Archie Fineday, Irene Fineday and Mary Atcheynum

photograph by The Roxy Studio and Photographic Supply Store

n.d. $3\frac{7}{16} \times 4\frac{11}{16}$ "

courtesy of the Drumming Hill Collection

storytelling and face-pulling

In the end, the dichotomy between painting as a gentle, sympathetic and humane representational method and photography as machine-propelled and coldly scientific breaks down. Although it is useful to consider the different social relations the two techniques might have lent themselves to, there are many exceptions and twists. As some of the 'types' discussed above testify, the extended, hand-made process of painting doesn't necessarily guarantee a deep and personal relation with the subject. Neither does the photographic process necessitate robotic or colonialist relations.



Untitled
(L to R) Austin Albert, Lawrence Swimmer, Peter Buller/Cheetsko

n.d.
courtesy of the Drumming Hill Collection

pulling your own face

In the photograph of the Aboriginal wrestler, the unknown subject adds another layer of meaning to his public self-presentation. Here, he dresses-up and uses traditional cultural signs to his own advantage. In this case his regalia merge with popular items to re-present Aboriginality to a mass audience. The result isn't one thing or the other: it is hybrid. In fact face-pulling can work both ways. The stereotypes and stigma that are used against people can be inverted and used as marks of pride.

Words and symbols are fluid. Like weapons, they can be turned around and used to advantage. When Allen Sapp showed up for his appointment at North Battleford's Camera Shop in April of 1969, he knew this very well. By this time he had met his life-patron Dr. Allan Gonor, he was self-sufficient and his painting had achieved international recognition. The American Indian Movement had just been born, emancipation was in the air and Allen Sapp had attained the self-assurance he needed to come-out as himself: a Cree artist. The two photographs show this remarkable transformation and reinforce the idea that with portraits, face-pulling and storytelling go hand in hand. The important question is who's pulling whose face.



Untitled
unknown wrestler

n.d.
courtesy of the Drumming Hill Collection

Works in Exhibition

Paintings in Exhibition: all paintings listed are by Allen Sapp unless otherwise indicated

Albert Soonias Going Home

1969 Acrylic on Canvas Board 34 x 48"
Acc. No. 1993.3.011

Alex Sapp and Peter Poundmaker

n.d. Oil on Canvas Board 10 x 8"
Acc. No. 1994.2.001

**Bringing Some Eggs from the
Chicken Coop**

1975 Acrylic on Canvas 16 x 20"
Acc. No. 2002.4.001

Charley Peyachew Coming Home

1971 Acrylic on Canvas 30 x 48"
Acc. No. 1999.2.011

Chief (stamp)

n.d. Pen on paper 2 x 2½"

Chief Big Bear (Cree)

Richard Lindemere n.d.
Oil on Canvas Board 10 x 8"

Chief Sam Swimmer

1966 Oil on Canvas Board 24 x 18"
Acc. No. 1992.1.001

**Chief Sam Taypotat
(Broadview Reserve)**

Richard Lindemere n.d.
Oil on Canvas Board 10 x 8"

Chief Water Ochapwace

Richard Lindemere n.d.
Oil on Canvas Board 10 x 8"

Climbing a Tree

1975 Acrylic on Canvas 16 x 20"
Acc. No. 1989.1.062

Cree Brave

1971 Acrylic on Canvas 20 x 16"
Acc. No. 2002.3.046

David Sapp, The Artist's Son

1969 Acrylic on Canvas 20 x 16"
Acc. No. 2010.1.001

Drawing My Grandmother

1972 Acrylic on Canvas 18 x 24"
Acc. No. 1989.1.016

Esquoio Picking Berries

1988 Acrylic on Canvas 16 x 12"
Acc. No. 2000.5.008

**Getting Ready for the Indoor PowWow at Jim
Nicotine's Place on Red Pheasant**
1981 Acrylic on Canvas 24 x 36"
Acc. No. 1989.1.023

