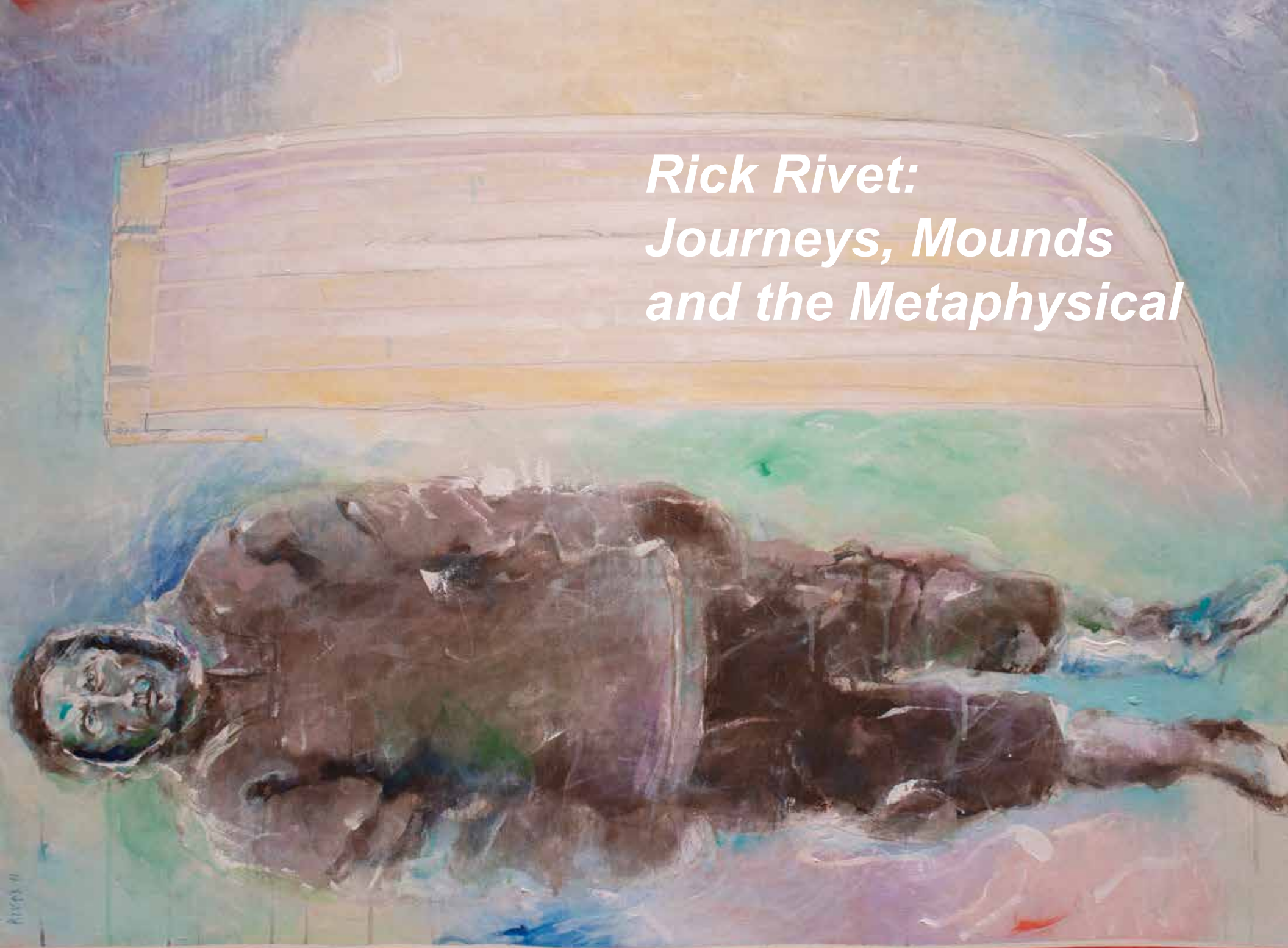


***Rick Rivet:
Journeys, Mounds
and the Metaphysical***





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Rick Rivet: Journeys, Mounds and the Metaphysical

by Manuela Well-Off-Man, PhD, Chief Curator,
IAIA Museum of Contemporary Native Arts (MoCNA)

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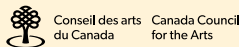
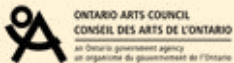
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Born in the remote area of Aklavik, Northwest Territories, in the Canadian Arctic, and growing up in a Métis family of First Nations and European descent, Rick Rivet's (Sahtu/Métis) acrylic and mixed-media paintings are influenced by Indigenous cultures, ancient shamanic and spiritual traditions, and modern art movements such as Surrealism and Abstract Expressionism.

