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

Eagle, 17 1/2" H x 12" W x 11" D
Nowld Aqqik, Kimmirut, 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
4 | FEATURE

Revisiting Nunavik Printmaking
In an unusual collaboration, five artists from arctic Quebec went to Cape Dorset to learn from the masters of Inuit printmaking. Clare Porteous-Safford, coordinator of this innovative workshop, chronicled the artists’ progress in her journal.

DEPARTMENTS

3 | EDITORIAL

On Printmaking in Nunavik

20 | FOCUS

A Chance Encounter with Simon Tookoome
Dorothy Harley Eber
Padlaya Qiatsuk: Encouraging Young Carvers to Persevere
Matthew Fox

30 | CURATOR’S CHOICE

Elisapee Ishulutaq: A Quirky Use of Multiple Perspectives
Maria von Finckenstein

32 | DEALER’S CHOICE

Feheley Fine Arts nominates Ishuaituq (Joey) Michael of Kimmirut/Toronto

34 | CURATORIAL NOTES

An Inuit Perspective:
Baker Lake Sculpture
Notes by Marie Bouchard

Inspirit Crossing: The Making of First Nations and Inuit Art
Notes by Bridget Tracy Tan

46 | BOOKS

Uvajuq: The Origin of Death
Reviewed by Jeanne L’Espérance

Innuksuit: Silent Messengers of the Arctic
Reviewed by John MacDonald

52 | UPDATE

56 | AT THE GALLERIES

62 | IN MEMORIAM

63 | CALENDAR

63 | ADVERTISER INDEX

64 | CANADIAN ARCTIC MAP
On Printmaking in Nunavik

I was glad to have the opportunity to reproduce some of the now-classic Puvimituq prints to accompany the article by Clare Porteous-Safford about a workshop held last fall in Cape Dorset for six Nunavik artists. Largely unheralded in their day, these prints — the stonecuts especially — are now appreciated for their directness and spontaneity. But Puvimituq (Pov) never did achieve the critical or financial success of its relatively near neighbour, Dorset, and its print studio was closed in the mid-eighties.

Printmaking had begun in Pov shortly after the first Dorset collection was published in 1959. A number of people were responsible for initiating what would then have been referred to as “the printmaking project” in Pov: missionary André Steinmann, artist Viktor Tinkl and Cape Dorset artist Kananginak Pootoogook, who spent some time helping out the Pov printmakers. For the most part, though, the Pov people worked on their own, with guidance from La Fédération des Coopératives du Nouveau-Québec (FCNQ), Montreal headquarters for the Nunavik cooperatives.

As manager of the arts and crafts development program at FCNQ in the seventies, I inherited responsibility for guiding Pov’s annual collection through production. The first thing I did was to seek advice from Virginia Watt and her colleagues on the Eskimo Arts Council. The next thing I did was to take their advice and organize some workshops with people like Bob Paterson, who conducted an intensive seven-week session in 1972 for 18 artists from several Nunavik communities, including Maggie Kiatainak, who also participated in the Cape Dorset workshop last fall.

This is not the place to indulge in retrospective musings, but it seemed to most of us involved at the time that technical — not to mention logistical — support was necessary, if the Pov printmakers were to reach their potential. By the time I left FCNQ (in 1980), I was convinced that it was imperative to hire a more or less full-time advisor — someone who knew how to handle the prints and who could instruct in technique — if the studio was to continue functioning. This did not happen. Given an overall lack of resources and the necessity placed upon the undercapitalized cooperatives to improve the standard of living for as many people as possible in small, beleaguered communities, printmaking was just not a priority.

It remains to be seen whether or not this activity can be revived. What I do know is that there are a number of individuals who are interested in graphic art — including Tivi Itook of Kangiqsualujjuak, who recently sent us some drawings. Some of you will remember that Itook was, in 1975, the first Inuk to publish a solo collection of prints (he published a second collection in 1976). His Dance of the Hares (1975) created quite an impression, but his printmaking career was to be shortlived. Only a few years later, Itook and his son-in-law, Peter Morgan, abandoned printmaking altogether. Needed for storage, the shack they had used as a studio was reclaimed by the co-op.

Unlike carving, printmaking needs a place and the place must be heated and lit. Such facilities are expensive and hard to come by in northern communities but, with the appropriate help, it may be that some determined people will find a way to revive an artform that too briefly flourished in Nunavik. MM

Dance of the Hares, 1975, Tivi Itook.
In the fall of 2000, five artists from across arctic Quebec could be found huddled over slabs of stone, chiselling their designs into rocks that would become the templates for editions of prints. Although printmaking has been essentially dormant in the area now known as Nunavik for over 10 years, these five artists found the means to kindle a possible renewal of the artform—and they found it in Cape Dorset.

