Canadian Arctic Producers
(a division of Arctic Co-operatives Ltd.)
Specializing in Inuit Soapstone sculpture
& prints from the Canadian Arctic

Dancing Man 22.5” H x 12” W x 9” D
Billy Merkosak, Pond Inlet, Nunavut

For gallery locations and dealer inquiries please call or fax:

Canadian Arctic Producers
2891 Slough Street, Mississauga, Ontario L4T 1G4
Phone: 905-677-3375 or 1-888-468-4827 Fax: 905-677-4320
Email: cap@arcticcoop.ca

Aboriginally owned and controlled
Arctic and Inuit Photography
Part One: An Accurate Representation of the World?
By Amy Adams

Photography has a long history in the Canadian Arctic, its beginnings almost dating to the birth of the medium in the mid-19th century. Part one of this three-part series examines the early development of photography, its introduction to the North and how it became a critical tool in imaging, studying and subjugating the Inuit.

Front cover ...
Woman in Shawl, 1998, Sheojuk Etidloie (etching and aquatint on paper; 26.6 x 23.6 in.)
Photo: Courtesy of The Upstairs Gallery, Winnipeg
Specializing in collector’s pieces from across the Canadian Arctic. Appraisal services available. Dealer inquiries welcome.

5005 Bryson Drive
Yellowknife, NT X1A 2A3
(867) 873-8064 (867) 873-8065 fax
www.gallerymidnightsun.com
galleryofthemidnightsun@canada.com

INUIT EARLY NORTH AMERICAN INDIAN ART & ARTIFACTS
THE ISAACS/INUUIT GALLERY
9 Prince Arthur Avenue, Toronto M5R 1B2
Tel. (416) 921-9985 Fax (416) 921-9530
email: inuutgal@istar.ca
www.novator.com/isaacs-inuuit/
WE PURCHASE COLLECTIONS

"Spirit" by Judas Ooloolah
Gjoa Haven, 1997
h. 12" x w. 7.5" x d. 6"

EARLY NORTH AMERICAN INDIAN ART & ARTIFACTS

"Moon Spirit" by Germaine Arnaktauyok
Etching Image Size 4" x 12"

Please see the Advertiser Index for a list of galleries in your area
In recent years, excellent Inuit film-makers and videographers have begun to emerge in the North. But Inuit have been practising still photography for much longer — indeed, since before the beginnings of contemporary Inuit sculpture and graphics. The arrival of photography in the Canadian Arctic, not long after the medium was invented, had as great an impact on Inuit culture as it had on European culture. Its role in Inuit cultural history is of continuing — perhaps increasing — relevance today. In this, the first of a three-part series, I discuss the aesthetic and logic of early still photography in the Arctic and point to reasons for its special resonance with Inuit photographers.

"The Camera Never Lies"

Although 1839 is the “official” year of its birth, the history of photography can be traced as far back as the 10th century, when early philosophers and scientists searched for theories to explain optical perception. The general acceptance of the idea that light facilitated vision in the form of straight rays led to the development, before 1420, of vanishing-point perspective, first seen in the work of Italian artist Filippo de Brunelleschi, which allowed for a more reliable rendering of perspective and distance. This achievement “at a stroke ... raised the art of painting to a science. It opened the door ... to the idea of a picture as an illusionistic representation of objects in space seen from a fixed viewpoint” (Fleming and Honour 1982, 335). This way of seeing was enthusiastically adopted into the lexicon of Renaissance painting, and was so powerful and captivating an idea that it became the standard by which all art up to, and even into, the 20th century was judged.

With this new benchmark for pictorial excellence came a strong desire among artists and critics alike for an illusion so convincing that it would be a direct transcription of nature, and science (such as it was) was employed in search of this pictorial grail. The continuing study of optics led to an interest in a device called the camera obscura, a darkened room onto whose inner wall an outside image was projected through a small lens and then traced directly onto paper. Many artists of varying talent used this new tool in their work.
manently fixing the camera obscura’s image until Nècèphore Nièpce obtained the world’s first photograph in 1827. Nièpce’s process, “heliography,” was, as Roland Barthes has called it, the crucial “chemical discovery” (in Wright 1992, 19). The visual world could now be directly and, so it seemed, mechanically transcribed without the involvement of the pencil in the artist’s hand. For 400 years after Brunelleschi developed accurate perspective drawing, the degree of success of all methods of recording the visual world had been entirely dependent upon the skill or talent of the artist. Now this obstacle to exact verisimilitude was suddenly removed, and a new medium was born. Photographs, notably the daguerreotype – a technique resulting from the 1839 collaboration between Daguerre and Niècèphore’s nephew, Abel Nièpce – were accepted as precise reproductions of human perception, “transparent” reflections of reality itself.

The arrival of photography heralded an entirely new way of looking at the world. Where artists could at best interpret reality in their depictions, the new technology appeared to reproduce it objectively and flawlessly. Since the world seemed to appear in the photograph exactly as it did to the human eye, it must follow that reversing the positions of the eye and the camera would yield the same result. Westerners were thus led to believe that, in effect, the camera never lies. This notion of the photograph as transparent became a fundamental part of the photographic syntax that still endures (although the way we deal with photographs now is far more sophisticated). As Susan Sontag explains: “What is written about a person or event is frankly an interpretation, as are handmade visual statements, like paintings and drawings. Photographed images do not seem to be statements about the world so much as pieces of it, miniatures of reality that anyone can make or acquire” (1990, 4). The similarity of the photograph to the visual world, combined with the relative ease with which photographs could be disseminated, fuelled the rapid growth of the photographic industry. A proliferation of professional photographers and suppliers of photographic equipment ensued, and many people took it up as a hobby.

Photography quickly became a favourite tool of archaeologists and draughtsmen – who valued its documentary capacity – as well as the companion of the adventurer. Photographs were widely considered to be the next best thing to having been there. What could possibly surpass them in rendering the exact likeness and ambience of a faraway place that few could hope to see in person? Europe was flooded with images of distant and exotic vistas, famous personages and monuments; the average middle-class household owned at least one “album of views” (Gernsheim 1987, 200) and stereoscopic photographs (an early form of three-dimensional imaging) were a popular parlour diversion. Museums and scientific societies began to favour photography as an authoritative method for collecting data in the field; photographers could be found on expeditions to all parts of the planet. The grand sights of Egypt, India and the Far East were soon “fixed in silver” as photography travelled throughout the European colonies.

Copper Eskimos making peace signal, Diamond Jenness, Canadian Arctic Expedition, Coronation Gulf region, c.1913-16.

Photographs were widely considered to be the next best thing to having been there. What could possibly surpass them in rendering the exact likeness and ambience of a faraway place that few could hope to see in person? Europe was flooded with images of distant and exotic vistas, famous personages and monuments; the average middle-class household owned at least one “album of views” (Gernsheim 1987, 200) and stereoscopic photographs (an early form of three-dimensional imaging) were a popular parlour diversion. Museums and scientific societies began to favour photography as an authoritative method for collecting data in the field; photographers could be found on expeditions to all parts of the planet. The grand sights of Egypt, India and the Far East were soon “fixed in silver” as photography travelled throughout the European colonies.

Copper Eskimos making peace signal, Diamond Jenness, Canadian Arctic Expedition, Coronation Gulf region, c.1913-16.

Photographs were widely considered to be the next best thing to having been there. What could possibly surpass them in rendering the exact likeness and ambience of a faraway place that few could hope to see in person? Europe was flooded with images of distant and exotic vistas, famous personages and monuments; the average middle-class household owned at least one “album of views” (Gernsheim 1987, 200) and stereoscopic photographs (an early form of three-dimensional imaging) were a popular parlour diversion. Museums and scientific societies began to favour photography as an authoritative method for collecting data in the field; photographers could be found on expeditions to all parts of the planet. The grand sights of Egypt, India and the Far East were soon “fixed in silver” as photography travelled throughout the European colonies.

Copper Eskimos making peace signal, Diamond Jenness, Canadian Arctic Expedition, Coronation Gulf region, c.1913-16.
Not surprisingly, it soon made the journey to the “New World,” one region of which stood out as a particularly fascinating subject—the Canadian Arctic. The frozen North had long held special status for the continent’s newest inhabitants; it was viewed with both intense interest and trepidation by adventurers, scientists, politicians and artists alike. For centuries, the search for the Northwest Passage and the later quest for the Polar Sea and the North Pole were legendary. Niépce and Daguerre could scarcely have imagined that, as well as travelling to Egypt and the Far East, photography would play a defining role in the exploration of the intriguing Arctic.

**Photographing the Arctic: Reality by Proxy**

Although arctic photography developed roughly in tandem with photography in Europe, this genre has an unusual history, dictated in large part by the unique relationship between the medium and the environment in which it is practised. Despite incredible initial difficulties, the camera earned a prominent place in the history of arctic exploration, fuelled by its ability to render an image apparently identical to that seen through the explorer’s eyes. Indeed, it remains largely through the descriptive power of photographs that the rest of the world is acquainted with the Arctic and its people.

Up to the turn of the century, arctic photography was largely documentary in nature. The vast majority of these early photographs can be characterized as straightforward, intended to convey the maximum amount of visual information as clearly as possible, with little regard for aesthetic effect. Emphasis is consistently placed on sharp focusing and on achieving the greatest possible depth of field within the technical limitations of the time. Unlike Pictorialist photography (popular in late 19th- and early 20th-century Europe and subarctic North America), in which it was understood that the image’s transparency could be skewed or suspended in order to achieve a painterly effect, documentary photographs of the Arctic were meant to be understood as literally truthful, reality by proxy. This is of great significance for Inuit: as the documentary genre reflects the initial European curiosity about Inuit, while the development of daguerreotypes in the Arctic to the rest of the world, they became its principal subjects.

---

A cross-section of work by non-Inuit arctic photographers and the technical improvements that facilitated their work shows how the western photographic gaze on Inuit culture developed and intensified towards the turn of the century. Early work such as that of G.S. McTavish, Thomas Mitchell and George White reflects the initial European curiosity about Inuit, while the development of this curiosity into scientific interest can be seen in the work of Edward W. Nelson and George Comer. It was during the early to mid-20th century, when the Euro-North American photographic gaze on the Inuit became most intense, that many international anthropological expeditions were launched to study them. This was also the period during which the Canadian government began to pursue its jurisdictional interests in the Arctic. Photographs taken by members of the Fifth Thule Expedition, the Gordon expeditions of the Canadian Geological Survey and independent researcher Donald B. MacMillan typify this prolific era.

---

**Early Photodocumentation: George S. McTavish, Thomas Mitchell and George White**

Early photographic processes required a great deal of equipment; the processes themselves were invariably tricky and messy, and their results unpredictable. Moving even metres beyond the studio setting was a logistical feat. If taking photographs in a relatively accommodating climate such as Egypt was considered difficult, it must have seemed nearly impossible in the Far North, where, as Richard Condon relates, “extreme cold, darkness, lack of adequate darkroom facilities and carrying fragile equipment over rough terrain made early arctic photography a challenging and often frustrating task” (1989, 46).

Photography did eventually make its way north, however, arriving at the end of the golden age of arctic exploration. Public interest in explorers’ attempts to penetrate the North had proliferated in the first half of the 19th century when the British Admiralty involved itself in the search for the Northwest Passage. The birth of photography in 1839 coincided with this very active period of arctic exploration. Early techniques like the daguerreotype, however, proved to be too cumbersome and fragile for extensive use in the harsh conditions of the North. Condon reports that the first photographs taken in the Arctic involved the use of the daguerreotype process during the 1853 American expedition led by Elisha Kent Kane. Amos Bonsall, a farmer turned adventurer (Berton 1988, 251), was responsible for making daguerreotypes to document the expedition. Unfortunately, none of his images survive; though Bonsall later wrote that “through much effort” he succeeded in making daguerreotypes in the Arctic, they were irrevocably lost when the ice under his sled broke up and drifted out to sea (Condon 1989, 51).
Frustration of this magnitude was a hallmark of early arctic photographic practice. Clearly, what had seemed simpler and better than drawing with a pencil in a studio was not so on board a ship or, as Bonsall discovered, on an ice floe. As photographers continued to place ever more complex demands on the process, however, solutions were discovered that began to accommodate more extreme conditions. One such solution came in 1851 with the perfection of the wet collodion glass negative. Though still idiosyncratic, this process was light-years ahead of Daguerre’s. More importantly, it yielded a plate from which innumerable copies of the image could be printed onto photosensitive paper, unlike the daguerreotype process, which yielded a single image. This ease of reproduction proved to be a breakthrough; photographs could now easily be reproduced in any sort of printed publication, including the narratives of polar explorations.

The earliest surviving arctic photographs were taken using this wet plate process during the Franklin Search Expedition of 1857–59, led by Captain Leopold McClintock (ibid., 52). Dr. David Walker, the ship’s physician and naturalist, was in charge of photographic work for the expedition. Only a few poor-quality prints of the photos have survived, and are now housed in the archives of the Scott Polar Research Institute in Cambridge, England. In taking and preserving his photographs, however, Walker proved the feasibility of wet plate photography under arctic conditions, and it would remain the favoured process for another three decades (ibid.).

One of the earliest photographers to make extensive use of the new process was George Simpson McTavish, a trader employed by the Hudson’s Bay Company and stationed at Little Whale River (near Kuujjuaarapik; see map on page 64) around 1865. Unlike Bonsall and Walker, McTavish was not a member of an expedition but a perennial northern resident and amateur photographer. His pursuit of photography was motivated not by the desire for purely scientific documentation, but by sheer enjoyment of the medium. His photographs are among the first taken of Inuit, and his work is a precursor of what is often called “ethnographic photography” in the Arctic. They are remarkable not only for their great number, but for their content; his work comprises rare early images of Inuit in static poses as well as engaged in day-to-day activities, reflecting McTavish’s genuine curiosity about the Inuit culture and way of life.

While the work of independent photographers like McTavish accounts for a good portion of arctic photography, organized expeditions, usually sponsored by governments, were also significant contributors. The British government was most active in the 19th century when polar exploration was prolific – especially in the quest for the Northwest Passage and the later race for the North Pole. The first British polar expedition known to make extensive use of photography was the Nares Expedition of 1875–76, which was charged with “attain[ing] the highest northern latitude and, if possible, reach[ing] the North Pole, and from winter quarters explor[ing] the adjacent coasts within the reach of travelling parties” before the United States claimed the honour (Nares 1878, xi). The expedition was staffed with individuals capable of collecting nearly every kind of scientific data.
including cartographic, astronomical, meteorological, zoological and botanical information. As an adjunct to this documentation, the expedition’s commander, Captain G.S. Nares, requested that the expedition be equipped with photographic gear (ibid., 1875–76). This appears to be the first time that photography was used as an official documentary tool on an arctic expedition. Assistant Paymaster Thomas Mitchell and Seaman George White were trained in camera and darkroom technique prior to their departure (Abney 1876, 614), and both ships, 

Alert and 

Discovery, were outfitted with the necessary equipment.

In terms of its central task, the expedition was unsuccessful: it did not reach the North Pole. It was very successful, however, in gathering a huge quantity of meticulous scientific data. This includes the remarkable body of photographic work resulting from the patient efforts of Mitchell and White, who made 121 glass plate negatives documenting the voyage. Views of land and ice formations comprise the bulk of the photographs, but there are five images of Inuit, all taken in Greenland at supply depots on the journey northward in 1875. At the lowest latitude is a view entitled “Group of Natives at Egedesminde, Greenland,” followed by two views of “Natives of Disco, Greenland.” There is a group portrait, taken aboard ship, entitled “At Proven [Greenland], Hans Henri, esquimaux dog-driver, with his son and daughter.” The fifth image is “Lat. 76 degrees N. At Cape York. Group of arctic highlanders and seamen of the expedition.” The small number of images of Inuit taken at trading posts, where whole Inuit encampments would likely have been present, suggests that ethnographic documentation was not a high priority. Indeed, the five existing images have an air of novelty about them; they seem to speak more to the fact that “Natives” happened to be present than about the Natives themselves.

The photographs of the Nares expedition enjoyed a celebrated status; they were publicly exhibited in October 1877, and most were printed in a set of two albums by the London Stereoscopic and Photographic Company. Their popularity, as well as the conditions of their production, hint at the expanding role of photography in exploration; Mitchell and White had not only proven that photography was possible in the Arctic, but that it had legitimate applications as a documentary tool. From this point on, photographic equipment became part of the standard scientific research gear for many arctic expeditions, and towards the turn of the century, revolutionary technological advancements made it even easier to practise under inhospitable conditions. The intensity of the Euro-North American photographic gaze on the Inuit continued to increase as the 20th century approached. This can be seen in the work of individuals like Edward W. Nelson and George Comer.