For Rivet, the painting process is often a journey into the unconscious, and the role of the artist is similar to that of a shaman: both mediate between the spirit world and the human world.¹ Recurring themes in his works include journeys (spiritual travel and voyages through life), nature, mounds, and metaphysical experiences.



Rick Rivet, *Above the Beach 7*, 2021, acrylic on canvas, 62.80 x 90.16 in.

Viewing Rivet's paintings feels like taking a trip through a dream world with layers of images, like floating animals and humans, all rendered in lavish colors. Inspired by Abstract Expressionism, his compositions are filled with mark-making techniques that range from energetic slashes to thin carved lines, pencil marks, dripping paint, and soft splotches. Rivet explains, "A lot of the mark-making is almost like carving into the painting to get at an unconscious idea . . . There's chaos and control, destruction and reconstruction. There are layers of paint, with drips over them, and washes over other areas. It's very process oriented."²

Although Rick Rivet does not consciously attempt to predetermine details of his paintings, his preliminary drawings are an important part of his artistic process. As he explains, "I start out with the basic element of drawing. I usually start off with small sketches, just to get an idea of where I'm going to go. Or sometimes, I'll tie it right into the painting without worrying about it. So, a lot of my drawing is part of painting."³

Organized by theme, the exhibition features work from several of his painting series including *Above the Beach*, *Beothuk Mound*, *Franklin Expedition/Northwest Passage*, *Journey*, *Landscape Flux*, and *String Game*. Each series results from Rivet's exploration of Indigenous cultural traditions and histories. Several works, including his *Above the Beach* paintings, also comment on current issues such as global warming and the environmental destruction of the Arctic. Other works address historic trauma, for example, the genocide of the Indigenous Beothuk people who inhabited Newfoundland. What unites his works are Rivet's expressive, gestural painting style, and his interest in spiritual and personal journeys and metaphysical experiences.

Journeys

Journeys are among Rick Rivet's frequent themes. These works include the artist's voyage through life, spiritual passages, dreams, transformation, and the crossing of zones. Rivet began to explore the journey of the human spirit and migration of consciousness in the mid 1980s in a series of acrylic paintings featuring boats,

sleds, burial mounds, and otherworldly events in dream-like, semi-abstract images. The context of these works is the human existential journey and Rivet's interest in shamanic cultures.

Rivet's painting process starts with memories, both conscious and unconscious. Through the creative act, the artist, like a shaman, then travels beyond the known to access uncharted territories. As Rivet explains, "Art is a journey of the human spirit through the matter/space/time continuum."⁴

A common motif in his journey-related paintings, such as the *Beothuk Mound* series, is the vessel, often in the shape of a canoe or sled. The boats and canoes are rendered from above or as a hull seen from the side. In Rivet's paintings they are metaphors for spiritual or personal/physical travel.⁵ The boat and canoe symbols can also serve as a window or portal to another world. In his *Beothuk Mound paintings*, for example, the canoe signifies the Beothuk people's spiritual journey, carrying their soul to the afterlife. Many of these paintings are divided into sections, indicating the spirit's, or shaman's, ability to travel along a vertical axis from this world into either the upper or lower worlds. *Journey 56* depicts a sled seemingly floating over water. The land below shows a large, green footprint, reminding us to reduce our impact on the environment before we leave this planet.



Rick Rivet, *Journey 56*, 2003, acrylic on canvas, 42.91 x 43.31 in.

Beothuk Mounds

In his *Beothuk Mound* series Rick Rivet addresses the genocide of the Indigenous Beothuk people who once inhabited Newfoundland off the East Coast of Canada. Tragically, European colonization, along with foreign diseases such as tuberculosis, were responsible for their extinction as a culture around 1829.⁶ Rivet's *Beothuk* paintings remind us that the Beothuk were once a thriving culture. Their canoes, a frequent motif in Rivet's paintings, were remarkable as they were adapted to both rivers and ocean. Made of birch bark, they were curved with a wide, high peaked center that distinguishes them from canoes of other tribes.

In Rivet's works, such as *Beothuk Mound #6*, the canoe is enclosed in a mound and serves as a funerary symbol, acknowledging the loss of the Beothuk culture. These abstract memorial paintings resemble cross-sections of burial mounds containing funerary offerings and alluding to the objectification of the Beothuk and their burial practices. The canoe not only signifies our memory of the "Beothuk as artifact," but also evokes their belief in their eternal soul's journey to the afterlife,



Rick Rivet, *Beothuk Mound #6*, 1996, acrylic on canvas, 65 ½ x 91 ½ in.
Peabody Essex Museum

similar to a "ship for the dead" in other cultures.