Operating for 40 years, Dorset’s West Baffin Eskimo Co-operative is the longest-running print studio in Canada. It is the home base for some of the best-known artists and most widely recognized images of Inuit art, including the iconic Enchanted Owl by the woman once referred to as the “Queen Mother of Cape Dorset,” Kenojuak Ashevak. Printmaking was begun in Cape Dorset in 1957 by artist James Houston, who encouraged Inuit to carve in the early days of the contemporary artform and who brought the artists and their work to the attention of the world. Following the highly successful launch of the first annual Cape Dorset print collection in 1959, a printshop was established in Puvirnituq, popularly known as Puv. The first Puv collection, pulled in 1962, was included with the Cape Dorset prints in a joint catalogue. In later years, other Nunavik communities, including Salluit (then Sugluk) and Inukjuak, experimented with printmaking, producing collections sporadically during the 1960s and 1970s.

Although Nunavik print collections met with initial success, lack of consistent support from the local cooperatives (whose energies were focused on the more commercially lucrative efforts of stone carvers) led to a downward spiral in production. Community collections were released irregularly in the 1980s, and programs were stopped indefinitely in 1989 with the release of the last Nunavik collection by the artists of Puvirnituq. Since then, the artform has been but a dream for Nunavik artists, those who had been involved in printmaking, and those with an interest in the graphic arts who were unable to
spend time on the wholly unsupported and commercially non-viable art of drawing in graphite and ink.

In September 2000, the Inuit Art Foundation (IAF), a national support organization for Inuit artists, organized a workshop for six people interested in the regeneration of this artform in Nunavik. Funding from the Canada Council for the Arts, the Conseil des arts et des lettres du Québec, Avataq Cultural Institute and Makivik Corporation made it possible to hold the three-week workshop in Cape Dorset, home of the most successful printmaking venture in the North. The artists were given the opportunity to study with the veterans of Inuit printmaking, the technicians of the West Baffin Eskimo Co-operative. They were instructed in printmaking techniques, composition for the various media, studio set-up, and the business aspects of artmaking. They were given an opportunity, not only to meet the successful artists of Cape Dorset, but to connect with other Nunavik artists, exchange ideas and experiences and plan for ways to bring the graphic arts back to their communities.

For three weeks, the artists worked and learned together in the studios of Cape Dorset. Inuit Art Foundation employee Clare Porteous-Safford, who coordinated the workshop, kept a faithful journal of its events, documenting activities and progress of the participants. Initially snowed in, the artists arrived several days off schedule but worked to make up lost time with studio coordinator Rob Harmer, who taught the woodcut and linocut segments of the course as well as studio management; Kavavow Manomew, who provided instruction in stencil and stonecut technique; Pitseolak Niviaxi, responsible for the lithography instruction, and Porteous-Safford, who conducted the business of art sessions. The artists — Victoria Grey of Kuujjuaq, Maggie Kiatainaq of Kangiqsujuaq, Elijah Palliser of Inukjuak and Samwillie Nutaraluk and Jusi Sivuarapik of Puvirnituq (Josepi Qakutuk of Akulivik, slated to participate, was snowed in and could not attend) — brought a different perspective to the workshop and left with their own plans for the future.

Below is the journal kept by Porteous-Safford and the profiles she compiled based on interviews she conducted. She is now working with the participants to plan a follow-up in their home communities.
The participants and coordinators of the Nunavik Printmaking Workshop. Left to right: Clare Porteous-Safford, Maggie Kiatainaq, Victoria Grey, Jusi Sivuarapik, Rob Harmer, Samwillie Nutaraluk and a bystander (Elijah Palliser missing).

Arrived in Kinngait (Cape Dorset) around four o'clock. The flight from Iqaluit took just over an hour. We were flying at low altitude on a clear day, so we could see the beautifully barren landscape in great detail. Since the snow hasn't fallen yet, we could also see the ocean dotted with brilliant white icebergs tipped in the glow of the late afternoon sun. I was one of only two passengers aboard the plane, a Beechcraft 99. Just before take-off, the captain called to us over the din of the twin engines: "If you need anything, I won't be able to hear you, so you'll pretty well have to yell." The "no frills" approach that is air travel in the North makes flying a very exciting experience!

I was greeted upon arrival by my host and hostess, Timmun and Kristiina Alariaq, owners of Huit Huit Tours, who are providing the accommodations for us. I've been planning the details of our stay in Cape Dorset over the phone for several months with Kristiina; good to finally meet her face to face. She's been wonderfully helpful in making arrangements to house and feed the group. I felt very warmly welcomed.

The participants – Victoria Grey, Maggie Kiatainaq, Jusi Sivuarapik, Josepi Qakutuk, Elijah Palliser and Samwillie Nutaraluk – should be arriving tomorrow night.

Met with Rob Harmer, shop manager at the West Baffin Eskimo Co-op and studio coordinator for the workshop. We confirmed plans for the workshop and I requested that the facilities be open in the evenings so that the participants can have extra studio time if they want it. It looks like the weather is going to prevent the artists from arriving on time. Hopefully, things will clear up soon.