Photography as a Research Tool: Edward W. Nelson and Captain George Comer

Edward W. Nelson, an American ethnologist and ornithologist, is responsible for amassing the earliest and most extensive collection of ethnographic photos from the Arctic (Condon 1989, 53). He was sent to western Alaska by the Smithsonian Institution to gather information and make collections “concerning the natural history and ethnology of this unknown region of the Arctic” (ibid.,
Stationed from 1877 to 1881 at the trading post of St. Michael, which had extensive dealings with Aboriginal nations, Nelson travelled throughout the area, collecting 10,000 “ethnological specimens” from the Bering Sea Yup’ik. He also produced many wet plate photographs (often with great difficulty); a large number of his photographs of Yup’ik encampments and family groups were used to illustrate his ethnographic reports (ibid., 53). At the time, the Native people of the Bering Sea region had had little contact with explorers and whalers, and little was known of them until Nelson’s documentation. The Nelson Collection—now housed at the Smithsonian Institution—thus emphatically reinforced what Mitchell and White’s work first suggested: that photography had a legitimate and valuable role to play in bringing the Arctic to the scientific community and the rest of the world.

Unlike Mitchell and White, however, Nelson couched his use of photography in ethnographic terms. Scientific interest in the Arctic was beginning to expand to include the region’s inhabitants, and as this interest increased, so, too, did the use of photography to capture their images. Arctic anthropologists and ethnologists came to rely on photography as an integral part of their work as the camera gained credibility as a documentary research tool.

People of diverse professions in the North began to employ photography as a complement to their primary occupation.

With the arrival of various dry plate processes around the turn of the century, photography became far more accessible to the average person. By the late 1870s, the difficulties associated with the wet plate process could be bypassed through the use of commercially prepared dry plates, and by the 1880s, dry plate photography had all but replaced wet plate. People from more diverse backgrounds than ever before now had access to the practice of photography. As a direct result, “the number of amateur and professional photographers working in the North increased dramatically” (ibid., 54). People from different professions in the North began to employ photography as a complement to their primary occupation. Quebec-born Captain George Comer (1858–1937) was a lifelong arctic whaling master and one of the first amateur arctic photographers to take advantage of the new accessibility of photography. His interest was piqued rather than dulled by his cold, harsh surroundings, and he took it upon himself to learn as much as possible about his environment. Although the whaling season occupied his time from May to October, Comer was free to pursue his own interests when the ship was in winter quarters. He was particularly interested in the Inuit, and he devoted much of his energy and spare time to learning about their way of life.
In fact, the intimate knowledge of Inuit language and culture that he developed earned him the respect of prominent anthropologists and other arctic scholars of his time. He carefully studied the Inuit way of life and systematically recorded details of their social structure and material culture, collecting artifacts now housed in museums in the United States and Germany.

Comer's knowledge of and personal association with the Inuit is reflected in his photographic work, which seems deeper and more detailed than the work of previous arctic photographers. His images engage their Inuit subjects on a more intimate level, showing them formally posed for the camera or caught in the midst of a daily task. These images were among the first of their kind; they heralded the beginning of a period of intense scholarly and public curiosity about the Inuit, and of a pattern of photographic activity in the North in which the medium was used as a research tool, a preserver of visual evidence. "Comer's photographs ... are valuable documents of both traditional central arctic culture and the impact of whalers upon these isolated northern inhabitants" (ibid., 59).

Comer set a new benchmark for intimacy and detail in photographs of Inuit. In Comer's time, the one remaining obstacle to the easy accessibility of photography was its continued dependence upon the darkroom. Though easier to use than daguerreotypes or wet plates, dry plates still had to be developed more or less in situ. As well, the plates themselves were large, heavy and delicate, and this translated into similar problems with correspondingly bulky equipment. In the mid- to late 1800s, many alternatives to this process were explored, but it was the invention of celluloid in 1861 by Alexander Parkes – and the subsequent development of nitro-celluloid film and its popularization by George Eastman in the United States – that revolutionized photography.

Celluloid film solved the major problems of photography without fundamentally altering the process. No new techniques were involved, and film allowed near-complete independence from the darkroom. The 1898 appearance of roll film combined with the Kodak camera (introduced a decade earlier) further streamlined the practice of photography. Roll film was light and easy to handle, providing the same number of exposures in a palm-sized roll as in a heavy case of glass plates, and allowing for smaller cameras with quicker exposure times. A new era of push-button photography had begun, making the medium accessible to millions of people.
The roll film revolution "greatly facilitated the use of photography in the Arctic. No longer was it necessary to carry bulky photographic equipment and glass plates or to rely upon the cumbersome tripod to ensure a well-focused image" (ibid., 60). Hand-held cameras combined with light, tough and easy-to-handle film made photographic documentation a highly accessible tool that most arctic explorers now employed.

By the first decades of the 20th century, scholarly interest – especially that of the young disciplines of anthropology and ethnology – in the Arctic and its inhabitants had increased dramatically, producing larger and better-equipped research expeditions than ever before. From the late 1900s well into the first half of the 20th century, expeditions to the Arctic increased in frequency and size, and although their aims ranged from finding mineral deposits to the observation of arctic flora and fauna, the most frequent subjects of enquiry were the Inuit.

One spectacular example is the Fifth Thule Expedition of 1921-24, a landmark for both arctic photography and anthropology. This Danish expedition was led by Greenland explorer/ethnologist Knud Rasmussen, whose dream was to visit all the Inuit groups in Canada and Alaska and write a comprehensive text about them. In so doing, he hoped to be able to evaluate theories of their origins (Petersen 1979, 60-1).

In 1921 the expedition departed from Greenland and made its way, over the course of three years, across the Canadian Arctic into Alaska and across the Bering Strait into Siberia. Base camps were established in the Canadian Arctic from which smaller parties branched out in all directions, camping amongst remote Inuit groups for months at a time. The expedition was staffed with some of Denmark's most eminent scientists and yielded volumes of primary information in the fields of arctic anthropology, ethnology, zoology, botany and physiography, as well as encompassing the first archaeological work ever done in the Arctic (Condon 1989, 62). Each expedition member did his own photographic work to accompany his reports, and the combined collection comprises thousands of images.

In 1923, halfway through the expedition, Rasmussen decided to take the photographic component of their documentation one step further by bringing in a professional photographer, an unprecedented move. As Condon reports, "Rasmussen realized the importance of having a professional photographer to document the Inuit groups which the expedition studied ... As he later wrote: 'I was certain that a professional photographer, by taking living pictures, would be able to make an unusual supplement..."
to the material which it was our object to collect” (ibid., 70). Professional photographer Leo Hansen joined Rasmussen in the Arctic in November 1923 and travelled with him for the remainder of the expedition, photographing the Inuit with whom they came into contact.

Hansen's involvement with the Fifth Thule Expedition, as well as the extent to which photography was employed by other expedition members, highlights the expansion of photography in arctic documentation. It was now regarded as an indispensable research tool as well as a pursuit in itself.

Other anthropologists making similar voyages among the Inuit at the time also relied on photography. Well-known explorer/ethnologist Viljalmur Stefansson used photography during his journeys in Alaska and the western Arctic (ibid., 62), and renowned Canadian ethnologist Diamond Jenness made photography a priority in his documentation of the Copper Inuit of Victoria Island. As scientific study of the Inuit deepened in the first two decades of the 20th century, so did the use of photography in the documentation of this involvement. Now adaptable to the rough conditions imposed by the Arctic, photography became an ideal tool for amassing collections of visual information in the field.

Anthropologists and scientists were not the only arctic voyagers to take advantage of the medium’s scientific applications. The Canadian government found it so useful that its collection of arctic photographs, particularly of Inuit, now exceeds all others in size and scope. Before the turn of the century, the government, which took over the British territorial claim to the North American Arctic in 1880, had involved itself very little in the affairs of the North. Around 1900, however, the increased presence of large international expeditions, as well as the proliferation of American whaling ships in northern waters, began to be perceived as a threat to Canadian sovereignty. From the mid-1880s through the first decades of the 20th century, the government of Canada sponsored many sovereignty-asserting expeditions to the Arctic under the auspices of its various departments – principally the Geological Survey and the Department of the Interior – and photography became an integral part of their agenda. The earliest of these, the 1884 and 1885 Gordon Geological Survey expeditions, included young photographer Robert Bell, whose camera took a detailed record of “all stages of the voyages, including valuable photographs of landforms, ice conditions, whaling stations, meteorological stations and local Inuit” (ibid.). Later, as acting director of the Geological Survey, Bell ensured that photography continued to be used in scientific research.

It was under Bell’s charge that the 1903-04 expedition commanded by A.P. Low aboard the Neptune was organized. This expedition’s primary goal, apart from exploration and scientific documentation, was the assertion of a Canadian presence in the arctic islands. Its modus operandi was to winter over in the Arctic while expedition members travelled extensively to trading posts and whaling stations. The government’s intention to establish jurisdiction was evident in the inclusion of a detachment of North West Mounted Police among the expedition staff.

In the winters of 1903-04 and 1904-05, the Neptune established winter quarters at Fullerton; the Era, George Comer's whaling ship, was quartered...
nearby, and the *Arctic* (Neptune's supply ship) also wintered there in 1904–05. The five amateur photographers on the three ships – George Comer (now active for many years), A.P. Low (aboard the *Neptune*), Captain Bernier (aboard the *Arctic*), Superintendent Douglas Moodie of the North West Mounted Police (aboard the *Neptune*) and his wife Geraldine – were very active over the two winters, forming a lively community supporting a free interchange of knowledge and equipment and assembling a large collection of photographic work. Their principal subjects, especially for Comer and Geraldine Moodie, were the Inuit who camped in the vicinity, drawn by the possibility of trade with the ships' companies.

This and many other Canadian government expeditions at the time yielded over half a million images, many of Inuit. With this mandate, the role of photography had expanded beyond reportage to providing proof of sovereignty; photos were seen as irrefutable evidence that an agent of the Canadian government had claimed the area and people that were pictured. Photography also served as a means of guarding sovereignty by providing the ability to oversee the claimed territories over time, as successive expeditions could make photographic records of evidence of trespass and the activities of the people inhabiting the monitored territory.

With the work of large anthropological expeditions and the attention of the Canadian government, Inuit had had an enormous amount of photographic exposure by the early 20th century. Individual researchers, however, also contributed to the ever larger and more detailed collections of photodocuments, fuelling the growing interest of scholars, governments and the public. One such researcher was Donald B. MacMillan, one of Robert Peary's assistants on his 1908-09 North Pole expedition. This voyage was his first trip to the Arctic, but he was to return 25 times on his own to explore, conduct research and take photographs.

An astoundingly prolific photographer, MacMillan's collection comprises over 5,500 stills and 10,000 feet of motion picture film (ibid., 61), documentation of hitherto unprecedented magnitude. These images, like those of Comer and McTavish, cover a wide range of subject matter, including the daily life of the many Inuit groups with whom MacMillan maintained contact. Like those taken by McTavish and Comer, the photographs themselves are straightforward views of both individual Inuit and family/community groups performing their daily tasks. The body of work resulting from MacMillan's 50-year career as an arctic researcher and photographer is extraordinary, however, in its size and its unprecedented intimacy of detail, characteristics that allow it to form a continuous visual record of social change in the Arctic, something that no other arctic photographer had done before. MacMillan fully exploited the advantages of the cellulose-nitrate revolution, taking more images of mundane moments and stringing them together to form a broader – almost pre-cinematic – document. He assembled a body of documentation not only rich in on-the-spot detail, but also infused with the passage of time from photograph to photograph.

This contributes to what is perhaps most striking about images from this period in the photography of Inuit, namely, that beyond fulfilling their pri-
mary documentary task, they capture the collision of Inuit and Euro-North American culture. The non-Inuit population of the Arctic was growing rapidly at this time, with the new government outpost staff and exploratory expeditions joining the already-established traders, prospectors and whalers. Contact with southern culture became more constant than sporadic for many Inuit, and the outward signs of its influence are captured in images taken by the Fifth Thule Expedition and the Geological Survey, and especially by Donald MacMillan. They show graphically that, as the non-Inuit presence in the Arctic was growing, Inuit culture was changing; previously nomadic family and community groups were forming permanent settlements, and southern products, conveniences and technologies were becoming part of the Inuit way of life. Photographs from this period capture visual evidence of southern housing, clothing, food and tools infiltrating Inuit culture. As John A. Stevens writes of the Geological Survey’s collection (1996, 3): “Among these thousands of photographs is a rich archive of images of Canada’s Aboriginal peoples. The earliest reveal individuals, families and nations in transition; behind them a shattering collision with expansionist European civilization, before them an unrecognizable future in which their place is uncertain. These photographs constitute an irreplaceable record of an encounter between peoples, and the best of them recognize and salute the heart and soul of the stranger.”
There is little doubt that much of the anthropological/ethnological study of Inuit initiated around the turn of the century was motivated, at least in part, by the way photographs made so evident the intractable changes in Inuit culture. Indeed, during the first years of the 20th century, the notion of the photo-document as a time capsule became prominent, especially with regard to photographs of Inuit. Rather than being the occasional subjects of explorers’ snapshots, Inuit were now receiving concentrated attention from Euro-North Americans as a subject for scientific study based on the notion that their traditional culture would soon become extinct. Photographs of Inuit from the mid-19th to early 20th centuries demonstrate the development not just of a mechanical means of visual documentation, but also of a mode of cultural documentation.

At the same time, however, photography itself was changing. As technical obstacles were overcome through the late 19th and early 20th centuries, aesthetic concerns began to play a role in photographs of Inuit, echoing the same trend in North American photography in general. By the early 20th century, photographers of Inuit could afford to be as sensitive to stylistic trends in North American photography as anyone else. Both Photo Secessionism and Realism, two major genres in North American photography at the time, began to make their presence felt in the photography of Inuit. Combined on the one hand with the popular profile of Inuit culture and on the other by deeply felt Inuit cultural change, this produced two equally strong but very different reactions. This is the story of photographers Robert J. Flaherty and Peter Pitseolak, and of how an ironic mixture of circumstance and cultural influence catalyzed a major turning point in the history of the photography of Inuit. Far from remaining passive objects of scrutiny, Inuit would soon stake their own claim to the medium that, for so long, had conveyed them to the outside world.

Amy Adams is an Ottawa-based researcher and writer. In Part Two of this series, she will look at the germnation of Inuit photography in the work of Peter Pitseolak, comparing his work to that of early arctic photographer Robert J. Flaherty. Part Three examines contemporary Inuit photography and the connections between “non-traditional media,” such as photography, and mainstream Inuit art.

Notes

1 The flourishing of videomaking in Igloolik has been well documented in Inuit Art Quarterly (IAQ) in recent years. The work of Zacharias Kunuk and his production company, Igloolik...
Isuma Productions, was profiled by Sally Berger in the Summer 1996 issue (vol. 11, no. 2, 4-11). Also profiled in *IAQ* is the work of Tariagsuk Video Centre, a women’s videomaking co-op coordinated by Marie-Helene Cousineau, featuring the work of Madeline Ivalu and Martha Maktar (ibid., 12-20). Igloolik videomaking was also examined extensively in *IAQ* by Kathleen Fleming in the Spring 1996 issue (vol. 11, no. 1, 26-34). The computer-animated video work of Mary Kunuk was profiled by Fleming in the same issue (pp.36-41).

2 This has been demonstrated by Condon in “The History and Development of Arctic Photography.”

3 Of such poor quality, Condon writes, that they were unfit to reproduce in his own work. They comprise views of the Frob and landscapes along the west coast of Greenland.

4 McTavish’s work highlights another singular trait of photography in the Arctic – that until the turn of the century, nearly all its photographers were amateurs. Professional photographers, or individuals who earned their living from photography and whose sole purpose for being in the Arctic was to make photographs, were not a significant presence there until the turn of the century. Until then, arctic photographers, from Bonsall on, were invariably people whose photographic knowledge was secondary to another speciality. As with the work of McTavish, their work, though not “professional,” has often proved to be of inestimable value.

5 Hans Henri was one of two Greenland Inuit hired as interpreter/dog handlers by the expedition. The other man, Neils C. Petersen, died on a sledge journey in 1876.

6 It is difficult to name a single process or date, save to say that there were as many different dry plate methods as there were photographers – though John Burgess, a London photographer, is credited with perfecting the first ready-made gelatino-bromide dry plate on August 29, 1873. The gelatine dry plate actually superseded its collodion predecessor in common usage at this time (Gernsheim 1987, 247–57).

7 Comer maintained an active correspondence with anthropologist Franz Boas, who encouraged his research. With Comer’s assistance in the field, Boas was able to publish two extensive monographs on the Inuit of the eastern Arctic under the aegis of the American Museum of Natural History: the 1901 *Eskimo of Baffin Island and Hudson Bay* and the 1907 *Second Report on the Eskimo of Baffin Island and Hudson Bay*.

REFERENCES:


Aboriginal Art

World's 1st Exclusively Internet Inuit & First Nation Art Gallery
www.canadian-art.com

- Our specialty is sales of older Inuit sculpture
- High quality contemporary works available
- We conduct personal searches for collectors
- Corporate Gift Program
- We buy older collections

- Be rewarded with our Frequent Buyer Program offering up to 25% Off

e-mail: simon@canadian-art.com
Phone (416) 466-3800 Fax: (416) 466-6689
Or Call Toll Free (888) 228-8210

Sheoju Etooldoie

Qupanuapik (Big Bird), Stonecut, Cape Dorset, 1997

Sculpture, Prints, Drawings, Wall hangings from all areas of the Canadian Arctic.
We purchase older collections.
Fax, Phone, or write for our mailings.