Rivet depicts a bird reminiscent of a burial object planted deep in the earth below the canoe. Birds are also a symbolic representation of travel—migrating from one world to the next, like the spirits of the Beothuk.⁷ Rivet has explained it this way: "I was always fascinated by archeology, by funerary symbols and the different styles of tombs. By the manner in which, one way or another, we bury history."⁸



Rick Rivet, *Beothuk Mound 23*, 2022, acrylic on canvas, 42.52 x 49.61 in.

In *Beothuk Mound 23*, a human figure, embedded in a mound, floats above its own red shadow, illustrating the Beothuk's spirit journey from the underworld of death to the upper world, an ethereal bright spiritual realm with stars, gods, and spirits. On the lower right, a mask-like funerary object alludes to the Beothuk as a thriving culture. For Rivet, the mask image also serves the purpose of giving "a face and a voice" to the spirit/spiritual world.⁹ In many cultures masks allow transformations and belong to spirits made manifest to the shaman through dreams or visions. Another characteristic of Beothuk culture was its generous use of red ochre to paint bodies, canoes, and other objects. This color frequently appears in Rivet's *Beothuk Mound* paintings.

Because the Beothuk are mostly viewed from the perspective of their cultural extinction, many scholars and museums have portrayed them as vanished Indigenous people, ignoring their rich culture and years of survival.

The Metaphysical and Spirit Animals

Metaphysics is a branch of philosophy that asks questions like: what lies beyond what we can perceive with our senses? Similarly, Rick Rivet's art explores the spiritual, mystical, and physical aspects of the human experience. The artist has conducted extensive research into shamanistic beliefs, rituals, and traditions of many aboriginal peoples, including Aleut, Cree, Dene, Inuit, Navajo, Hopi, Sámi, and Siberian peoples such as the Chukchi, Goldi, Buryat, and Evenk.

For Rivet, art is a meditative process whereby the artist, like a shaman, mediates between the spiritual and human worlds. His early works examine the beliefs, rituals, and traditions of Indigenous cultures through figures, masks, drums, string games, pictographs, and symbols of shamanism, while challenging the history and mentality of colonialism. Later works analyze the migration of the human spirit in a series of paintings featuring burial mounds, canoes, and mythical scenes. He uses these motifs as metaphors to make the invisible metaphysical realities visible, and to illustrate the mystical relationship between human and spiritual worlds. Rivet describes his painting process as "states of being and becoming, a gradual revelation of the conscious/unconscious . . . the artist being the catalyst to the mystery of creative action."¹⁰



Rick Rivet, *Box of Rain 2*, 2019, acrylic on canvas, 42.13 x 48.43 in.

Unlike most of Rick Rivet's paintings, *Box of Rain 2* is entirely geometric. The painting is a further development of *Box of Rain*, painted in 1998. Both works depict a small yellowish-green square in the center, lodged between two trapezoids. Above and below, there is negative space, rendered as red trapezoids. All shapes are painted in Rivet's characteristic gestural style using thin layers of paint that reveal different colored layers underneath, and marks added in expressive brushstrokes.

Metaphysical or spiritual travel is a major theme in Rivet's works. In this context the box serves as a vessel, like the canoes and sleds in his paintings, enabling travel between different worlds or states of mind. The title was inspired by the Grateful Dead song, *Box of Rain*, which references the world we live in.



Rick Rivet, *Above and Below*, 1993, acrylic on canvas, 28 ¼ x 36 ¼ in.

Above and Below relates to Rick Rivet's interest in shamanism. In the belief systems of many Indigenous cultures including Inuit, shamans have the ability to undertake healing or trance-based spiritual journeys. They travel to the underworld, the earth world, and the sky world, and with their animal helpers they bring back information for the good of their societies. For example, they may travel to Qailertetang, the goddess of animals and hunters at the bottom of the sea, to assure an abundance of game for the community. Animal skulls are often used by shamans in their rituals. As Rivet explains, "My painting explores the role of particular imagery, rituals, and ceremonial objects (e.g., string games, masks, drums, ceremonial garb, burial mounds . . . totemic images, talismans, symbols . . .) as these relate to giving a 'face and a voice' to the mythological and ideological beliefs of shamanic cultures, both past and present."¹¹

In his *Nocturnal Being* series Rivet explores the shamanistic concept of animals as guides to the other world. The sky-world, earth-world, and underworld are metaphysically interconnected



Rick Rivet, *Nocturnal Being 13*, 2021, acrylic on canvas, 42 x 48 in.
Collection of Vida Panitch

through animal spirit guides. Animals like the bear, raven, and fox are conduits between the profane and the sacred, the physical, and the dream world. In many Native American cultures, the raven is also an assistant to the creator, trickster, shapeshifter, messenger, keeper of secrets, and all-seeing guide.