The artists, with the exception of Josepi Qakutuk, who was prevented by weather, have gotten as far as Salluit. They were scheduled to fly into Kinngait at 6:30 p.m., but are weathered out. Hopefully, Josepi will make it before the next flight leaves Salluit.
An announcement about the workshop was made on local radio by Okpik Pitseolak, Inuit Art Foundation president. The artists were scheduled to arrive at 9:00 a.m., but were again weathered out.

More bad luck! The artists are still not able to get out of Salluit, but everyone is willing to wait it out and try again tomorrow.

Checked on the weather in Salluit this morning with Vicky and Maggie. They said the sky was very low and they couldn’t see the airport at the top of the hill. Everyone was feeling quite frustrated as it looked like the artists would be grounded yet again. We were questioning the future of the project at that point, but at 4:00 p.m. we had word from the Kinngait airport that the plane had just left Salluit with the artists on board. Unfortunately, Josepi Qakutuk just wasn’t able to get to Salluit and missed the outgoing plane. We’re down to five students instead of the intended six.

The rest of the group arrived safely around 5:30 this afternoon and seem to have settled into their accommodations. They agreed to be at the print studio by 9:00 tomorrow morning.

The workshop finally started this morning – only five days late! We began with a group orientation, followed by a session on stonewas printing with Kavavow Manomee. The stonewas printing technique is unique to the Canadian Arctic, developed here in Cape Dorset in the 1950s by printmakers working with arts advisor James Houston. At first the artists used steatite, a very hard stone, to make the print stones, but slate is now used as it is harder and has a more even surface.

Each artist selected a slate slab about two feet by one and a half and about one inch thick. Pointing out that the surface of the stone seemed flat but was not flat enough to make a good stonewas, Kavavow had the group set about grinding their stones by hand using a heavy circular metal disc with a handle, granules of Carborundum [an abrasive agent often used to sharpen knives] and water. The grinding stone was passed over the slate surface in a circular motion for about 15 minutes, until the surface of the slate was acceptable. In the next step, the artists learned to use another metal disc grinder powered by compressed air. Finer Carborundum was used this time to get a surface that was ready to prepare for drawing.

The stones were then thoroughly dried with a hand fan. When they were absolutely dry, the surface was prepared with a white latex primer. This gives the artist a high-contrast surface on which to transfer drawings. The stones were then set aside, and the artists spent the afternoon sketching on rough paper to come up with an image they liked well enough to carve into their stone.
Boats on the Cape Dorset coast. This is the view from the "Beach House," where Clare Porteous-Safford and the female participants stayed.

The group has agreed to work through the weekend in order to make up the time lost to flight delays.

Saturday, Sept. 16

The artists continued with the stonecut process by finishing a drawing to be transferred to the white-painted stone surface. They traced their images with graphite onto a thin sheet of tracing paper and transferred it to the smooth stone by tracing over the back of the image, which transfers the original graphite onto the stone. They then started the process of carving out the image with stonecutting hand tools. This is a highly labour intensive process, during which we could see how critical it is to tailor the image specifically to the stonecut medium. It is important to be aware of how much of the image needs to be carved away or left in place in order to get a balanced composition and to achieve the desired effect.

During the day, Nuna Parr, a well-known local carver and IAF board member, visited the studio to meet the workshop participants.

Sunday, Sept. 17

During the first half of this morning, we viewed some instructional videos on linocut and woodcut printing.

The advantage of lino and woodcut is that the artist doesn't need a press in order to produce an edition of prints. This is helpful, since most of the participating artists don't have access to this kind of equipment in Nunavik. With lino and woodcut, a studio space can easily be set up at home and operated at reasonable cost. The instruction covered planning and organizing a clean and effective workspace and a list of the required tools and supplies.

The video continued with a demonstration of the artistic process, starting with the production of an image suitable to the medium, planning colour separations, and registering or aligning the paper during the printing of the edition. As in any printing technique, absolute precision is needed in order to produce an edition in which all the prints are exactly the same.

After watching the videos, the students returned to the studio for the rest of the morning to see examples of linocut and woodcut blocks and the prints taken from them. There was also a stencil-making demonstration, after which Jusi Sivuarapik traced and cut out each colour separation of his drawing onto an individual sheet of stiff, non-absorbent paper. He then overlaid each stencil, one colour separation at a time, on clean paper and applied the different colours using a stencil brush. He managed to get a good start on it that morning before setting it aside for further instruction later in the week.

In the afternoon, the artists continued working on their stonecut images. It's likely to take the group almost a full week to carve out their print stone. Several students are also working in the evening to be sure they finish in the remaining time. Kavavow Manomee is working with each student, encouraging them and helping them to overcome technical problems.

Monday, Sept. 18

Today, veteran printmaker Pitseolak Naviaxi started his workshop on lithography. This medium requires studio facilities with a litho press. Vicky Grey from Kuujjuaq and Jusi Sivuarapik and Sam Nutaraluk from Pov are planning to work towards setting up such a studio in their own communities. The artists from Pov already have a building and seem to have some commitment from the co-op to assist them when they return.