The upstairs gallery
256 Edmonton St., Winnipeg, MB R3C 1R9
Phone (204) 943-2734 Fax (204) 943-7726
www.upstairsgallery.mb.ca

GALLERY PHILLIP

CELEBRATING 20 YEARS
WE CARRY A WIDE SELECTION OF FINE INUIT ART

Pauta Sala
Sculpture: stone, whalebone and ivory
Inuit Graphics, Original Drawings

939 Lawrence Ave. E., Don Mills Centre,
Don Mills, Ontario, M3C 1P8 416-447-1301

feheleyfinearts.com
Focus On:

CURATORIAL COLLABORATION

In the last *Inuit Art Quarterly*, we introduced the issue of collaboration and consultation with First Peoples in the mounting of exhibitions concerning their cultures. The growing insistence of indigenous peoples that they be involved in preparing and developing such exhibitions has led to a revolution in curatorial practice. While such involvement is becoming more and more the norm, the ways in which it happens are hardly standardized and there are no guidelines for curators embarking on a collaborative venture. Over several issues, *IAQ* is examining the consultative practices of curators and collaborators who have been involved in Aboriginal exhibition development. Different curators have evolved different methods for ensuring useful and meaningful partnerships with the peoples represented by their exhibitions. In the Spring 2000 issue, we presented interviews with Judy Hall, co-curator of the 1995 Canadian Museum of Civilization (CMC) exhibition *Threads of the Land: Clothing from Three Indigenous Cultures*, and Sally Qimmisinaq Webster, a Baker Lake gallery owner and seamstress who collaborated in its development. In this issue, we examine the strategies of two curators involved in the preparation of the First Peoples Hall at the CMC, a 21,000-square-foot component of the museum’s permanent display aimed at tracing Canadian Aboriginal history.

I. Case Study: Interview with Robert McGhee, Archaeologist at the Canadian Museum of Civilization

![Photo of Robert McGhee]

**Kate McCarthy:** Can you start with a short biography of yourself?

**Robert McGhee:** I'm currently curator of arctic archaeology at the Canadian Museum of Civilization. My exhibit experience began in 1970 at the Inuit Hall in the old Victoria Museum (the location of the Museum of Man, precursor to the Museum of Civilization, which moved to its current location in 1989). I don’t remember any consultation being done with Inuit on that project. Wait, that’s not entirely true – I did hire one young guy to translate all the text into Inuktitut syllabics, which was a first for the museum. Since we moved to this building, I’ve been involved in three exhibitions. One was a show on Palaeoeskimo art, co-curated with Patricia Sutherland. I’ve also been involved in planning the First Peoples Hall, which is the major exhibition space we’re opening behind the Grand Hall. The first three or four years of planning consisted of a consultation process with First Nations people from across the region. My exhibit experience began in}

18
country. That's the part I was involved with. I haven't been involved in the discussions for about a year now. Right now I'm working on an exhibit called *Inuit and Englishmen: The Nunavut Voyages of Martin Frobisher*, a presentation of Frobisher's adventures on Baffin Island from 1576-78 and his claiming the country for Elizabeth I. We talk about how sovereignty changed hands to the English from the Inuit 400 years ago, and about how that sovereignty then devolved to Canada, and how some measure of it will now devolve back to Inuit under Elizabeth II with the new territory of Nunavut.

McCarthy: Let's talk first about your involvement in the First Peoples Hall.

McGhee: The First Peoples Hall consultation development grew out of the task force put together by the Assembly of First Nations and the Canadian Museums Association. The task force ran from 1989 to 1991; we produced a little book called *Turning the Page* in 1992. I was one of three representatives of the Museum of Civilization on the task force. One of its strongest recommendations was that consultation be considered a necessary part of the development process of any exhibition or representation of First Peoples in museums. Just about the time the task force produced its report, the museum—which had just moved to this building—decided that it was time to do a major new First Peoples Hall. On the basis of the task force recommendations, an extensive consultation phase was put into place. My position in this was as co-chair or co-director of the First Peoples Hall project development team. I worked first with Andrea Laforet, and then with Gerald McMaster, an Aboriginal artist on staff. Gerald and I co-chaired a portion of the original task force meeting, and then devolved ourselves into co-chairing the consultation and development portion of the whole First Peoples Hall.

We set up a group of about 15 people representing Aboriginal communities. The selection process was largely geographically based as we wanted all regions of the country and all major ethnic groups represented. It was made up mostly of Aboriginal people who worked in museums, in community centres, or in Aboriginal arts and communications fields. We had a core group, as well as a group that seemed to change from meeting to meeting according to people’s availability. We met for roughly four years, I think—from about 1993 to 1997—before we developed a final plan for the First Peoples Hall, which is still being put into place. It was a very interesting process. It started out with quite a bit of mutual suspicion, as had the task force before that, but over a period of a couple of years of getting to know each other and sitting through dreadfully long and boring meetings together, it turned into a very cohesive group of Aboriginal people and non-Aboriginal museum professionals who had pretty much a single vision and were united against attempts to take things in different directions.

McCarthy: Did you find that there was a lot of resistance from within the museum to what was going on, or difficulties that were part of the pre-existing structure that couldn’t be removed?

McGhee: Initially, there was probably some difficulty simply because this was a new process for the museum, and there was questions as to where the money was going to come from for all this consultation and whether it was really necessary. But we had the clear support of George MacDonald, who was director of the museum at the time. The opposition to the consultation phase was never more than minor anyway, and it was never a problem. It was mainly the result of people simply not understanding what this new system was and why it was a necessary part of museum development. And it was a major expense that the museum had simply not budgeted for. In the end, though, everyone accepted that this was the way things were going.

McCarthy: How did the committee of consultants come together?

McGhee: It was put together from suggestions made by people within the museum; they named people they knew in the Aboriginal community who they thought would be useful in this group. Once that original group of consultants was assembled, more names were suggested, and valuable people who’d been missed in the first round were brought in.

McCarthy: Was there any idea of getting in touch with formal Native organizations?

McGhee: No. We had considerable discussion about that, especially with the Native consultants themselves. It was tempting at one time to form alliances with—and, well, not to form alliances, but to get representation from—major political organizations like the Assembly of First Nations and the Métis Association and so on, as well as local or provincial orga-

We became a cohesive group of Aboriginal people and non-Aboriginal museum professionals with pretty much a single vision.
Some committee members felt that the past should be totally ignored. Others would say, “Well, this is a museum! We’re trying to explain how things got this way by looking at the past!”

McGhee: It was based primarily on the expertise of individuals. No single community had a representative. Some communities were missing – we had difficulty finding Inuit to sit on the committee, for example, simply because most Inuit live in the North, and it was a long way to come with difficult travel conditions. Also, most of the Inuit who had expertise in these matters were busy doing other things. On the other hand, as I mentioned before, we had two or three Mohawks from various places – some from Kahnawake, some from Ottawa, some from elsewhere, people working in different parts of the arts and culture community. Everybody was representing their part of the arts and culture industry, or their experience as members of a community, but nobody really wanted to speak on behalf of a community.

McCarthy: You mentioned that there were difficulties initially in the consultation process. What were the initial conflicts?

McGhee: What seemed like difficulties at the time were probably, in retrospect, not too terribly difficult. There were really no roadblocks put in our way, no major criticisms of what we were doing. The only problems arose as people tried to get used to a new phase of museum activity. I’m sure when museum interpretation came in for the first time, people were puzzled; they had never seen this before, and it took a while to get the administration sorted out. Which department was going to pay for it? Was it a research, exhibit or design function? It was mainly that sort of problem; people getting used to where this should fit in the administrative system and how the budget should be prepared. It was less opposition than just structural growing pains.

McCarthy: What was the storyline?

McGhee: It’s very long, a 20- or 30-page document – too long to talk about here – but maybe we can talk about one core part that was interesting, and again it involves the past: how you represent the origins of First Peoples in Canada. Do you represent them as non-Aboriginal archaeologists would present them; as people who are biologically part of the human race, all of whose ancestors came out of Africa at one time in the distant past, and whose ancestors some time in the more recent past came out of Asia and went to North America, developing there for the last 10,000 or 15,000 years? That’s one way of presenting it. But some people on the committee found this repulsive and degrading, and wanted to be represented as people who have always been in this country and who were put here by the Creator to protect its environment. How do you put these two viewpoints together and come up with something that is acceptable to both sides? Eventually, the formula we came up with was the statement that Aboriginal people have been in this country since it took its present form. That’s fine from the archaeologist’s point of view: if Native people want to say that they’ve been here since the beginning of the world, the archaeologist will say, “Well, you’ve been here since the world of Canada appeared, because before you were here there were two or three miles of ice on top of it and there wasn’t a ‘world’ here; there was just a huge pile of ice. Your ancestors have been here since what is now Canada took its present form and have developed a special relationship with the land.”

There are mythological approaches to this – talking about local creation, at a time when the world was much different place – and archaeological approaches, which tell the same sort of thing: that the world was very
different – the land was doing things that it doesn’t do now, there were huge animals roaming it that aren’t around anymore, and there were massive floods and disasters and so on. And these can be told at very much the same level. They are two approaches to dealing with something that happened a long time ago in a place that’s quite different from what it is today.

McCarthy: And most of the meetings were taking place here in Ottawa at the museum?

McGhee: That seemed to be the most sensible thing. We talked about moving around, but there were people coming from all over the country and, from the North, Ottawa’s most accessible. We were trying to do it as cheaply as possible, too.

McCarthy: And this process took about three or four years?

McGhee: Yes. The team is still in place, but about a year ago we let out a contract to the designers, and the team will only meet next, I think, when the contractors come back with a preliminary design based on the team’s recommendations.

McCarthy: Is the intention to have the consultation continue through the design and the opening and beyond?

McGhee: I’m not sure what has been decided, but I’m sure there will be a continuing consultation group of some sort to oversee the programming of the hall. I might mention another debate that continued through the discussions about how the basic nature of First Peoples should be represented. In 1990s Canadian culture, First Peoples are often represented as fundamentally spiritual, and it was felt by some members of the committee that we should convey this. Other people on the consultation team said, “Look, this is New Age stuff. We’re no more spiritual than anyone else, and to try to portray us this way is unethical as possible, too.”

McCarthy: Given that you’ve been involved with the museum over the last 23 years, how much of a shock to the system has this re-evaluation of curatorial priorities been? Or has it been something that you saw developing?

McGhee: I work as an archaeologist, mainly with Inuit and mainly in the North, so for me, it’s not a shock. It’s something that has been developing ever since I got involved in archaeology. It’s just becoming more important. First Peoples are getting more of a voice; certainly they have more of a voice than they had 30 years ago or so. But certainly it’s been a long-developing process. It didn’t come as a shock, or something new.

McCarthy: As an archaeologist dealing with cultures of hundreds and thousands of years ago, how useful have you found consultation in putting together an exhibit?

McGhee: I would suggest that it has more use in making people comfortable with the existence of the exhibit than it has in providing information which would be useful in the exhibit itself. That’s especially true of archaeological exhibits that deal with the past thousands of years ago. This is a fairly specialized field, and you don’t really expect untrained people to have this knowledge, whether they’re Aboriginal untrained people or non-Aboriginal untrained people. And I’ve found that, in some consultation processes I’ve been involved in, and others that I have seen, it puts Aboriginal people in a difficult position, especially given the current popular belief that oral tradition has some sort of mystical component to it and that Aboriginal people have an ingrown ability to transmit knowledge from generation to generation unfailingly over vast periods of time. And it’s only not white people who believe this; a lot of Aboriginal people do, too. It comes out of the general culture that we all share. It puts Aboriginal people in an awkward position when you say, “Look, we’re talking about something that happened 4,000 years ago to people that might have been your ancestors. What do you know about this? Is what we’ve written correct?” Some people will answer, “Look, I don’t know. How should I know about this?” Others feel that they should know, that their elders should have told them these things; they believe the mysticism that’s part of our view of Aboriginal people at this time. So it puts them in a very difficult position, thinking that they should know something that there’s no reason for them to know any more than you or I.

McCarthy: Does that put you in a difficult position in trying to follow the task force recommendations?

McGhee: No, I don’t think so. The interest in consultation was primarily in the representa-
I do think that archaeologists have to train themselves to be sensitive to how they are portraying other people. It's not something that you can just pick up through consultation; you have to train yourself as well. I find it interesting that when we go to a museum of European archaeological history and look at people back in Iron Age times living in caves with wall paintings and so on, you can almost visualize these as modern people - intelligent, sensitive people today, except that they're dressed in funny clothes and live without some of the conveniences of modern society. I think it's exemplified by the Flintstones; these are modern people with cars and televisions, except that everything is built out of rock! But when you are visiting a museum that talks about Aboriginal history, you see these people as strange, primitive and backward. The way Native people are represented in museums - which generally ignore everything after 1900 or 1920 - seems to present contemporary Native people as remnants of an ancient backward cultural tradition, obsolete pieces of an unchanging past. When Europeans look at our own history, "White men have history; we just have prehistory. It's not fair."

though, we see the ancient people as ourselves in strange clothes. I don't know if that differentiation is begun at the level of the representation itself, or at the level of interpreting the representation, but it is certainly something that Aboriginal people are conscious of. And it's something that you have to be sensitive to and train yourself to deal with, whether or not you learn anything in consultation with Native people.

**McCarthy:** How have you dealt with that?

**McGhee:** Through doing both, I guess. I've learned from a lot of people, and not all of them Aboriginal. A French Canadian editor convinced me that using the word "prehistory" isn't always appropriate. I've heard this from Native people before: "White men have history; we just have prehistory. It's not fair." And I've said, yeah, this is good political talk. But that editor explained to me that archaeologists know what "prehistory" means - it's simply the time when people weren't writing things down, so that we have to learn about their history through different means - but to the general public, "prehistory" means exactly three things: dinosaurs, volcanoes and guys with big clubs living in caves. So when you talk about the prehistory of the Iroquois people, they become the fourth thing - they're back there with the dinosaurs and the volcanoes, even though you're talking about 1600 AD. It's a matter of being sensitized to how the public looks at what you're representing.

### II. Case Study: Interview with Gerald McMaster, Curator in Charge of the First Peoples Hall

**Kate McCarthy:** What is your experience as a curator?

**Gerald McMaster:** I've been a curator at this museum for about 20 years. I've done several Indian art exhibits, like *In the Shadow of the Sun* in 1988, *Indigena* in 1992, *Edward Poitras at the Venizia Biennale* in 1995 and *Reservation X* in 1998. Other than that, I've written extensively on contemporary Aboriginal art and on culture, and I just finished my PhD in cultural analysis, theory and interpretation at the University of Amsterdam.

I've also been involved with the First Peoples Hall project for about the last five years. It began in 1992, assembling a number of museum curators. At the same time, several Aboriginal people from across Canada were invited to form an advisory committee. They've continued to be involved up to the present. Initially there was quite a large committee of curators and Aboriginal advisors, but over the years the team has gotten somewhat smaller, mainly because the committee devolved into a smaller group, a storyline development committee. That smaller group worked with the curators to develop the hall's storyline, and we have also used this particular committee to come to Ottawa to look at what we've developed and examine it against the principles that we developed at the outset. They've critiqued many aspects of the storyline throughout to ensure that we are on the path to completing the hall in the way that the full committee had envisioned, making sure that the primary perspective remained that of the First Peoples. Through the years, we've also worked with archaeologists, ethnologists, art historians, historians and others familiar with Aboriginal history and culture.
From time to time we've called in some outside experts to examine our material and help us along with specific since this is quite a large project and has been beyond the capabilities of the CMC's [Canadian Museum of Civilization's] curatorial team alone. Our curators are experts in particular components of the hall, but we found we had to go out of the museum to find certain types of expertise, primarily historiographical. We have relied on their expertise in particular aspects of Aboriginal history to assist us in the completion of this project.

**We can't just say that we're giving Aboriginal people a voice and not allow everybody to speak.**

**McCarthy:** How did you become involved?

**McMaster:** I have a background in curating, primarily curating Indian art. I've worked with project managers, large groups, other curators, design firms and various people in the process of mounting exhibits, so I took pretty naturally to the nature of the project. My contribution is an awareness of how the different aspects of the project work. I think it's fundamentally important for people to have the ability to work with others in a team and, because of the immensity of this project and the different perspectives that have had to be accommodated, that's often been difficult. In a team environment, one really has to try to be aware that there are many different perspectives that must be taken into consideration. We've tried to work in a collegial way to ensure that people's perspectives are heard and respected, as well as sometimes contested and debated in a number of ways. What I like to do is ensure that everybody in the larger meeting has a voice. Is given a chance to say something, because often I find that only a few people will speak up. And I find that very often Aboriginal people won't speak up. There are, of course, always a small number of people who will jump up and voice their opinions, but in many of these meetings I find that I really had to ensure that everybody around the table had that opportunity. We can't just say that we're giving Aboriginal people a voice and not allow everybody to speak. So generally at the meetings, people were asked to express their opinions and ideas. People feel that they have a presence and that what they say will be respected. We won't all necessarily agree with it, but at least we'll hear what everyone has to say. When specifically asked to, I think people feel that they are safe to come forward and say their piece. That strategy definitely comes from working with Aboriginal peoples and reading how they react in group situations - in committees and so on.

