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Canadian Venue:
The Isaacs / Innuit Gallery, Toronto, Ontario
Opening Date: October 20, 1995

American Venue:
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Opening Date: October 20, 1995
Features

How Can We Understand Inuit Art?
by Christine Lalonde
An examination of the dilemma that arises when we attempt to use Western art history practice to understand non-Western art.

An Introduction to the Arts of the Western Arctic
by Janet Catherine Berlo
An introduction to the art of the western Arctic which has not been exhibited or studied to nearly the same extent as art from elsewhere in the Canadian Arctic.

Drawing and Printmaking at Holman
by Janet Catherine Berlo
A history of Holman graphics, introduced by Oblate missionary Henri Tardy in the 1960s to provide a measure of economic relief when prices for fox and seal skins were low and caribou “were few and far-between.”

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Soft sculpture, by an unknown Coppermine artist, c. 1986.

Photo: Frank Mayrs, Indian and Northern Affairs Canada
Looking at Art in Context

We don't often have the opportunity to showcase the arts of the western Arctic, since little work from this area finds its way into exhibitions or articles. I'm not sure why this is. Some people think it's because there isn't as much artmaking happening there as in other parts of the Arctic, but it may have more to do with the fact that a lot of tourists visit this area (an estimated 6,000 each summer in Tuktoyaktuk) and that work is being sold on the spot. While this is a boon to the local economy, it means that the artists remain obscure, their work mostly unavailable for exhibition or study.

Nonetheless, we have made a first attempt in this issue to pull together what we can about this area. Janet Berlo has contributed a general discussion of the state of the arts in the western Arctic and this is fleshed out in "The Artists" section with profiles of six artists who are fairly well-known in the South. When we think of the arts of the western Arctic, the two brothers, Abraham Angilik Ruben and David Ruben Piqtoukun, come immediately to mind, although both now live and work mainly in the South. But there are two other brothers — Joe and Bill Nasogaluak — who have been attracting attention over the past few years, as have Angus Kaanerk Cockney and Rex Goose.

We also think of the prints from Holman Island, which, though fairly well-known, have not yet received the kind of exposure accorded graphics from other northern centres. Holman has a large archive of drawings. Janet Berlo is one of the few scholars who have examined this archive, and her overview of the Holman print shop includes a discussion of the drawings. Her article on Holman graphic arts has been supplemented with Christine Lalonde's interview with Mary Okheena.

We are interested in learning more about unknown and emerging talents in the western Arctic, and have made some contacts that we will be following up on in later issues. We also recognize a need to focus on the life experience of people in the western region, quite different from that in other parts of the Arctic. This was brought home to us quite forcefully at Qaggiq '95. The clothing, the dance, the music and the lifestyle have been shaped by a distinctive history and, as Christine Lalonde makes clear in her paper, "How Can We Understand Inuit Art?" an appreciation of the social context is essential for an understanding of the art. As she demonstrates with reference to the drawings of Pitseolak Ashoona, Western art historical practice is based on Western values and experience, and "when applied to Inuit artists whose visual expression arises from quite different cultural sources, these practices limit a fuller understanding of imagery."

While others — Rudolf Arnheim, Marion Jackson, Joan Vastokas, Janet Berlo — have argued the necessity of expanding art history's frame of reference to incorporate the artistic productions of non-Western societies, Lalonde has undertaken the kind of testing of Western art history practice that is required to accomplish this. We look forward to more contributions from this new writer. MM
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Report on the

Spring 1995 Reader Survey

As was the case with our last reader's survey (1990), we had a higher than average return of the one included in our spring 1995 issue. The response rate was 22% of paid circulation, almost half (46.6%) coming from the United States. (Forty per cent of our paid subscribers are in the United States).

IAQ readers have a serious commitment to the magazine. Most keep it permanently (one of the reasons we print on high quality paper) and read all sections of all issues. Very few people described themselves as "casual readers." Virtually all respondents (98.5%) said they intended to read the next issue of IAQ. First contact with the magazine is most frequently made at galleries and Inuit art dealers. The latter being the point of contact for most American readers.

All sections of IAQ received high scores for enjoyment. More than half of all readers rated feature articles a maximum 5 out of 5. Perfect scores were also given to Artists Speak by 47% of respondents, and advertising received a perfect score from 39% of respondents. Interestingly, although two respondents felt we should abandon commercial advertising, most of our readers appreciate and use the ads.

On average, respondents claimed to have visited or contacted a gallery 1.6 times in the past year as a direct result of seeing an advertisement in IAQ. (Our question was ambiguously worded, so we cannot say whether the contact was with public or commercial galleries). One in eight respondents said IAQ advertisements had affected them in this way four or more times in the past year. More than two of every three IAQ respondents want to see more northern products and services advertised in the magazine.

An important objective of IAQ is to give a greater voice to artists, and it is interesting to note that Artists Speak received a perfect 5 from 75% of our artist-readers and 61% of educators, but from only 36% of those identifying themselves as business people. Similar differences prevailed for all sections which indicates to us that, to satisfy all segments of our readership, we need to continue offering a variety of material. Results indicate that our present mix is just right.

Some of the questions on the survey were intended to enable us to draw a reader profile: IAQ readers tend to be well educated (over 90% have had post-secondary education) and the majority attend art shows at least six times a year. They bought, on average, 4.8 works of art in the past year, spending, on average, $2,662 per year on art (30% spend $3,000 or more on art each year, an amount most frequently reported by American respondents). Three of five respondents expressed an interest in Native Indian art (as well as Inuit art). Three of five respondents expressed an interest in Native Indian art (as well as Inuit art). Over half of respondents make one to four trips per year to visit art exhibitions and events in Canada; 33% go abroad for the same purpose.

We very much appreciated the qualitative comments which have been extracted from the questionnaire and read thoroughly by staff. Virtually everyone commented positively on IAQ's appearance, editorial content and visual material. Some people made suggestions, the most frequent being that we give more advance notice of exhibitions in our calendar, since a number of people plan trips around Inuit art events.

Several respondents wished our reviews could be published in advance of a show but, given that the reviewer must wait for the opening, shows are usually up for only a matter of months, and IAQ, a quarterly magazine, goes into production 4 months before issue date, this is simply not possible. Newspaper reviews can be more timely and affect attendance at an event, but IAQ's purpose is, simply, to get exhibitions into the literature.

Virtually everyone gave IAQ an excellent rating for appearance. A few people wondered whether we were spending too much money for paper and artwork which gives me an opportunity to point out that our production costs are exceptionally low. We are in the fortunate position of being able to negotiate good prices with production companies who recognize IAQ's promotional value. The magazine wins contests for design and craftsmanship. The Summer and Fall 1994 issues recently won first prize in the four-colour magazine category in the Craftsmen Competition, and will go on to an international competition in Minnesota. Creativity magazine also awarded a certificate of distinction for cover design and overall art direction for the Winter 1994 issue.

We are also cost-efficient. Although we always try to commission professional photography for the cover, most of the inside material is from the Inuit Art Section of Indian and Northern Affairs, galleries, writers and researchers.

Thanks to everyone who responded to the survey. It was great to make the acquaintance of so many of our readers. MM

To sum up, surveys are valuable tools for learning more about our readership. The assistance of the Government of Ontario through the Ministry of Culture, Tourism and Recreation is acknowledged.
How Can We Understand Inuit Art?

by Christine Lalonde

The way we do art criticism these days is to take the artist pretty much out of his environment. We look at the work as something that is quite isolated from its social context. That's okay, I think, when we are dealing with the likes of de Kooning, Rauschenberg or Andy Warhol. You can go quite far that way. But it seems to me that you would be missing a precious element in the case of Inuit art if you do this, because it clearly demonstrates how something can come out of the condition of its environment, of its history, of its experience (Arnheim 1986:5).

In recent years, art historians have recognized the need to redress the neglect of Inuit art by mainstream Canadian art history. There is a problem, however, when we try to apply the practices of an art historical structure developed for the study of Western and European art to non-Western productions.

A critical analysis of two of the fundamental tools of art history — formal analysis and artist's biography — make it clear that the values underlying such methods are rooted in Western society. These practices limit a fuller understanding of the imagery of Inuit artists. Study of the drawings of Cape Dorset artist Pitseolak Ashoona, for instance, illustrates the problems that occur when one attempts to implement, instead of adapt, Western art history practices with reference to an artist whose work arises from culturally specific sources.

COLONIAL ATTITUDES

Western attitudes towards Inuit artists have often been distorted by concepts of the "primitive." The collecting of Inuit art began with small, carved, three-dimensional objects, often made of ivory, and traded as souvenirs. Rarely were these early pieces signed or the name of the artist recorded. In one sense, the relative anonymity of Inuit artists was part of a larger colonial attitude towards "primitive" people in general. It was thought that a collective mentality existed within smaller societies and this mentality was judged to be inferior to the Western value of individuality. Implicit in this attitude was the presumption that "self-expression to a thoroughly tribalized mind is meaningless — there is no self to express" (Scott 1985:35). Inuit society was based on egalitarianism and cooperation, but the assumption that this negated a personal sense of self might be more a reflection of the Western focus on individualism than of reality.

The generic or "primitive" approach was reinforced in the early contemporary period (1949) when, to enhance its commercial success, Inuit art was deliberately promoted as the collective expression of traditional Inuit culture. The residue of a colonial attitude towards smaller societies lingered, with the result that Inuit artists were seen as an homogeneous group without individual style or development. Since art history focuses on the life and work of named individuals, this approach undermined early recognition of Inuit artists.

Lacking such acknowledgement, their art did not receive serious scholarly attention. Janet Berlo, an art historian sensitive to these issues, has argued that "the pronouncements about art and culture by those of us who study ethnographic arts have all too often been based on normative statements about the group, about tradition, about a collective aesthetic, instead of what is specific and individual" (1993:6).

Artists such as Pitseolak are internationally acknowledged as individuals, but that recognition is framed within Western cultural parameters. These parameters do not value the cultural environment from which the art arises; they do not validate the economic motivation of...
Inuit artists to create; they do not explore the cultural motivation of Inuit artists to document their past, and they do not give credence to the language and vocabulary with which artists such as Pitseolak have verbally expressed their commitment to art and their strong sense of self as artist.

Likewise, art history's reliance on written documents, an emphasis that excludes the art of preliterate peoples, has been criticized: "The reasons for this neglect of native art as a serious research area by art history are many. They are implicit as well as explicit, methodological as well as philosophical...But most of all, the writing of native art history is thought to be a methodological impossibility because of the lack of written documents" (Vastokas 1986-87; see also Berlo 1990 and Vogel 1991).

With the inclusion of culturally diverse art forms as subjects of study, the boundaries of art history and anthropology have begun to overlap in a process of cross-fertilization that encompasses the many visual expressions of aboriginal artists. In a brief but insightful article, Valda Blundell comments (1990-91:100): "Through their art forms and their understandings of their art-making, Indian and Inuit artists are now playing a crucial role in raising concerns about their portrayal by 'academics.' Indeed, it is space for their voice in new forms of anthropology and art history that, for me, is the most positive development of recent years."

**fig. 6: Untitled, 1973, Pitseolak Ashoona, Cape Dorset (felt pen).**

**FORMAL ANALYSIS AND MODERNISM**

An approach to Inuit art that does not isolate it from the general discourse of art must, of necessity, begin with art historical methods practised in the discipline over the past century. One of the earliest and best established is formal analysis of style. An emphasis on form and style has dominated the study of art, escalating especially during the 20th century. During the 1950s, with the rise of non-representational art, the focus on formal elements of a work was taken to extreme limits, to the denial of subject matter. Form became content and, with New York critic Clement Greenberg leading the way, critics and art historians evaluated art on strictly formal qualities. Taking Kantian "aesthetic experience" as their authority, they believed that art must reside in a separate context, outside of ordinary life experiences and that what is artistic and aesthetic about an art object is not its subject matter but its formal qualities.

Maintaining that the essential qualities of art are to be found in the elements of form, modernists consider that the formal qualities of art transcend differences in sociocultural conditions. Within this ideology, the formal qualities of art embody a universal aesthetic, but a conundrum arises because the visual elements valued in the modernist aesthetic are strictly based in Western culture.

Although this attitude has been largely abandoned in the current postmodern environment, such notions continue to exist in the practice of formal analysis.
must be recognized that, within diverse cultures, different meanings are attributed to formal elements. As Vastokas writes (1986-87:28-29, emphasis in original):

The potential of style and form analysis as a tool for the interpretation of "general" or intrinsic meaning, in addition to its more common value for chronological ordering, has not been sufficiently examined or thoroughly exploited. In particular, the symbiotic relationship between form and iconography has been neglected in theories of artistic expression. Nevertheless, a few recent studies have shown that information about function and meaning is communicated by formal means — that is, by composition, structure, colour, texture, line and the arrangement of images and motifs — either alone or in combination with observations on representational or abstract subject matter.

FORMAL ELEMENTS IN CULTURAL CONTEXT

While the analysis of formal qualities of art remains a useful tool to employ in discussions of style and development, we must be aware of the possibilities for different cultural interpretations of seemingly "universal" elements. Marion Jackson (1994) has, for example, put forward the argument that the Inuit drawing style may represent a different concept of space (see also Vastokas 1972, Carpenter 1973 and Cook 1993 for other interpretations of Inuit perception and depiction of space). Jackson considers that, in contrast to the "illusion of three-dimensionality and spatial and temporal unity ... Inuit drawings ... favour visual immediacy over naturalistic coherence" (1994:4). Further, she situates the use of perspective (p. 7):

From the mid-15th century to the beginning of this century, most Western artists created, with varying degrees of success, highly-rational pictorial imagery based on rules of perspective and grounded on the classical idea that the universe was ordered and explicitly rational in terms of geometry. Pictorial representation of rational three-dimensional space viewable from a single vantage point is so integral to the Western experience that it is taken for granted as 'natural' rather than as a highly-ordered construction conditioned through a distinctive and pervasive world view.

An examination of Pitseolak's approach to space and the possible sources of her spatial aesthetic illustrate the culture-based nature of formal elements. Like many Inuit women artists, Pitseolak drew on her sewing skills when she began to work with pencil on paper. In early graphite drawings, it is common to find motifs drawn, and then redrawn in the opposite direction, as if mirroring the image; for example, as seen in the four walrus heads to the farthest left in figure one. Such a device might be rooted in the designing of clothing that conformed to the symmetry of the human body.
Pitseolak also breaks down the paper surface into registers which eventually develop into clear divisions of space within which different activities occur. The women dancing in the same drawing are quite removed from the bird and walrus creatures drawn below. The next step in a progression towards visual space is the inclusion of actual ground lines separating the space and, at the same time, unifying it. The registers (fig. 2) can almost be understood as fore-mid-backgrounds, but it is not until a figure moves off the groundline, as in the seated figure (fig. 3), that we understand the space as distance. Now it is possible to communicate the effect of figures moving across the land.

Through her many depictions of travelling, Pitseolak developed the ability to place her figures in the land. A drawing of a camp settled between hills (fig. 4) demonstrates how, through observation and gradual experimentation, she is able to communicate the layered and hilly landscape around Cape Dorset (the Inuktitut name is Kangiqt, meaning “big hills”).

The perspective in Pitseolak’s drawing may appear distorted to Western viewers. This, in itself, demonstrates how the experience of space is shaped through geography and environment. Anyone travelling in the North will, likewise, recognize the depiction of the stark outline of the stone markers on the horizon line. In Pitseolak’s work, visual space has become fluid, and the transition from foreground to background is easily understood within the experience of arctic geography.

Art history can draw on work in other disciplines for a greater understanding of formal qualities and cultural meaning. Anthropologist John Fischer (1971) has attempted to explain the relationship between elements of formal organization and social structure. As he notes, (p. 172), there is an acknowledged connection between overt subject matter and historical social conditions, such as in the religious art of the Middle Ages. But, he continues:

Connections between social conditions and general features of style have also been postulated: romanticism versus classicism, for instance, have been explained as related to the position of the individual in society and to the rapidity of social change. While these explanations of style are often convincing and appear profound, from an anthropological point of view they suffer from being limited, for the most part, to artistic data from various branches of European civilization.