Lithography is usually done by drawing on slabs of high-quality German limestone, but since these stones can cost as much as several thousand dollars, the students worked on aluminum plates, which are much more reasonable — usually under $30.

Again, each artist had to come up with an image for his or her print. In the case of litho, this can be done on paper first, or drawn directly on the plate. Either way, the plates need cutting, their edges need filing and they must be washed and dried before they can be used for drawing. Drawings are then done on the plate, using special black lithography pencils. By the end of the day, each participant had a work drawn on their plate. They'll prepare to print tomorrow.

Pitaloosie Saila, one of Kinngait's best-known printmakers, dropped in to meet the group.
Tuesday, Sept. 19

We continued with the lithography instruction. After the images are drawn on the plates, tannic acid is applied to the surface to fix the image into the metal. Printers develop this skill over time, so Pitseolak, an expert in this medium, applied the acid while he explained that the time the acid stays on the plate is determined by how intensely the artist has applied the litho crayon. Since darker areas require that the acid stay on the plate longer, he applied the acid starting with those areas and moving to the lightest. This ensures that the image is uniformly etched. This process only takes five or ten minutes. The plate is then wiped clean, leaving the areas not under the drawing resistant to ink, while the rest allows the ink to adhere. The plate is then ready for inking and printing.

As it takes some time to ink and print the plates, Pitseolak worked with the artists one at a time. He showed them how to ink the big rollers used for litho plates and explained that it is not an easy task to learn exactly how much ink to apply. It must be applied evenly, and in exactly the same way, each time a print is pulled, to ensure that the edition prints are identical. Once the plate is inked, the precut paper and its register marks are aligned with the register marks on the litho plate to ensure that the placement is exact. The plate and paper then go through the litho press and the print is pulled.

The first images to be printed are trial proofs to verify that the colour, texture and lines, etc. appear as the artist had intended. Changes or corrections are made at this point. Once all the corrections are made to the test proofs, the printer produces the BAT (bonne-a-tirer), the image that serves as the "original" against which the rest of the edition is evaluated for accuracy. The BAT is usually retained by the printer or print studio. While the artists awaited their turn to print their edition, they continued carving their stonecuts with Kavavow Manomee.

In the afternoon, the students were pleased to have a visit from Kenojuak Ashevak, who talked with them and looked at their work. Vicky Grey asked to have her photo taken with Kenojuak, whose work she has admired for a long time.

Tuesday, Sept. 21

Yesterday and today were spent completing the litho editions. Each artist pulled an edition of 12 prints. One print from each edition will stay in the print studio archives and one will be retained by IAF as a record of the workshop. The group also continued the slow process of carving out their stonecuts.

While the students worked in the studio yesterday afternoon, I went to visit the Kinngait Campus of Arctic College. I had been invited by Kyra Fisher, a printmaker who is running a course to encourage emerging artists in the community. I was so impressed with the group and the projects that they were working on as well as other work that hung around the classroom that I invited the class to visit the Nunavik artists while they worked in the studio. I think it will be a good exchange of experience and interesting for both groups. They agreed to stop by tomorrow.

This afternoon, Mary Pudlat visited the studio to show the students her work. Meeting so many of the well-known Kinngait artists has been an important part of the learning...
Maggie Kiatsuk works on her litho plate with the encouragement of instructor Pitseolak Nirvaxi.

process for the students. I think they've benefited from having the opportunity to talk to the artists directly about their work, and it's also made a difference to meet successful printmakers.

The carving of the stonecut images was finally completed today. The students - especially those who have been working in the evenings - were delighted to be finished with that part of the process. Kavavow Manomee worked with the students on inking the stones and printing their editions. Again, the precut and registered paper is lined up with the registrations on the stone. Stonecuts are printed by hand, so this technique does not require a press, again making it suitable for printmakers operating in the absence of formal print studios. Once the paper is on the stone, the artist applies even pressure to the reverse of the paper with the back of a spoon or a similar hard, curved object. As in all printmaking, artists' proofs are pulled and a BAT is produced before the rest of the edition is pulled.

At the end of the day, Kyra and the printmaking students from Nunavut Arctic College paid a visit to the studio. We've planned a reciprocal visit for next week so that the Nunavik artists can see what the Arctic College students are doing.

Kavavow Manomee worked with the group all day, giving a hands-on stencil workshop to follow up on last week's stencil demonstration. The group was keen to do this as it's a process that can easily be done at home. It doesn't require a press and the usual oil-based ink can be replaced with water-based, which is more suitable for a home studio environment.

Jusi had already started his stencil during the September 17 demonstration, so he patiently continued cutting out his colour separations while the rest of the group sketched an image and cut out the separations with a very sharp exacto knife. Although stencil-making requires less equipment than litho, it requires no less patience, skill and practice.
Sunday, Sept. 24

Deciding that everyone needed a break from the long hours of studio work, we spent a restful morning followed by a boat trip to nearby Malikjuaq Island. Timmun and Kristiina were our guides for the four-hour trek.