**McCarthy:** How did the consultation committee work at the beginning?

**McMaster:** I was not here when the committee was first assembled, but I think each curator was asked to submit a name - a person they'd worked with from the community - an RCMP officer, a traditional woman, another museum curator, a hunter/trapper and so on. They weren't all necessarily familiar with museums or museology; some of them had never worked in the field, which was good, since they all had different perspectives. They also brought different layers of perspectives: their own, as an individual, that of their tribe, that of their organization if they were affiliated with one. When we first started working together, we saw tremendous similarities in how we all envisioned the project. But when the consultants were speaking from a tribal perspective, there were often great differences. There was thus real danger in speaking universally about a particular idea or belief or attitude, and one had to be very careful. And that's why going around the table asking for opinions was so important: we got a sense of these similarities and differences and how different people approached them. Some people would just say adamantly, "We don't believe that! We're not like that!"

The advisors have generally been consistent through the years, and for them it's been a very long time - about eight years - although over that eight years, some have dropped out. I don't think we've added anybody to the initial group, because we've tried to work with the same people over time. They've been consistently reacting to how we've developed the project over these eight years, which has been critical in helping us to maintain our focus and reach our goals. I'm so glad that those who started this are still with us - and it's generally the people on the storyline advisory committee who have really stuck with this project and continue to oversee our work. We had them here last fall, and I think they're coming at the end of February, and again in the spring or summer. And of course they'll be here for the opening. So far, they've gone through the storyline and the initial designs. Each time they come back we try to give them something different to react to; each time there's an objective. It keeps us honest; it keeps the project transparent and the dialogue open, and that's all you can really hope for.

The consultants all live different lives and have different perspectives, so we wouldn't expect them to represent only one.

**McCarthy:** Is there any danger of overly narrowing the representative makeup of the committee, given that the same group of people have been involved since the beginning?

**McMaster:** Culture encompasses a very broad range. The storyline doesn't deal specifically with particular tribes, and I think people will have to realize that and not be too

Inuit Art
sensitive about the fact that every tribe is not fully represented by the length and breadth of the hall. Rather, it’s about Aboriginal peoples across the country: the whole story of the First Peoples of Canada, told from the beginning of time to today. It’s impossible to represent every tribe and language, so we have had to rely on our advisors to cover a range of interests. As I said, there’s an elderly woman on the committee—but she wouldn’t be there to represent elderly women, and it’s the same with the others. They all live different lives and have different perspectives, so we wouldn’t expect them to represent only one. The way I like to see it is that they have several views, and the group takes these into account as the members work together, debate together, agree and disagree, so that in the end they see the exhibit as a whole and don’t think simply, “My tribe isn’t represented the way I thought it was going to be.” The full committee understood, from the beginning, that this is an exhibit of ideas and that we are presenting the information in a non-traditional way. Where traditional exhibits have been based very much on the cultural/geographical model—an exhibit of the Plains cultures, one for the West Coast, one of the North, etc.—we’re dealing with the history of Aboriginal peoples, rather, through ideas. We start by dealing with how origin and creation are viewed by various Aboriginals, and then move into the issue of how living with the land is viewed. Then we examine how the history of this country is viewed and what Aboriginal people have contributed to it, and discuss our diversity in this country. All these elements come together. So the committee, in my mind, has ensured all along that those are the principles with which we remain: that we have diversity, and with that in mind, we should represent as many of the various cultures and tribes as we can. But it’s not specifically about tribes and their representation in that geographically specific way.

**McCarthy:** More of a unified movement through time?

**McMaster:** Yes. I think there’s a unified view, but within that unity there exist differences too; yes, we are all Aboriginal peoples, but we differ in our origin stories, in the way we deal with the land, in language, in history. But there’s still a unity and it’s represented by the storyline.

The storyline really functions as a backbone that allows us to maintain focus through a vast time period that starts long ago and progresses to today. The themes and stories stick to that backbone along the way. As they enter the storyline, visitors are welcomed by the tribes who have long lived here—the Algonquins—and then they’re welcomed by Aboriginal peoples across the country. At this point, what we call the “Overture,” you will be introduced to the four main messages of the First Peoples Hall: we are still here, we are diverse, we contribute and we have an ancient relationship with the land. Those four messages will be presented in a very visual, impressionistic way, setting the visitor up for the full story. The introduction is also very contemporary; it’s from today’s perspective. Generally people’s responses to Aboriginals are historical responses; they think of Aboriginal peoples as belonging in the past, because they’ve only seen museum exhibits—which traditionally position Aboriginal peoples in historical moments—or they’ve read about cowboys and Indians in books or seen them in movies. What we wanted to do was to challenge that by presenting Aboriginals as contemporary people. The entire front area speaks to that. Once past the introduction, the visitor is taken back in time, in archaeological time, if you will, to the origins of First Peoples. We deal with questions like, how do we know Aboriginal peoples occupied this country in the distant past? We know from the rocks: the surfaces covered with pictographs and petroglyphs, the rock boulders in the shape of human and animal effigies. These indicate that millions of people have lived in various parts of this continent, from North to South, East to West. Then we approach what we call “Origins,” where the main question is: what are the different ways in which we know the past? Well, one of the ways—the one we’re most familiar with, the one we’re taught in school—is archaeologically. This museum is filled with archaeologists and objects that they have found across Canada, ranging in age from 100 to 20,000 years. They’re able to map where these objects came from and what Indians were doing there—hunting, fishing or whatever. That’s what archaeology does—tells us a particular story through objects. There are other ways of understanding the past. You can look at it historically, geologically and biologically, for example, although these aren’t included in the First Peoples Hall.

But there is another way that is significant for the hall: how Aboriginal peoples know the past. How do we know the past? The most obvious record that we have is our memories, because Aboriginal cultures are oral.

**How do Aboriginal people know the past?**

The most obvious record that we have is our memories, because Aboriginal cultures are oral.
meaningful and functional to Aboriginal people today, especially in contemporary art. So that entire area will talk about origins, from the archaeological and Aboriginal perspectives.

The next major section after "Origins" is about the relationship between Aboriginal peoples and the land: how do they continue to live with the land? Again, these exhibits will be curated by archaeologists, because we want to show how Aboriginal peoples have long lived with the land in different areas. We want to talk about the North, about how Inuit have lived, and continue to live, in their climate. We want to talk about big game hunting – buffalo hunting, caribou hunting – as another way of living with the land. We want to talk about the maritime peoples and how they lived both on the land through hunting and on the sea through fishing, and how those two experiences came together. We want to focus on the Iroquoian peoples and how their way of life gave rise to a democratic system, and how they developed an agriculture-based society in which corn and beans and squashes became important parts of their way of life that resound in their culture. These are the ways we want to explore Aboriginal experiences of the past. We also wanted to bring each one of those ways of life up to the present in epilogue form: Aboriginal Plains peoples are no longer hunting buffalo, but herding them in enormous pastures; the Inuit are no longer hunting whales, but it’s now a symbol of their relationship with the land and sea; the Iroquois are still cultivating corn, but in a more scientific way.

The next portion will be an area called "The Trade Fair." It will give an indication of the diversity and immensity of trade patterns in North America just prior to the arrival of Europeans. We will give the example of a trade fair on the northern plains – today situated on the U.S.-Canada border, in southern Saskatchewan and Manitoba. From the archaeological evidence we find that there was tremendous movement of materials in this area, indicating that this was an area very rich in trade. We'll have an exhibit about that.

All that is prior to the arrival of Europeans in North America. Because the interactions of Aboriginal peoples and Europeans have been really important through the years, we felt that they should be the focus of the final area in the First Peoples Hall. We begin that story by examining the earliest arrivals of Europeans – that of the Norse peoples about 1,000 years ago and then move through time to examine how Aboriginals came into contact with Europeans. The last section is called "Encounters." and here we talk about the history of the last 500 years in terms of Aboriginal relations with Europeans, and what these have meant to Aboriginal life. It traces the movement from a relationship of equality and reciprocity to one of subservience, and then to one of affirmation and a renewed spirit and Aboriginal sense of self. It's primarily historically based, looking at events through time and how they impacted on First Nations life, and how Aboriginals lived through some of the terrible events and tremendous changes of history. This section will present a mix of objects from our collections, including photographs, documents, artifacts, contemporary art and audio-visual presentations. I think it will be quite exciting. And then the story ends in the present. It begins in the present, examines the past, and returns to look at how life is today.

Aboriginal peoples are almost always located in the past. No one really notices me, for example, until I put my "Indian" costume on.

So the viewer will have a good idea of what Aboriginal history is all about, and hopefully an expanded sense of Canadian history: what Canada was like before Europeans came and when they came, and the nature of the interaction between Europeans and the original peoples. My sense is that viewers will understand our diversity, our contributions to this country and the fact that we continue to live and see the land as an important part of our identity. That, in a nutshell, is the story of the First Peoples Hall.

McCarthy: Normally, in museum exhibits, you're forced into brevity by spatial constraints and the constraints of what people will look at and read. This brevity seems to support stereotypes because they're the shortest, most general truths that can be conveyed. How did you deal with that?

"Indian." So the introduction is meant to show the very broad range of Canadian Aboriginal peoples right away. We've contributed a hell of a lot to this country, and we continue to do so. We didn't just invent the canoe: we have contributed through athletics, movies and television, politics, foods and medicines. The land that we live in has been of tremendous importance to our way of life as Aboriginals as well as to our way of life as Canadians.
The advisory committee was adamant about getting out of those traditional frameworks of geographical cultural areas.

exhibits really show how Aboriginal peoples have not been allowed "coevalness," as [anthropologist] Johannes Fabian puts it [in his 1983 *Time and the Other*]. So to combat that, we talk about Aboriginal people in the context of the present, contemporary with other peoples around them, right from the beginning. We also deal with that in other areas of the exhibit by explaining that such-and-such an event was taking place in North America at the same time the pyramids were going up or the Domesday Book was being written, for example, so that visitors can position events according to familiar historical markers. My feeling is that because this exhibit has a certain chronology to it – not a fixed chronology (there’s not always a date attached to an event), but a story with a beginning and an end – people will be able to bring these ideas together on a level at which the space and time are familiar. But at the same time, there may be First Peoples’ perspectives as well.

McCarthy: It’s interesting, though, that Canada Hall [the primarily Euro-Canadian historical display at the CMC] doesn’t have much representation of contemporary mainstream Canadian culture.

We talk about Aboriginal people in the context of the present, contemporary with other peoples around them, right from the beginning.

McCarthy: And given that identity changes over time...

McMaster: I don’t have problems with that. The issues of identity and land are a significant part of this hall, and I don’t expect that to change. Those two things go hand in hand in this exhibit right from the beginning. So if we want to address particular aspects of identity – social or cultural issues, or whatever – we can choose them as a focus for a particular temporary exhibit.

Kate McCarthy conducted the interview with Robert McGhee at the Canadian Museum of Civilization in January 1999. The interview with Gerald McMaster was conducted at the CMC in February 2000.
Did you know?

Artists are protected under the Canadian Copyright Act and you need their permission if you want to reproduce their work.

The Inuit Art Foundation now offers a copyright service for Inuit art reproduction. We will contact artists on your behalf and obtain the consent required to use their artwork.

Call Sheila Sturk-Green at (613) 224-8189 for more information about the service and our low rates.
Derrald Taylor, son of Bobby and Emily Taylor Pokkiak of Tuktoyaktuk, has been carving seriously for about 10 years. He experimented with carving as a youth, learning by watching his father and his uncles as they worked. Starting with small pieces of jewellery in antler and bone, he progressed to soapstone and began to carve larger pieces as the stone supply in Tuktoyaktuk improved briefly in the early 1990s. His work has become progressively more mature since he relocated, in 1994, to Yellowknife, where he rents workspace and spends much of his time carving.

Taylor’s work is flowing and graceful, resonating with a dramatic power contained within detailed renderings of animal and human figures and often risky and complex compositions. He feels his work has developed considerably over his 10-year career, influenced by artists like Gjoa Haven’s Inuk Charlie and Yellowknife’s Bill Nasogaluak, with whom he has worked in the past. “From Bill, I really learned to give my carvings more movement and realism, more muscle tone and facial expression. My style of carving really changed as a result of working with him. I didn’t even notice the change until six or eight months later.” Glenn Wadsworth, manager of Northern Images in Yellowknife, first encountered Taylor’s work in 1998, quickly recognizing a unique talent. “I was initially drawn to his beautiful rendering of animal figures; the texture of the animal’s hair, for example, is cut deeply into the stone in a manner I’d never seen before. Since then, though, he has really progressed with his work,
moving very successfully from producing small, single-subject carvings of animals and people to complicated, large-format compositions. “These complex and dynamic compositions, often intertwining multiple figures of humans and northern animals in sometimes risky experimental ways – what he calls “multi-image pieces” – have become a Taylor hallmark and evince a creative virtuosity for depicting movement and dramatic tension. “I just get swallowed by my pieces sometimes,” he says. “I often wonder where the idea came from and how it got from my mind onto the stone.”

Wadsworth feels that Taylor is at the beginning of a promising career. “He’s a young carver with great potential. He collaborates with other artists to both impart and learn new techniques. His excellent craftsmanship and willingness to stretch artistically and tackle different themes make him a truly promising artist.” For his part, Taylor says, “I’ve worked hard to get to this point. As an artist, too, I’m constantly learning. I’m enjoying it so far.”

*DEALER’S CHOICE*

**Bird, 1999** (whale bone and stone; 9.8 x 3.7 x 3 in.; Northern Images).

**Throat Singers, 1999** (light grey stone; 14 x 4 x 8 in.; private collection).

**Sedna’s Animals, 1998** (dark grey Brazilian soapstone and caribou antler; 13 x 10.2 x 9.5 in.; Northern Images).

**DEALER’S CHOICE**
**Curatorial Notes**

Inuit Prints and Sculptures from the Chauncey C. Nash Collection

**At the Peabody Museum of Archaeology and Ethnology/Tozzer Library Harvard University Cambridge, Massachusetts May 5, 1999 to May 2001 Curated by Maija M. Lutz**

Curatorial notes by Maija M. Lutz

This exhibition of Inuit prints and sculptures is a collaborative effort between the Peabody Museum of Archaeology and Ethnology, Harvard University and the adjoining Tozzer Library, Harvard's anthropology research collection. Until 1974, when it moved into its own building, the Tozzer Library was an integral part of the museum known as the Peabody Museum Library. It therefore seemed most fitting, in the 25th anniversary year of the library as a free-standing entity, to celebrate this historical relationship by combining forces for an exhibition. The museum provided the collection and design expertise, while the library contributed the space and curator.

The artworks chosen for display in *The Raven and the Loon* represent a small portion of a collection of Inuit prints and sculptures donated to the Peabody Museum mainly in the 1960s by Chauncey C. Nash. Nash, a 1907 graduate of Harvard College, was an avid collector in many areas. His interest in American material culture, decorative arts and history began when he was a small boy and he nurtured his hobby of collecting in these fields throughout his busy life in the corporate world. When Nash was in his 70s he became interested in the Inuit of Cape Dorset and the northern reaches of the Hudson Bay region. After a brief visit to the area, he began a systematic collection of stone and ivory carvings, donating them to the Peabody Museum as he accumulated them. With the advent of printmaking in the North, he began collecting in this medium also, and eventually presented 66 stonecuts, stencils and engravings to the museum's collection.

Except for an exhibit of some of these carvings and prints at the Club of Odd Volumes in Boston in 1962, most of the collection has been in storage since it was donated to the museum between...
1959 and 1967. The impetus for the current exhibition came from the chance discovery by the director of the Peabody Museum that the newly appointed librarian of the Tozzer Library was an arctic specialist who had done ethnomusicological research on Baffin Island and in Labrador. The Tozzer Library exhibit space, which is located in a highly visible area connecting the library with the museum, seemed perfect for this collection, and choosing objects, cleaning, matting and framing ensued.

Since the exhibit area is somewhat small, consisting of two wall cases and one freestanding case, we knew we had to choose the artworks carefully. We also knew that the prints would need adequate space in order to be displayed properly. Thus, we decided to show five prints at a time and rotate them every few months during the two-year life of the exhibit. Not only would we be able to display a greater variety of prints this way, but also each would be exposed to light and other environmental factors for a shorter period of time.

Most of the 66 prints in the Chauncey C. Nash Collection come from the first three years of printmaking in Cape Dorset (Kingait). They encompass a variety of styles and techniques and incorporate themes from mythology, everyday life, personal experience and imagination. Some are very realistic, whereas others are more stylized and abstract. During each rotation we spotlight one of the artists represented in the collection.