Fischer’s conclusions are based on the premise that a motivating impulse for artists is social fantasy, the artist’s perception of ideal social situations (p. 173). He establishes two oppositional types of societal structure — the authoritarian, with social hierarchy as an organizing principle, and the egalitarian, based on equal status and cooperation.

Characteristic of egalitarian societies are designs repetitive of a number of simple elements, with large amounts of empty or irrelevant space, symmetry, and figures without enclosures. Hierarchical societies, on the other hand, give rise to a symmetrical design integrating unlike elements, with little irrelevant space and use of enclosed figures (pp. 175–176).

While my purpose here is not to evaluate Fischer’s observations, it is useful to apply one of his hypotheses relating to style and social structure. As he explains (p. 177):

The reasoning behind the first hypothesis, an association between visual repetition and egalitarian societies is perhaps obvious. Security in egalitarian societies depends on the number of equal comrades ego possesses. By multiplying design elements one symbolically multiplies comrades. That the repeated design elements themselves will tend to be simple rather than complex also follows from the basic assumption that design elements are symbolic of members of the society, since, first, it is easier to maximize repetition with simple elements than with complex elements, and second, with the need to de-emphasize actual interpersonal differences in the society, typical persons would be conceived of as relatively simple, with emphasis on their relatively few near uniform features, and will be symbolized in art accordingly.

This observation suggests an interpretation for the repetition of motifs in Pitseolak’s drawings (for example in fig. 1): her use of registers, symmetry, and...
uniform arrangements of motifs could be considered to derive from her egalitarian world. Jackson (1994:8) has also attributed this repetition of motifs to the thought patterns of Inuit: "In contrast, the Inuk artist Pudlo Pudlat noted the absence of Western mathematical thought in traditional Inuit culture when he said, 'in the old days, we didn't have 'one-two-three.' We just had 'one-one-one.'" Pudlo's statement bespeaks experience and patterns of thinking quite different from those of the West. Similarly, an Inuk hunter approached by ethnologist Knud Rasmussen in the Back River area of the Keewatin District in the 1920s was unable to calculate for Rasmussen the number of animals that his hunting group had killed during the preceding season. When given paper and pencil, however, the hunter quickly drew an image, showing Rasmussen exactly how many and what type of animals had been killed, using the thinking pattern described by Pudlo — "one-one-one."

Both Fischer and Jackson propose that the reasoning behind formal elements is not strictly aesthetic, and that patterns of thinking characteristic of a culture play a role in the arrangement of visual elements. The meaning of formal elements and their arrangement, they suggest, can be traced to meaning within the culture itself.

**SHARED EXPERIENCE AND CULTURAL AUTOBIOGRAPHY**

Recognizing that formal analysis is insufficient, in itself, to elucidate Inuit imagery, it is tempting to turn the focus of interpretative methods to subject matter. In Western art history, a study of subject matter is associated with iconography and often relates to literary or historical allusions. In Pitseolak's drawings, however, images are drawn from life experience in a remote society. It seems reasonable, therefore, to examine the subject matter of her drawings with reference to her biography.

Pitseolak was both a chronicler of Inuit culture and an artist whose subject matter was taken directly from her own experiences. However, although a few drawings have been documented as autobiographical, it is not often possible to identify Pitseolak herself or any reference to specific events in many of her works. How is it that we understand her works to be autobiographical when there is often nothing to indicate this? What exactly do we mean by autobiographical? Has Western understanding of individuality shaped perceptions of what are considered to be autobiographical works? Is the Inuit concept of self fundamentally different from that of Western society?

A close look at the works reveals several interesting points: first Inuit men tend to pattern their autobiographies upon already established narrative structures borrowed from the epic tradition; secondly, Inuit women appear to observe a taboo against drawing attention to themselves as mature adults and therefore they either confine their appearance; the subject was identified by Pitseolak to Terry Ryan when she took the drawing to the Co-op. Instead, it is significant that, while the drawings are autobiographical, they depict group activities without giving focus to any of the individuals, which seems to confirm Fischer's observation that people in egalitarian societies, "de-emphasize actual interpersonal differences." While the subject matter is specific for the artist, for the southern audience the figure appears anonymous and the scene "typically Inuit."

Dorothy Eber's interviews for the Pitseolak biography, *Pictures Out of My Life* (1970), reveal that Pitseolak often thought of her images as having a storyline. In her paper on Inuit women's written autobiography, Robin McGrath (1990) offers an explanation for the generality of Pitseolak's images in terms of the traditional upbringing Inuit women received. McGrath notes a disparity between stories recounted by Inuit men and those by women (p. 222):

A close look at the works reveals several interesting points: first Inuit men tend to pattern their autobiographies upon already established narrative structures borrowed from the epic tradition; secondly, Inuit women appear to observe a taboo against drawing attention to themselves as mature adults and therefore they either confine
their autobiographical writings to memories of pre-adolescence, or they do not write about themselves until they are approaching old age; and third, Inuit women who wish to discuss their lives frequently fictionalize them and, in contrast to the male writers, use autobiographical elements to structure stories rather than the other way around, thus circumventing the taboo.

When considering the written autobiography of artists such as Pitseolak, it is important to remember that conventions are rooted in oral story-telling. McGrath refers to Edmund Carpenter's observation (1973) that, "in Inuit tradition, storytellers speak as many-to-many, not as person-to-person, because by handing on stories they are speaking for past generations to future generations, acting as a link between the two without making any overt statement of their own."

That Pitseolak's drawings are autobiographical and, yet, depict group activities without prominence given to any of the individuals, may reflect a concept of self in relation to society that differs markedly from the Western understanding of the individual.

Psychology has made us aware of the complexities of individual identity, as determined by our relationships with others (Laing 1961:70). Paradoxically, however, Western society places a high value on individuality, the self as distinct from others. The idea of the self as individual has been so reinforced in Western philosophy and education that it is now taken quite for granted.

In this manner, the individual is often seen as dominant in relation to the general society. Studies by anthropologist Mary Douglas (in Partridge and Starn 1980; see also Douglas 1975) suggest that the more a society is fragmented and divided into hierarchies, as is the case for Western society, the more the ego of its leaders will overshadow the general populace. If leaders are admired as individuals, then individuality itself comes to be revered.

Art history can draw on work in other disciplines for a greater understanding of formal qualities and cultural meaning

Autobiography is, then, about the self. But what happens in cultures where the sense of self is different from the sense of self celebrated in Western culture? What form does autobiography then take? Lee Guemple (1976:182) comments on the closely intertwined ideas of “being and belonging.” As he wrote: “Inuit relied heavily on contacts with people that Western society would label neighbours, friends or associates. However, Inuit did so with this difference: they attempted to integrate all these individuals into a network of kinship and thus to find a way of calling all these people ‘relatives’ of one sort or another.” In this way, the non-related individual was integrated and received both status and responsibility within the group. Group solidarity was reinforced.

Another indication of the egalitarian attitudes of Inuit is found in the naming of newborns after an older relative or member of the community. The sharing of names also meant a sharing of personality and abilities as well as relationships with others in the community. Thus, from the moment of birth and naming, an Inuk was aware that complex attributes of his/her personality were shared with others, past and present. Identity was shaped by multiple influences with strong bonds to others in the same camp.

Many of Pitseolak’s images of camp life show a group of people sharing in the feast (fig. 6), or performing individual activities for the mutual benefit of the camp (fig. 4). She was concerned, not simply with depicting the material knowledge of the “old ways,” but with recording the values that accompanied this lifestyle.

Pitseolak’s drawings of her lived experiences are helpful for an understanding
of and a continuation of belief in Inuit traditions. As Julie Cruikshank (1990:12) notes: “Looking at how individuals take these shared cultural traditions — their statements of identity — and how they use them to interpret events from their own experience and then pass them on to succeeding generations may add a different perspective to debates about cultural persistence and cultural change.”

**ANONYMITY WASN'T TROUBLE Some to Inuit**

It would appear that, within traditional Inuit society, the problem of anonymity was not perceived as troublesome. In fact, given the small scale of Inuit society, it might be more reasonable to assume that individuals had a greater sense of self than those born into the anonymous Western masses. Certainly, people were known to each other, and probably in greater depth than Westerners can claim to know their neighbours. “Only in large-scale societies,” observed Nelson Graburn (1976:21), “is anonymity truly possible . . . it was in this milieu, in fact, that writing itself and the signing of art works were developed to offset the growing lack of individuality.”

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Conventional art historical approaches will ... need to be adapted, reworked, enlarged, redefined (and perhaps occasionally abandoned) in order to be useful in understanding the visual expression of Inuit

Pitseolak was, however, able to identify herself as an individual within Inuit society; there was no conflict between the two identities. Her images suggest a dynamic for Inuit through which personal experiences are shared, and so become shared history. It seems to follow that, if the Inuit concept of individual identity is different from our Western one, Inuit autobiography will also be different. And, indeed, Cruikshank (1990:ix) discovered this in her interviews with three Alaskan aboriginal women:

Those of us raised in a Western tradition tend to approach life history with certain preconceptions about what constitutes an “adequate” account of a life. The familiar model comes from written autobiography — an author's chronological reflections about individual growth and development, often presented as a passage from darkness to light. Yet this form of exposition is relatively recent and began to appear regularly only after the eighteenth century. Since then it has become so well entrenched, so structured a convention, that it has come to seem “natural” to Western readers and a form not requiring explanation.

If the Inuit sense of self is so closely linked to a sense of group, then autobiography — visual, oral and written — might not be specific or individual in the same sense that it is in Western culture. For Inuit, claiming “this is what we did” might automatically be understood as “this is what I did.” Thus, Pitseolak’s images, and the understanding of self inherent in them, may present a concept of autobiography different from the Western concept which is, itself, based on notions of the “cult of personality.”

In the same vein, the study of an artist’s life, as first advanced by Vasari in the 15th century, has been criticized for its glorification of the individual as genius. This critique seems especially appropriate in the case of Inuit art, since autobiographical images may communicate personal and cultural experiences as well as a sense of personal and cultural identity, the two in balance, and one not a denial of the other.

THE POTENTIAL FOR GLOBAL INTERPRETATION

The tools of art history are themselves shaped by cultural values fundamental to Western society. As such, these tools can gain us only partial insight and understanding into Pitseolak’s images in particular, and to Inuit art in general. Recognition of their limitations does not mean that the established tools of Western art history are no longer useful. Conventional art historical approaches will, however, need to be adapted, reworked, enlarged, redefined (and perhaps occasionally abandoned) in order to be useful in understanding the visual expression of Inuit.
The discipline of art history is going through a period of self-examination in which the previously accepted canon of art historical study is opening up to a wider range of aesthetic expression and interpretation from diverse areas of the globe. Called into question is the notion of the so-called "universal" aesthetic which has dominated Western art history.

Modernist universality of the 1950s has been replaced with globalization in the 1990s. To quote from Thomas McEvilley (1992:11-12): "A more genuinely global array of voices and visions comprises its project of cultural balancing. While it affirms cultural differences as too real to be ignored, this process also relativizes them, denying that any of them amounts to an absolute or universal, or can ever again pretend to with a transcendent status."

Is it, then, still possible to talk about images, motifs and symbols as having, if not a universal, then a human relevance and shared meaning? Or is meaning in art to be designated exclusively by culturally-specific sources? What will be the future shape of art discussion? McEvilley offers a suggestion (1992:144):

A model which might express our moment of realization more accurately is an array of dissimilar line fragments flung randomly down on the page, some intersecting others, some paralleling others. Some more or less isolated. We are entering a period when every ethnic group or bonding group or community of taste or belief will write and rewrite its own fragment of history, and probably in many conflicting versions. A more or less unconnected array of micro-narratives will replace, for a time, the single meta-narrative. If this process goes uncontrolled — without, that is, the premature imposition of a new meta-narrative — a general cohesiveness or sense of framework or of mutual relationship may naturally emerge, like a pattern appearing among leaves on the ground after enough of them have fallen.

As McEvilley notes, the problem is that the old meta-narrative will be simply replaced with a new, yet equally narrow one, or that not enough time will be allowed for a pattern to form "naturally." This latter concern is more likely the real risk, as people are always eager for a new order. What can be done, however, is to re-examine Western tools in light of their cultural relativism and to adapt them to suit art forms which develop outside of Western art history. By acknowledging the limitations of established practices, old tools can be modified and new ones created, building on the strengths and compensating for the weaknesses of conventional art historical analysis and interpretation.

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NOTES

1 This article is an edited excerpt of my M.A. thesis Cross-Cultural Lines of Inquiry: The Drawings of Pitseolak Ashoona. Not included here are references to Pitseolak's evolution of style, images of Inuit female identity, and the cross-cultural potential for interpretation found in Pitseolak's images of birds.

2 From the inception of Inuit prints, identification of individual artists was stronger in the graphic arts than in sculpture. Although artists' names were known, it was their cultural identity as "Eskimo" that was emphasized. It might be argued that it was the artists' Inuktitut names that were known, while nothing was known about the individual.

3 For example, in my larger work from which this essay is drawn, I argued that the formal analysis of Inuit drawings dispels the myth of the "primitive" lack of evolution of style. In tracing the stylistic developments of Pitseolak's drawings, it becomes obvious that her effort towards visual expression was as determined and consistent as that of any artist coming from a formal fine arts education. Yet, while analysis of the visual elements can give insight into Pitseolak's ability to resolve artistic problems, it does not take us very far in interpreting or understanding meaning in her drawings.

4 Terry Ryan suggests that the spacing of images was initially determined by the size of the paper, or that it is explained by the artist coming back to draw on the same piece of paper at a later date (personal communication, 1995).

5 In exploring the question of individuality and autobiography, there is a need to distinguish between those of Pitseolak's generation, who lived most of their lives on the land, and younger Inuit artists who have grown to maturity in communities. Their lived experiences are obviously different from each other, as is the case with any two generations. With the transition from a semi-nomadic to settlement way of life, one might expect changes in attitudes and values, especially concerning relations to the group. As Pitseolak (in Eber 1970:21) observed, "in those days we didn't bother counting people."
This was related to Dorothy Eber by Terry Ryan during the time that she was interviewing Pitseolak in the early 1970s (telephone interview with Dorothy Eber, January 5, 1995).

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An Introduction to the Arts of the Western Arctic

by Janet Catherine Berlo

uktoyaktuk, Aklavik, Inuvik, Coppermine, Sachs Harbour, Holman and Paulatuk are the communities located in what we usually refer to as the western Arctic. Perhaps because of the geographic remoteness of the region, the arts of the western Arctic have not received the kind of attention devoted to arts of the central and eastern Canadian Arctic. The printmaking community of Holman is relatively well-known, but not as well-known as the other printmaking centres: Cape Dorset, Pangnirtung, Baker Lake and Povungnituk.

The Copper Inuit homeland was first visited by Samuel Hearne in 1771, with sporadic exploration for some 130 years thereafter (see Jenness 1922:28-31 for a concise history of early exploration in this area). It was only after 1900 that the region was well-studied, thoroughly explored, and trading stations and missions established. Vilhjalmur Stefansson's Canadian Arctic Expedition, 1913-18 (published in Jenness 1922), and Knud Rasmussen's Fifth Thule Expedition (in this region from 1923-24; see Rasmussen 1932) rendered the area intellectually accessible to scholars, while Jenness's popular account, People of the Twilight (1928, with multiple reprints), captivated the general public as well. More recently, anthropological studies by Damas (1984) and Condon (1987) have illuminated the changing lives of the Inuit of this region.

Jenness was the first to examine the material culture of the Copper Eskimo (1946), followed by Oakes (1991). The more contemporary arts of the western Arctic command at least a mention in some of the major works on Inuit art, but remarkably few publications (other than brief journalistic accounts) focus principally on this region (see, however, Driscoll 1982 and Skinner 1990). As in the rest of the Canadian Arctic, the visual arts here can be

fig. 1: Man Catching Seal, 1979, George Okheena, Holman (bone, copper, antler, sinew; 35.5 x 51.5 x 26.5 cm).