As Rivet writes: "The art that I do is directly connected with the shamanic/spiritual tradition which is derived from the belief systems of an ancient human past . . . It is a 'nature-oriented' belief system and ideology, a holistic worldview. 'Shamanism' promoted the viewpoint of living in harmony with the earth, as opposed to the Judeo-Christian-Islamist idea of mankind's dominion over the earth and all its creatures."¹²

String Games

In this series of paintings Rick Rivet explores figures created by string games, evoked by white lines and letters, which sometimes indicate cardinal directions or resemble instructions. *Cat's Cradle* involves the creation of various string patterns, either individually, or by passing the looped string back and forth between players. Versions of the game have been found throughout the world, including in Indigenous cultures. The Inuit created some of the most complex and fascinating string figures. They have long played string games for entertainment,



Rick Rivet, *Cat's Cradle No. 5*, 2005, acrylic and Collage on canvas, 43.5 x 43.5 in.

to illustrate stories told by the fire, and as a form of art. In many Indigenous cultures, string game stories are only to be shared in winter and in darkness.¹³ In some cultures string figures have been used in a ritual context. It is believed one of the earliest forms of the Cat's Cradle game was a socio-religious activity where community members transferred looped strings from hand to hand to invoke blessings and bring good luck. People all over the world play string games, making these a nearly universal

human experience. Rick Rivet's painting, *Cat's Cradle No. 5*, depicts a cat in a box-like cradle within a string configuration with corners or arrangements in the game identified by letters.

Above the Beach

Rivet's Indigenous heritage and his childhood experience in Canada's rural North was culturally diverse. It also included joining his Métis family fishing, hunting, and trapping in the Mackenzie River Delta. His experiences influenced his development as an artist and his appreciation for nature. *Above the Beach* is a series of paintings in which Rick Rivet addresses the environmental crisis in the Arctic. Canada's polar regions are threatened by climate change, pollution, and destruction partly caused by the oil, gas, and mining industries. Global warming is melting polar ice and threatening polar bear populations, lead pollution is poisoning marine animals, and plastic pollution is trapping and suffocating a range of fauna. Radioactive waste, generated in Canada from uranium mining, milling, refining, and nuclear fuel fabrication, poisons water, plant, and animal life and causes lethal and long-lasting effects. In addition, sport hunting diminishes animal resources that local Indigenous communities



Rick Rivet, *Above the Beach*, 2019, acrylic on canvas, 59.84 x 60.24 in.

depend on to survive. Rivet's *Above the Beach* paintings also remind viewers that the source of these problems is the estrangement between humans and the natural world.

In *Above the Beach*, the red horizon line marks the pollution threatening earth. The cream-colored lines indicate the different paths taken: the hunting paths or the short-sighted policies that have strained nature, leaving no solutions or clear vision. Nevertheless, this painting also shows signs of hope. In Inuit cultures, the walrus, which dominates this composition, is of significant religious importance, considered as a spiritual helper capable of metaphysical travel, hopefully leading us to build a sustainable and long-sighted path together. The bright green areas at the bottom seem to symbolize renewed life.

Landscape Flux

Rivet's *Landscape Flux* paintings express his appreciation for nature. Like most of his paintings, these landscapes also express Rick Rivet's interest in the metaphysical. As he explains it, "The



Rick Rivet, *Landscape Flux – 1*, 2013, acrylic on canvas, 43 x 44 in.

landscape genre is employed in my art as a metaphoric stage to encompass the human cosmic journey into the conscious/unconscious mind." His paintings often reference a visionary idea of landscape that unites concepts of the "spiritual" and "physical" worlds.

Northwest Passage

Rick Rivet's *Northwest Passage*, *Amundsen*, and *Franklin Expedition* paintings explore the challenging sea route between the Atlantic and Pacific through the Arctic Ocean. *Northwest Passage 10* memorializes the reckless expeditions of the colonialist explorers who sought a navigable passage, but disregarded the survival methods of the local Inuit, assuming their knowledge was inherently inferior. This arrogant attitude resulted in the unnecessary loss of numerous lives. Rivet's *Northwest Passage 10* shows one of the two British ships of the 1845 Franklin expedition, which was ill-prepared and consequently lost the lives of 129 men. Rendered in a divided composition indicating different world views, the large British ship is shown in sepia-toned



Rick Rivet, *Northwest Passage 10*, 2019, acrylic on canvas, 43.7 x 46.46 in.

profile in the top half of the painting and a smaller, more flexible Inuit boat is pictured from aerial perspective in the bottom half. The sepia-colored line snaking through the bloodied red waters of the passage alludes to the path not taken, missing or misguided, directions, and the unnecessarily tragic end of the expedition.