We climbed over the massive, lichen-covered, rocky coastal hills of Malikjuaq Island to ancient Tunnit winter campsites almost buried in flat, mossy inland terrain. These sites are located on the edge of a small inland pond. Meat used to be stored on top of the ice in the winter. The frozen surface was also used as a place to dispose of animal carcasses after they had been eaten. In the spring, the ice would melt and the bones would sink out of sight.

We also climbed to the higher land on the cliffs on the opposite side of the island to see crumbling Thule tent rings and burial mounds. Tea, bannock, char salad, homemade Finnish pastry with blackberry jam and dried apricots and nuts were our reward at the end of the climb. We returned as a light first winter snow began to fall. Beautiful!

Monday, Sept. 25

Rob Harmer gave a workshop on studio management and studio layout and design. The morning was spent discussing a variety of topics, including how to draft a proposal for a print studio; making a budget and finding sponsors; print studio floor plan and equipment; developing a marketing plan for prints; managing the facility, and where to purchase supplies.

In the afternoon, the students continued with their printing schedule. No work can be printed after Wednesday as it won’t have time to dry.

In the evening, I started interviewing the artists. I’d like to be able to compile a biography for each by the time I leave, and I hope to find out how useful this workshop has been for them.

Tuesday, Sept. 26

The focus this morning was on editioning. Rob gave his second workshop, the Process and Ethics of Editioning Prints. This was a very important information session, especially in relation to marketing. The artists were able to ask questions while signing their own editions, and could relate the discussions to the work marketed by the West Baffin Eskimo Co-op.

In the afternoon, we attended to last-minute details on each edition. The prints were signed and set aside for shipping home with extra paper and supplies.

Artist interviews continued in the evening.
Instructor Kavavow Manomee working on a stencil with Maggie Kiatainaq.

Workshop participants with Cape Dorset artist Kenojuak Ashevak. Left to right: Jimmy Manning, manager of the Kinngait studios, litho instructor Pitsiulak Nirvani, Jusi Siruapik, Kenojuak Ashevak, Samwillie Nutaraluk, Elijah Palliser, Victoria Grey and Maggie Kiatainaq.

Wednesday, Sept. 27
Today was the day for my workshops. In the morning, we discussed record keeping for artists and, in the afternoon, portfolio development. This discussion centred around the Record Keeping for Artists Workbook produced by the Inuit Art Foundation. Each student received a copy of the workbook in English and Inuktitut.

This was my last full day here; I leave tomorrow morning. This afternoon, I took coffee and tea and cookies over to the studio to replenish the supplies that had been consumed during the workshop. I talked with all the artists to see how they felt about the outcome of the workshop and the new work they had created.

Everyone was positive about the new techniques they had learned and eager to share the information with others in their home communities.

Thursday, Sept. 28
The artists did a studio clean-up and prepared to depart. Rob and the students were going to visit the college students this afternoon. When I felt confident that all was in order and that the group was ready to go, we said our goodbyes. (I spoke to Rob when I got home; apparently, the artists had a short but interesting visit at Arctic College.)

Kristiina took me to the airport, arriving with the two frozen char that I wanted to take home with me. Luckily, I had left just the right char-shaped space in my luggage! The day was sunny and clear and the ground snow-covered. I headed for the airport with many warm thoughts of the experiences that I had been privileged to share with people in the community. As the plane flew over Cape Dorset, I remembered the day we had walked on the land, a land so silent that I had heard for the first time the sound of a bird’s beating wings.
Meet the Artists:

VICTORIA GREY, Kuujjuaq

Victoria has been seriously committed to artmaking for 15 years. Although she started carving as well as sewing mitts and duffle socks at about 14, she is largely self-taught. She did attend Arctic College in Iqaluit in 1992-93, focusing on drawing and, during a week-long session that was part of her course, studying lithography in the print studios of the West Baffin Eskimo Co-op. Among her classmates was now well known printmaker Germaine Arnaktauyok.

In 1995, Victoria received a grant from the Canada Council to attend a trinational arts exchange in Mexico City. She spent two months in residence working in the various printmaking media with artists from the U.S., Mexico and Canada. She was also involved in the 1996 exhibition Inuit Spirits of the Arctic at the Canadian National Exhibition in Toronto, where she participated in a show of traditional and contemporary Inuit fashion designs. A video of the show includes Victoria modelling clothes she had made for the exhibition. In 1998, she obtained sponsorship from her community to attend the Inuit art symposium Spirits in the Sun in Scottsdale, Arizona.

Not only is Victoria an active individual artist, she is also active in her local arts community, serving as volunteer president of the Kuujjuaq Artists’ Association for the past three years. The artists’ association has five members, one of whom owns Tivi Galleries, a local gallery in which members can sell their work. Kuujjuaq is a pivotal travel point in the North, and Victoria says that there is no shortage of interest in Inuit artwork in the area. People travel from all over the world to fish in the Kuujjuaq area. Vicky often coordinates special customer requests, shipping the work to the customer upon completion.