Indian and Northern Affairs Canada
divided into clothing and other needle arts, graphic arts, and sculpture, with considerable cross-fertilization of subject matter among these media. I take up the topic of Holman printmaking in another article in this issue of *Inuit Art Quarterly*.

**SCULPTURE**

Sculpture has not been produced as prodigiously in the western Arctic as in the central or eastern Arctic. While an occasional piece has emerged from Cambridge Bay or one of the other hamlets, only Coppermine and Holman have maintained a small but ongoing carving tradition.

A handful of carvers have produced over the years at Holman. Notably, some of them are the same artists who are active in the printmaking program. For example, an undated brochure of Holman's sculpture from the early 1980s illustrates works by eleven artists, four of whom are recognized graphic artists: Stanley Elongnak, William Kattyut, Mona Ohoveluk, and Jimmy Memorana (Canadian Arctic Producers n.d.2).

Holman artists have worked in stone, whale bone, caribou antler, and musk ox horn. George Okheena (1938-) has produced elegant bird forms made from antler; he and other carvers have made scenes of northern life out of whale bone. One of his figural groups cleverly uses the vertebra of a whale to represent the sea ice (fig. 1). With his two dogs looking on, a hunter peers down through the seal's breathing hole; the seal lurks beneath the ice.

Peter Aliknak (1928--; known as Alec Banksland on some of his early works) was for many years an active carver as well as a participant in the printmaking program. In the National Gallery of Canada, a small stone sculpture *Woman Eating With an Ulu* (1960), balances power and delicacy in a diminutive portrait (fig. 2).

The Coppermine Eskimo Co-operative was formed in 1960, and serves as the major outlet for carving from this village of 900 people. An undated CAP (Canadian Arctic Producers n.d.1) brochure from the early 1980s lists 30 Coppermine carvers, and illustrates works by 9 of them. Coppermine is best known for its small soapstone assemblages of traditional life scenes. Characteristic of this village's sculpture are small igloo scenes...
in which the top of the igloo can be removed to reveal figures cooking, sleeping, or working. A 1988 work by Mary Algona (1935–) entitled *Couple and Igloo* is typical of this genre (fig. 3). Algona started carving in 1968 and her work has been included in many exhibitions. When asked how she learned to carve, her response was: “by trying very hard.” Artists in Coppermine have also worked in moose and caribou antler, and in whale bone (Jones 1968; Macduff and Galpin 1982:117–121).

**ARTS OF THE NEEDLE:**
**SKIN, FUR AND CLOTH**

Knud Rasmussen, who spent the winter of 1923–24 with the Copper Eskimos, called their clothing “almost elegant,” and characterized the women as “expert needlewomen [who] put much more work into the decoration of their clothing than the Netsilik and Hudson Bay Eskimos.” Continuing, he said: “This one circumstance alone was new to me: besides the clothing used for hunting and indoors, they had special festival garments used only in the dance house” (1932:15).

Diamond Jenness’s often-published photographic portraits of Higilak, the shaman, and her husband Ikpakhuak, the hunter, (fig. 4) have made the distinctive angular profile of traditional western Arctic clothing familiar to the outside world. Clothing was expertly tailored from caribou skins. Short-waisted parkas with a long flap extending down the back were worn by men and women alike. The parkas had white hair insets on the chest, from the light-haired Peary caribou that range in this region. White-haired caribou skin and white ermine tassels added to the decorative effect (see Oakes 1991:14–23 for a detailed discussion of Copper Inuit skin clothing). This distinctive pre-1920 clothing style remains vivid in the minds of some of the older graphic artists in the community of Holman, who reproduce it in contemporary prints (see Women’s Clothes by Mark Emerak on p. 26 as an example).

Traditionally, in this region as in many other parts of the Arctic, the making of clothing was fraught with spiritual significance, for, in using animal skins, one had to show proper respect for the animals in order to continue the relationship between the user and the animal which allowed itself to be hunted and used. A profound distinction existed between the bounty of the sea and the bounty of the land. Just as a woman must never combine caribou meat (land animal) and seal meat (sea animal) in the same cooking pot so, too, must she avoid sewing caribou skins on the shores of the fishing creeks while the salmon were running, or making caribou skin clothing during seal hunting season (Jenness 1922:182–4, 204).

While the dark days of the arctic winter might seem the appropriate time to stay indoors to sew, there were, in fact, strong taboos about overdoing sewing at this season: if women were to sew too much while camped out on the sea ice, all of the seals would be withheld by the Mistress of the Sea (Sedna) and kept in her undersea snow hut (Jenness 1922:188). Perhaps such taboos had a practical as well as a spiritual dimension, preventing a woman from spending too many hours at the cramped and eye-straining work of sewing by the dim light of an oil lamp.

As the western Arctic opened up to outsiders, these traditional beliefs, as well as traditional clothing styles, changed. By 1920, a small number of North Alaskan Eskimo (Inupiaq) had moved to this region, and a Hudson’s Bay Company Trading Post had opened. Both contributed to significant changes in the clothing style of the Copper Eskimos. A longer, knee-length skin parka
was introduced, as well as trade cloth parkas, made of cotton or wool felt (see Oakes 1991: 24-49). This so-called “Mother Hubbard” trade cloth parka, the “Sunburst” ruff of wolverine fur on the hood, and the use of “Delta trim” (handmade patchwork skin trim, inset around the hem and seams of a parka) are all characteristic of modern western Canadian Arctic clothing; all were apparently introduced from Alaska early in the 20th century. Today, in north Alaska as well as the western Canadian Arctic, women’s “traditional” garments include all of these features.

Fine skin work continues to be done in this region although, as elsewhere in the North, its use is most often confined to community festivals or regional meetings. The drum dance festival continues to provide an arena for fine ceremonial clothing (see Dewar 1994). In 1922, Diamond Jenness described the drum dance clothing of the Copper Eskimo (1922:224): “The Eskimos wear their finest clothes in the dance house, clothes with coloured bands and tasselled fringes. They are often hung with trophies, such as the teeth or claws of a polar bear, or the knuckle bones of the seal. The white skin of the weasel, worn either on a parti-coloured dancing cap surmounted by a loon’s bill, or on the back of a coat, is a particularly favourite ornament.”

Such garments continue to be used today; they are a familiar iconographic element in Holman drawings and prints as well. A drum dance hat by Ada Niglak Aviak (fig. 5) is made of caribou fur, loon’s bill, felt, weasel and rabbit fur.

The plentiful sealskins from this region have for many years been made into items for the tourist trade. At Holman, when the co-op was established in 1962, the first items produced for sale were sealskin mats (Sparling and Snowdon 1978:1). Holman has continued to produce decorative sealskin mats and wall hangings in which different colour skins are inset to make a fur picture (fig. 6).

In some cases, commercial sealskin tapestries have involved ambitious narrative scenes. In 1972, the Canadian Imperial Bank of Commerce in Yellowknife commissioned women of the Holman Eskimo Co-op to make a 15-panel sealskin wall hanging depicting scenes of traditional northern life. The largest such work the co-op had ever produced, it measured 128 inches by 50 inches. Women in Holman and Coppermine have also earned money by making dolls and duffle animals for sale. At Holman, these are sold in the hamlet as well as marketed to the south through Canadian Arctic Producers. Dolls in cotton: “Mother Hubbard” parkas as well as traditional skin garments have also been made in this

Tim Wickers

fig. 8: Untitled, 1985, Mabel Nigiyok, Holman (whale bone, sinew; 23 x 17 x 14 cm; collection of Justin Magnan).
New Directions

Most Inuit art continues to be community-based, and most artists remain in their villages, although they may travel across the North or to southern cities to attend arts festivals and museum openings. Only a handful have studied in the South and succeeded as artists there, outside of the traditional art co-op system established in the North some forty decades ago.

It is noteworthy that some of the most innovative young Inuit artists have emerged from the extreme western Arctic: Abraham Anghik and David Ruben Piqtoukun from Paulatuk, and Angus Kaanerk Cockney from Tuktoyaktuk. These small communities are in the Mackenzie Delta region, into which there has been a movement of Alaskan Eskimo people over the past century (due, at first, to the influence of the whaling industry).

Anghik and Piqtoukun are brothers, children of a migratory hunting family who only settled in Paulatuk with their 15 children in 1967 (Wight 1989a:3). Their ancestry combined Bering Sea Inupiaq from Alaska and Mackenzie Delta Inuit from Canada. Each man remembers early years of hunting out on the land, followed by cultural deprivations endured in the harsh residential schooling system. Paradoxically, it is the synthesis of these two lifeways — Inuit traditions and southern-style education — that has forged for each of them a strong distinctive art style.

Other, younger artists who blend North and South continue to emerge. Angus Kaanerk Cockney, who lives in Yellowknife, was born in Tuktoyaktuk and sent to residential school for his education. He has emerged since 1989 as an artist to watch.

It is artists like these who will be able to help traditional, community-based Inuit artists move on to the next stage in the evolution of Inuit art. When portions of Out of Tradition, Anghik’s and Piqtoukun’s two-person retrospective (Wight 1989b), travelled to arctic communities, the artists did workshops for local carvers. Cape Dorset carver Kiawak Ashoona filmed the exhibit with his video camcorder and said that the work “made him want to carve non-stop” (Wight 1989b). One could ask for nothing more, as Inuit art moves into the 21st century.

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Notes

1 This article and the one following on printmaking at Holman were written as one and made into two separate essays by IAQ staff.
2 Information taken from an unpublished artist questionnaire, 1981. Inuit Art Section, Research and Documentation Centre, Department of Northern Affairs, Hull, Quebec.
3 Information taken from a clipping in Calgary Albertan, May 25, 1973. Holman file, Inuit Art Section Research and Documentation Centre, Department of Northern Affairs, Hull, Quebec.
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Drawing and Printmaking at HOLMAN

by Janet Catherine Berlo

Holman is the only community in the western Arctic with a printmaking program. Printmaking there was inspired by the excitement and vision of an Oblate missionary from France, Father Henri Tardy, a resident of Holman from 1949 until 1982. Tardy had learned of the great strides in the graphic arts being made in Cape Dorset in the early 1960s. This knowledge, combined with his despair at local prospects for subsistence, led him to start a small venture in his own community. It is noteworthy that, at Holman, the first experiments in the graphic arts were closely related to women's arts of hide and skin, the first stencils being made with sealskin. In 1979 Father Tardy recalled (Holman 1979:foreword):

The Holman Co-operative is living proof that necessity is often the mother of invention. We had to keep body and soul together. White fox prices were very low, sealskin had no commercial value and caribou were few and far-between. Ten of us scraped together ten dollars each to help start some modest work in stone carving and decoratively sewn sealskin. That was the beginning.

A Cape Dorset print seen at a friend's house launched the Co-operative on a long, often difficult evolution which has made our village an independent, united community with pride in its traditional values and renown [sic] for its graphic art and superb needlework.

In those early days I sensed an artistic potential in the people of Holman. There was the germ of it in their imaginative story-telling, their artful mimicry and the creative decoration of their clothing.

When we decided to try printmaking, the only technique we knew anything about was stencil-cut, using sealskin. The first stencil was thus cut in sealskin and the first print was made using fine screening and a toothbrush dipped in ink...

Using our primitive printing technique, we produced ten prints.

The evidence of these first tentative efforts in printmaking is still visible at Holman where a few of the original sealskin stencils are on display in the Kalvak Elihakvak School.

The first prints, made with sealskin and waxed paper stencils and submitted to the Canadian Eskimo Arts Council in 1962 and 1963, were rejected. Yet, the artists remained undeterred, and their public debut, at the New Brunswick...
were monochromatic and simple, yet powerfully expressive. Their technical economy of means is conjoined with a strong narrative impulse. Vivid nuggets of oral tradition are captured in stone, paper and ink in many of these prints. They depict images of shamans, ceremonial dancers, mythic figures like Brother Moon and Sister Sun, and scenes of northern life. Often printing simply in black, or one other rich colour, they presented strong, hard-edged images. The irregular outline of the stone block occasionally became part of the design, a technique used to excellent effect in Nunavik (arctic Quebec) during this era as well.

Most of the Holman drawings (and the prints made from them) during the 1960s and 1970s were the work of relatively unacculturated Inuit who had lived as migratory hunters for much of the 20th century. The imagery that fascinated them is older still, much of it reflecting the lives of the Copper Eskimo as recorded by Rasmussen and Jenness early in the 20th century: hunting caribou with bows and arrows, performing the drum dance, and shamanic transformation.

As Marion Jackson has so ably documented for coeval developments at Baker Lake, the work of this “first generation” of artists is characterized by the presentation of isolated images, the repetition of motifs, a mixing of spatial perspectives,
and the blending of physical and spiritual realities (Jackson 1985: chapter 4; Jackson and Nasyb 1987:11-16). Mark Emerak’s drawings, in particular, conform to this theory of first generation stylistic attributions (figs. 1, 2, 3).

Although many artists participated in the printmaking program during the 1960s and 1970s, three from the first generation have emerged as the most significant, their work having been published and exhibited repeatedly: Helen Kalvak, Agnes Nanogak and Mark Emerak. Each of these artists is represented not only by numerous prints published in the annual print collections, but by hundreds of fine drawings in the co-op’s archives.

In the case of each of these superb graphic artists, individuality is somewhat muted by the printmaking process. For the first dozen years, a number of individuals, led by Harry Egutak, worked as professional printmakers, translating the work of others from drawings into stoncutter prints. In most years, the work of the printmakers is acknowledged by the secondary placement of the printer’s name on the print. Only in the 1980s, under the direction of art advisor John Rose, did it become a regular practice for the originator of a drawing to print his or her own work. (At the same time, some artists, like Peter Palvik, continued to ably translate the work of others into lithographs and other print media.) It is only by studying the original drawings by some of the master artists, such as Emerak, Kalvak and Nanogak, that one can appreciate distinctive artistic personalities.

HELEN KALVAK (1901-1984):
UNDISPUTED ARTISTIC ROYALTY

Like Jessie Oonark at Baker Lake, and Pitsolak Ashoona at Cape Dorset, Helen Kalvak was the undisputed artistic royalty at Holman. Born on Victoria Island in 1901, her formative years were spent as a migratory hunter in the company of her parents Aluksit and Ingataomik. Like her mother, she was talented in the art of skin sewing and parka making; indeed, it was through this medium that the first glimmer of her talents as a graphic artist emerged. In an interview, Father Tardy reminisced about his discovery of her creative powers in 1962 (in Sparling and Snowden 1978:3):

I asked her to make me a parka. Usually they just look at you to size you up but this time she said she wanted to take some measurements. She took a pencil and drew the shape of a parka. I was really struck. You could feel the power of the lines. I asked her if she had ever drawn; she said not really, perhaps a little when she was young. So I said, ‘let’s try something.’ She did a drawing, a shamanic seal. I was interested in using the story of the seal as a way of communicating with her and to allow me to practice the language. She became interested and started to produce quite a bit. We started very soon to use her drawings. She was very bright, didn’t have much to do and so worked every day.

To encourage her work, Father Tardy paid her $1 per drawing, and tape recorded the stories she told to accompany hundreds of them (Burgess 1966:13). Many of the several thousand drawings that Kalvak made reflect her own background and interests in shamanism, hunting and women’s needle arts.

In the annual corpus of prints produced at Holman, more prints were made from Kalvak’s drawings than from those of any other artist. Of the 677 prints issued by 1994, 155 were based on Kalvak’s drawings.

fig. 5: Untitled, 1962, Helen Kalvak, Holman (pencil drawing; 27.6 x 39.4 cm; National Gallery of Canada).
The process of making a stonc cut print at Holman in the 1960s and 1970s usually involved cutting away the stone that corresponded to the background space in the drawing, and inking large surfaces, so that massive, blocky figures in one or two colours fill the space. The prints made in this way from Kalvak’s drawings are bold and expressive, but they mask the delicacy and sureness of her line. In the 1960s, she drew primarily with pencil, but came to prefer the felt-tipped pens that were made available in the 1970s. She never was interested in watercolor or any kind of brushwork, and never cut her own stone blocks for inking.