The Northwest Passage, no longer narrow or challenging, has widened due to global warming. It now allows tourist ships to glide through it, contributing to increased destruction of an increasingly fragile ecosystem.

Rivet was awarded a Master of Fine Arts degree from the University of Saskatchewan. He has received over twenty awards and grants, including an Andy Warhol Foundation Fellowship Residency. His art is exhibited nationally and internationally and is included in major permanent collections including the Art Gallery of Ontario, Museum of Fine Arts, Boston, IAIA Museum of Contemporary Native Arts, and Peabody Essex Museum.



Rick Rivet (Sahtu-Métis), *Franklin Expedition 1*, 2018, acrylic on canvas. Gift of the Artist. MoCNA Collection: MET-8



Rick Rivet, *Northwest Passage 5*, 2019, acrylic on canvas, 65.35 x 64.57 in.

¹Rick Rivet, “Statement,” Rick Rivet artist’s website, accessed February 1, 2023, <https://rickrishamvet.ca/>.

²Portia Priegert, “Homage–Rick Rivet,” Gallery West, December 31, 2007, <https://www.gallerieswest.ca/magazine/stories/homage---rick-rivet/>.

³Margaret Archuleta, Craig Smith; et al. *8th Native American Fine Art Invitational: Sean Chandler, Jim Denomie, Anita Fields, Sonya Kelliher-Combs, Kapulani Landgraf, Alan Michelson, Othniel A. Oomittuk, Jr., Rick Rivet* (Phoenix, AZ: Heard Museum, 2002), 35

⁴Rick Rivet, “Statement.”

⁵Gerald McMaster, “Rick Rivet,” *The Eiteljorg Fellowship for Native American Fine Art*, Indianapolis, Indiana: Eiteljorg Museum of American Indians and Western Art, vol.1 (1999): 34.

⁶Shanawdithit is widely believed to have been the last of the Beothuk. She died of tuberculosis in 1829.

⁷“Offerings include birds/bird-shaped pendants that were found within burial site. . . .” Anthropologist Todd Kristensen thinks that “birds played a significant role in Beothuk culture, including the notion that the feathered creatures ferried the spirits of the dead from the island.” *University of Alberta Folio*, March 27, 2013, <https://www.ualberta.ca/folio/2013/03/birds-may-have-inspired-beothuk-beliefs.html>.

⁸Catherine Bedard, Rick Rivet, *Osopikahikiwak: Jane Ash Poitras & Rick Rivet* (Paris: Services Culturels de l’Ambassade du Canada, 1999), 60

⁹Rick Rivet, “Statement.” See also Janet Clark, *Directions: Recent work by Rick Rivet* (Thunder Bay, ON: Thunder Bay Art Gallery, 1992), 5.

¹⁰Rick Rivet, “Statement.”

¹¹Rick Rivet, “Statement.”

¹²Rick Rivet, “Statement.”

¹³In most of these societies, from Alaska to Greenland, playing string figures (*ajaraaq* in Inuktitut, the Inuit language) was prohibited in the presence of sunlight, since it was generally believed that the game could hinder the rise of the sun. See Knud Rasmussen, *Intellectual Culture of the Iglulik Eskimos*, vol. VII, no. 1 (Copenhagen: Gyldendalske Boghandel, 1929), p. 183. Conversely, this practice was indeed encouraged in periods of darkness. In the region of Iglulik (Canadian Arctic), such prohibition sought to prevent hunting accidents. Anthropologist Knud Rasmussen noticed that “boys who have not yet caught bearded seal or walrus must not play cat’s cradle (string figures). If they do, then they are liable to get their fingers entangled in the harpoon lines and be dragged out into the sea” (Rasmussen, *Intellectual Culture*, p. 177). The Inuit refer to an entity named Tuutarjuk (also named Tuutannguaq or Tuutannguarjuk, depending on the society) as the spirit of string figures. See Eric Vandendriessche, *String Figures As Mathematics?: An Anthropological Approach to String Figure-Making in Oral Tradition Societies*, (Cham, CH: Springer, 2015), 18, online, <http://www.sphere.univ-paris-diderot.fr/IMG/pdf/9783319119939-c2.pdf>.