Going to Catch the Chicken
1971 Acrylic on Canvas 24 x 30"
Acc. No. 1993.3.002

Grandfather
n.d. Oil on Canvas Panel 6½ x 4½"
Acc. No. 1992.1.003

Grandmother
1967 Oil on Canvas Board 10 x 12"
Acc. No. 1989.1.072

Grandmother
n.d. Oil on Canvas Panel 6½ x 4½"
Acc. No. 1992.1.004

Hockey Player
1970 Acrylic on Canvas 10 x 12"
Acc. No. 1998.1.002

John Bear's Horses
1971 Acrylic on Canvas 24 x 36"
Acc. No. 1989.1.003

Lenny Wuttunee
1957 Pencil & Watercolour on Paper 13 x 11"
Acc. No. 1989.1.076

**Looking At My Grandmother's Grave
From the Other Side**
1971 Acrylic on Canvas 24 x 36"
Acc. No. 2000.5.022

Looking Inside My Old Home
1971 Acrylic on Canvas 24 x 36"
Acc. No. 1993.3.003

Mary Nicotine and Her Little Dog
1972 Acrylic on Canvas 24 x 36"
Acc. No. 1989.1.054

Mrs. Agnes Sapp
n.d. Oil on Canvas Board 10 x 8"
Acc. No. 1994.2.003

Nokum Milking the Cow
1968 Oil on Masonite 30 x 48"
Acc. No. 1999.2.001

Picking Roots
1973 Acrylic on Canvas 24 x 36"
Acc. No. 1989.1.003

Playing Horse
1975 Acrylic on Canvas 16 x 20"
Acc. No. 1989.1.074

Playing with a Toy
1970 Acrylic on Canvas 18 x 24"
Acc. No. 1996.2.008

Putting Hay Together
1976 Acrylic on Canvas 18 x 24"
Acc. No. 2000.5.017

Self Portrait - Holding a Horse
1967 Acrylic on Canvas 18 x 24"
Acc. No. 1989.1.068

**Sometimes I Would Sleep in my
Grandmother's Bed**
1976 Acrylic on Canvas 18 x 24"
Acc. No. 1989.1.016

Stoney Indian - Morely Reserve
Richard Lindemere n.d.
Oil on Canvas Board 12 x 10"

That's Me on the Sleigh
1971 Acrylic on Canvas 24 x 36"
Acc. No. 1994.3.012

The Artist's Niece
1969 Acrylic on Canvas 20 x 16"
Acc. No. 2010.1.002

Untitled - black suit & tie
1965 Oil on Canvas Board 16 x 12"
Acc. No. 1996.2.004

Untitled - Man in White Shirt
1965 Oil on Canvas Board 12 x 10"
Acc. No. 1996.2.006

Untitled Miniature #12
1970 Acrylic on Canvas 5 x 7"
Acc. No. 1998.1.015

Untitled Miniature #13
1970 Acrylic on Canvas 5 x 7"
Acc. No. 1998.1.016

Untitled - Indian Boy
1960 Coloured Pencil on Paper 10 x 8"
Acc. No. 1996.2.001

Untitled - Indian Girl
1960 Coloured Pencil on Paper 10 x 8"
Acc. No. 1996.2.002

Untitled - Indian Man
1960 Oil on Canvas Board 16 x 12"
Acc. No. 1994.1.002

**Untitled - Joe Bear, A Friend
From Cochin**
1968 Charcoal on Paper 11¾ x 9"
Acc. No. 1992.1.006

Untitled - Self Portrait w/glasses
1965 Pencil on newsprint 10 x 7¾"
Acc. No. 1996.2.008

**Untitled - White haired lady in
red dress**
n.d. Oil on Canvas Board 10 x 8"
Acc. No. 1994.2.004

Untitled - Woman with Pendant
1965 Oil on Canvas Board 12 x 10"
Acc. No. 1996.2.006

Untitled - Woman in Red Top
1965 Oil on Canvas Board 12 x 10"
Acc. No. 1996.2.005

Waiting for Water to Boil
1975 Acrylic on Canvas 16 x 20"
Acc. No. 1989.1.070

Photographs in Exhibition

Untitled

*(L to R) Austin Albert, Lawrence Swimmer,
Peter Buller/Cheetsko*
Photographic print n.d.
Courtesy of the Drumming Hill Collection