Leo Bushman has described the way in which Kalvak composed her drawings (1988:74):

Kalvak used her hands for placement of animals and figures in her compositions. She was composing with her hands and fingers in various positions to get a feeling of what the composition could be. All the while she hummed or sang and moved slowly and gently as if she were warming up for a dance instead of a drawing session. No drawing or marks were made on paper before going through these rituals of placing her hands on the paper and humming or singing. In several cases I watched her put her left hand, palm down, on the paper as if to trace it before drawing the complete figure or animal. This gesture was for compositional purposes.

Her drawings ranged from simple compositions done with great economy of line, to confident complex groupings that still retain great clarity and simplicity. Kalvak was elected to membership in the Royal Academy of Art in 1975 and, in 1979, she was appointed a member of the Order of Canada, the highest recognition of achievement by a citizen.

**Agnes Nanogak (1925–): A Great Story-teller**

Since the introduction of her work in the 1967 Holman print catalogue, Agnes Nanogak’s work has been second only to Kalvak’s in its abundance. From 1967 to 1993, 142 prints were made from her drawings. Like Kalvak, Nanogak is a great storyteller, both verbally and visually. Her stories encompass Copper Inuit, Mackenzie Delta Inuit and Alaskan Eskimo themes, for her father was born in Nome, Alaska, and her mother grew up in the Mackenzie Delta region along the Canadian/Alaskan border. Nanogak’s family moved to Holman when she was 14. In addition to her many prints published in the annual Holman editions, Nanogak’s remarkable felt-tipped pen drawings illustrated *Tales From the Igloo* (Metayer 1972), and she provided the stories and illustrations for its sequel (Nanogak 1986).

Nanogak works principally in felt-tipped pen, using a precise, controlled technique of short, repetitive strokes forming a band of colour. The bands are repeated to build up concentrated blocks of colour. Her direct, illustrative style often makes use of multiple, bright hues. In her 1980 drawing of a drum dance figure (fig. 8), Nanogak depicts the characteristic Copper Eskimo clothing and ceremonial headgear used in the drum dance. This theme recurs repeatedly in Holman graphics (see, for example, Nanogak’s 1972 print, *The Dancers*).
MARK EMERAK (1901–1983): INUIT THEMES

The first appearance of Emerak’s work in the Holman corpus was in 1968, with his stonecut print, Women’s Clothes (fig. 1). This is a reverse image of his pencil drawing; in the print, the pencil lines are cut into the stone and the whole stone block is inked. The irregular angles of the stone echo the angular lines of the traditional skin garments Emerak has depicted so deftly.

In two of his best-known prints, themes of acculturation are prominent. First White Man’s Ship (1982) shows Inuit greeting a ship. Also notable is the cartographic quality of this image which depicts a choppy, irregular northern coastline. Simon of Cyrene, issued in 1983, depicts four figures in Inuit dress, one carrying a rosary, and another burdened by a large crucifix.

Yet non-Inuit themes are rare in Emerak’s drawings. Fewer than half a dozen of the 900 in the Holman archive depict southern implements or subjects—a pair of scissors or a pocket watch make an occasional appearance. A drawing from 1975 reveals the hunter’s fascination with tools of all sorts: bows and arrows, spears, harpoons, and multiple pairs of scissors. For most of his life on Victoria Island, Emerak lived a traditional nomadic life: seal hunting on the sea ice in winter, fishing and polar bear hunting in the spring, and caribou hunting in the late summer and autumn.

A popular Emerak lithograph which is quite characteristic of his main thematic concerns is Hunting Caribou When I was Young (1980–81) (fig. 2). In this print, the litho crayon accurately captures the tentative line of this elderly artist for whom subject matter was always more important than style. At the bottom of the image, three figures hunt caribou with bows and arrows. Each reaches the mark. Three hulking polar bears look on, each vividly rendered in bright yellow and enclosed in an oval.

This work depicts the mixing of spatial perspectives that is common in Inuit drawings by artists of Emerak’s generation. As he worked, the artist turned the paper to draw the hunters at right angles to their prey. Two of the hunters are male. The third, a female, holds a baby in the hood of her large parka. Although, in
the South, we think of hunting as a male pursuit, many Inuit women hunted. Indeed, Helen Kalvak, who was the same age as Emerak, recalled killing her first caribou at age 11.

In Emerak’s print, the absence of groundline, and the vast expanse of unmarked white paper read as a snowy landscape.

In numerous other drawings of the late 1960s and 1970s, Emerak reenacts Copper Inuit hunting practices. Incidents of butchering caribou, the ceremonial partitioning of meat after a successful hunt, and the harpooning of seals are all given new life through the pencil of this former hunter. One drawing from 1968 depicts the seasonal activities of springtime among the Copper Inuit: polar bear hunting, ice fishing and airing clothing (fig. 3). The oversize polar bear being speared by hunters in the upper left of the drawing dominates the scene. To the right and central portion of the image, men fish through ice using leisters and hooks. At the bottom, nude Inuit figures are airing their clothing.

**CONTEMPORARY PRINTMAKING IN HOLMAN: NEW METHODS, NEW WAYS OF SEEING**

While stonecut prints continued to be made until 1987, and Kalvak’s and Emerak’s works were printed even after their deaths, the 1975–76 catalogue was the last to focus so completely on the stonecut technique. Introduced just a decade before, it had become the “traditional” Holman method, producing a recognizable Holman style, but a younger generation of artists was ready for new modes of expression.

The transition to a new way of working began in 1977. In contrast to the 1975–76 catalogue of 28 stonecut prints, the 1977 catalogue, with an equal number of prints, shows a great deal of experimentation in printmaking methods: 11 of the images are plain stonecuts, 2 are stencil, 2 are silkscreen and stencil, and 3 are lithographs. In 1977, John Rose, a graduate of the Nova Scotia College of Art and Design, was hired, first as an instructor in lithography, then as director of the print program. While no prints were issued in 1978, the 1979 catalogue shows the continued introduction of new methods. The edition included 16 stonecuts, 3 stencils, and 5 prints that combined the two. By 1980–81, the stonecut method was used in a mere 5 prints; the other 21 were stencils, lithographs, or a combination of the two.

Along with new methods of printmaking came an explosion of colour and increased experimentation with complex detail. The softness of hue and the varied palette achieved with the multiple registration of the stencil process, and the three-dimensional modeling of form found in some images provided a vivid contrast to the stark, flat images of the older generation (see figs. 10 and 11).
Father Tardy had observed in a 1978 interview: “People here are not too interested in using colour. They like two or three colours. We are not at all like Cape Dorset. There they have a very high technique and they’re very sophisticated. We are far from that. We stay with very few colours, red, brown, and yellow, which is white for the people here. These are the three or four colours they want. They’re uninterested in the rest” (Sparling and Snowden 1978:6).

Just a couple of years later, these observations no longer held true. Gordon Peters, longtime manager of the co-op, credited the introduction of television at Holman for this increase in colour (Holman 1988:Foreword). But television came to Holman only in 1980, whereas, increased use of color, three-dimensionality, and detail were clearly sprouting at the end of the 1970s.

Television was only one of the many cultural changes that the 1970s brought to this remote community. Snowmobiles, introduced in 1972, were ubiquitous only two years later. In 1978, a permanent airport was constructed, and the first housing units with running water and flush toilets were built. A building boom continued through the 1980s.10

In 1979, the Co-op routinely began to list the printmaker as well as the artist on the print; previously, this had been done only sporadically. Art advisor John Rose was particularly interested in the concept of the artist-printmaker, and encouraged artists to print their own works, and printmakers to conceive of works to print. By 1989, 28 of the 26 prints issued were printed by the artists who drew them (see also Skinner 1990:78-80).

The early prints issued by Holman were monochromatic and simple, yet powerfully expressive.

Changes begun in 1977 took over a decade to flower. The period from 1977-1987 was an era of transition, blending the work of the older artists with that of the newer artists. Some of the work of the older group continued to be printed using the stonecut technique. Sometimes their work was enlivened by increased use of colour, and experimentation with the lithographic and stencil processes (fig. 2).

At the same time, many new artists were emerging. For example, Elsie Anaginak’s stencil Living in a Tent (1985) uses multiple colours, and achieves a sense of three-dimensionality by the way the colour is applied to the stencil and by the use of European conventions of depth and perspective.

A younger generation of printmakers, including Mabel Nigiyok (1938–), Louie Nigiyok (1960–), Susie Malgokak (1955–), Peter Palvik (1960–), and Mary Okheena (1955–), would soon move from interpreting the work of others to drawing and printing their own works as well. Figure 12 shows Susie Malgokak during the summer of 1991, working on her own complex stencil, Tomorrow, Another Day, for the 1992 collection.

Of this younger generation, Mary Okheena is perhaps the most original artist. Having drawn and worked as a printer since she was a teenager, she made her artistic debut with four prints in 1986. Her 1987 Mouth of the River is a verbal/visual pun, depicting an open mouth with people camped on the tongue, the central crease of which is the flowing river. Okheena’s 1991 stencil Shaman Dances to Northern Lights (fig. 11) is a tour de force of the stencil technique, employing eight different colours. The dancing northern lights in purple and green form a lively backdrop to the dancing shaman and his muskox spirits. A comparison of this image with one by Emerak (fig. 1) highlights the revolution in colour and style that took place in Holman graphics in the 1980s. George Swinton has characterized these works of the late 1980s as “extravagant dramatizations [of] former ways of life” (Holman 1987:Foreword).

In 1988, woodcuts were introduced into the Holman repertory for the first time. David Umboltz, an expert woodcut printer who served as Holman’s art advisor during the late 1980s, introduced this technique in 1986, and the printmakers strove for several years to perfect it. Louie Nigiyok took part in a master class on woodcut technique taught by a visiting artist at Baker Lake (Holman 1988:Introduction).
Mary Okheena’s 1992 work, *Bear Tracks* (fig. 13), was expertly printed in the woodcut technique by Susie Malgokak and Louie Nigiyok. This work seems to fuse the various strains of Holman’s artistic history: the traditional monochromatic style characteristic of the first printmaking decade with the newer experimentations in three-dimensionality, complexity, and metaphor. Okheena and Louie Nigiyok continued to experiment with these black woodcuts in 1993 and 1994.

**Humiliation in Court**

In spite of all these innovations in technique, colouration, and complexity of narrative, the iconography of Holman prints remains firmly rooted in the past. Most of the younger generation of artists working at Holman have lived their entire lives in the hamlet; the subsistence lifestyle and shamanic ways they celebrate in their art are part of the world of their parents and grandparents. Today, although many Holman residents leave the village each summer to live on the land, they do so with all-terrain vehicles, snowmobiles, power boats, rifles, and two-way radios. Even this fundamental apparatus of modern northern society finds no expression in the art, not to mention the ubiquitous imagery of modern southern society which inundates the lives of their children with Ninja Turtles, french fries, Coca-Cola and popular music.

When I conducted research at Holman in 1991, I looked at thousands of the drawings stored in safes in the archive. Only a handful inscribed any aspect of contemporary Inuit reality. I asked 30 year old printmaker Peter Palvik about this. His laconic reply (as Paul Simon’s latest tape blared in the background of the printshop) was, “I guess all that new stuff just isn’t very interesting, is it?”

Yet, the next day, in the Holman Council Office, I came upon a print made by Louie Nigiyok, entitled *Humiliation in Court*. It depicts a scared and mortified-looking Inuk standing in front of a judge’s table. Behind him, six other Inuit watch the proceedings. When I asked Peter Palvik about it, a look of consternation passed over his face. “That’s just for us; that’s not for white people. We don’t put prints like that in the brochure to sell. We only made an edition of four.” The prominent placement of this print on the wall of the Council Office suggests, however, that the pain of legal troubles is a message that can successfully be conveyed to other Inuit through the medium of art. The fact that someone had endeavoured to do this had meaning for the entire community.

 Occasionally now, in other communities, Inuit artists are grappling in their work with the painful realities of modern life in the North. Perhaps the future of graphic art at Holman will include more works like this which have some relevance for the younger generation — those who will come of age as artists after the year 2000.

**Notes**

1. For further discussion of this see Sparling and Snowdon 1978. One of the rejected prints is illustrated in Goetz (1993:373).
2. No print edition was published in 1971 or 1978. A catalogue/print edition covering two years was published in 1975/6 and 1980/81. The 1965 Holman prints were published in *Arctic Values ’65* (Lord 1965). The *Prints Never Seen: Holman 1977-1987*, an exhibition and catalogue of prints not selected for the annual editions, was issued in the late 1980s (Barz n.d.). In 1987, 12 new prints from Kalvak and Emerak drawings were issued in a memorial portfolio with an accompanying catalogue (Holman 1987).
3. In the summer of 1991 I examined most of the drawings housed in the Holman Eskimo Co-operative’s archive. A few have been published in recent catalogues (Driscoll 1982; Jackson and Nasby 1987) or circulated in recent exhibitions of Inuit drawings (Macdonald Stewart Art Centre 1987; St. Louis Art Museum 1991), or published as illustrations for a story collection (Metayer 1972; Nanogak 1986). Most remain unknown outside the co-op.
I. 6.

The passing of these two graphic artists in 1983 and 1984 (respectively) resulted in a conflict between Holman and the Canadian Eskimo Arts Council (CEAC) over the printing of a posthumous portfolio. After having printed the Kalvak-Emerak Portfolio, Holman approached the CEAC in November 1986 requesting that the council give the prints its blindstamp, essentially its “seal of approval.” The CEAC refused on the basis of the questionable nature of the posthumous print, the disparity of style and quality of the works and, perhaps most importantly, on the grounds that the council had not been consulted prior to the printing of the portfolio. Holman, in September 1987, co-op manager Gordon Peters and artist Peter Palvik informed the council that Holman planned to include rejected prints along with approved prints in the upcoming 1988 collection. The plan was to test market reaction, but the council informed Holman that it would have to be all or nothing; they must accept the council’s judgements in order to have any of the prints stamped. The reason given was that including both approved and rejected prints would cause confusion in the market.

Holman printed the 1988 collection without the blindstamp (Gustavison, CEAC minutes, September 10 and October 1, 1987:81). These data are from Condon, 1987. With regard to television, Condon also reports: “In the fall of 1986, a satellite dish was erected near the centre of town. This dish provides one-channel television and radio service for the entire community. Within several weeks after its construction, almost every household had a television set” (1987:331). Now there is five channel TV service in Holman. Condon’s study of Inuit youth in the Holman community also provides fascinating insights into television’s influence on youthful values and patterns of behavior (pp. 124-131).

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Christine Lalonde conducted this interview by telephone from Ottawa with Mary Okheena of Holman, Northwest Territories, on May 24, 1995. The interview was conducted in English.

Christine Lalonde: I thought we could start right at the beginning. Can you tell us how you got started printing in 1977?

Mary Okheena: Father Tardy asked me if I wanted to try, and I said I could. He and John Rose [art advisor] taught me how to make stencils for the prints and how to mix my ink. Basically, Father Tardy just told me to practice for a while on spoiled papers and, when I got the hang of it, I started printing.

Lalonde: Did your parents have any part in encouraging you to become an artist? I've read that they were both involved.

Okheena: No, they never ... they just let me go on my own. But they always told me that they liked my work. I used to watch my dad. That's it.

Lalonde: So, when you first started working in the print shop, you were just printing other people's work. What was that like?

Okheena: It was fun. Something to do. Seeing my work develop ... it's nice.

Lalonde: Did printing other people's works for a number of years help you when you decided to draw your own images and print them?

Okheena: It helped me. I started slowly thinking of trying to do my own. John Rose encouraged me in that, and Marcel [Magnan, art advisor], to try and do my own, and then I started.

Lalonde: In another interview, I read that you do a number of sketches, sometimes even in the middle of the night if you get an idea.

Okheena: I really quit doing that. I used to do that, but now, for some reason, when I get up in the morning I forget what I was thinking of last night, and how I wanted it. I used to just get up and get it down on a piece of paper.