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Curriculum Vitae

Richard James Rivet, www.rickrivet.ca



Photo credit: Donna Rivet

PERSONAL

Born: 1949

Aklavik, Northwest Territories, Canada

ACADEMIC / OTHER CREDENTIALS

1969/72 BA, University of Alberta, Edmonton, Alberta.

1976/80 B.F.A. (Painting),
University of Victoria, Victoria

1980/81 The Banff Centre, Banff, Alberta, Painting Scholarship.

1983-85 Two year M.F.A. Program (Painting), University of
Saskatchewan, Saskatoon, Saskatchewan. Thesis Title: "Creativity"

1985/86 B. Ed. (A.D.), University of Saskatchewan, Saskatoon
(Art major/English minor).

Received Professional "A" Teaching Certificate, August 1986.

1993 Jury member for selection of work for the Indian and Inuit Art
centre, Indian and Northern Affairs Canada, Ottawa, Ontario. April,
1993. 1995 Jury member for selection of work for the Canada Council
Arts Awards, Short term and Travel Grants, Ottawa, Ontario, Jan.-Feb.
1995.

1998 Jury member, Canada Council - Project Assistance for Initiatives
in Contemporary Visual Art and Architecture, Ottawa, Ontario, July 6-7,
1998.

1999 Eiteljorg Fellowship, Eiteljorg Museum, Indianapolis, Indiana,
USA. November, 1999.

2002 Andy Warhol Foundation Fellowship, Fine Arts Residency Program,
The Heard Museum, Phoenix, Arizona, USA, April / May, 2002.

2003 Jury member, Canada Council, Creation / Production Grants,
Visual Arts, Established Artists, Ottawa, Ontario, Nov. 18-21, 2003.

2007 Royal Canadian Academy of Arts - inducted June, 2007.

2009 Jury member, Canada Council, Creation/Production Grants,
Visual Arts, Ottawa, Ontario. March 7-13, 2009.

AWARDS, SCHOLARSHIPS, BURSARIES

1980 The Banff Centre School of Fine Arts scholarship, Banff Centre
Winter program.

1983/84 Graduate Student Scholarship, University of Saskatchewan

1984/85 Graduate Student Scholarship, University of Saskatchewan.

1986 Saskatchewan Arts Board Grant.

1988 Government of Nfld. Arts and Letters Competition Award.

1990 Canadian Native Arts Foundation Grant.

1994/2000/03/04/05/07 Canada Council Travel Grant.

1994/1996/2004/2013/2014 B.C. Cultural Services Grant.

1999 Eiteljorg Fellowship, Eiteljorg Museum, Indianapolis, In., USA.

2002 Andy Warhol Foundation Fellowship, Fine Arts Residency
Program, The Heard Museum, Phoenix, Az., USA.

1992/1994/1999/2004/2005/2007/2014/2015/2019/2021 Canada
Council – Project Grant – Research/Creation/ Production.

2019/2021 Ontario Arts Council - Visual Arts Creation Project.

EXHIBITIONS (Selected group and solo; Commissions)

2023 - 'Rick Rivet - Journeys, Mounds and the Metaphysical', IAIA
Museum of Contemporary Native Arts, Santa Fe, NM, USA. Feb. 10
- July 2, 2023 (solo exhibition).

2023 - 'Native Art History Made Here', Eiteljorg Museum,
Indianapolis, IN, USA. April 1, 2023 - March 31, 2024.

2019 - 'Tracks Through the Firmament' - Gallery Gevik, Toronto, ON.
May 25-June 13, 2019 (solo).

2018 - 'Rick Rivet', Alcheringa Gallery, Victoria, BC. April 7-30, 2018.
(solo).

2016-2017 'Across the Turtle's Back', The Mackenzie Art Gallery,
Regina, SK. Oct. 2016-April 2017. 2014-15 'Beautiful Games:
American Indian Sport and Art' The Heard Museum, Phoenix, AZ.
USA. Dec. 18, 2014-Nov. 29, 2015. (group exhibition)

2011 'Transitional States - New Work' – Rick Rivet, Gallery Gevik, Toronto, On., May 7-27, 2011. (solo exhibition)

2007 'Rick Rivet – Images in Matter/Space/Time', Alcheringa Gallery, Victoria, BC, Sept.30-Oct. 31, 2007. (solo exhibition)

2006 'Rick Rivet – Mappings', Ruschman Gallery, Indianapolis, Indiana, USA, Oct..6-31, 2006. (solo exhibition)

2006/2007 'Rick Rivet - Paintings – 2000 – 2005', Mendel Art Gallery, Saskatoon, Saskatchewan, March 17-May 22, 2006. (solo painting exhibition) travelling to venues across Canada 2006/2007.