The featured artist for the first two rotations is Kenojuak Ashevak with Bird Humans, Return of the Sun, Complex of Birds and Night Spirits. The print collection contains the work of many other distinguished artists as well, such as Jessie Oonark, Pitseolak Ashoona, Lucy Qinnuayuak and Napatchie Pootoogook.

The 40 stone sculptures we chose for this exhibition represent several communities in Nunavut and northern Quebec, including Puvirnituq, Repulse Bay, Resolute, Kimmirut and Cape Dorset. They vary greatly in size and type of stone used. In fact, it is often the colour of the stone that identifies the community of origin, such as the bright green stone from Kimmirut. As with the prints, these carvings also reflect individual style and use subjects from mythology as well as everyday life. Especially prominent themes include birds, animals and various aspects of hunting.

Contrary to the prints, which always include the name of the artist, many of these sculptures are unsigned. Although some have paper documentation accompanying them, it is often very sketchy and only the community of origin can be identified. In displaying these artworks we used the information that had been handed down to us by the donor, with the realization that more research could be done on the collection in the future.

In order to link our exhibit of contemporary Inuit art to the past, we also included a few archaeological objects from settlement sites of the Western Thule culture. These small figurines and decorated utilitarian objects act as a reminder that the Inuit have an ancient artistic tradition that has evolved and transformed in both content and function over several thousand years. Contemporary Inuit art is but one phase of this continuum.

Maija M. Lutz is librarian of the Tozzer Library in Cambridge, Massachusetts.
Carving an Identity: Inuit Sculpture from the Permanent Collection

Since the current Inuit galleries were opened in 1993, the National Gallery of Canada has exhibited its collection in two ways. Three rooms are dedicated to a quasi-permanent display that gives an overview of Inuit art since the 1940s, while a fourth is reserved for mini-exhibitions focusing on individual artists or thematic presentations. In the fall of 1999, this pattern was interrupted for Carving an Identity: Inuit Sculpture from the Permanent Collection, a special year-long installation that devotes the entire space to sculpture - 68 works by some 57 artists.

Organized thematically, Carving an Identity mirrors the major subjects that appear in this collection, and indeed most Inuit sculpture - studies of people, the "how-to" of daily life, the animals that supply food, clothing and most other material goods, the spiritual forces that inhabit the land and the myths and legends that bind humans, animals and spirits together in a code of behaviour.

Qalupiluk, 1991, Manasie Akpaliapik, Arctic Bay/Toronto (limestone, white stone, black stone, ivory and antler; 18.7 x 10 x 12.7 in.; National Gallery of Canada, access number 35918).

Qalupiluk, a legendary sea monster, captures disobedient children who wander out onto the shifting sea ice. Akpaliapik has a long-standing interest in collecting and interpreting myths and stories. Often they have current relevance. The artist sees this tale as a metaphor for the problems faced by young Inuit today - unemployment, drugs, alcohol - which lure them into other dangerous territories.

Memory of an Old Game, c.1969-74, Abraham Angnakak, Pangnirtung (whale bone; 29.5 x 24.4 x 15.4 in.; National Gallery of Canada, access number 29586; gift of M. Feheley).

According to Angnakak, the "old game" illustrated here is a form of blind man's bluff. Despite his obvious skill, Angnakak carved for only a brief period before finding other work in the community.
that continues to hold sway. As some of the more recent sculptures by Manasie Akpaliapik, Mattiislu Lyaituk and Oviloo Tunnillie suggest, current social issues and personal concerns have begun to enter the discourse. Yet others—such as Toonoo Sharky's interpretation of the legend of the blind boy and the loon—affirm that many of the interests of earlier years are still firmly rooted in the present.

Contact with other cultures and economic survival have provided Inuit with the impetus to carve over the past 50 years; they are also at the root of many challenges. For some artists, the conventional subject matter and materials provide inspiration and identity. For others, they are constraints, binding them to stereotypes of who they are and what they must create. A mixture of the personal and the collective, of "Inuitness" and "otherness," of practicality and poetry, the works in this exhibition are presented in a way that we hope invites visitors to explore the art in all its facets, strengths and contradictions.

One of the pieces in the exhibition is a large whale bone composition by Abraham Angnakak of Pangnirtung. According to the artist, Memory of an Old Game (c. 1969–1974; acc. no. 29586), with its tattooed woman leading a figure clinging to her from behind, illustrates an Inuit game similar to blind man's bluff. Carved out of an enormous vertebrae beautifully aged by decades of weathering, these figures are especially compelling. Yet as an artist, Angnakak is basically unknown, to the extent that when I showed pictures of the sculpture to members of Angnakak's family in Pangnirtung some years ago, they expressed surprise that he had once carved. Despite his obvious talent, he is one of many who stopped carving for other work.

Two sculptures by Manasie Akpaliapik are included in the exhibition. Still one of his most daring works, Untitled (1991; acc. no. 37354) deals with the subject of alcoholism; it shows a stone bottle protruding from an agonized man's head. As Akpaliapik explains, "You have this
Legend of the Blind Boy, 1988, Toonoo Sharky, Cape Dorset (green and brown stone, ivory and baleen inlay; 18.5 x 18.5 x 6 in.; National Gallery of Canada, access number 40090).

"I make carvings my grandfather couldn’t have, just because he was using hand tools and I use power tools. These tools let us carve shapes that our elders couldn’t … so I can express different ideas.” Toonoo Sharky, 1997

Legend of the Blind Boy (reverse), 1988, Toonoo Sharky, Cape Dorset (green and brown stone, ivory and baleen inlay; 18.5 x 18.5 x 6 in.; National Gallery of Canada, access number 40090).

Sharky adopts a less literal approach to the well-known story of the boy who regained his sight with the help of a loon. Instead of illustrating a particular episode, this young artist interprets the legend through visual symbols: the face with the missing eye signifies the boy’s blindness, the complete eye stands for his sight regained, and here, on the reverse, the face enfolded within a wing represents the loon-spirit helper.

bottle in your head; it’s controlling you. I felt it’s not just for me, but for a lot of Inuit who are caught in that situation.” The other work, Qalupiluk, is also from 1991 (acc. no. 35918). Made from a muddy grey-green Kingston limestone that Akpaliapik thought was particularly suitable for depicting a sea monster, this piece was started during an Inuit Art Foundation (IAF) workshop in Ottawa and later completed in Akpaliapik’s Toronto studio. Qalupiluk is especially loved by our school-aged visitors who shiver at the fate of the children caught in the sea creature’s parka hood. Here, the social message is still present, though less obvious. As Akpaliapik explains, the old myths and legends, for him, are still living lessons. A sea creature who steals children who stray out on the dangerous, shifting sea ice becomes a metaphor for modern monsters – unemployment, drugs, alcohol – which lure today’s young people into other dangerous territories.

Family Moving Camp (c. 1966; acc. no. 36215), by Ennutsialik, is the kind of work that is often used to illustrate the documentary content of much of Inuit sculpture – “showing the truth” about “the life we have lived in the past right up to today,” as Paulose Kas@luak of Inukjuak wrote in 1976. When IAF’s Cultural Industries Training Program student Leah Singoorie visited the gallery last November, she stopped abruptly in
front of this piece and exclaimed, “That’s me – that’s my life.” The image of the travelling family – father with bundles on his back, an older child walking, followed by mother with a baby in her amauti – struck a chord. Singoorie remembered walking as a young child with her own family – before they settled in Pond Inlet – until fatigue set in, prompting her father to pick her up and carry her on top of his bundles.

Nearby, three works – unidentified artist, Man with Pipe (c. 1940–1960; acc. no. 37446), Head of a Woman (c. 1960–69; acc. no. 30226), attributed to Koomwartok Ashoona, and Paniluk Qamanirq’s Pendant with Two Faces (1979; acc. no. 36298) – are grouped to focus on the identity of the subject. In the case of Paniluk’s pendant, the identities of her subjects are clear; she has stated that the faces on either side are portraits of her husband and herself. Man with Pipe sports a jaunty crocheted toque set rakishly low over the forehead, but not low enough to obscure the inset blue eyes. This subject is definitely not Inuit, but is it someone in particular? Likewise, Koomwartok’s Head of a Woman strongly resembles the artist’s mother, Pitseolak Ashoona. Has the identity of the people shown in Inuit sculpture been given short shrift, in the way that the artist’s identity once might have been?

The creation of Carving an Identity was prompted by the anniversary of the first sale and exhibition of Inuit sculpture at the Canadian Handicrafts Guild in 1949. On the celebratory side, the exhibition offers visitors a chance to acquaint (or reacquaint) themselves with some of the significant works of the last 50 years that have found a home in the National Gallery collection – from Man and Woman (c. 1920–1949; acc. no. 28739), tiny ivory figurines by an unidentified carver thought to hail from the Pangnirtung region, through the sculptures I have just described, to our most recent purchase, Toonoo Sharky’s 1988 Legend of the Blind Boy (acc. no. 40090).

Last fall, Inuit Art Quarterly reprinted Virginia Watt’s essay “The Beginning,” which describes “the story of the birth of the Inuit carving industry 50 years ago.” In the same issue, the “Focus” section – We Wouldn’t Be Doing What We’re Doing if It Weren’t For Him – combined interviews in which Inuit recalled being encouraged to carve by James Houston. Such documents serve to (re)focus attention on the circumstances that set the wheels in motion for something new and remarkable – whether one defines it in terms of the process (creative and technical) or the structure (the beginning of the carving industry, the commercialization of Inuit art, the separation of contemporary sculpture from previous aesthetic activity). Similarly, I think that the products of these 50 years – the sculptures themselves – ought to be approached as important documents, both historic and aesthetic. We hope that visitors will be able to do so through Carving an Identity.

Marie Routledge is curator of contemporary Inuit art at the National Gallery of Canada.
n the spring of 1999, the territory of Nunavut was established and the University of British Columbia’s Museum of Anthropology (MOA) celebrated its 50th anniversary. The coincidence of these two events provided the impetus and context for me to investigate and exhibit some pieces in MOA’s collection from the three regions of Nunavut: the Qitiqmeot/Kitikmeot, Kivalliq/Keewatin and Qikiqtaaluk/Baffin.

Researching what MOA had collected in what is now Nunavut meant investigating a rich array of about 1,000 older and more recent objects from Inuit daily life as well as objects produced for the contemporary Inuit art market. An exhibition drawn from these materials would naturally straddle Inuit life and art. This exhibition concept and the associated research became more focused after Inuit curator and artist July Papatsie visited MOA in July 1998. Papatsie, who was raised in Pangnirtung and has lived both in Inuit communities and on the land, is a scholar of Inuit history and art and has travelled extensively in the North, interviewing artists and elders and conducting archival research in public and private collections. During his visit, I asked him to look at different groups of objects in the MOA collection. Whether it was an everyday object dating back several decades or an artwork by a particular artist, it invariably triggered a spontaneous commentary about the land, Inuit life and history, specific characteristics about a region, the use and workmanship of a tool, or the personal style and intention of an artist or maker.

While we discussed many pieces that appealed to us equally, I found myself learning most from his comments on those I had overlooked. Had Papatsie not highlighted these pieces, pointing out their historical importance and interest to Inuit, I would have dismissed them for their lack of aesthetic interest or because they were simply utilitarian. When Papatsie accepted my invitation to help with the selection of works for an exhibition cele-
brating both Nunavut and MOA, I knew that his contribution would bring a stereo-
scopic perspective to MOA's eclectic Inuit collection. The suggestions Papatsie made were
grounded in his good eye for Inuit objects and in his intimate knowledge of the Inuit as a people.

The process of learning about the Inuit perspective was continuous during this project, and often surprising. For example, when Papatsie was asked to translate the exhibition's original working title - A Tribute to Nunavut - into Inuktitut, he found that the concept was not directly translatable: the idea of paying tribute to a territorial entity does not make sense in the Inuit language. It is the people within this new political boundary, the Nunavutmiut, who should be acknowledged. Papatsie thus offered a new title, A Tribute to the Peoples of Nunavut, or Nunavutmiutanik Elisasiniq in Inuktitut.

This shift in focus from a territorial entity to its people was also manifest in the exhibition research, through which we attempted to identify as many individual contributors to the collection as possible. With Papatsie's help, signatures in syllabics, personal styles and disc numbers were identified. Archival and library research uncovered other information about artists and makers from often scanty catalogue records. We discovered valuable archival information about the collectors, some of whom left behind notes about their collections as well as journals and photographs of their time in the North. I was able to interview a number of collectors (or their relatives) and researchers, who offered new information about their donations, experiences and research.

As we were limited by exhibition space, only 107 pieces - acquired from more than 20 sources - were selected for the exhibition. They represent a collection that spans most of the decades of this century and predates the establishment of MOA as a public museum in 1949. The people who helped to assemble MOA's collection included traders, government administrators, teachers, nurses and others who spent time in the Canadian Arctic between 1910 and 1990.

Alan I. Deacon, for example, was a member of the Royal Canadian Signal Corps based in Kugluktuk (Coppermine) from 1936 to 1940. His collection, which includes Inuit objects, a journal and films, came to MOA in 1985. From his journal we learn about a southerner's life in Kugluktuk in the late 1930s. The journal provides a vivid account of his interactions with Inuit and the interdependent lives of the Anglican and Roman Catholic missionaries, Hudson's Bay Company officials, the RCMP, signal corps, trappers, pilots, Medical Ambulance Service personnel and endless visits from southerners. We also discover that in 1936-38, he and Glyndwr Abraham, an RCMP officer, were in Kugluktuk at the same time. Abraham's annotated collection of Inuit objects, acquired between 1929 and 1959, had come to MOA a few years earlier in 1971 and his notes provide many insights into Inuit culture. The S.M. Hodgson Collection came to the museum in 1988 and 1990, donated by Stuart and Pearl Hodgson. It dates as far back as 1964, when Stuart Hodgson was appointed deputy commissioner for the Northwest Territories. He continued to collect during his term as the first resident commissioner between 1967 and 1979.

Other contributors to MOA's collection include people who have taken a serious interest in specific aspects of contemporary Inuit art or culture. For instance, long-time Inuit art collector Lorne Balshine contributed photographs and comments about several pieces in the exhibition. MOA acquired part of his collection, which represents a cross-section of contemporary Inuit art, in 1988. Beryl Woodrow donated one work to MOA in 1982. She and her husband, Larry Wolfson, first spent time in Gjoa Haven
Family Cutting Up Seal, c.1964, Mathiasi Awa, Mittimatalik/Pond Inlet (stone, walrus tusk and insulated wire; 13.8 x 6 x 6.7 in.; S.M. Hodgson Collection, Museum of Anthropology Na1695 a-c; donated by Pearl and Stuart Hodgson).

“This is one of the first pieces of Inuit art I purchased from the local cooperatives after I started working for the Northwest Territories council in 1964. I bought them to encourage Inuit art production. In the early days one could pick up pieces for a few dollars.” Stuart Hodgson, February 1999 Hodgson did not remember who had made this work. However, it is signed with a syllabic signature and a disc number. July Papatsie deciphered the signature as “Mathiasi” and I looked up the disc number, ES-384, which identified the artist as Mathiasi Awa from Pond Inlet.

In 1980-81 as teachers. Since then, they have been back several times and made available their large collection of photographs and slides of community life and camping trips with Inuit friends. Nancy Wachowich, a PhD candidate in anthropology at UBC, has worked for the Royal Commission for Aboriginal Peoples in several Baffin communities. She contributed photographs, several short essays on the colonial history of the Canadian Arctic and the Nunavut Land Claim Agreement and offered commentary on some of the pieces in the collection. I also contributed research material from my study trip to Cape Dorset, Arviat and Baker Lake in 1989.

With the help of these and other people, we uncovered a great deal of information about the artists and makers whose work figured in the exhibition, and about contributors to the MOA collection. We also came upon historical information about life on the land, Inuit-qablunnaat relations, the resettlement of Inuit and the early history of the establishment of the Northwest Territories. In short, the pieces in the exhibition served a purpose beyond public admiration. In many cases, they led us to invaluable historical information tangential to the objects themselves. In other cases, information we obtained changed a rather ordinary piece into something more significant. Photographs and quotes were used with many objects to provide visual and personal perspectives that have been informed and touched by the life, art, peoples and land of the vast territory that is now Nunavut.

Rosa Ho is curator of art at the Museum of Anthropology in Vancouver, British Columbia.

NOTES
1 Rosa Ho would like to thank July Papatsie, Nancy Wachowich and Beryl Woodrow for their information, photographs and cooperation, and MOA designer David Cunningham and Susan Mavor of Metaform Communication for the layout and graphic design of the exhibition.

2 During the development of A Tribute to the Peoples of Nunavut, July Papatsie was the cultural research officer at the Inuit Art Centre, Department of Indian Affairs and Northern Development.
IMAGES ART GALLERY

We invite you to see the largest collection of collector quality Inuit Art.

We purchase older collections for cash.