Lalonde: Did you do more than one sketch when you were trying to work out an idea?

Okheena: Yes, sometimes. It changed a lot. A lot of my drawings change before they go on the prints.

Lalonde: Are you usually looking for something in particular when you're doing your sketches? Are you trying to think about a colour or composition?
Graphic Artist

Okheena: No. When I think of doing a print, all I can do is just start from the drawing and then, from there, I think of the colours. Put the colours on and try it.

Lalonde: The woodcuts that you did are really quite spectacular. Bear Tracks (see p. 29) is quite a large woodcut. How did you do that? Was it one block, or did you use a number of blocks? How do you like working with wood?

Okheena: No, one block. I just drew on the wood and cut it out. I don't really care for woodcuts. I like to do them only once in a while, not all the time.

Lalonde: What other kinds of things have you worked in?

Okheena: I tried litho, but I didn't like it. I just don't care to work with the machine. I'd rather do my stencilling on one table.

Lalonde: Do you like to keep a hand in printing your own images?

Okheena: Yes.

Lalonde: I read a couple of years ago that you were working out of your house. Do you still do that?

Okheena: Once in a while, yes. If I had more room, I'd play around in my house, but there's no room, so I don't.

Lalonde: It must be hard to get to the co-op when you have little ones . . .

Okheena: That's how come I don't really work at home with them. They're always into everything.

Lalonde: You mentioned that your drawings have changed and you've watched your technique develop over the years. Do you think that your subject matter has changed a lot?

Okheena: I don't know. I really don't know. Throughout the years, I've learned a lot. I'm still learning about printing. There are always new ways of doing this and that, so it changes a lot. But I always go back to my old techniques, the way I started drawing. I still like that way of working.

Lalonde: You are known as someone who rejuvenated the stencil print technique. It's easy to see that you do a lot of experimenting, especially with colour, the amount of colour and different stencil and registering that it takes. It's very complex.

Okheena: Yes, it's fun.

Lalonde: When you've tried out new things, when you're learning, do you find that it is helpful to have an arts advisor?

Okheena: Yes. When I go to arts festivals and workshops, I learn a lot. Different ways of doing things, newer ways of doing things. I try some of them at home. I don't go to many workshops because of the little ones. I don't really like leaving them. The one workshop that I went to was in Toronto. In the 1970s, I think. It was open for everything: silkscreening, lithographs, woodcuts, stencils. I don't remember if we did any stencilling. Our instructor was David Umholz.

Lalonde: Would you prefer instructors coming to you rather than having to come down South? Have there been any workshops in Holman over the years?

Okheena: I think twice someone came and held a workshop on drawings and sketching, oil painting and water colouring.

Lalonde: Do you ever get a chance to use some of those other media, like water colour and oil painting?

Okheena: Once in a while, yes.

Enjoying the Fall Nights. 1994–95, Mary Okheena, Holman (stencil; 65 x 40 cm; 1995 Holman print catalogue).

Inuit Art
Lalonde: Is it hard to get materials?

Okheena: Yes, that's the problem we always have, trying to get materials to do other kinds of artwork.

Lalonde: Let me just ask you a question that goes back to when you started doing your own images. I read that, in 1984, the very first image that you presented to the Canadian Eskimo Arts Council which was jurying the prints at the time, was not accepted. What reasons were you given for their not accepting it?

Okheena: I can't remember the reason but, when I was a lot younger, I didn't like to hear people criticize art. I couldn't take that very well when I was younger, but now, it doesn't bother me. It's good to hear what other people say about your artwork; you learn from it.

Lalonde: Well, I guess that, when it's your very first attempt, it's hard to take. But, do you remember being told why? Were you given any reason?

Okheena: I don't know, but most of the artwork we were doing, when we worked with the arts council...most of the work that they picked and not picked [rejected] was because they were thinking whether they were going to sell. I think that was the most important thing that they were trying to do, select prints that the public would like so that we could make sales.

Lalonde: After that happened, what kept you going? Was there someone who inspired you to keep trying, or gave you some encouragement?

Okheena: No, not really. I just like the...I don't let those things bother me. I like doing what I am doing and it's fun. I just do it for enjoyment.

Lalonde: This year's print edition, 1995, was juried by someone from Yellowknife, and someone from the Albers Gallery, and another...

Okheena: There were three galleries involved in selecting which prints we should try for 1995. We made a lot of changes [following their suggestions]. They told us when the colour should be dark, or something should be added to it. Those kinds of things. They wrote back to tell us when they didn't really like a colour, and that helped.

Lalonde: Did any of this happen in the North? Did they come to Holman to see the work and talk to the artists, or was it mostly done over the phone and by mail?

Okheena: I think it was mostly by phone and by mail.

Lalonde: How was it different from the Canadian Eskimo Arts Council jurying in previous times?

Okheena: [laughs] Easier.

Lalonde: Why do you think that?
Okheena: It was really hard to argue with the arts council. They decided everything and you didn't have a choice. But now, we have a choice.

Lalonde: Well, that's good to hear, and I think that this collection shows that; it's a strong collection. Just to finish off, I wanted to ask you if you could catch us up on what's happening in Holman. For example, are there any new young graphic artists getting involved in the print shop?

Okheena: This year, with the 1995 collection, we had helpers, young helpers, doing the printing. They did really well, and I'm sure that, if they keep it up, they'll become some of our top artists. It's neat to watch them work. They're really smart. And when they're having a problem, they don't just sit there, wondering how to fix it. They ask us right away, and we help them. It works out really well.

Lalonde: Do you think they would prefer to work in a print shop and learn the way that you did, getting help from people around? Or do you think that they'd also benefit from courses in the South, or workshops?

Okheena: I think that they'd benefit from courses in the South. Everything that we do are ordering new things and trying to learn how to use things. So, I think, yes, if they had workshops in the South, they'd develop really well.

Lalonde: Well, I'm glad to hear that there are younger people. I know in some communities, they have a hard time interesting younger people in the graphic arts.

Okheena: There are lots of young people here interested in art. They do really good work, but they need a place to work.

Lalonde: Is the printshop getting a bit cramped and small?

Supplies Brought At Last, 1994–95, Mary Okheena, Holman (stencil; 58.5 x 36.0 cm; 1995 Holman print catalogue).

Okheena: Oh, no! Right now, nobody is working there. It's empty, cleaned up, waiting for everyone to get started next fall.

Lalonde: I guess everyone wants a good long break after getting the 1995 collection out.

Okheena: It's always like that in the spring and early summer. Nobody feels like working; they want to be out travelling.
Six Sculptors

Abraham Anghik

Abraham Anghik, born in Paulatuk, Northwest Territories in 1951, has been a leading figure in Inuit art for the last 20 years. The young Anghik led a traditional lifestyle. In a November 1994 interview, he told the Inuit Art Foundation: "My parents and close relatives were all involved with day-to-day survival. Making things by hand and storytelling [was a natural association]."

Anghik's life changed radically upon leaving his family, at the age of eight, for the "regimented" life of residential school. In 1989, he wrote (Wight 1989:6): "The only contact that I had with my mother tongue was the two months allowed for visits back home in summer. These were memorable times indeed, as I struggled to re-absorb myself back into my culture... Much to the sorrow and pain of my parents, in two years I lost the ability to speak fluently in Inuktitut."

After being expelled from his school's residence at the age of 18, Anghik spent two years working as a musician to pay for his room and board.

In 1971, Anghik had a pivotal meeting with Ron Senungetuk, associate professor of design for the Native Arts Centre at the University of Alaska in Fairbanks. Although he met none of the prerequisites, Anghik registered for a course at the Native Arts Centre. "The primary focus of the Native Arts Centre was to provide the serious student with instruction and to study the combining of traditional stories and imagery with contemporary forms," Anghik wrote (in Wight 1989:7).

Eagle/Man, c. 1982, Abraham Anghik, Saltspring Island (Brazilian soapstone, African wonderstone, Arizona pipestone; 54 x 35 x 23 cm; Images Art Gallery).

Right: Spirits Along a Seashore, 1984, Abraham Anghik, Saltspring Island (whale bone, black and grey-green stone, ivory, metal, beige and red paint; 64.5 x 30.5 x 21.0 cm; Canadian Museum of Civilization).

While Anghik has mainly worked in a small to medium-size format (with most pieces smaller than a metre in size), recently he has experimented with monumental sculpture. In 1991, he won the $100,000 prize in the Glaxo Canada sculpture competition for a 16-foot work entitled Northern Myth, Northern Legend. The theme, relevant to Glaxo's pharmaceutical interest, is the mythological beginnings of medicine and the interrelationships of Sedna, the animals, the Inuit and the shaman.

In 1993, Anghik was appointed chair of the Canadian National Committee for Arts of the Arctic, involving artists from circumpolar regions including Canada, Greenland, Alaska, Russia and Scandinavia in touring exhibitions, cultural exchanges and workshops. Anghik says one of his goals with this project is to encourage Inuit and other circumpolar artists to take an interest in setting up their own arts and cultural institutions.

Anghik moved to Saltspring Island, near Vancouver, where he built a home and a studio in 1986. He has since secured a ten-acre site on Saltspring Island, with a view to expanding his studio facilities and offering Inuit and other Canadian artists the opportunity to work with him.

Anghik is also encouraging the corporate community and other institutions to take an interest in monumental scale Inuit art and encouraging northern artists to work on a large scale in a variety of media, including stone, seel, marble and bronze. Anghik and two cousins, Bill and Joe Nasogaluak, received a commission in 1994 to create an 18-foot sculpture that was installed in the Alberta Stock Exchange in Calgary in January 1995.

REFERENCE
Wight, Darlene
David Ruben Piqtoukun was born in 1950 in Paulatuk, Northwest Territories. He left home at an early age to attend school, first in Aklavik and later in Inuvik. His teachers discouraged him from speaking Inuktitut. During the summers, he would stay with various family members, as his parents moved camp often.

In a 1993 interview with writer John Ayre (IAQ Fall 1994: 19), Piqtoukun said that, as he grew up, he roamed from school to school, and later, from job to job: “I lost my summer wages and got frustrated and left the Arctic with enough money for an airline ticket. I was determined to see the world... I tried all kinds of work — roofing, construction, drywall. Nothing suited me. The jobs were either too dirty or too dangerous... It was a natural calling to be an artist.”

He followed that calling in 1972, when his brother, Abraham Anghik, introduced him to stone carving while the two were living in Vancouver. He later wrote (Wight 1989: 41): “I decided to try my hand at carving... I was determined to make the material work. The first carvings I did were small stone pendants into which I carved animals in relief. Edith Clark of the Gallery of British Columbia Arts bought my first stone carvings for $56 and I suddenly realized I could make a living out of this.”

During the next three years, Piqtoukun took courses on the fundamentals of carving, working primarily with jade. Lacking a knowledge of Inuit mythology — a gap he would later fill — he carved “realistic pieces”: animals, birds and figures. His work was first exhibited in galleries such as the Vancouver Art Gallery (1975), the Inuit Gallery of Vancouver (1979) and the Agnes Etherington Art Centre in Kingston, Ontario (1980).

Based in Vancouver during these years, Piqtoukun moved to Toronto in 1981. He told Ayre in 1993: “I was running out of ideas on the west coast. It’s like stumbling into a mountain. Rather than climb it, you fly over it, fly to a new destination, get new inspiration.” In Toronto, he established a relationship with gallery owner Harold Seidelman and began to attract attention as an emerging artist.
Toronto's Inuit Gallery of Eskimo Art, the National Museum of Man (Ottawa) and the Inuit Galerie (Mannheim, Germany) exhibited Piqtoukun's work in the early and mid-1980s.

In 1982, he was asked by the Department of External Affairs to travel to Abidjan, Ivory Coast, to demonstrate stone carving techniques. He later wrote (Wight 1989:41): "It was like travelling to another planet for me but it helped open my eyes to the art of other cultures."

In 1989, his sculpture was featured in a Winnipeg Art Gallery exhibition with Abraham Anghik, the brother who had introduced him to the art nearly two decades earlier. The catalogue for this exhibition, Out of Tradition: Abraham Anghik/David Ruben Piqtoukun, contained illustrations of the 62 works in the exhibition and essays by the two brothers.

Shamanistic iconography has potent meaning for Piqtoukun, as it does for his brother. Both revere the stories of the powerful practitioners in their own ancestry. Piqtoukun has written (Wight 1989:42): "With the introduction of modern religion, the shaman has slowly disappeared, but they live through the artist in this day and age. Myself and my brother — we are the extensions of that. We are just a tool for somebody else. Some of the sculptures that I create are so powerful — it's as if they are emitting a life force."

Piqtoukun now works with several types of stone, including Brazilian soapstone and Italian crystal alabaster. In recent years, he has erected several large sandstone or limestone pillar works, a concept derived from inukshuks. "In an article way back, I said I wanted to create inukshuks all over my travels. That desire is coming to fruition." Two examples of his monumental art are found outside the National Arts Centre in Ottawa, and on a university campus in Rosario, Argentina. Piqtoukun is well-travelled. Workshops have taken him across the Arctic, to Mexico and to the Dominican Republic. In the 1989 Out of Tradition catalogue, Piqtoukun wrote: "My best advice for the young artists is to travel a bit more, see more of what there is out there. That really helps your development as an artist."

Piqtoukun's work is in the permanent collections of the Art Gallery of Ontario (Toronto), the McMichael Canadian Art Collection (Kleinburg, Ontario), the Inuit Cultural Institute (Rankin Inlet, Northwest Territories), the Winnipeg Art Gallery and the Staatliche Museum fur Volkerkunde (Munich, Germany).

REFERENCES

Rex Goose was raised in a family of artists in Holman. His father, William Goose, was also a sculptor, and his grandmother is the graphic artist Agnes Nanogak. One of Goose's drawings was selected for the annual collection of Holman prints in 1982, when he was still a teenager and known as Rex Kangoak. His prints and sculpture have been exhibited in Canadian and American galleries, including the University of Waterloo Art Gallery (Ontario), the Canadian Museum of Civilization (Quebec), the Anchorage Museum of History and Art (Alaska), and the Muscarelle Museum of Art (Virginia). Goose carves primarily on a miniature scale, and works with bone, antler, horn and ivory.

In 1990, Goose won the Chime'ne Charveze Memorial Award for the sculpture Canada Goose at the Native American Indian Foundation's annual fine art show in Scottsdale, Arizona. The Yellowknife gallery, Northern Images, organized his first solo exhibition, Sulijuk: The Sculpture of Rex Goose, in November 1994. In the accompanying catalogue, Donna-Jean Bunt and Annalisa Staples of Northern Images wrote: "Unlike many artists of his generation who carve monumental sculpture, Goose's primary interest and expertise lies in the creation of these miniature masterpieces. His finest and most detailed work is executed in this minute scale."

In the foreword to the same catalogue, Holman graphic artist Mary Okheena wrote: "All his heart seems to go into his carvings. By doing this, Rex captures something in each piece that gives it an air of excitement. His carvings inspire me, as an artist, to try to be better."

Goose's work can be found in the permanent collections of several museums, including the Canadian Museum of Civilization, the Winnipeg Art Gallery and the Prince of Wales Northern Heritage Centre in Yellowknife, Northwest Territories.
Carver Joe Nasogaluak, born in 1958, is involved in reestablishing an artists' cooperative and studio in Tuktoyaktuk. The work of Nasogaluak, his brother Bill, and his cousin Abraham Angruk, was featured in an exhibition at Images of the North gallery in San Francisco, California, in October 1993. In an interview following the opening of that exhibition, Nasogaluak spoke to Reissa Schrager about his role as a second generation Inuit artist, and about what he tries to achieve in his work: "I like to make people laugh and I can make people have tears in their eyes. I try putting it in stone where I can get people to see. The way I feel is that I can get a message across by having emotion in my carvings." (IAQ Spring 1994:11).