2005 'Travel Maps', Gallery Gevik, Toronto, Ontario, June 4-30. (solo exhibition)

2004 'Rick Rivet - String Games and Other Works', Simon Patrich Gallery, Vancouver, BC, May 13-31, 2004. (solo exhibition)

2003 'Rick Rivet - New Work', Gallery Gevik, Toronto, Ontario, May 24-June 20, 2003. (solo exhibition) 2002-2003 'New by Two-2002', Rick Rivet / Anita Fields, Andy Warhol Foundation Fellowship Show, The Heard Museum, Phoenix, Arizona, USA, Oct. 11, 2002- April 30, 2003. (dual exhibition)

2002-2003 '8th Native American Fine Arts Invitational', The Heard Museum, Phoenix, Arizona, USA, Feb. 16, 2002-Feb. 7, 2003. (group exhibition)

2001 'Art Exhibition', Taiwan Fine Arts Museum, Taichung, Taiwan, July 1-31, 2001. (solo exhibition). FNAC, Taipei, Taiwan, Sept. 1-30, 2001. (solo exhibition)

2001 'Rick Rivet', Wabash College, Crawfordsville, Indiana, USA, Jan. 22- March 2, 2001. (solo exhibition)

2000 'Recent Works', Gallery Gevik, Toronto, Ontario, May 27-June 25, 2000. (solo exhibition)

1999-2000 'Shamanic Images', Indian and Inuit Art Gallery, Dept. of Indian and Northern Affairs, Ottawa, Ontario, Dec. 9, 1999-Jan. 28, 2000. (solo exhibition)

1999-2000 'Osopikahikiwak', Canadian Embassy, (Department of Foreign Affairs, Canada), Washington, D.C., USA, Nov. 16, 1999-Feb. 29, 2000. (dual exhibition - Rick Rivet / Jane Ash Poitras)

1999-2000 'Contemporary Masters: The Eiteljorg Fellowship for Native American Fine Art', Eiteljorg Museum, Indianapolis, Indiana, USA, Nov. 12, 1999-Feb. 20, 2000. (group exhibition)

1999 'Osopikahikiwak', Canadian Cultural Centre, (Dep't of Foreign Affairs Canada), Paris, France. June 3-Oct. 1, 1999. (dual painting exhibition, Rick Rivet/Jane Ash Poitras).

1998 'Journeys / Mounds', Gallery Gevik, Toronto, Ont., May 2-May 23, 1998. (solo exhibition) 1997 'Beothuck Mound and Other Works', Simon Patrich Gallery, Vancouver, B.C., May 8-May 31, 1997. (solo exhibition)

1996 – 97 'Topographies - Aspects of Recent British Columbia Art', Vancouver Art Gallery, Vancouver, BC, Sept. 28, 1996-Jan. 5, 1997. (group exhibition)

1995 'Journey Images – New Works', The Alcheringa Gallery, Victoria, BC, May 25-June 15, 1995. (solo exhibition)

1994 'Matter, Space and Time', Simon Patrich Gallery, Vancouver, BC, Nov. 12- Dec. 7, 1994. (solo exhibition)

1994 'Rick Rivet- Paintings', The Prince of Wales Northern Heritage Centre, Yellowknife, NWT, Sept. 1-Nov. 15, 1994. (solo exhibition)

1994 'Axis - North by Northwest', The Virginia Christopher Gallery, Calgary, Alberta, Apr. 30-May 30, 1994. (solo exhibition)

1993-95 'Arts from the Arctic - (Russia, Canada, Alaska, Greenland, Scandinavian Lapland)', The Vancouver Inuit Art Society. (rotating international group exhibition)

1993 'The Ethics of Gesture', Burnaby Art Gallery, Burnaby, BC, Feb. 4- March 28, 1993. (group exhibition – drawing)

1992 'New Territories – 350/500 Years After', Les Atelier Vision Planetaire, Montreal/Quebec City, Que-bec, June 18-Oct. 15, 1992. (group exhibition)

1992-94 'Indigena : Perspectives of Indigenous Peoples on Five Hundred Years', The Indian and Inuit Gallery, Canadian Museum of Civilization, Hull, Quebec, April 15- Nov. 15, 1992. (group exhibition travelling Canada/ USA 1992-94)

1991-92 'Directions', Thunder Bay Art Gallery, Thunder Bay , On., Dec. 19/91-Feb. 9/92. (solo exhibition)