Victoria has several future projects in mind for the Kuujjuaq Artists’ Association. One is to invite Iqalik Pootoogook, an expert sewer of traditional clothing from Kinngait, to give a sewing course in Kuujjuaq. She hopes that this will help younger women learn and retain the skills associated with making clothing. She is also interested in setting up a printmaking facility for artists in the community, drawing upon her experience in the Nunavik Printmaking Workshop. She was asked to attend an artists’ symposium in Paris, France in October 2000.

As well as fulfilling her demanding role as artist association president, Victoria works seasonally for Nunavik Tourism presenting artist demonstrations. She is hoping to hold a stencilling workshop in Kuujjuaq to introduce community members to printmaking techniques.
MAGGIE KIATAINAQ, Kangiqsujuaq

Maggie has been interested in art since she was a child. She doesn’t feel that she became an artist at any particular time; she has just always been one. When she was a child, she remembers helping her mother make designs to sew onto clothing. Her father encouraged her to start carving and she did carve for a while to earn pocket money. It was evident early on that she had natural talent and she was encouraged by her parents.

In the 1970s, Maggie was asked to participate in a stonecut and stencil printing program organized by La Fédération des Co-opératives du Nouveau-Québec (FCNQ) in Puvimituq. Students from Puvirnituq, Kangiqsujuaq, Kuujjuarapik, Salluit, Kangiqsalalujjuak, Ivujivik, Inukjuak and Kuujjuaq participated. She was disappointed when FCNQ discontinued the project in 1989.

In 1979, she started working with Kativik School Board in Montreal. She would sketch in her free time and it was not long before this talent was noticed. Father André Steinmann and Evie Ikidluak, the Inuit language program coordinators at Kativik, asked her to work on curriculum development and to create some illustrations to help clarify the text.

In 1980, the school board asked her to become a pedagogical counsellor, responsible for researching and writing about traditional Inuit skills. She worked with four elders, two from Ungava Bay and two from Hudson Bay, developing teachers’ guides about traditional Inuit skills. Some information was taken from existing texts, but it was always checked by the elders. Maggie continued to illustrate the texts, which came alive with her drawings.

She returned home to Kangiqsujuaq in 1995 where she became a graphic art technician for pedagogical counsellors for kindergarten through Grade 2, a position she continues to hold. She also works seasonally, doing artist demonstrations for Nunavik Tourism, and she works at the Ungava Tulattavik Health Centre as the secretary for Nursing and Professional Services. She also now illustrates all the teaching material for Kativik School Board. The drawings depict all aspects of Inuit life and culture, from survival skills, clothing design and food to customs and traditions.

She creates her illustrations in India ink or coloured pencils, depending on what seems appropriate to the text, with a natural understanding of what the text requires since she has usually experienced the things she draws herself. She says she just sees the image in her mind. It requires a special skill to interpret text into illustration, but Maggie seems to have a natural ability for this kind of work.

During this time she also started to develop her personal artistic interests, beginning to paint in acrylics and oil. She would like to learn watercolour technique. She wants to be less restricted and more creative in her own work, and she recognizes the need to experiment.

Maggie heard about the Nunavik Printmaking Workshop on the local radio station. She feels that the opportunity to relearn printmaking will help her to achieve her goals: to grow as an artist and to become better recognized for her original artwork. She has discussed the workshop with her co-workers at the Kativik School Board and hopes to organize an informal workshop on stencilling in her community. She would like to help organize a larger event to pass on printmaking technique in Nunavik.
JUSI SIVUARAPIK, Puvirnituq

Jusi was born in Puvirnituq and has lived there all his life. His interest in art started when he was a schoolboy. He was mainly interested in drawing, tracing, enlarging and rendering in pencil photos of animals and outdoor scenes.

Although he loved to draw, Jusi did not spend a lot of time on his art, being busy with schoolwork, hunting and chores. He also learned to carve at this time. His father was a carver and Jusi used to help him sand and polish his sculptures. His two brothers carved as well.

In the 1980s, he became involved with the local printshop in Puvirnituq, during the time when stencil and silkscreen were being added to the already familiar stonecut work. FCNQ hired and trained young artists to work in the print shop. Jusi was hired along with several others and he was pleased to be involved with artists and artmaking again.

Jusi worked on cutting out the stencil components of many of the works produced by the co-op artists. Men Hunting Animals, 1980, by Alaisy Audia Tullaugak and Leah Qumaluk of Puvirnituq, was one of the prints he helped produce (IAQ Summer 1998: 10). He also worked side by side with such other well-known artists as Josie Papialuk. Unfortunately, Jusi's opportunity to develop his skills further was lost when FCNQ decided not to continue with printmaking, but to focus instead on development of the carving industry.