Having recently moved back to Tuktoyaktuk from Calgary, one of Nasogaluak's goals is to help some of the younger carvers in the community. He stresses the importance of artists marketing themselves. He thinks too many Tuktoyaktuk carvers rely on selling carvings locally during the summer tourist season and neglect to develop professional relationships with galleries.

Nasogaluak takes a lot of photos of his work, and plans to acquire his own videophone. In addition to helping establish the co-op and studio, he has his own workshop where anyone is welcome: "I'm open to anybody that comes into my shop and I'll try to give them a hand—I learn from them, and they can learn from me."

Nasogaluak hopes to broaden younger carvers' horizons by exposing them to different tools—he has a set of custom-made hand tools that he considers is on a par with any power tools—and by encouraging them not to restrict themselves to one type of carving. He says too many young carvers develop basic skills working on the "generic animal carving," but are reluctant to try new ideas.

When he started carving a decade ago, his own culture was opened up to him: "When I started carving, I just copied everybody else, especially from the eastern Arctic. Then, after a year, I started to develop my own style. I started listening. I needed these stories from the elders for ideas on what to carve. That's when I found out about my background. And it keeps my culture alive."

Reference
Collaboration, 1995, Angus Kaanerk Cockney, Yellowknife (marble; 16 x 14 x 6 in.). This piece will be included in a September 1995 exhibition, entitled One World Art/ The Right to Hope, in South Africa.

Born in Tuktoyaktuk in 1956, Angus Kaanerk Cockney now resides in Yellowknife, where he is employed as a video producer. Cockney feels he is more a Canadian than an Inuit artist: “Because I’m Inuit, people think I’m going to do an Inuit piece. I would like out of that stereotype.”

He is branching out into different media, and doesn’t consciously draw on Inuit tradition anymore. No longer trying to please collectors, he now feels “much more content with his art.”

Cockney recently completed a piece that will be on display in September at the 50th Anniversary of the United Nations and UNESCO in South Africa. One of several Aboriginal artists invited from around the world to participate in this event, Cockney was asked to create a piece depicting elements from his culture. The work he created, entitled Collaboration, portrays both a Sedna and an inukshuk. As he explains, building an inukshuk demands cooperation; it was included in the display to represent the need for cooperation between countries. The braiding of Sedna’s hair represents the
countries uniting in a spirit of contentment, as Sedna is said to be “content” when her hair is braided.

Cockney has also been commissioned by the Catholic School Board in Yellowknife to create two pieces to be installed in the fall of 1995. One is a 12-foot high metal sculpture; the other is a 37-foot digital image. Cockney’s work is also represented in the Prince of Wales Northern Heritage Centre collection in Yellowknife. “It’s nice to know institutions and museums recognize my work,” he says. “It’s been a hard road, a fight for recognition.”

Cockney photographs his own work and feels that this is “the best way an artist can interpret his or her own piece.” In 1992, he photographed, wrote and published a catalogue of his work entitled Reflections — Tuk in Stone. He wrote in the catalogue: “It is my education that has allowed me to access funds, photograph, design and write this catalogue, but it is my ancestry that has inspired me to create in stone the traditional values of my people, combined with the issues of today.”

His work has been included in several group exhibitions in South Africa, Japan, the United States and New York. In September 1993, he created a speaker’s chair out of carvingstone for the New Legislative Assembly Building in Yellowknife. Although Cockney has moved away from traditional Inuit life, he still likes to keep in touch with his own people. He is making plans to spend two weeks with elders in Tuktoyaktuk to videotape their thoughts on historic sites of the area.
Born in Tuktoyaktuk in 1953, Bill Nasogaluak now lives in Yellowknife. Although he considers himself primarily a sculptor, Nasogaluak also paints in acrylics and draws. He was featured with his brother Joe and his cousin Abraham Anghik in the 1993 exhibition *The Shaman's Drum — Echoes of the Past* at Images of the North gallery in San Francisco. In the spring of 1995, Nasogaluak taught a course on sculpture, painting, drawing, design, and art marketing for Arctic College in Fort Simpson, Northwest Territories. He found the experience rewarding: “I wish I could have had someone at the same age showing me some of the basics. I might be further ahead of where I am today. I enjoy encouraging up-and-coming young artists.” Pending funding, he hopes to return to teach a second semester in September.

Nasogaluak has spent most of the last two years working on sculpture, rather than painting, although he’s not averse to switching media. “I might carve for three weeks, and then suddenly get the urge to paint. So I will do that for a few days.” Focusing on sculpture has resulted in higher visibility and an increasing demand for his work. Arctic Art Gallery in Yellowknife hosted a solo exhibition of his work in the spring of 1994. The *Sedna/Raven Creation Myth*, 1994, Bill Nasogaluak, Yellowknife (Brazilian soapstone; 13 x 15 x 9 in.; private collection). The artist gave the following explanation for this piece: “[It] shows both Sedna and Raven with other images depicting the created animals of the land, sea and air. Also included is the drum of the Inuit and the northern lights. The northern lights and the Raven’s wings also double as parts of Sedna. As you will notice, the image of the parka on the face is also the torso of the Raven and in the form of an egg. This is to portray the Raven as the creator according to legend.”

Jake Oostes

Prince of Wales Northern Heritage Centre purchased two carvings from that exhibition which are now in the centre’s permanent collection. The Government of the Northwest Territories recently purchased a Nasogaluak carving to present to Prime Minister Jean Chrétien. In April, on the eve of travelling to Tuktoyaktuk to visit family and “to get away from it all,” Nasogaluak told *IAG*: “Art is not only my passion, it’s my lifeline.”
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CAPE DORSET IMPRESSIONS:
Inuit Stonecut and Stencil Print Techniques

Since the National Gallery of Canada opened its new space for Inuit art in the spring of 1993, associate curator Marie Routledge has organized a series of mini-exhibitions highlighting one artist's work or focusing on a specific aspect of Inuit art.

The latest of these — Cape Dorset Impressions: Inuit Stonecut and Stencil Print Techniques — is an exhibition of 19 prints and drawings and 2 printing stones, elucidating the printmaking techniques of stonecut and stencil, as applied in Cape Dorset on Baffin Island. The exhibition also includes a video demonstrating the making of one print. Both stonecut and stencil techniques are still practised in Cape Dorset and have been adopted by other print studios in the Arctic.

The centrepieces of the exhibition are two prints accompanied by their corresponding printing stones. In the case of Kenojuak's The Owl (1969), the drawing is included to show the complete set: drawing, printing stone and final print.
As didactic devices, there are the video and a portable text panel which visitors carry with them as they walk through the exhibition. These educational tools introduce visitors to a fascinating piece of Canadian printmaking history, the story of the Cape Dorset print studio, which started 40 years ago in an unheated shed where the inks often froze and printmakers had to rely on supplies coming in only once a year.

A small group of Inuit began to experiment in the winter of 1957 with various printing materials, assisted by artist James Houston who was then government administrator in the community. Lacking printmaking equipment, they chose stencil which required only ink, paper saturated with wax, and some stippling brushes. A very basic printmaking technique, stencilling consists of applying ink through templates onto paper beneath. Not only was this a simple process, it was also well suited for early Cape Dorset drawings, often consisting of line drawings filled in by pencil. These dark silhouettes could easily be translated through the method of stencilling onto flat areas of undifferentiated colour.

Other drawings called for lines and textures rather than flat areas of colour, and the printmakers turned to the local soapstone as a readily available printing surface. Developing what has become known as the “stonecut,” they traced the image onto a flat stone surface, and then chiselled away the blank space, leaving the image to be printed in relief, much as one would do for a woodcut. The raised image is then inked and paper is placed on top and pressed against it with a spoon to absorb the inked parts.

The collaborative nature in which prints are produced is another unique feature of Cape Dorset printmaking. From the beginning, the drawings were made by people other than the printmakers. Often, especially in the early years, major artists lived in camps outside the small community and only periodically brought in drawings. This arrangement precluded their involvement in the printmaking process.

The West Baffin Eskimo Co-operative, which was incorporated a few years after printmaking began and which took over administration of the printshop, encouraged people to draw, purchasing drawings as they were produced. This system enabled the cooperative to build an archive of drawings from which images were chosen for the annual collections.

To this day, the collaborative process begins with the group of printmakers choosing a specific image to be rendered into a print. After a drawing has been selected, one printmaker might do the tracing of the image as well as the cutting of the stone, while another may do the inking and the editioning of the print. In other instances, cutting the stone may be done by one person, the stencilling by another.

Over the years, artists have been involved to varying degrees in translating drawings into prints. Some, like Piseolak Ashoona, have been content only to sign
the final editions. Others have wanted to be involved in the various proofing until the most satisfying rendering of the image has been achieved. Among this latter group is Napachie Pootoogook, Pitseolak's daughter. The collaborative nature of Inuit printmaking is in tune with traditional Inuit social mores. Formerly, in small family camps, much of the hunting, sewing of skin boats and putting together of skin tents had to be done in collaboration.

This scenario, in which artist and printmaker(s) have equal artistic input into the final print, is uncommon outside of the Arctic. In fact, it is becoming less common in arctic printshops as well, probably reflecting the changes that have taken place in the community. Increasingly, younger printmakers in Cape Dorset — as well as Pangnirtung and Holman — are printing their own images.

TECHNOLOGY AND STYLE
Cape Dorset Impressions at the National Gallery shows development from the early simplified, monochromatic images to later more colourful and intricate ones. This raised an intriguing question in my mind: What is the relationship between printmaking technology and drawing styles? We know that as the artists switched from pencil to felt pen to coloured pencil and, as they became more confident, their drawings changed, becoming more complex and detailed. Did the printmaking technology evolve and expand in response to these changes?

I can think of one concrete example: after experimenting with lithography, printmakers became dissatisfied with the limitations of the stonecut. Lithography made it possible to use colour in a way that stonecut or stencil, as they had been used so far in Cape Dorset, did not permit. In the exhibition, a comparison between the drawing and print of Kenojuak's The Owl demonstrated clearly that the stonecut technique did not allow the printmakers to adhere closely to Kenojuak's brightly coloured felt pen drawing.

Cape Dorset printmakers found a creative solution. Not ready yet to produce prints in lithography, they started to combine stonecut and stencil in one image. This expanded the range of expression and led to much more colourful imagery. It was now possible to combine the textural possibilities of the stonecut with the flat areas of bright, translucent colour for which stencil was best suited. Five prints in the exhibition illustrate successful combinations of stonecut and stencil in one print, among them Pangniq Sniffs the Wind by Pudlo Pudlat (1984).

To come back to the question of whether the nature of drawings influenced changes in printmaking approaches, or vice versa, I imagine it worked both ways. As drawings became more challenging, the printmakers' vocabulary expanded, and artists doing drawings took greater risks, knowing that the printmakers could handle the challenge.

Although small in size and unambitious in scope, the National Gallery exhibition provides a comprehensive overview of two printmaking techniques as they evolved in Cape Dorset. The various textural possibilities and surface qualities of the two techniques are well represented and one thing becomes clear: the history of stonecut and stencil at Cape Dorset is one of much experimentation and change and well worth our scholarly attention.

Maria von Finckenstein
Maria von Finckenstein is an art historian and former head of the Inuit Art Section of the Department of Indian Affairs and Northern Development. She is now a practicing art therapist.
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Value: $400

The draw will be held on December 18, 1995 at 12:00 p.m. at the Ottawa School of Art. Winners will be announced in the Spring 1996 issue of Inuit Art Quarterly and will be notified by phone. Prizes will be available for pick up immediately following the draw. Winners are responsible for packing and shipping costs.

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Two New Videos

Rather than dealing in an abstract way with the clash of the Western and Inuit justice systems, this film relies on the documentation of several cases to tell the story. This is the first time that cameras have been allowed in arctic courtrooms. Promotional literature also makes the claim that "this is the first time that a documentary on the North is wholly set in the here and now; no archival footage and no narration." What impresses me is that this is a real life, rather than a sentimental, travelogue-type of film about the North.

The jargon employed by the lawyers seems ludicrous in the context of the Arctic where one young accused Inuk thinks he can hide from the police for the weekend and is easily picked up Friday night walking down the main, probably the only, street in town. One elder says: "To us, it just looks like white people doing their jobs, trying to make a living. To me, it makes no sense."

The film was produced by two crews with two directors. One director followed the fly-in and fly-out court — the judge, the prosecutor and the defense lawyer — as they spent a few days in several Baffin Island communities trying criminal cases. We see them planning and playing together off-hours but representing opposing sides while on duty in makeshift courts. One lawyer says she hopes that the people "understand the rules," that even if they travel together and spend time with each other while court is in session, they are representing opposing sides. One of the accused Inuit says that, as far as he's concerned, "they're all on the same team."

The second director followed four Pond Inlet youths charged with sexual assault, break and enter, trafficking, and assault with a dangerous weapon. The Inuit are portrayed as confused, scared and quite helpless, just as I would feel if I were brought before a committee of Inuit elders who had the power to sentence me to survive on the land for a month or so.

A recent Inuit Justice Task Force resulted in the introduction of "sentencing circles" composed of elders who advise judges. Many elders see little point in sending Inuit to jail and focus, instead, on rehabilitation, on restoring harmony.
As one Inuit commentator says, “We prefer to seek ways of forgiving rather than, as happens in western culture, labelling a person a criminal.”

The film does a good job of counterposing the realities of the two worlds and, in the end, we are hard pressed to defend our own. Even those viewers who have never questioned the Canadian justice system can hardly fail to wonder about its relevance to Inuit: the clothes, the talk, the pomp and ceremony, the rules. We see how culture-bound this system we take for granted really is. And it’s not that Inuit do not believe in punishment. In the old days, particularly recalcitrant offenders would be left behind to fend for themselves while the rest of the community moved to a new place. And it’s not a question of whether wrongdoing exists. As one elder says: “The elders want people to behave. In this respect, there is no difference between us and the RCMP.” Speaking to the accused, she continues: “You don’t listen to us or the RCMP.”

But Inuit are the last to perceive themselves as victims. One elder blames the lawlessness that has become rampant in small arctic villages on elders like himself who “stood by when the white people brought change to the North,” who neglected their children and who seriously abused alcohol. It was his belief that the elders should apologize to the young and “get closer to them” (more parenthood?).

The film does a good job of counterposing the realities of the two worlds and, in the end, we are hard pressed to defend our own.

The violent crime rate in northern Quebec (Nunavik) is, by one estimate, 600 per cent higher than in the rest of the province, but lawyer Desmond Brice-Bennett remarks that Inuit are pressing charges that are usually overlooked in the South. He gives the example of someone saying “I’d like to kill you,” a sentiment not infrequently expressed but typically unprosecuted in the South.

It may be that Inuit are trying too hard to measure up. It may be that, in a small community, resentments and jealousies are more frequently acted out. Or, it may be, as is suggested by Brice-Bennett, that the unusually high degree of policing in northern villages skews the statistics. If you allocated two police to monitor every 1,000 people in the South, the crime statistics would show a dramatic rise because the police would know more about the population and be more accessible to those wanting to make complaints. I couldn’t help reflecting on the arrival of the first police in the Arctic, sent in 1903 to exert some control over the American whalers and to enforce Canadian law among the people living there. Until then, Inuit had no need for their services.

One of the cases made a great deal of sense. One young man was accused by his girlfriend of touching her young baby’s genitals, but the point is made that this is not considered a sexual assault in Inuit culture, but merely a way of showing affection. While it may be true that the definition of crime differs between cultures, we cannot ignore the violence and self destruction that is occurring in arctic communities. Most people agree that arson, rape, physical assault and theft cannot be left unchecked. They disagree as to how the problem is to be treated.

The movie ends on a note of hope, with an elder telling a story about a youth lost on the land. He was found a year later, the moral being that he had survived — in spite of a pessimistic outlook.