3345 Yonge Street, Toronto, ON M4N 2M6
(Tel.) 416-481-9584

Galerie Elca London

INUIT MASTERWORKS

LATCHOLASSIE AKESUK
MATHEW AQIQAAQ
BARNABUS ARNASUNGAAQ
KIWAK ASHOONA
DAVIE ATCHEALAK
OSUITOK IPEELEE
JOHN PANGNARK
MIRIAM QIYUK
PAUTA SAILA
LUCY TASSEOR
JUDAS ULLULAQ

*Video catalogue available upon request

1196 Sherbrooke St. West, Montreal, Quebec H3A 1H6
Tel: (514) 282-1173 • Fax: (514) 282-1229
E-mail: elcalon@total.net
http://www.total.net/~elcalon
Membre de l'Association Professionnelle des Galeries d'Art du Canada Inc.
Member of Professional Art Dealers Association of Canada Inc.
Alaska on Madison
Gallery of Eskimo Art
“For the discriminating collector.”

Mike Massie, Labrador
937 Madison Ave., New York, N.Y. 10021  Tel: 212-878-1782

INUIT ART OF CANADA
DISTRIBUTORS OF HIGH QUALITY INUIT ART
(since 1985)

Dealer inquiries only, please

1337 Sapniere, Suite 5
Val David, P.Q., Canada J0T 2N0
1-819-322-2632  1-800-240-2632
Fax: 1-819-322-2666
E-mail: iac@polyinter.com

Mary Adia
Osutoq Ipeelee
Bears & Cubs
Kingquatchik Jaw
H 7.5, W 18.5, D 5.5
Cape Dorset 1999

northern images

EXHIBITIONS YELLOWKNIFE AND INUVIK
ALEX ALIKAHSHUAH, JUNE 2000
KULIKAPIK NINGOCHOAK, AUGUST 2000

Yellowknife
867-873-5944
www.ssimicro.com/~norimage
e-mail norimage@ssimicro.com

Edmonton 780-444-1795
Inuvik 867-777-2786
Winnipeg 204-942-5501
Churchill 204-675-2681

LEGENDARY ART
"Enthusiasts of this artform," wrote Evan Turner in his catalogue introduction to the 1963 Cape Dorset print collection, "in studying the new works by various favourite artists must not expect to find a marked evolution in style ... because the Eskimos are fundamentally naive or 'primitive' artists and consequently, as is the case with all such artists, their work emerges full blown and has little or no subsequent evolution."

It is with a mixture of embarrassment and irony that we are able to look back today on Turner's shortsighted predictions for the artistic development of Cape Dorset's graphic artists, with its strong eurocentric and colonialist overtones. A simple comparison of, for example, Pitseolak's early print Joys of Summer Inland (1966; fig. 1) and the complexity of a mature work such as Stoning Spring Geese (1982; fig. 2) is enough to illustrate how poorly Turner had appraised the creative potential dwelling within the souls of a handful of Inuit living in southern Baffin Island, or the power of the land and of the Inuit way of life to inspire one brilliant image after another over the course of the next four decades.

Anniversaries are important moments for celebration and reflection. Cape Dorset's 40th anniversary of printmaking somehow seems all the more meaningful and symbolic, falling as it did in the inaugural year of the new territory of Nunavut and on the eve of the millennium. We have all heard James Houston's account of the nativity of printmaking in Cape Dorset - how Osuitok Ipeelee's fascination with the images on a packet of cigarettes prompted Houston to explain, and later to illustrate on a piece of bone,
the technique of intaglio printing. Two quiet years of experimentation followed, in which various materials such as wood, floor tiles, stencil and finally stonecut were employed to produce images. The group of prints published in 1959, combining a graphic sophistication—almost certainly heavily influenced by Houston’s training and tastes (see Wight 1990 for Houston’s impact on the aesthetics of early Inuit sculpture)—with pictorial simplicity took the art world completely by surprise. The sheer volume of prints pulled for this initial collection—41 works in editions of 30—was in itself nothing short of phenomenal. Recalled Iyola Kingwatsiak, “In 1959, I was trained to do printmaking. We worked from nine to five during the day, and again from seven until midnight. For that, we received $24 per week. Although we were paid only that much, it did not affect our work. We did not complain about how little we were paid. It was also difficult to keep our prints clean, for we lacked the necessary equipment and tools” (in Cape Dorset 1975, 8).

Men began and remained as the shop’s printmakers because no women expressed the desire to involve themselves in the arduous task of preparing and cutting the printmaking stones. It was the women, however, who were eventually to become the predominant graphic artists, among their ranks Pitsiulak, Kenojuak, Lucy, Pitaloosie, Kingmeata and Napatchie. The early group of five printers—Iyola, Kananginak Pootoogook, Eegyvudluk Pootoogook, Ottochie and Lukta Kiatsuk—quickly learned to exploit both the fluid characteristics of stencil and the primitive qualities of stonecut. However, stencil lacked the range of technical possibilities of stonecut—a print method created, it should be noted, in Cape Dorset—to which it eventually gave way as the dominant medium, stencil thereafter being used in its studios principally as a complementary technique to the more textured and muscular stonecut.

On the heels of this tentative but exciting beginning came, the very next year, an immense collection of triumphs, including Kenojuak’s unforgettable Enchanted Owl, arguably one of the most brilliant images ever to emerge from Cape Dorset. Sixty-five images were produced that year with the involvement of a groundswell of 27 artists and printmakers, introducing now-familiar names such as Kiatsuk, Pitsiulak, Sheouak and Inukjuakjuk. One year later, the enduring talents of Pudlo, Parr and Lucy, among others, joined Dorset’s growing constellation of stars. Who could not be both amazed and delighted by the astounding range of idiosyncratic expression in these early offerings, from Lucy’s sophisticated and powerful Large Bear to Parr’s simple and profound Men and Walrus (fig. 3), enhanced by the printmakers’ increasing mastery of technique?

One must congratulate the directors of Dorset’s print program for their innovative efforts over the years to introduce new challenges and stimuli to Cape Dorset artists. Before long, experiments had begun with engraving, resulting in the appearance in 1963 of an amazing 42 works in this medium (over half of a total collection of 73 prints) executed with impressive sensitivity and skill, and sharing, quite surprisingly, many of the graphic qualities of their stonecut companions—especially in the rendering of details such as fur and plumage (fig. 4).
Engraving was introduced in part to address the division between artist and printmaker resulting from the Japanese studio method imposed at the beginning by Houston and leading, in the opinion of some critics, to a loss of freshness, spontaneity and subtlety when a drawing was interpreted in stone.

Likewise, 12 years later, lithography joined the range of expression so that graphic artists and printmakers could work more closely (fig. 5). For some, such as Pudlo, exposure to lithography triggered unexpected and long-term effects on their work: a modernity of composition and style, transformed spatial qualities, new feelings for colour. The introduction of this more contemporary medium also succeeded in attracting a younger group of craftspeople working as printmakers: Aoudla Pudlat, Pitseolak Niviaqsi and Keatshuk Niviaqsi. Some predicted that lithography would not appeal to collectors of Inuit art because, unlike stonecut, the technique was not unique to the Canadian Arctic. However, Dorset's lithographs were instantly popular, admired especially for their brilliant colour. Full exploitation of lithography's technical properties — richness of texture, a daring use of colour, the possibility of greater compositional complexity — has produced some of the studio's finest achievements. This versatile medium continues to afford the greatest opportunities for experimentation and to produce many of the biggest surprises in the annual collections — an important factor as the West Baffin Cooperative deals in an increasingly competitive global market.

The decade following lithography's introduction might be called the golden age of printmaking in Cape Dorset — a period of the highest production (from 1975 to 1983, it was not unusual to see upwards of 75 prints in an annual collection, not to mention myriad commissions and portfolios), the greatest number of participants, the largest variety of media and consistently fine work. By this time, many of the early pioneers of the program had died: Pootoogook, Niviaqsi, Tudlik, Parr, Kiatsuk, Johniebo, Peter Pitseolak, Sheouak, Netsivarr, Angotigalook, Innujuakjuk, Anna and Elleshushe. However, master imagemakers such as Pitseolak, Pudlo and Kenojuak, with 15 years of drawing experience behind them, were approaching the peak of their productivity and the zenith of their creative powers, yearly producing one solid body of work after another. Management had learned to capitalize on this maturity and strength, each year effectively showcasing the talents of a handful of outstanding artists through the judicious choice of images and their compelling representation in the annual catalogues. The 1983 collection, for instance, presented 14 brilliant works by Pudlo, every one of them confident, original and compositionally innovative (fig. 6).

Looking beyond the resources of the community itself and increasingly mindful of the educational needs of its artists, the printshop began to import, through a visiting artists program, image-makers from the South. Beginning in the 1970s, one artist after another passed through the studios offering technical workshops, including Tony Onley, Joyce Weiland, Don Phillips, Scott Goudie, Naoko Matsururu, Bob Paterson, Noburu Sawai and Don Holman. Artists from other arc-

Fig.6: Ship of Loons, 1973, Pudlo Pudlat and Eegyvudluk Pootoogook (stonecut and stencil; 24 x 34 in.).

Fig.5: Shore Birds, 1978, Mayureak Ashoona and Aoudla Pudlat (lithograph; 20 x 26.3 in.).

Fig.7: Woman Proudly Sewing, 1988, Pitaloosie Saita and Pitseolak Niviaqsi (lithograph; 45 x 31.7 in.).
tic communities such as Clyde River and Lake Harbour also visited the printshops. In 1976, when Kay Graham, a Toronto painter, vacated her temporary Cape Dorset studio, local artists were invited in to explore new media. In the years following, Kimgma, Pudlo, Lucy, Napatchie, Eegyvudluk, Suroseelutu and others showed considerable talent in the use of acrylic paint, the influences of which spilled over into their drawings.

After 1985, the collections began to grow smaller. The aging artists were less prolific. One of the senior printmakers, Timothy Ottochie, died and a number of his contemporaries - Lukta Kiatsuk, Eegyvudluk Pootoogook and Iyola Kingwatsiak - retired, leaving the stonecut shop in the hands of a younger generation of technicians that included Saggiaktok Saggiaktok, Pee Mikigak and Laisa Qudjuaju. Interest in the litho studio, where artists sometimes still drew on the stone or plate but the two master printers and their assistants carried out the remaining editioning steps, was waning. While, admittedly, the strength of the collections began to fluctuate, each year produced several works of genius: "Woman Proudly Sewing" by Pitaloosie Silla (fig. 7), Napatchie Pootoogook's "My New Accordion" (fig. 8), Kenojuak's "Proud Wolf Pack" (fig. 9), to name a very few. In the 1990s, the collections, still relying on the images of the mature artists, shrank even further to about 30 prints annually. However, even facing the obstacles of diminishing technical staff, insufficient capital and aging artists, the printshops have managed admirably to produce yearly a small body of fine work.

On the threshold of the millennium, Cape Dorset was able to boast of the remarkable distinction of operating "the longest continuously running printshops in Canada." The studios chose to mark this 40th anniversary by including 14 images editioned as long ago as 1962, but held back at the time of printing because the respective collections were too large. The objective in publishing them now, according to Leslie Boyd, marketing manager of Dorset Fine Arts, was to give...
Fig. 11: Strange Fish, 1981, Kingmeata Etidlooie and Simigak Simeonie (stonecut and stencil on mulberry paper; 24 x 18 in.).

A more representative picture of four decades of output. And indeed, what a refreshing and unexpected reward it is to have the opportunity to see works such as Innukjuakjuk’s classic 1962 print Twilight Owl (fig. 10) — buried these 38 years in Dorset’s archive! Or Kingmeata Etidlooie’s very modern Strange Fish from 1981 (fig. 11). On the other hand, is the inclusion of these historic works a little jarring, contrasting as they do with the current imagery and technique? Questioned about the rationale for the specific choice of older works, Boyd admits it was dictated largely by which prints were available in full editions. This limiting factor, in my view, gives a spotty retrospective, neglecting as it does, for instance, Kiatsuk, Jamasie and other greats, and weakens the overall collection, especially through inclusion of images such as Pitsolok’s 1978 Island Hunters, which is truly a minor work.

Fortunately, Kenojuak and Kananginak, who were both represented in the first annual collection, are still working strongly. A third of the new images printed in 1999 (six out of 18) were by Kenojuak, who continues to explore familiar themes. The most exciting of these, Into the Light, a beautifully textured and full-bodied etching/aquatint printed in vibrant orange, was editioned in the Montreal studio of Paul Machnik, an expert in this medium who first visited Cape Dorset’s printshops in 1996. Over the past four years, Machnik has printed 12 of Dorset’s images in Montreal after visits to the northern studios, where the bite is made, the first proofs pulled and the artists have the opportunity to work on the plates. This cooperative arrangement has produced a good number of outstanding and unusual works, including the star of the 1999 collection, Sheojuk Etidlooie’s stunning Fire Bird (fig. 12). This opulent image, printed in orange and gold against a deep black background, shimmers like an ecclesiastical vestment. The abstract bird is both modern and mysterious, emerging from the shadows like a magical or supernatural creature.

Sheojuk Etidlooie, in fact, stole the show with this image and three others produced in Cape Dorset, each by a different printmaker. The lithograph At the Fish Weir beautifully reproduces in black and vibrant blue the freedom and looseness of the artist’s drawing and its accidental textures. This is a thoroughly modern print. Young Caribou gives us a
Fig. 13: Bird in Winter Night, 1999, Sheojuk Etidlooie (lithograph on somerset paper; 30 x 22.5 in.).

A stylized creature, richly coloured and textured, showing Dorset printmakers, once again, to be masters of the stonecut medium. Bird in Winter Night (fig. 13), a luminous, brilliantly abstract, deeply mystical figure, is a fine tribute to the lithographic studios.

Sadly, Sheojuk Etidlooie died in May 1999, leaving the ranks of the senior artists even more depleted. With the Dorset studios clearly struggling in the 1999 collection to bring together a substantial body of work, the future of the printshops promises to be troubled.

As far back as the mid-1970s, the introductions to the annual catalogues have spoken of “winds of change,” of the chance for new directions and a new focus for the printshops and of the pressing need for an infusion of financial support. The common refrain has been the need to seek out and engage fresh talent among the restless new generation of Cape Dorset’s youth, who modern distractions have prevented from becoming involved in the community’s art activities.

At the present time, four young artists have shown interest and promise: Arnaqu Ashevak, Kavavow Mannomee, Johnny Pootoogook and Shuvinai Ashoona. Boyd stresses that it is imperative to address the creative interests of Cape Dorset’s youth, who want, need and are growing to expect strong and consistent communication with the South. What are these young people looking for, asks Boyd, and what do they have to say? One option, she suggests, is to secure funding that might be directed towards the artistic development of young talent, rather than to studio production. If this course of action is followed, we may see an interruption of annual collections while individual talents are nurtured, in whatever media intrigue them. In the meantime, the studios place their hopes for the future on the continuing health and productivity of the elder artists and the commitment of a handful of young.

Dorothy Speak is an author living in Ottawa, Ontario.

References

Lending a Helping HAND

Your donations are helping the ideas become reality

Δb²c³ = ikayuktiiit

Inuit Art Foundation = helpers

Patrons ($1,000 or more)
ACART
Community Foundation of Ottawa-Carleton
Elaine Henderson
Jackman Foundation
Joan Martin
Celine Sauzier
Jean E. Sawtellle
Dorothy M. Stillwell

Associates ($500-$999)
Catherine & Philip Evans
Greg Latremoille

Supporters ($100-$499)
Adventure Canada
Gary & Marcia Anderson
James Bruckman
Michele M. Coad
Mark L. Ehrman
Wendy Fisher

Peter Foyston
Kenard Gardiner
Constance Gibson
Janice Gonsalves
Carol Heppenstall
Dr. Harry Hersh
Elisapee Ituluk
Judith & Peter Jekill
H.G. Jones
Jay Jones
Peter Gold & Athalie Joy
Brenda Joziatis
Ms. Joyce Keltie
Charles C. Kingsley
Jerri Udelson & Jeffrey Kosberg
Claude Lepoureau
Sheila McCallum
Mrs. Ann McKendry
Les & Sandy McKinnon
Michael M. McLarney
The Mibro Group
Damon & Marcia Mills
Lorna Plaitigorsky
John L. Price

Thomas C. Proctor
Charlotte & Arthur Shull
David & Ann Shultz
Nancy Keppleman & Michael Smerza
The Sprott Foundation
Mrs. Jack Stein
J. Donald Walp
William Wesp
Donald Williams
Elizabeth Williams

Friends (up to $99)
Letitia P. Burwell
Susan Carter
Jan G. Edick
Marcia Klamer
Jo-Ann Kolmes
Françoise Longhurst
Wendy Mak
Diane Palladino
Helen Rapp
Ursula Roch-Desmarais
Michael & Ilene Schechter
Lucile Slocum

Please see the donation card in this magazine or contact: Inuit Art Foundation
2081 Merivale Road • Nepean, Ontario, Canada K2G 1G9 • Tel: (613) 224-8189 • E-mail: iaf@inuitart.org
Canadian and American donors are provided with tax receipts and all donations are acknowledged in Inuit Art Quarterly. Charitable registration #12103 3724 RR0001
The Shaman's Nephew: A Life in the Far North

Simon Tookoome and Sheldon Oberman
Stoddart Kids, 1999

55 pages, 29 illustrations, $23.96

Review by Dorothy Speak

"I remember being born ... I remember coming out of my mother's body. I remember seeing how the land looked. The day was very beautiful and hot ..." Simon Tookoome, renowned artist, skilled hunter, master of the 40-foot whip, domesticator of wild animals, speaks in The Shaman's Nephew with the voice of a visionary who has lived all his life in deep communion with the land. The story of his journey, from birth in a traditional camp to residence in modern day Baker Lake, is told with all the magic and mystery of the artist's own brilliant drawings shimmering on the pages. This is a compelling narrative, powerful in its forthrightness and simplicity. With eloquent understatement, Tookoome conveys his profound understanding of the oneness of creation and his unshaken belief in the world of spirits: "In the old days the animals and the people were very much the same. They lived together on the land. They thought the same way and felt the same way. They understood each other. Shamans could even take on animal shapes or enter an animal and direct it to do their will." Such passages go far in explaining the transformation themes, the distortions of space and perspective and the whole idiosyncratic vocabulary of symbols in his work.