When the print shop closed, Jusi became a full-time hunter, but managed to keep up with his drawing. He never sold his work, giving it instead as gifts to friends and relatives. He continued working at his art this way until one of the co-op members told him about the Nunavik Printmaking Workshop and asked him if he would be interested in participating. He hopes to use the training from the workshop to start a printmaking shop in the community.
SAMWILLIE NUTARALUK, Puvirnituq

Samwillie was born in 1975 in Puvirnituq, and has lived there all his life. His father was a carver and Samwillie started carving with him when he was about 22. His favourite subjects are animals. Although he has not had a great deal of art experience, he has always had an interest in drawing. He started to draw on his own while in school and spent his spare time copying and enlarging photos of things he liked.

Samwillie still enjoys drawing and now has some printmaking experience as well. Although he did not finish any original projects during the workshop, he did successfully complete a lithograph of a killer whale, modelled on a print in a Cape Dorset catalogue.

ELIJAH PALLISER, Inukjuak

Elijah was born in Inukjuak in 1976, the son of artist Minnie Palliser. He learned his carving skills by watching his mother work. He remembers the first carving he made, a seal, when he was 17. He carves outside when he can and also works part-time. He admires the carvings of Jobie Iqaluk and uses his work as inspiration.

Galerie Elca London

INUIT MASTERWORKS

LATCHOLASSIE AKESUK
MATHEW AQIGAAQ
BARNABUS ARNASUNGAAQ
KIAWAK 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: elcaon@total.net
http://www.total.net/~elcaon

Member of The Association Professionnelle des Galeries d'Art du Canada Inc.
Member of Professional Art Dealers Association of Canada Inc.
Great Northern Arts Festival

13th annual
july 13-22, 2001
inuvik, nwt, canada
www.greatart.nt.ca

Join over 100 northern artists above the Arctic Circle.

Box 2921, Inuvik, NT XOE 0T0
Tel 867-777-3536 • Fax 867-777-4445

Vermont

has Inuit Sculpture, fine Native Art and Jewelry
at
Long Ago & Far Away
recall store open every day
Historic Main Street, Manchester Center, Vermont 05255
802-362-3435 e-mail: longago@sover.net
on the web: www.LongAgoandFarAway.com
a family tradition—representing Inuit sculpture since 1945

LONG AGO & FAR AWAY

Standing Woman with Stick, 1969, Mathew Aqqaq.
11 3/4 x 6 1/4 x 6 1/4 inches, Baker Lake
Sculpture, Paint, Drawings, Carvings from all areas of the Canadian Arctic.
We purchase older collections. Fax, phone or write for our mailing...

the upstairs gallery
260 Edmonton St., Winnipeg, MB R3C 1B9
Phone (204) 943-2734 Fax (204) 943-7726
www.upstairsgallery.mb.ca
“We buy and sell older collections.”
Your donations get into the right HANDS

Donations to the Inuit Art Foundation help artists obtain hard-to-get carvingstone from quarry sites, purchase tools, stone and safety equipment and attend carving and printmaking workshops in the North and South.

**Patrons ($1,000 or more)**
- ACART
- BWD Systems
- Community Foundation of Ottawa-Carleton
- Céline Saucier
- Jean E. Sawtelle
- Dorothy M. Stillwell
- Frezzo Group
- Janet Heagle
- Gary & Marcia Anderson
- Hal Perry
- Harry Hersh
- James Bruckman
- James E. Wallace
- Jane Redmon
- Janice Gonsalves
- Jerri Udelson & Jeffrey Kosberg
- John & Joyce Price
- Joram Piatigorsky
- Joyce Keltie
- Kenard Gardiner
- Les & Sandy McKinnon
- Nancy Keppleman & Michael Smerza
- The Mibro Group
- Vincent & Barbara Barresi
- Violet Czigler
- Wendy Fisher

**Associates ($500-$999)**
- Susan Carter
- Catherine & Phillip Evans
- David, Nazie & Yasmin Harris
- Peter Jennings

**Supporters ($100-$499)**
- Alex W. Lock
- Ann McKendry
- C. Badke
- Charlotte & Arthur Shull
- Damon & Marciia Mills
- David & Ann Shultz
- David & Maida Maxham
- Denise Cherrington
- Dr. & Mrs. A. James Kayll
- Ellen Taus

**Friends ($1-$99)**
- Annette & Kingsbury Browne
- Carol G. Finley
- Charlotte Ferencz, MD
- David Marcus
- Diane Palladino
- Dr. & Mrs. Robert A. Brown
- G. Jean Elliott
- George Boveroux Jr.

From Frozen Shores/The Frezzo Group
Ruth & Stanley Handelman
Janet Heagle
I. Marvin Miller
Jim and Kathy Lilly
Jim Aufderhaar
Judith & John Hall
Judith & Peter Jekill
Julia A. Hendon
Judith S. Ryus
Katharine Wodel
M.Y. Guyot
Manon Vennat
Maree Brooks
Marie R. Bauer
Maryann Mahaffey
Maya McClelland
Michael & Ilene Schechter
Michael & Trudy Sloan
Patricia Eames
Peter & Elizabeth Solis
Peter Gold
Peter Plummer
Richard C. Thompson
Robert & Lisetta Horn
Robert Powell
Sheldon Chester
Sherman D. Rosen
Steven Opaski
Susan Newlove
Thomas Pritchard
Wendy Eder

Please see the donation card in this magazine or contact: Inuit Art Foundation
2081 Merivale Road • Ottawa, 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
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

To order or for more information, contact the Inuit Art Foundation.
Tel: (613) 224-8189, ext.32
Fax: (613) 224-2907
E-mail: iaf@inuitart.org
Web site: www.inuitart.org

Inuit Art Foundation
2081 Merivale Rd.
Ottawa, Ontario
K2G 1G9
A Chance Encounter with Simon Tookoome

BY DOROTHY HARLEY EBER

The Kind Animals, 1975
(stonecut and stencil; 20.5 x 19.25 in.).