Marybelle Mitchell
As someone who has lived there, I find most films by southerners about the Arctic disappointing. The camera records the tourist's first impressions, and the edited product often has a travelogue quality. In the Reign of Twilight is a definite exception. This is an intelligent and absorbing visual account of the contact of Western and Inuit societies. This film skilfully weaves together what may appear to be — but are not — incongruous elements to produce a multifaceted picture of the contemporary Inuit world. One of the major elements dealt with is the advent of the Cold War in the mid-1950s, an event that focused new attention on the North. It also turned Inuit into Rangers patrolling the arctic coastline in response to a recognition in Washington of North America's vulnerability to attack from the North. The Cold War also brought the infamous Distant Early Warning (DEW) Line — radar surveillance stations located 70 miles apart in a string across arctic Canada — and an influx of technology and manpower that had an irreversible effect on the North. The narrator tells us: "Men would have to transform this unknown frozen wasteland into a vital outpost of Western civilization."

It isn't necessary to point out that it was already vital to the Inuit: this is accomplished in the film through the use of a series of Inuit witnesses representing three generations: the elders who reflect on what life was like before, the middle-aged who have a foot in both worlds, and the young who grew up with North American culture.

Three well-known and formerly influential Indian and Northern Affairs employees function as counterpoint witnesses: R.A.J. Phillips, Gordon Robertson and Graham Rowley. Seated in front of a stone fireplace in Rowley's southern house, the three reminisce about what they did to establish a Canadian presence in the North and counteract the American invasion that began with the DEW Line. Press material describes their testimony as "comic," but I find it to be, rather, poignant. Obviously well-intentioned, they tell us they worried "about too much exploitation of the Eskimo people" but consider they hadn't done too badly because, "to reduce it to its simplest terms," there hadn't been a single "mixed birth" during construction of the DEW line. They also speak about the "high degree of risk in the Inuit way of life," and maintain that, if there had been no government intervention, the people would have died out. It was never, one bureaucrat said, their intention "to interfere with the lifestyle," but they point to the fact that, before government education programs were installed in the North, people couldn't count beyond 20. From their perspective, it simply wasn't acceptable that a segment of the Canadian population should remain forever uneducated and unable to "access the great literature of the world."

Their testimony is also ironic, given the view stated by Inuit witnesses (seated on snowbanks beside an arctic river) that "in those days," before the coming of the bureaucrats, they had "true happiness." One Inuk mentioned how they had welcomed the traders and the police and how the [Inuit and White] had helped each other. Most of the Inuit witnesses are fair, pointing out that they like some of the things they got — "It's a good thing to have medicine" — but Abe Okpik, an Inuk who worked many years for Indian and Northern Affairs, was openly critical. "They came up here because some of them couldn't get a job where they were," he says, expressing...
resentment that Inuit had “to follow to the extreme,” the southern way of thinking.

Other Inuit witnesses talked about the fact that they have forgotten how to build igloos, that the animal skins tear when they try to skin them, that they can’t find jobs in their communities, that there isn’t much to do except watch television all day. Shots of Inuit drunk, in jail, lamenting the carving up of their land—“It’s a terrible thing to have a boundary”—and Inuit imitating southern pop culture are juxtaposed to great effect with commentary from the retired civil servants who disagree as to whether their greatest accomplishment was that the people can now think of administering their own territory, or whether it is that they simply survived. This has to stand as the great irony of the film. Elders worry that their children won’t know how to survive; without the knowledge the elders have to offer, “they will be lost.” An Inuk talks about how they used to follow the sun and the stars: “I don’t even know which star to follow [now],” he says.

I haven’t said anything yet about the interweaving of images of Inuit art through this production. We see people making soapstone carvings and selling them to the local store manager who displays them on videophone to a southern marketing agency. We see Inuit sculpture being sold for thousands of dollars at prestigious auction houses in the South, being displayed in commercial galleries, being purchased by tourists. The message I got was that this is how Inuit are known in the South: by a pristine product divorced from the social upheaval from which it comes. As the narrator remarks at the beginning of the film: “You have to wonder: If we got their icons, what did Inuit get in return?”

The civil servants talk about pluses and minuses. Leaking PCB’s from the now abandoned DEW line sites are a minus. A plus is that few Inuit ever starve to death. But survival is still a problem: people don’t have jobs to buy food, so they are dependent upon social assistance and susceptible to social problems.

This film is based on the book, *Arctic Twilight*, by Kevin McMahon (James Lorimer and Company, 1988) and has to be one of the few movies that has successfully retained the contextual richness of a literary production. This is no visually simplified, linear plot, but a complex rendering of reality, perhaps because the author was also writer and director.

Marybelle Mitchell

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Mattiusi Iyaituk says he found carving marble as hard as the first two carvings he ever made. He was attending a three-week carving course at the Carving Studio and Sculpture Center in West Rutland, Vermont with Oopik Pitseolak of Iqaluit, Uriash Puqiqnak of Gjoa Haven and Bart Hanna of Igloolik.

The session (May 8 to 26) was led by instructors Fred Brownstein, Don Ramsey, Carol Driscoll and Bob Sindorf, and by visiting artists Pat degogorza and Jane Armstrong. The Inuit artists, in turn, gave a two-day soapstone carving workshop for 15 students, including several University of Vermont students, and carvers from Kentucky, Alaska and Japan.

In Vermont, Inuit used hand and power tools to work in granite and marble, both denser and more challenging to work with than soapstone. Manager Mike Winslow said working with new materials challenges the artists: “Sometimes a material's limitations cause the mind to work harder. It challenges the brain to go further than it has before.” Winslow also remarked that some of the carvings produced by the Inuit marked the first time that certain images had ever been sculpted in marble or granite, Bart Hanna's granite carving of an upright walrus, for example.

Instructor Carol Driscoll, said: “On a cultural level, it was really stimulating for me. From some of their carvings, you can get a real sense of traditional life. As a group, they (the Inuit) are talented, directed people: the people you seek out in artisitic circles.” Winslow thinks that having Inuit at the studio is an exceptional chance for the northern artists to be exposed to a different culture and a different artistic environment. Their presence also benefits the other students and instructors: “This is a great opportunity for American artists to see how rapidly they (the Inuit) can transfer images to stone.”

Pitseolak, recipient of the 1995 Joan Martin Award for Excellence, carved several pieces in marble, granite and alabaster while in Vermont. She said she was glad that her perseverance paid off after a discouraging start with the harder stone. Pitseolak also experimented with life drawings and, although she doesn't consider herself to be a very good drawer, she said it helped with her carving.

Iyaituk referred to the “beautiful freedom of creation” he experienced in Vermont. In a videotaped interview on the last morning of his stay, he said: “We have the freedom to create what we want, whereas I am used to creating something from my background, from my cultural ancestry.” This was the first time he had been able to carve a sculpture that was inspired only by another artist, and not by, or within the confines of, his own culture.

Iyaituk also created an abstract marble piece called The Line that was purchased by another student in the course for his blind father. The title refers to the fact that you can encircle the sculpture with your hand by following a single, raised line that snakes around it.

Hanna, invited by the studio to be artist-in-residence for six weeks, considers that he is maturing as an artist through his experience in Vermont: “I get to meet different artists, and I think people here are more open, which may be because everyone’s away from home.” Instructor/student Suzanne Nees agrees with Hanna that the Carving Studio is an ideal setting for instruction and creation: “The exchange is priceless. The whole atmosphere is really supportive.”

Hanna will be participating in a public art project, in which a group of students design and install a small sculpture park in West Rutland. The class consulted with landscape designers, municipal
engineers, local officials and residents to create a mutually agreeable design for the small town's new park on the site of an abandoned lot. Each of the eight students constructed a scale model of their proposal for the space, and the final plan incorporated ideas from everyone. Hanna and the other participants will create and install benches, a fountain, arches and walkways for the park. Hanna says he's looking forward to discussing this project with people in Igloolik when he gets home.

For information on courses offered by the Carving Studio and Sculpture Center, contact the studio at: Marble Street, P.O. Box 495, West Rutland, Vermont 05777, U.S.A. Tel: (802) 438-2097.

PEOPLE

The spring '95 issue of C magazine carried an article by Sheila Butler entitled Baker Lake Revisited. In 1969, Butler and her husband, Jack, moved to Baker Lake where they worked as arts advisors to the Baker Lake Cooperative for several years. They returned to Baker Lake in 1994 to attend a conference organized to coincide with a Canada Council Art Bank jury and the opening of an exhibition of Baker Lake drawings organized by the Macdonald Stewart Art Centre (Guelph, Ontario). Butler, an artist, is now Acting Chair of the Department of Visual Arts at the University of Western Ontario, where she also teaches.

Joseph McLeod of Maslak-McLeod Canadian Art in Toronto gave a presentation in mid-March as part of a lecture series entitled Art and Culture of Canada's First Nations: Past, Present and Future, organized by Bernhard Cinader of the University of Toronto. Cinader, a retired professor of urology in the university's medical school, has had a long-standing interest in Aboriginal art, and part of his collection is on display in the medical building. McLeod's slide lecture detailed similarities and differences between various elements of Woodland and Inuit art. He spoke to an audience of about 40 people about imagery, the portrayal of everyday life, and the variety of media employed in art from the two indigenous groups.

Maureen Flynn-Burhoe's multi-media graduate research project, entitled Jessie Oonark, Woman at the Centre, was shown at Carleton University in Ottawa on May 9. The presentation was one in a series of workshops and demonstrations produced by Carleton's Teaching and Learning Resource Centre.

David Ruben Piqtoukun and Pudlo Pudlat were featured separately on a recent edition of Sunday Arts Entertainment, a national CBC television program. The April 30 telecast also broadcast footage of the True North Concert, held at the Yukon Arts Centre in July 1994, which included a performance by award-winning Inuit singer Susan Aglukark.

Cry of the Ancestors, a video portrait of artist Manasie Akpaliapik, was shown on CBC, Canada's national public television network, on June 4. Produced by Ira Levy and Peter Williamson of Toronto's Breakthrough Films and Television Inc., the hour-long documentary contains footage of Akpaliapik in his home community of Arctic Bay and in Toronto where he now lives. As Akpaliapik says: "For me, I feel I'm caught in the middle. I don't really have a place. I feel that people tend to look at me as if I don't know anything about Inuit ways, figure I've forgotten everything. I really don't like that. When I'm down here, people don't treat me like someone from the city either."

Seven hundred people attended the May 20 opening of Keeping Our Stories Alive at the Institute of American Indian Art Museum in Santa Fe, New Mexico. The exhibition, organized by the North West Company with assistance from O.T. Thompson of Ancient Traditions Gallery in Minneapolis, featured over 120 works, including sculpture, prints, drawings, tapestries, wall hangings, jewellery and ceramics from communities across the Arctic. An exhibition catalogue is available from the North West Company. Tel: (416) 675-9300.
AN INUIT MEMORIAL IN HAMILTON

A four-metre, pyramid-shaped granite monument was erected in the Woodland Cemetery in Hamilton, Ontario this past summer. The memorial honours the 35 Inuit who died from tuberculosis in the 1950s and 1960s at the Hamilton Mountain Sanatorium (now the Chedoke Hospital) and were buried in the Woodland Cemetery. Inuit were often buried in unmarked graves, with only brief references containing first names or E-numbers listed in the cemetery registry. It sometimes took years for family members to find out that their relatives had died; information on burial sites was even sketchier. Ann Meekitjuk Hanson of Iqaluit — who was about 5 years old when her mother left Iqaluit for a southern hospital — helped raise funds for the project. Hanson received only vague reports on her mother's condition over the five years her mother was in hospital. She died around 1958, but it wasn't until several years ago that Hanson discovered that she was buried in Hamilton. Her mother's name, "Josie," is one of the 35 names inscribed on the monument.

UPDATE

A FRANCO-INUIT COLLABORATION

Les Pierres à Images [Stories in Stone] is an exhibition of works resulting from an exchange between two Cape Dorset artists — Kenojuak Ashevak and Kakulu Sagiatuk — and two French artists — Patrick Dupuis and Marina Bernardin. The project began in February 1994 when six original drawings by Ashevak and Sagiatuk were purchased by the Atelier Public du Val Maubuée, a printmaking studio in France. With the Cape Dorset artists' approval, two of the six drawings were embellished with colour and background imagery. Dupuis worked on an Ashevak drawing, and Bernardin worked on one by Sagiatuk. Limited edition prints of the two modified drawings were produced. Ten of each were sent to Cape Dorset for the co-op's approval and the signatures of the two Inuit artists. The West Baffin Eskimo Co-operative retained five copies of each, and the others were returned to France.

Inuit Imagination: Art and Culture from the Canadian Arctic opened in March at the Galleria d'Arte Moderna e Contemporanea in Verona, Italy. Over 4,500 people attended the March 18 opening. Curated by Darlene Wight of the Winnipeg Art Gallery, the exhibition was displayed in 18 different spaces inside the gallery. An original 13th century wall serves as a backdrop to one section of the exhibition. In the photograph taken outdoors, an exhibition banner is visible on a Verona street. The show closed July 18, but is scheduled to tour several other European cities this fall. The 250-page catalogue is available from: Galleria d'Arte Moderna e Contemporanea, Palazzo 40, Via A. Forti 1, 37121, Verona, Italy.

ART IN NUNAVUT GOVERNMENT BUILDINGS

In its first major report, the Nunavut Implementation Commission has recommended that a modest amount of money be designated to purchase Inuit artwork for display in Nunavut government buildings. Nunavut, the newly-established Canadian territory encompassing much of the eastern and central Arctic, will become an official political entity in 1999.
IAN LINDSAY (1917–1995)

Ian Lindsay, an Ottawa resident who assembled one of the most impressive private collections of Inuit art, died of cancer in early May. He was one of the original contributors to Inuit Art Quarterly, writing on the art of collecting [see IAQ Spring 1986:4]. “To my way of thinking,” he wrote, “the collecting instinct is more in line with the zeal of those 19th century gentlemen-scholars who, lacking technology and credentials, nevertheless broke new ground with dreams and strong convictions.” Lindsay is remembered here by Darlene Coward Wight, curator of Inuit art at the Winnipeg Art Gallery, which is guardian of the Lindsay collection of Inuit art.

Ian Lindsay was once called “the first passionate collector” by James Houston, and the aptness of this description made it impossible to consider any other title for the exhibition of his collection, organized by the Winnipeg Art Gallery (WAG) in 1990.1 Ian happened upon the historic sales exhibition of Inuit carvings held in November 1949 at the Canadian Handicrafts Guild in Montreal, and a preoccupation with collecting began that was to continue throughout his lifetime.

He bought about 60 carvings at that sale, and had to cash in a Canada Savings Bond to pay the $300 tally. After that, Ian haunted the Guild, waiting for new work to be put on sale. When he moved to Ottawa in the late 1960s, he continued to add to his collection.

Art schools in his student years and a career in commercial design help to account for the aesthetic sensibilities Ian brought to his collecting activities. Right from the beginning, he recognized the aesthetic quality of the early stone carvings from Inukjuak and Povungnituk. Of the 426 artworks from his collection now housed by the WAG, fully one quarter are from the period 1949–1953 — years that were to define the beginning of the Contemporary Period of Inuit art. This portion of his collection allows an appreciation of the creativity of work from that period, while also giving insights into the rapid developments that took place in the artform in those formative years.

There are elements within the Lindsay Collection that enhance our knowledge and appreciation of sculpture by Inuit artists. These include works by the artists Kaka and Kiawak Ashoona, Davidialuk and Thomassie Kudluk, as well as a group of over 30 eccentric antler carvings by lesser-known carvers from Kangiqsualujuaq. There is a collection of needlecases and ayagaks of which Ian made delicate tonal drawings. Many of the works in the collection depict shamanic or mythological subjects. But it was the classic subject of the human head that most intrigued Ian. He called the heads his “little charmers,” and enjoyed pointing out the expressive faces, the sense of monumentality and the powerful, three-dimensional forms.

Pieces from Ian Lindsay’s collection now seem to end up in every WAG Collection show, and in telephone conversations with Ian about artworks on current display, his delight was palpable as he relived the pieces in his mind’s eye. He would recall a texture or a certain viewing angle, or even a humorous thought that had caused him to purchase the piece originally. But it was the “sheer humanity” of the art that was the greatest appeal to Ian, and it is no coincidence that the human head was the subject he collected with the greatest focus. Although he was a self-professed loner, Ian enjoyed the company of people with whom he could discuss art, and this he always did passionately.