Untitled

*Battleford Industrial School Football Team -
Norman Standing Horse, Walter Stoney
and Alfred Crooked Neck*
D. W. Light Photographic Print c.1905 4 $\frac{5}{8}$ x 7"
Courtesy of the Drumming Hill Collection

Untitled

Charles Fineday (Sweetgrass Reserve)
Photographic print c. 1932 3 $\frac{7}{16}$ x 4 $\frac{7}{16}$ "
Courtesy of the Drumming Hill Collection

Untitled

commercial studio portraits of Allen Sapp
The Camera Shop, North Battleford,
April 1969 Colour Photograph 3 $\frac{1}{2}$ x 4 $\frac{1}{4}$ "

Untitled

*(L to R) Chief Sam Swimmer and Soloman Blue
Horn*
Doug Light, Battleford Sask.
Photographic Print c. early 1950s 11 $\frac{13}{16}$ x 3 $\frac{3}{8}$ "
Courtesy of the Drumming Hill Collection

Untitled

Ed Fox, O-Hoo and Sam Fineday
Photographic print 1918
Courtesy of the Drumming Hill Collection
and Saskatchewan Archives Board,
Photograph no. R-A 8725

Untitled

*Harry Atcheynum and his wife (Kooh Yoh
Ko Mihk (grandmother) or Ka Kee Yah Ka
Squam Ka Poo (Tickled-while-sitting-on-
the-ground)*
Photographic print n.d.
Courtesy of the Drumming Hill Collection
and Saskatchewan Archives Board,
Photograph no. R-A 8688

Untitled

Indian Cheif Pa Sic Wa Sis
Photographic print n.d.
Courtesy of the Drumming Hill Collection
and RCMP Historical Collections Unit /
Groupe des collections historiques de la
GRC, Regina, SK, NA 936-25

Untitled

John Swimmer
Photographic print n.d.
Courtesy of the Drumming Hill Collection

Untitled

*(L to R) John Yellow Tail (his son) and
Ko-sa-wa-kao, "Yellow Tail"*
Photographic print (postcard)
Havre, Montana c.1890 3 $\frac{7}{16}$ x 5 $\frac{7}{16}$ "
Courtesy of the Drumming Hill Collection

Untitled

Old Fineday

Photographic print n.d. $2\frac{3}{4} \times 4\frac{7}{16}$ "

Courtesy of the Drumming Hill Collection

Untitled

Peter Buller and Tchaimkats

Photographic print n.d.

Courtesy of the Drumming Hill Collection

Untitled

Sam Fineday

Photographic print c. 1960s $3\frac{1}{16} \times 5$ "

Courtesy of the Drumming Hill Collection

Untitled

Sam Fineday, Solomon Bluehorn, Sam's first wife Apasoo and baby Morris

Photographic print c. 1918

Courtesy of the Drumming Hill Collection

and Saskatchewan Archives Board,

Photograph no. R-A 8723

Untitled

Softball Players: William Ballentine,

Henri Gardiner and Donald Ballentine

Photographic print n.d. $3\frac{3}{16} \times 5$ "

Courtesy of the Drumming Hill Collection

Untitled

St. Barnabas School

c. 1930s $3\frac{7}{16} \times 4\frac{7}{8}$ "

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Untitled

Sweetgrasses: (L to R) Archie Fineday,

Irene Fineday and Mary Atcheyanum

The Roxy Photo Studio and

Photographic Supply Store

Photographic print n.d. $3\frac{7}{16} \times 4\frac{11}{16}$ "

Courtesy of the Drumming Hill Collection

Untitled

Thunderblanket (Sweetgrass Band)

Photographic print n.d.

Courtesy of the Drumming Hill Collection

Untitled

TV Wrestler

Photographic print n.d.

Courtesy of the Drumming Hill Collection

Untitled

(L to R) White Calf and Ugly Bear

Photographic print n.d.

Courtesy of the Drumming Hill Collection

Untitled

3×5 "

Courtesy of the Drumming Hill Collection

Untitled

3×5 "

Courtesy of the Drumming Hill Collection

Untitled

unknown woman with horse and cart by

Battleford Bridge

c. 1890s

Courtesy of the Drumming Hill Collection



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