Tookoome's vivid recollections are likely to fill the reader with wonder. He describes, for instance, the sometimes astounding plenitude of nature in a land where the threat of starvation was ever present. "The caribou used to gather in a very large herd to migrate. You could hear them coming for two days, walking over the frozen tundra ... It would take three to five days and nights for the herd to pass our camp ... They were not afraid in such big numbers. We would walk among them and pick out the fat ones. We would kill them carefully without frightening the herd ..."

"This is the Inuit way," says Tookoome again and again as he recreates for us a complex but harmonious universe. In a chapter called "The Edge of the World," he writes: "We learned everything from the land ... We learned about time from the sky, not from clocks ... We never used a compass. We looked at the way the wind shaped the snow ... Animals and stones kept us warm." Elsewhere, he gives us gentle insights into the Inuit approach to life: "Anger and impatience were the worst things for Inuit. It was dangerous to behave that way on the land. If you lost your reason you could have an accident or get lost. It was also dangerous in the igloo. People had to live closely together ... We did not ask questions. To ask a question was considered rude. We waited to find things out. We learned by being quiet and watching ..." A strict observer of taboo, Tookoome describes his approach to graves: "I give small gifts when I pass a grave; even if it is just a bit of food, I drop it on the ground near the grave ... Sometimes people sit by the graves to get wisdom. This is also good for the spirit because it is lonely. It doesn't matter if you know the person or not. You approach from the left and walk in a circle, then stand, and then finally sit. It clears the mind. It brings peace and wisdom."
Soon, though, into this picture, comes the intrusive presence of the qallunaat. Tookoome might have become a shaman under the tutelage of his blind uncle, had it not been for the objections of his mother, a convert to Christianity. “The Church did not want our people practising the old ways.” The arrival of Christianity was soon followed by government. With quiet simplicity, Tookoome recounts the shocking circumstances surrounding his final abandonment of the land. “I stayed on the land longer than the rest because I liked the land. I did not want to live like the qallunaat. I wanted to be free and live as my people always did before ...”

A social worker landed by RCMP plane near our igloos and came out to tell us that we must go to the settlements like all the others and that the children must go to school. The Inuit were no longer supposed to live on the land. They said they would not let us have Family Allowance payments. This was the only money we had except for what we got from trapping – we needed that money to buy supplies. Still my wife and I decided not to go. Later I left my son, Moses, who was eight or nine, with his uncle and went trapping. A plane landed near them ... They took Moses away without telling anyone. We did not know what had happened to him. After a long time, we found Moses in the Baker Lake settlement. He was being kept in a residential school. He was being taught the qallunaat ways. He was not allowed to speak our language or learn our ways. When I asked for him back, I was told to stay away.”

Of his present life in Baker Lake, Tookoome says: “I do not like having so many rooms. It doesn’t feel good to have the children in another room at night – even now when they are older. Now my children do not learn my thoughts or my stories. We do not talk as we would have on the land, in the igloo. It is because of the walls. Everyone goes to a different room. We do not talk all together anymore.”

Though not a shaman, Tookoome is clearly an extraordinary man. Still a passionate believer in traditional life and in the spirit world, he continues today to maintain a dogteam, to feed his family by hunting and to speak only Inuktitut. *The Shaman’s Nephew* is the story of one man’s profound union with the land. This is a big book set between small covers. Though directed at children, it is rich enough in fact and philosophy to engage child and adult readers alike.

*Dorothy Speak is an author living in Ottawa, Ontario.*
Kiawak Ashoona and Dorothy Harley Eber were recently inducted into the Order of Canada by Governor General Adrienne Clarkson. The appointments, effective October 1999, were made official during a February 9, 2000 investiture ceremony.

Montreal author Dorothy Eber is credited with writing the first biography of a Native person based on first-hand accounts. The appointment recognizes her efforts to record and document Inuit culture. She has written several books about the Arctic and its art, including When the Whalers Were up North; Ptiseolak: Pictures of Life; Images of Justice; and People from Our Side (with Inuit photographer and writer Peter Pitseolak). Ashoona, who was made an officer of the order, is a widely recognized first-generation Cape Dorset artist. Now in his seventies, Ashoona continues to hold a significant place in the contemporary Inuit art world. He is known for his large-scale sculpture treating themes of transformation and shamanism, and for his leadership in the Cape Dorset art community. Ashoona was also awarded the Canada Council for the Arts' Molson Prize in the category of Arts, awarded annually to two candidates who have made an outstanding lifetime contribution to the cultural and intellectual life of Canada. The ceremony, which took place in Cape Dorset on April 11, honoured the 65-year-old artist's many contributions to the fabric of Canadian arts and culture. The council's director, Shirley Thomson, and chair, Jean-Louis Roux, travelled to Cape Dorset to present Ashoona with the $50,000 award.

Two 1,000-year-old human figurines pictured on the cover of a fall 1999 commercial exhibition catalogue were stolen from the collection of the Canadian Museum of Civilization in Hull, Quebec. Archaeologist Doug Stenton, executive director of the Inuit Heritage Trust in Iqaluit, identified the two wooden carvings while perusing the catalogue, his suspicion piqued by a memory of having seen the figurines years earlier in the museum. This suspicion was confirmed when employees at the Isaacs/Inuit Gallery in Toronto, where the two figurines were advertised for sale, discovered the museum's catalogue numbers inscribed on the carvings. The pieces, bought by the gallery at auction several months earlier, have been returned to the Museum of Civilization. The circumstances of their theft are still unknown, although it appears that they disappeared during the 1970s when museum collection security was lax.
This c.1961 carving by Joe Talirunili of Puvirnituq, depicting an umiak full of owls, sold at a November 1999 Waddington’s auction for a record $50,600, the highest price ever paid at auction for Inuit art.

WADDINGTON’S AUCTION BREAKS RECORDS

Waddington’s Auction House in Toronto held its annual Inuit art auction in November 1999, selling over 700 prints, drawings and sculptures in three sessions. The event was attended by approximately 250 registered bidders. The artworks, many drawn from the oeuvres of first-generation artists, garnered record prices. A 10-inch-long carving of an umiak by the late Nunavik artist Joe Talirunili sold for $50,600, the highest price ever paid for an Inuit carving. “This sale and the Inuit art sale we held last spring absolutely set new price levels and turned the industry on its ear,” said Waddington’s Duncan McLean.

“There’s been a huge infusion of interest from the United States, and a continuing interest among Canadian collectors. Inuit art is really coming into its own. It’s been very much undervalued for years.” The auction, which realized total sales of $810,000 – amazing for such a small field, says McLean – also featured works by Pauta Saila, Jessie Oonark, John Tiktak, Osuitok Ipeelee, Karoo Ashevak and Charlie Ugyuk.

The Kitikmeot Heritage Society in Cambridge Bay is proposing an addition to its centre, destined to house the artifacts of a major archaeological dig planned for the summer of 2000. A joint initiative of the society and the University of Toronto, the dig will involve local youth and elders as well as students from the university’s Department of Anthropology, excavating several sites along the Ekalluk River about 50 kilometres from Cambridge Bay. Elders examining the sites last spring confirmed that a wealth of artifacts representing all known periods of prehistoric occupation were to be found along the river’s banks. The society, however, fears that without the additional space that the new addition would give its quarters, the project could be in jeopardy, lacking room for storage, study and display. It plans to apply to the Nunavut Department of Culture, Language, Elders and Youth for funding, but that department, only a year old, has yet to establish a spending policy.

Kitikmeot Group lobbies for new Heritage Centre

Nunavut Sivuniksavut

Nunavut Sivuniksavut, an Ottawa-based training program for recent Nunavutmiut secondary school graduates, has undertaken to identify the subjects of some of the hundreds of thousands of historical photographs of Inuit in the collection of the National Archives of Canada. The photographs, taken mostly in the first half of the 20th century, were accompanied by information about the location and general subject matter, but no personal information was recorded – not even subjects’ names. Students will approach elders in northern communities, hoping to identify people in some of the photographs in the archival collection. The students chose the photograph identification project as the research component of their program, which aims at preparing them for post-secondary education and the job market.
The Northwest Territories and the territory of Nunavut each sent a team of Inuit artists to the 2000 Canada Snow Sculpting Competition in February. Brothers Eli, Bill and Joe Nasogaluak represented the western Arctic— which took second place overall and the competition’s Artists’ Choice Award — while Sam Pitsiulak, Pudloo Pitsiulak and David Panneok represented Nunavut at the competition, held on Parliament Hill in Ottawa during the city’s annual Winterlude Festival. The artists were given five days to complete a sculpture on a theme of their choice. The Nasogaluaks, from Yellowknife, carved a 16-foot-high tribute to the Inuit who helped Robert Peary — leader of the first expedition to reach the North Pole — but who have never received recognition for their assistance. The Pitsiulak-Panneok team sculpture celebrated the inauguration of Nunavut, depicting a government official handing the reins of power to an Inuit family against a northern background. This is the first year the competition encompassed 13 provincial/territorial teams, including the youngest territory, Nunavut, born in April 1999.
WINNER OF POSTER CONTEST ANNOUNCED

Department of Indian Affairs and Northern Development (DIAND) officials pronounced Igloolik artist Ramus Avingaq as winner in the Inuit category of the recent National Aboriginal Day Poster Competition. The competition, sponsored by DIAND, was open to all Canadian Aboriginal artists: Inuit, First Nations and Métis. "We wanted to update the look of National Aboriginal Day and wanted to let Aboriginal people themselves determine that look," said DIAND's Caroline Douglas. A jury comprising artists representing the three Native communities and DIAND officials made the selections from nearly 200 submissions. The winning designs are destined for use as promotional material for the 2000 National Aboriginal Day on June 21. Each was awarded a prize of $5,000. Of Avingaq's work, Douglas said: "It mesmerizes you - every time you look at it you see something different. I think it will speak to the heart of many Inuit people across the country."

"TALKING" MACE UNVEILED

The new mace of the recently partitioned Northwest Territories was unveiled on January 14, 2000 at the territory's Legislative Assembly and was hailed as "a masterpiece of priceless art" by governmental officials. The mace, designed by artists Allyson Simmie, Bill Nasogaluak and Dolphus Cadieux, took a year to complete at a cost of $129,400. Rich in symbolism, the unusual design was heralded as unique in the world, incorporating elements such as quill and bead work and a crown topped with silver snowflakes. Its most unusual feature, however, is its sound: the hollow shaft and foot contain 33 pebbles, one gathered in each community of the Northwest Territories, whose sound as they descend the shaft to the foot striking small bronze spikes set at 30-degree angles in the interior is similar to that of a rainstick and symbolizes the unified voices of the territory's people. The head of the mace is made of stromalitic marble gathered from the shores of Great Slave Lake and inlaid with silver high-relief panels depicting northern scenes. The shaft, made of bronze, is in the form of a narwhal tusk, recalling the original NWT mace and emphasizing the territory's ties with Nunavut, in whose waters narwhal are commonly found. The crown's silver crosspiece, fashioned in the stylized shapes of an ulu (representing the Inuvialuit), a teepee (representing the Dene) and a house (representing the Métis and Euro-Canadians), is surmounted by a 1.31-carat diamond, one of the first cut from the NWT's oldest diamond mine, the Ekati Mine. The mace, when not in use as a symbol of the Queen's authority in the legislature, will be kept on a carved base of white marble in the legislature building.
**PEOPLE**

Ann Tompkins celebrated her 25th year with the **Guild Shop** in Toronto in September 1999. A tireless promoter and supporter of Inuit art, Tompkins became director of the shop’s Inuit gallery in 1976, a position she has held since. Staff from several Toronto Inuit galleries and major co-ops — including the Fédération des coopératives du Nouveau Québec, Canadian Arctic Producers and Dorset Fine Arts — joined regular customers at an open house held at the shop to mark the occasion on September 30; others sent gifts and best wishes. “I felt the afterglow for weeks!” said Tompkins. “It’s so nice to know you’re appreciated.”

Filmmaker and Inuit art dealer **John Houston**’s film *Songs in Stone: An Arctic Journey Home* won the Outstanding Achievement Award at the **Far North Film Festival** held in Yellowknife in December 1999. The festival screened and judged films from all over the Arctic, including Greenland, Iceland and Denmark. Houston’s film, which chronicles the connections between James Houston’s family, the community of Cape Dorset and the world of Inuit art, was released in October 1999. Houston is currently planning a new film exploring the myth of Sedna, the Inuit goddess of the sea. A carving of a dancing walrus by **Axangayuk Shaa** of Cape Dorset was presented to the Australian Parliament on January 5, 2000 by the government of Canada in commemoration of 60 years of diplomatic relations between the two countries. The presentation was made by the Canadian High Commissioner to Australia, **Jim Bartleman**, at his official residence in Canberra during an afternoon event celebrating the High Commission’s 60th anniversary. The walrus, standing tall at two feet and made of green stone with antler tusks, was subsequently added to the Australian Parliament House art collection and will be displayed to the public later this year. A third edition of **George Swinton’s** classic *Sculpture of the Inuit* was released in November 1999. The book traces the development of Inuit art and presents important works from the prehistoric, historic and contemporary periods. The updated version includes a new essay by the author discussing the various external forces that have had an impact on the art. Throat singers **Alacie Tullaugaq** and **Lucy Amarualik** of Puvirnituq won accolades at the first-ever **Canadian Aboriginal Music Awards** in December 1999. The ceremony, held at Toronto’s SkyDome during the **Canadian Aboriginal Festival** (December 2–5), recognized their recording *Katujjatut* as the “Best Traditional Album – Historical.” Tullaugaq and Amarualik, who teach throat singing to youth in their community, have performed across North America. **Jean Blodgett** left her post as director of collections and programs at the **McMichael Canadian Art Collection** in Kleinburg, Ontario in January 2000. Curator **Megan Bice** took over as acting director. **German researcher and author Ansgar Walk** recently published a biography of renowned Cape Dorset artist **Kenojuak Ashevak**, entitled simply *Kenojuak*.

**Axangayuk Shaa’s Dancing Walrus** was added to the Australian parliamentarian art collection in January 2000, a gift from the Canadian government on its consulate's 60th anniversary.

Inuit gallery director Ann Tompkins celebrated her 25th year with Toronto’s **Guild Shop** in September 1999. **Kupapik Ningeocheak** was included in the National Hockey League’s (NHL’s) *Visions of Hockey Collection* of artworks created on the theme by artists across Canada. The 12 pieces in the collection, commissioned by the NHL in celebration of its 50th anniversary of its annual All-Star festivities, were displayed at NHL FANtasy — a theme park at the Metro Toronto Convention Centre — and sold in an online auction from January 20 to February 7. Ningeocheak’s carving, entitled *Inuk Player*, sold for $4,350 (American funds). All proceeds from the auction went to the charitable fund “Hockey Fights Cancer.”

**Inuit gallery director Ann Tompkins celebrated her 25th year with Toronto’s Guild Shop in September 1999.**

Ashevak’s prints caught the attention of the author in the mid-1990s, after which he devoted himself to completing a volume on her life. Walk worked in close consultation with the artist in writing the biography, which was officially released in English in December 1999. A work by Sanikiluaq artist **Kupapik Ningeocheak** was included in the National Hockey League’s (NHL’s) *Visions of Hockey Collection* of artworks created on the theme by artists across Canada. The 12 pieces in the collection, commissioned by the NHL in celebration of its 50th anniversary of its annual All-Star festivities, were displayed at NHL FANtasy — a theme park at the Metro Toronto Convention Centre — and sold in an online auction from January 20 to February 7. Ningeocheak’s carving, entitled *Inuk Player*, sold for $4,350 (American funds). All proceeds from the auction went to the charitable fund “Hockey Fights Cancer.”