1985 Graduate Show (MFA), Gordon Snelgrove Gallery, University of Saskatchewan, Saskatoon, SK, Sept. 2-15, 1985. (solo exhibition)

COLLECTIONS

- IAIA Museum of Contemporary Native Arts, Santa Fe, NM, USA
- Mackenzie Art Gallery, Regina, SK
- Government House, Victoria, BC
- Maltwood Museum and Art Gallery, University of Victoria, Victoria, BC
- Gordon Snelgrove Art Gallery, University of Saskatchewan, Saskatoon, Saskatchewan
- Canadian Museum of Civilization, Hull, Quebec
- Indian and Inuit Art Centre, Indian and Northern Affairs Canada, Ottawa, Ontario
- Thunder Bay Art Gallery, Thunder Bay, Ontario
- Government of British Columbia Art Collection, Victoria, BC
- Dept. of Foreign Affairs and International Trade Art Collection, (Canadian Embassy, Moscow, Russia)
- Art Gallery of Newfoundland and Labrador, St. John's, Nfld
- Victoria Conference Centre, Victoria, BC
- Eiteljorg Museum, Indianapolis, IN, USA
- Peabody - Essex Museum, Salem, MA, USA
- Wabash College, Crawfordsville, Indiana, USA
- Heard Museum, Phoenix, Arizona, USA
- University of Lethbridge Art Gallery, Lethbridge, Alberta
- Canada Council Art Bank, Ottawa, Ontario
- Glenbow Museum, Calgary, Alberta
- Boston Museum of Fine Arts, Boston, MA, USA
- Art Gallery of Ontario, Toronto, ON
- Cenovus Energy, Calgary AB

Object list in MoCNA's exhibition

Journeys



Journey 56
2003
Acrylic on canvas
42.91 x 43.31 in.

Collection of the Artist



Crossing the Zones - 2
2022
Acrylic on canvas
62.60 x 75.39 in.

Collection of the Artist



Inside Passage
2012
Acrylic on canvas
43 x 44 in.

Collection of the Artist

Beothuk Mounds



Beothuk Mound #6
1996
Acrylic on canvas
65.5 x 91.5 in.

Peabody Essex Museum



Beothuk Mound - 23
2022
Acrylic on canvas
42.52 x 49.61 in.

Collection of the Artist

The Metaphysical and Spirit Animals



Above & Below
1993
Acrylic on canvas
28.25 x 36.25 in.

Collection of the Artist



Metamorphosis
2005
Acrylic on canvas
52 x 51.75 in.

Collection of the Artist



Box of Rain 2
2019
Acrylic on canvas
42.13 x 48.43 in.

Collection of the Artist



Snow Face Grizzly
2021
Acrylic on canvas
41.33 x 40.94 in.

Collection of the Artist



Nocturnal Being 13
2021
Acrylic on canvas
42 x 48 in.

Collection of Vida Panitch



Bad Moon Rising
2022
Acrylic on canvas
40.6 x 47.4 in.

Collection of the Artist

String Games



Cat's Cradle No. 5
2005
Acrylic and collage on canvas
43.5 x 43.5 in.

Private Collection

Above the Beach



Above the Beach
2019
Acrylic on canvas
59.84 x 60.24 in.

Collection of the Artist



Above the Beach - 7
2021
Acrylic on canvas
62.80 x 90.16 in.

Collection of the Artist



Above the Beach - 9
2022
Acrylic on canvas
41.73 x 47.44 in.

Collection of the Artist

Landscape Flux



Equinox
2002
Acrylic on canvas
43.7 x 44.5 in.

Heard Museum, Phoenix



Landscape Flux - 1
2013
Acrylic on canvas
43 x 44 in.

Collection of the Artist



Landscape Flux - 4
2014
Acrylic on canvas
43 x 44 in.

Collection of the Artist

Northwest Passage



Amundsen—14/12/1911
2011
Acrylic on canvas
43.3 x 48 in.

Collection of the Artist



Franklin Expedition 3
2018
Acrylic on canvas
42.91 x 43.31 in.

Collection of the Artist



Northwest Passage - 5
2019
Acrylic on canvas
65.35 x 64.57 in.

Collection of the Artist



Northwest Passage - 6
2019
Acrylic on canvas
41.73 x 48.03 in.

Collection of the Artist



Northwest Passage - 10
2019
Acrylic on canvas
43.7 x 46.46 in.

Collection of the Artist,
courtesy of Oeno Gallery



Franklin Expedition 7
2021
Acrylic on canvas
56.69 x 57 in.

Collection of the Artist