Darlene Coward Wight

NOTE

1 The title of the exhibition and catalogue is The First Passionate Collector: The Ian Lindsay Collection of Inuit Art.

HELEN M. BURGESS (1920–1994)

Helen Burgess died in Winnipeg on April 16, 1994, following a six-month battle with leukemia. Burgess was born in Newmarket, Ontario. In 1965 she joined the Department of Northern Affairs in Ottawa, as an information officer and as editor of North magazine. In 1970, she moved to Winnipeg to edit the Hudson’s Bay Company’s magazine, The Beaver, a position she held until 1985 when she co-founded Watson and Dwyer Publishing Ltd., publisher of the popular Inuit Art: An Anthology (1988).
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AT THE COMMERCIAL GALLERIES

The Lippel Gallery in Montreal announced in May that it would close on June 23. Leon Lippel, who founded the gallery in 1962, died in 1994. Jean Jacques Lussier was engaged as gallery director following Lippel’s death, and can be reached for information at (514) 481-1609.

A solo exhibition comprised of 105 sculptures by Gjoa Haven carver Gideon Qauqjuaq was shown at the Inuit Galerie in Mannheim, Germany, between April 30 and May 27. The works were collected over the six years since Qauqjuaq’s last solo exhibition in Mannheim. This exhibition concentrated on small to medium-sized works, and showcased Qauqjuaq’s interest in transformation subjects. According to gallery owner Josef Antonitsch, who spoke with Nunatsiaq News in April in Mannheim, Qauqjuaq’s animals transform, sometimes naturally, sometimes as if the artist had suddenly changed his mind about what he was carving. “Their exaggerated countenances can be comical or fearsome, certainly within the Gjoa Haven tradition, but always with the unmistakable stamp of the artist.”

Nizhoni Dream Catchers, a new Indigenous arts gallery in Naples, Florida, held an exhibition of 57 Inuit works during the month of March. Entitled Inuit Art: Arctic Expressions, the event was organized in cooperation with Arctic Cooperatives Limited, and included works by Paul Kavik, George Arluk, Judas Ullulaaq, Jaco Ishulutaq, Pee Michael, Paul Toolooktook and Martha Tickiq. Tickiq travelled to Naples to give carving demonstrations at the reception and at the exhibition opening.

An exhibition and sale of jewellery by students and graduates of the Fine Arts and Crafts Jewellery programs of Arctic College’s Nunatta Campus in Iqaluit, Northwest Territories was held at The Guild Shop in Toronto, from April 1 to April 15. Gallery director Ann Tompkins told Nunatsiaq News (April 28, 1995:12) that about 40 per cent of the jewellery was sold, a significant figure considering the competitive jewellery market in the South. Mark WEBber of Arctic College said it was the first time since the mid-1970s that an arctic jewellery show had been held outside of the North.

Arctic Artistry in Hastings-on-Hudson, New York opened an exhibition entitled Cape Dorset Engravings and Etchings — 1962–1976 on June 3. The exhibition included 50 limited edition graphics from Cape Dorset’s best known artists of the time. From November 1 to 30, Sculpture and Prints from the 1960s: One Man’s Collection will be exhibited.

Galerie Saint Merri in Paris, France ran an intercultural exhibition entitled Rencontre between April 12 and May 13. The exhibition featured the works of...
Emmanuel Fillot, a French sculptor, passages by poet Kenneth White, and works by various Inuit sculptors, including Manasie Akpaliapik, Augustin Anaittuq, Elizabeth Nutaraluk Aulajjut, Luke Anowtalik, Mary Anowtalik and Emily Pangnerk Illuitok.

The Isaacs/Inuit Gallery in Toronto held an exhibition entitled The Baker Lake Community during July and August, featuring sculpture, wall hangings, prints and drawings. Works by Kenojuak Ashevak, John Kavik, Lucy Tasseor and Pitsolak Niviaqsi were exhibited between July 1 and August 9.

The Toronto gallery Feheley Fine Arts opened an exhibition of photographs by Jerry Riley on June 10. Cape Dorset: Portraits and Landscapes features portraits of Cape Dorset residents, including artists Pudlo Pudlat, Pauta Saila, Kananginak Pootoogook and Toonoo Sharky. Riley made frequent visits to Cape Dorset between 1988 and 1993.

SEDNA

The Spirit of the Sea

SEDNA. Pitsolak Niviaqsi. Cape Dorset, 1994
Stone, 12.5" x 20.5" x 4"

September/October, 1995

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Artist Unknown
Inukjuak, 1951
Stone, Shew, 12.5 x 7 x 11"
Inuit Art Enthusiast

We have been receiving Inuit Art Quarterly for several years; it was my gift to my husband. I am an artist. The year of 1966 marked our marriage and our first-hand introduction to Inuit art when I purchased a beautiful bear soapstone sculpture for my husband. We have moved around since then, but it has always been by his favourite chair, so he can touch and handle it. We have also bought a number of the smaller pieces, mostly the simpler ones that seem to speak to the spirit and give us deep pleasure. Recently, I bought our first silkscreen by an Inuit artist. I was very interested in your article about the beautiful fibre arts — the embroideries and appliqué. This donation comes with our deep appreciation for the truly wonderful art of the Inuit. If we happen to win something [in the Draw-by-Mail contest], it will be special. More important, I hope it will help provide someone with the training and encouragement to express themselves creatively, as I have been helped and encouraged in my life.

Susan Perin
Sewickley, Pennsylvania

From Two Minnesota Readers

I love the Quarterly and, of course, the artwork. At 52, I’ve been many times to Yellowknife on whiseware trips and enjoy stopping at Northern Images and spending lots in support of Native work.

Judith Gavin
St. Paul, Minnesota

As usual, the Spring 1995 issue of Inuit Art Quarterly is excellent! Keep up the good work.

Yvonne C. Condell
Moorhead, Minnesota

Thanks for the Isumavut Review

I am writing to thank you for the excellent review essay of Isumavut in the latest Inuit Art Quarterly (Spring 1995). It was a great disappointment to miss that showing, but it was impossible for me to get to Ottawa while it was in progress [ed. note: the exhibition continues until March 3, 1996]. Reading your review, I almost felt as though I had seen it. I am greatly impressed by the work of Tunnillie — what power! I hope to see her work in stone rather than on paper. The Globe and Mail review escaped me, but I am not surprised by it. It is most unfortunate that many critics adopt that elitist, snobbish stance. I went to Toronto in the fall to see the Barnes exhibition and was simply enraged by the Globe and Mail review. I hope that some one will bring your article to the attention of both Conlogue and Zepp. I was deeply touched by the women artists’ stories and will not fail to get the book. Thank you again.

Irene Kon
Montreal, Quebec

No Thanks for the Isumavut Review

In her review of Isumavut: The Artistic Expression of Nine Women (IAQ Spring 1995:26-36), Janet Berlo uses the term “diatribe” to describe comments by Norman Zepp quoted by Ray Conlogue in the Globe and Mail (October 22, 1994). But the tone of Conlogue’s article was one of studied concern about the method used by Canadian Museum of Civilization curator Odette Leroux to select the works of art in the exhibition, and the effect of this method on the quality of the exhibition. It is clear that Zepp had thought very carefully about the issues discussed before speaking about them in public. Neither he nor Conlogue engaged in any personal invectives.

Conlogue was careful to offer a balanced presentation of the argument by allowing Leroux to respond to every concern or criticism voiced by Zepp. This balance is clearly not evident in Berlo’s review. She spoke to neither Conlogue nor Zepp and is consequently guilty of grossly misrepresenting their position. The only person to use bitter and abusive language was Berlo, whose arguments frequently descended to the vitriolic. The term “diatribe,” therefore, applies more appropriately to Ms. Berlo’s article than to Zepp’s comments.

In developing her case against Zepp, Berlo states that “it seems to be the issue of the artists’ involvement in the development of the exhibition that incenses [Conlogue and Zepp] the most.” As a friend and colleague of Mr. Zepp’s, I know that, for his proposed Sarick show at the Art Gallery of Ontario, he conducted over 40 interviews with Inuit artists and had arranged for several to participate on the advisory team. Clearly, he is in favour of involving the Inuit in exhibitions. If, however, it results in the abrogation of curatorial responsibility, it could allow an exhibition of great potential such as Isumavut to become inconsistent, and at times, mediocre in quality.

In her effort to win her argument at all costs, Berlo condemns all curators of Inuit art. Apparently we have been isolated and far removed from the “intellectual issues” which Native art curators such as she have been involved in over the past two generations. Yet Berlo never enlightens us as to what those issues are or how Isumavut addresses them.

Berlo seems to think that museums have only recently engaged artists and other aboriginal thinkers in the interpretation of their art. This certainly is not the case with contemporary Inuit art. Scholarly writing on Inuit art by museum professionals is a relatively new phenomenon, but from the very beginning, both artists and non-artists have been interviewed about Inuit art and their ideas have been incorporated into its interpretation. Dorothy Eber’s book on Pitseolak consisted mainly of quotes from the artist (1972). For her 1985 monograph on Kenojuak, Jean Bloidget interviewed and...
quoted the artist extensively, Darlene Wight did so too for Out of Tradition: Abraham Anghik/David Ruben Piqtoukun (1989), as did Marie Routledge for her catalogue on Padlo (1990). Mamie Jackson also quoted the Inuit in her interpretations of the drawings in her catalogue: Contemporary Inuit Drawings (1987). Again, Berlo also incorrectly upholds the contention that it is rare for the voices of Inuit women to be heard. Three of the very women included in the Ottawa exhibition were among the first Inuit artists to be given 'a voice' a decade or more earlier.

Berlo speculates that Conlogue and Zepp resent the fact that the exhibition was curated by a woman and features women's art and their discussions of the work. Such an exhibition, she declares, “must have seriously destabilized the old, colonialist, male-expert model of the museum curator and art critic as the final arbiter of taste.” I would like to point out to Ms. Berlo that all of the curators of Inuit Art in the major art galleries in Canada are women. Women have dominated the curatorialship of Inuit art from the beginning. There is no male ivory tower to destroy here.

Cynthia Cook
Toronto Ontario

A REPLY FROM JANET BERLO

I regret that my remarks about the insularity of the Inuit art world and the larger intellectual issues are not broached clearly and fully enough to avoid misunderstanding. I should have more carefully delineated the context of the “new art history” in my review, and more clearly stated how I believe Inuavut to be different from many previous Inuit art exhibitions. I am well aware that scholars like Eber, Blodgett, Routledge, and others have, for many years, interviewed Inuit artists and successfully used these interviews to elucidate the meanings of Inuit art. Indeed, I have used some of their books in my own university classes for a decade or more.

The discipline of anthropology has been changing gradually over the last 20 years from one in which the two players are polarized as “expert” and “Native informant” to a new level, in which individuals of different cultures truly engage in a dialogue that will broaden the understanding of both parties. So, too, aboriginal art studies are slowly (and sometimes painfully) moving to a new level of collaboration and mutual understanding. I believe that Inuavut will stand as an important step toward this new stage.

Finally, nowhere in my review did I “speculate that Conlogue and Zepp resent the fact that the exhibition was curated by a woman and featured women’s art,” as Cook alleges. Had I said it, it would have been nonsense, but I did not say it. In referring to the male-dominated art world, I was talking about the larger world of art and ideas, not the small world of Inuit art studies.

The fact that the National Gallery of Canada is at present, headed by a woman does not obviate the fact that, throughout North America, the museum world, and the art market in general (especially at the highest levels of power), is demonstrably a world in which male — and, yes, colonialist — values still hold sway. I maintain that these values include an insistence on power and control being tightly held in the hands of the (usually White) institutionally-based curator; I also maintain that the Globe and Mail review of Inuavut was an accurate reflection of just such values.

Janet Catherine Berlo
St. Louis, Missouri

Given the cost of space in the magazine, letters will be considered for publication only if they are brief and to the point. Only rarely are exceptions made (as in the case above) to this policy. Inuit Art Quarterly reserves the right to condense letters, and to edit for grammar and clarity. We do not publish form letters or copies.

Address letters to: The Editor, Inuit Art Quarterly. 2081 Merivale Road, Nepean, Ontario, Canada, K2G 1G9.

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J. Kigusiuk  J. Ocnark  M. Tuta'luq

---

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Every effort is made to ensure that information in this calendar is correct, but readers are advised to check dates and times with event organizers.

**EXHIBITIONS**


*Inuit Woman: Life and Legend in Art*, Winnipeg Art Gallery, 300 Memorial Boulevard, Winnipeg, Manitoba, June 24, 1995 to February 1996. Tel: (204) 786-6641.


*Keeping our Stories Alive*, Institute of American Indian Art Museum, Santa Fe, New Mexico, May 20 to mid-September. An illustrated catalogue accompanying the exhibition is available through the North West Company. Tel: (416) 675-9300.

*Cape Dorset Impressions: Inuit Stonecut and Stencil Print Techniques*, National Gallery of Canada, 380 Sussex Drive, Ottawa, Ontario, April 7 to October 15, 1995. Tel: (613) 990-1985.

*Images of the Land in Inuit Prints and Drawings*, National Gallery of Canada, 380 Sussex Drive, Ottawa, Ontario, mid-October 1995 to March 1996. A lecture by Dr. Marion Jackson will be held in conjunction with the exhibition during the fall on a day to be confirmed.

*Selections from the Inuit Art Collection*, Macdonald Stewart Art Centre, 358 Gordon Street, Guelph, Ontario, February 15 to October 1, 1995. Tel: (519) 837-0010.

*Names and Lives in Nunavik*, McCord Museum of Canadian History, 690 Sherbrooke Street West, Montreal, Quebec, until April 1996.

*Immag Takkujavut: Paintings from Cape Dorset*, McMichael Canadian Art Collection, 10365 Islington Avenue, Kleinburg, Ontario, December 23, 1995 to March 17, 1996. The illustrated catalogue accompanying this exhibition will be available from the McMichael Canadian Art Collection. Tel: (905) 893-1121; mail order: (905) 893-0344.

*Selections from the Permanent Collection*, McMichael Canadian Art Collection, 10365 Islington Avenue, Kleinburg, Ontario, August 5 to December 3, 1995.

**TRAVELLING EXHIBITIONS**

*Qamanittuaq: Drawings by Baker Lake Artists*, organized by the Macdonald Stewart Art Centre, Guelph, Ontario, and opened in Baker Lake. *Itinerary*: Macdonald Stewart Art Centre, April 27 to September 10, 1995; Memorial University Art Gallery, St. John's, Newfoundland, January 9 to September 28, 1996; Winnipeg Art Gallery, Winnipeg, Manitoba, September 14 to November 17, 1996; McIntosh Gallery, University of Western Ontario, London, Ontario, January 9 to February 9, 1997; Carleton University Art Gallery, Ottawa, Ontario, February 18 to April 13, 1997. Catalogue is available from the Macdonald Stewart Art Centre. Tel: (519) 837-0010; Fax: (519) 767-2661.


**PRINT COLLECTION**


**CONFERENCE**

*10th Inuit Studies Conference*, Memorial University of Newfoundland, St. John's, Newfoundland, August 15-18, 1996. For information, contact Irene Mazurkewich at the Department of Linguistics. Tel: (709) 737-8299.

**PERMANENT EXHIBITIONS**

*Ontario*
- Art Gallery of Ontario (Toronto)
- Cheyéé Hospital (Hamilton)
- McMichael Canadian Collection (Kleinburg)
- National Gallery of Canada (Ottawa)
- Toronto Dominion Gallery of Inuit Art (Toronto)

*Quebec*
- Canadian Guild of Crafts Quebec (Montreal)
- McCord Museum of Canadian History (Montreal)
- Montreal Museum of Fine Arts (Montreal)

*Manitoba*
- Crafts Museum, Crafts Guild of Manitoba (Winnipeg)

*United States*
- Dennos Museum Center (Traverse City, Michigan)
Woman in parka, Pond Inlet, 1994.
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