**Axangayuk Shaa’s Dancing Walrus** was added to the Australian parliamentarian art collection in January 2000, a gift from the Canadian government on its consulate's 60th anniversary.
THE PROOF JUST ROLLED OFF THE PRESS!

Beauregard PRINTERS OF THE INUIT ART QUARTERLY

Some think of printing as a craft. At Beauregard, we think of it as an art form.

Our canvas is the printed sheet of paper.
Our medium is ink in a thousand hues.

Our challenge is to replicate an image with all the elegance and character of the original, whether it be a stunning photograph, complex illustration or simple sketch.

The next time you need your printing to look as good as your art, give us a call.

(613) 745-9801

BEAUREGARD PRINTERS 373 COVENTRY RD. OTTAWA, ONT. K1K 2C5

THE PROOF JUST ROLLED OFF THE PRESS!

Holman 2000 — 36TH Annual Print Collection

Official Opening Friday, May 12, 2000

Canadian Host Gallery
Galerie d’Art Vincent
Ottawa, ON
613-241-1144

U.S. Host Gallery
Albers Gallery
San Francisco, CA
415-391-2111

Participating Galleries/Venues:

AboriginArt Inc.
Toronto, ON
416-466-3800

Northern Images
Winnipeg, MB
204-942-5501

Balzac Art Gallery
Toronto, ON
416-815-0361

Northern Images
Churchill, MB
204-675-2681

Canuit-Canadian Eskimo Art
Eindhoven, Netherlands
011 31 40 41 5806

Our Native Land
Jasper, AB
780-852-5592

David Ariss Fine Art
St. Johns, NF
709-579-4941

Prince of Wales
Northern Heritage Centre
Yellowknife, NT
867-873-7668

David Ariss Fine Art
Halifax, NS
902-422-9211

The Guild Shop
Toronto, ON
416-921-9415

Gallery Indigena
Stratford, ON
519-271-7881

For further information:
Canadian Arctic Producers
1-888-468-4827

Houston North Gallery
Lunenburg, NS
902-634-8869

Northern Images
Edmonton, AB
403-444-1995

Kulik Art Inuit
Quebec City, QC
418-692-6174

Northern Images
Yellowknife, NT
867-873-5944

Le Chariot
Montreal, QC
514-877-6313

Northern Images
Inuvik, NT
867-777-2786

Northern Images
Yellowknife Centre
Yellowknife, NT
867-873-7668

Northern Images
Churchill, MB
204-675-2681

U.S. Host Gallery
Albers Gallery
San Francisco, CA
415-391-2111

For further information:
Canadian Arctic Producers
1-888-468-4827

Holman 2000 — 36TH Annual Print Collection

Official Opening Friday, May 12, 2000

Canadian Host Gallery
Galerie d’Art Vincent
Ottawa, ON
613-241-1144

U.S. Host Gallery
Albers Gallery
San Francisco, CA
415-391-2111

Participating Galleries/Venues:

AboriginArt Inc.
Toronto, ON
416-466-3800

Northern Images
Winnipeg, MB
204-942-5501

Balzac Art Gallery
Toronto, ON
416-815-0361

Northern Images
Churchill, MB
204-675-2681

Canuit-Canadian Eskimo Art
Eindhoven, Netherlands
011 31 40 41 5806

Our Native Land
Jasper, AB
780-852-5592

David Ariss Fine Art
St. Johns, NF
709-579-4941

Prince of Wales
Northern Heritage Centre
Yellowknife, NT
867-873-7668

David Ariss Fine Art
Halifax, NS
902-422-9211

The Guild Shop
Toronto, ON
416-921-9415

Gallery Indigena
Stratford, ON
519-271-7881

For further information:
Canadian Arctic Producers
1-888-468-4827

Houston North Gallery
Lunenburg, NS
902-634-8869

Northern Images
Edmonton, AB
403-444-1995

Kulik Art Inuit
Quebec City, QC
418-692-6174

Northern Images
Yellowknife, NT
867-873-5944

Le Chariot
Montreal, QC
514-877-6313

Northern Images
Inuvik, NT
867-777-2786

Northern Images
Yellowknife Centre
Yellowknife, NT
867-873-7668

Northern Images
Churchill, MB
204-675-2681

U.S. Host Gallery
Albers Gallery
San Francisco, CA
415-391-2111

For further information:
Canadian Arctic Producers
1-888-468-4827
CAMIK

Canadian
Arctic
Multimedia
Information
Kit

Everything you always wanted to know about the Arctic —

We can’t all visit the North, but we can get a picture of the lives of its people from CAMIK: a multimedia package designed to give you a window on Inuit life. CAMIK’s 120 pages of easy-to-read, up-to-date information cover all aspects of life in the North. Chapters discuss spirituality, art and artists, storytelling, clothing, food, hunting, geography, media and communications. With comments by Inuit elders, politicians, educators and land claim negotiators, CAMIK presents a comprehensive portrait of the North from an Inuit perspective.

Whether you have an interest in Inuit art and its creators, require research material or an educational aide for staff, CAMIK is an entertaining way to learn about the Canadian Arctic — the land, the weather, the people, the art — and more.

CAMIK includes:

40 slides of arctic life by award-winning photographer Mike Beedell, two VHS videos exploring the realities of life in northern communities, an audio cassette Inuktitut language lesson, a photo CD and current maps of Inuit communities and the new territory of Nunavut.

Cost $295
**AT THE GALLERIES**

**PUBLISHERS**

*Under the Sign of the Cross: Creative Expressions of Christianity in Canada*, curated by Robert Klymasz, opened at the Canadian Museum of Civilization on November 5, 1999. The exhibit, which thematically examines the influence of Christianity on the work of Canadian artists, included Cape Dorset artist Pudlo Pudlat's *Arctic Angel* among the 130 displayed works of art. The exhibition is set to close March 18, 2001.

*Qamanittuaq: Where the River Widens*, a travelling exhibition of drawings by Baker Lake artists, opened at the Heard Museum in Phoenix, Arizona on April 15, 2000. The exhibition, curated by Macdonald Stewart Art Centre director Judith Nasby, Baker Lake mayor and artist William Noah and Wayne State University’s Marion Jackson, has been travelling since 1994, visiting locations across Canada and the United States. Nasby was also asked to curate an exhibition from the large collection of Phoenix residents Martha and Daniel Albrecht for the Heard Museum, which opened concurrently with Qamanittuaq. Both will close October 15, 2000. Jackson gave public lectures on both exhibitions at the museum.

National Gallery of Canada curator of Inuit art Marie Routledge will give a “Meet the Curator” talk and guide visitors to the gallery through the exhibit *Carving an Identity: Inuit Sculpture from the Permanent Collection* on May 28, 2000. The talk and tour are part of an ongoing program established in conjunction with Carving an Identity.


The Singapore Art Museum is hosting *Inspirit Crossing: The Making of First Nations and Inuit Art*, an exhibition of Canadian Aboriginal art, from April 13 to June 30, 2000. Works for the show were borrowed from the recently travelling show *Transitions: Contemporary Indian and Inuit Art* (Department of Indian Affairs and Northern Development), the National Gallery of Canada and the Canadian Museum of Civilization. Artists George Arlook (Arviat), Janet Kigusiuq (Baker Lake), Mattiusi Iyatituk (Ivujivik) and Mike Massie (Hopedale) travelled to Singapore to attend the opening. The exhibition was curated by the Singapore National Heritage Board’s Bridget Tracy Tan.

The Winnipeg Art Gallery (WAG) held a retrospective of prints by Cape Dorset’s Sheojuk Etidlooie from January to May 2000. Etidlooie, whose work quickly became a mainstay of the annual Cape Dorset print collection after her début in 1994, died in May 1999. The exhibition, curated by WAG’s Darlene Coward Wight, displayed two-thirds of Sheojuk’s 44-work print oeuvre. Richard Kroeker, who wrote a segment of the exhibition text, gave a public tour on February 2. “I think this is a once-in-a-lifetime show,” said Kroeker, assistant director at the Upstairs Gallery in Winnipeg. “It’s so rare to see such a large percentage of an artist’s entire body of works in one room.” This is the first solo show of Sheojuk’s work in a public institution; two previous solo shows, in November 1998 and 1999, were held at Feheley Fine Arts in Toronto.

Carver Henry Kudluk, living in Ottawa, gave a carving workshop for the Junior Members Society (JMS) of the National Gallery of Canada (NGC) on February 26. Kudluk demonstrated a variety of techniques to the JMS members and helped them to make their own sculpture. The members were also given a tour of the NGC Inuit art exhibition *Carving an Identity*.

Martine Léna, curator of Paris’ Galerie Saint Merri, organized an exhibition of Inuit art for the 2000 Europ’Art Fair, held in Geneva from May 3 to 7. Léna was asked to curate the exhibition, entitled *The Inuit Art of Nunavut*, as well as contribute text and images to the fair’s catalogue, by Europ’Art’s coordinators, to celebrate the founding of the new territory and recognize Inuit artists as the fair’s honoured guests.
Priscilla Tyler (1908–1999)
Scholar and collector Priscilla Tyler died September 17, 1999 at the age of 91. A professor of English, Caribbean and African literature, Tyler was a pathbreaker, working in academia long before it was a common pursuit for women and vigorously exploring cross-disciplinary lines of enquiry. She authored and edited scholarly works, coordinated international symposiums and held numerous academic positions over her long career. The Priscilla Tyler and Maree Brooks Collection of Inuit Art was donated to the Carleton University Art Gallery; it has been drawn upon by the gallery for exhibits several times since it was acquired in 1992. Tyler's interest in Inuit art was sparked at the age of 62 when she saw the carving of Inuit living near Fairbanks, Alaska. She and fellow scholar Brooks travelled the Arctic extensively for the next 20 years, conducting research into Canadian Inuit and Alaska Native culture and collecting artwork from across the North. “We have been deeply touched by the mythology which lives on through writers in Alaska and the artists in Canada and Greenland,” she and Brooks wrote in their collectors' statement. “The writing, drawing and carving of Inuit beliefs creates art that has great depth of meaning and touches us, telling us that the ways of the past live on today as those visions, handed down orally, are now being recorded in story, picture and stone.”

Inuit Art on the Web
For great gift ideas, visit the Inuit Art Foundation website at www.inuitart.org and click on the Inuit Artists’ Shop homepage.

1999 IAQ Index Now Available
The 1999 Inuit Art Quarterly Index is FREE to subscribers. If you would like a copy please contact us by phone: (613) 224-8189, fax: (613) 224-2907 or e-mail: iaq@inuitart.org. Your name will be kept on a permanent list for future indexes.

New From Inuit Art Source
Now You Can Sell or Buy Your Items at: First i-Auction For Inuit Art and Crafts

Reach Your Target Market. Make the Right Connections
To Participate or Learn More, Go To http://www.eclarat.com
Contact: John de Val, Toll Free at 800-459-8917
email: Inuitart@eclarat.com

Also recently deceased:
Luke Arngna'naaq, Baker Lake
Meriam Brown, Nain
Rosalie Ookangok Kopa, Repulse Bay
Simeonie Shaimayak, Pangnirtung
Lena Qiyuk Suqslak, Pond Inlet
Harry Talrituk, Kugluktuk
EXHIBITIONS

Masterworks from Nunavut, curated by Judith Nasby, at the Macdonald Stewart Art Centre, 358 Gordon Street, Guelph, Ontario, September 23, 1999 to August 4, 2000. Tel: (519) 767-2661.


Inspiratio Crossing: The Making of First Nations and Inuit Art, curated by Bridget Tracy Tan, at the Singapore Art Museum, 71 Bras Basah Road, Singapore, April 13 to June 30, 2000. Tel: (65) 332-3565.

Works from the Daniel and Martha Albrecht Collection, guest curated by Judith Nasby (Macdonald Stewart Art Centre), at the Heard Museum of Native Cultures and Art, 2301 North Central Avenue, Phoenix, Arizona, April 15 to October 15, 2000. Tel: (602) 252-8848.

Sikumniut: People of the Sea Ice, curated by Barry Pottle and Heather Campbell, at the Inuit Art Gallery, Indian and Inuit Art Centre, Department of Indian Affairs and Northern Development, 10 Wellington Street, Hull, Quebec, June 8 to July 31, 2000. Tel: (819) 997-8311.

TRAVELLING EXHIBITIONS

EVENTS
Great Northern Arts Festival, Inuvik, NT, July 21 to 30, 2000. For more information, please call (867) 777-3536 or visit www.greatart.nt.ca.

OVERSIGHT
Due to an oversight, Inuit Art Quarterly neglected to mention that the raising of an inuksuk in Budapest, Hungary by Inuit artists, reported on in the Update section of the spring 2000 issue, was the result of a collaboration between the Nadasdy Foundation and Nunavut Arctic College in Iqaluit.

Advertiser Index

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABoriginArt, Toronto, Ontario</td>
<td>17</td>
</tr>
<tr>
<td>AcArt, Ottawa, Ontario</td>
<td>2</td>
</tr>
<tr>
<td>Alaska on Madison, New York, New York</td>
<td>42</td>
</tr>
<tr>
<td>Albers Gallery of Inuit Art, San Francisco, California</td>
<td>64</td>
</tr>
<tr>
<td>Arctic Artistry Inc., Hasting-in-Hudson, New York</td>
<td>37</td>
</tr>
<tr>
<td>Arctic Co-operatives Limited, Mississauga, Ontario</td>
<td>1.I.C.</td>
</tr>
<tr>
<td>Arctic Inuit Art, Richmond, Virginia</td>
<td>36</td>
</tr>
<tr>
<td>Art Space Gallery, Toronto, Ontario</td>
<td>37</td>
</tr>
<tr>
<td>Arts Induvik, Iqaluit, Northwest Territories</td>
<td>37</td>
</tr>
<tr>
<td>Montreal, Quebec</td>
<td>36</td>
</tr>
<tr>
<td>Vancouver, British Columbia</td>
<td>3</td>
</tr>
<tr>
<td>Beauregard, Ottawa, Ontario</td>
<td>59</td>
</tr>
<tr>
<td>Feheley Fine Arts, Toronto, Ontario</td>
<td>17</td>
</tr>
<tr>
<td>Galerie d'art Vincent, Ottawa, Ontario</td>
<td>41</td>
</tr>
<tr>
<td>Quebec City, Quebec</td>
<td>B.C.</td>
</tr>
<tr>
<td>Galerie Ela London, Montreal, Quebec</td>
<td>41</td>
</tr>
<tr>
<td>Galerie Inuit Plus, Timmins, Ontario</td>
<td>37</td>
</tr>
<tr>
<td>Gallery of the Midnight Sun, Yellowknife, Northwest Territories</td>
<td>3</td>
</tr>
<tr>
<td>Gallery Phillip, Don Mills, Ontario</td>
<td>17</td>
</tr>
<tr>
<td>Holman Print Collection</td>
<td>59</td>
</tr>
<tr>
<td>Houston North Gallery, Lunenburg, Nova Scotia</td>
<td>43</td>
</tr>
<tr>
<td>Images Art Gallery, Toronto, Ontario</td>
<td>41</td>
</tr>
<tr>
<td>Inuit Artists' Shop, Nepean, Ontario</td>
<td>27</td>
</tr>
<tr>
<td>Inuit Art Foundation, Kamik Ad, Nepean, Ontario</td>
<td>60</td>
</tr>
<tr>
<td>Inuit Art Foundation, Copyright Ad, Nepean, Ontario</td>
<td>27</td>
</tr>
<tr>
<td>Inuit Art Foundation, Donor Ad, Nepean, Ontario</td>
<td>51</td>
</tr>
<tr>
<td>Inuit Art of Canada, Val David, Quebec</td>
<td>42</td>
</tr>
<tr>
<td>Inuit Images, Sandwich, Massachusetts</td>
<td>27</td>
</tr>
<tr>
<td>Isaacs/Inuit Art, Toronto, Ontario</td>
<td>3</td>
</tr>
<tr>
<td>Long Ago and Far Away, Manchester, Vermont</td>
<td>27</td>
</tr>
<tr>
<td>Musee d'art Inuit Broussseau, Quebec City, Quebec</td>
<td>I.B.C.</td>
</tr>
<tr>
<td>National Gallery of Canada, Ottawa, Ontario</td>
<td>59</td>
</tr>
<tr>
<td>Northern Images, Yellowknife, Northwest Territories</td>
<td>43</td>
</tr>
<tr>
<td>Northern Reflections, Lakeside, California</td>
<td>62</td>
</tr>
<tr>
<td>Orca Art Gallery, Chicago, Illinois</td>
<td>16</td>
</tr>
<tr>
<td>The Guild, Toronto, Ontario</td>
<td>64</td>
</tr>
<tr>
<td>Upstairs Gallery, Winnipeg, Manitoba</td>
<td>17</td>
</tr>
</tbody>
</table>
Musee d'art INUIT
Brousseau

A National Treasure
yours to Discover

39, rue Saint-Louis
Old Quebec
Quebec City
Tél. (418) 694-1828
Fax (418) 694-2086

The Evolution of the Art
Shown through Sculptures
collected over 40 Years

Our 3 specialized galleries
are within walking
distance from the museum