Photo: SIMD

20 | VOL. 16, NO. 1 SPRING 2001
An Inuit Perspective: Baker Lake Sculpture is an innovative exhibition for which all the works were selected by the carvers themselves or, in the case of artists no longer living, with the help of family members. The opening, part of the Canada Day celebrations in Baker Lake on July 1, 2000, created a rare opportunity to see early Baker Lake carvings from the Samuel and Esther Sarick donation to the Art Gallery of Ontario as well as to talk to many of the carvers represented in the exhibition or their children. “Those tools are telling me something,” said Vera Avaala of the figure of the hunter carved by her late father William Anaucalik. “He is keeping us alive with these.” The exhibition also provided the chance to meet other community artists, among them Simon Tookoome. Though not officially part of the exhibition, Tookoome’s distinctive graphics were visible everywhere in the crowd moving about in the packed hall, in the form of eye-catching “wearable art.”

Tookoome struck out in this new direction when, a few years ago, he created designs for duffle vests. Examples of these were worn at the opening by guest curator Marie Bouchard, her son Zach McLeod and New Yorker Sandra Barz, founder and, for some 10 years, publisher of Arts and Culture of the North, the first publication to give regular attention to Canada’s Inuit art. “We like to call them textile artworks,” said Bouchard, who curated the exhibition for Baker Lake’s Itsamittakarvik: Inuit Heritage Centre in collaboration with the Art Gallery of Ontario. She regularly wears her vest to shows of Inuit art.

From 1986 to 1997, while living in Baker Lake, Bouchard worked directly with local artists, particularly those involved in the creation of wall hangings. “Some women had been making duffle vests, but mostly with flower motifs. We thought it would be interesting to use the wall hanging techniques. In the early 1990s, Tookoome did some designs and the drawings had a tactile quality – lots of detail – and I could see they would translate well.” Ruby Mautaritnaaq did the sewing. Besides the three worn at the opening, several others have been produced.

Tookoome is the half brother of Jessie Oonark – perhaps Baker Lake’s most celebrated artist – whose wall hangings are displayed in many Canadian public buildings. “I’ve been encouraged to do wall hangings,” said Tookoome with his daughter Nancy interpreting in a follow-up interview at his home the next day. “But the sewing is too hard. I do carving, drawings and prints and occasionally I make earrings – I make them out of bone or tooth or rock.”

Tookoome is best known for his graphic work, but he appears always ready for new ventures. “I wish I could do more work than I do right now,” he declared. He published a children’s book with Sheldon Oberman in 1999: The Shaman’s Nephew: A Life in the Far North, using his prints as illustrations. “I wanted to go ahead with the book so that white people would know who I am and how the Inuit used to live,” he says. “I know that the white people want to know more about the Inuit and how they live. Sometimes there is a gap and people start to go against each other – because they don’t know each other’s ways. That’s another book – to help people understand each other a bit more.”

In The Shaman’s Nephew, Tookoome says several times, “I am always thinking of animals,” and looking over at the cover of his book, the faces of the hunters from the print A Vision of Animals, he says, “I thought maybe it would look interesting to put animals there [on the cheekbones of the hunters].”

“The first things I tried to draw were my mother’s stories. My mother’s stories have come out through me – showing the way Inuit used to live.”
Tookoome's mother knew many stories; some he remembers, some he has forgotten. Her name was Kiligvak, the Inuit name for an unusual animal that travels underground with only an antler visible. Above the ground, "you see the antler and if you hit the antler it stops and dies. When you touch the antler it dies. You have to leave it overnight and come back to the same spot in the daytime. It comes out of the ground dead."

Tookoome has never drawn this animal, he says, because he has never seen it. But "it's a real animal, I know. People have seen it. I don't know who, but my mother knew who the people were who had seen that animal. I think it would look like a rhinoceros."

"The first things I tried to draw were my mother's stories. My mother's stories have come out through me - showing the way Inuit used to live."

A figure high on the left side of his book cover (see p. 55) brought to mind a story that seemed to come out of Aesop's Fables. "There was a fox who wanted to go fishing in a lake. Long ago the animals used to talk to each other like humans. So this creature here," Tookoome explains, looking at the illustration, "he asked another fox, 'How do you do your fishing?' The fox told him he used his tail for catching fish. 'Just leave the tail in the hole,' he said, 'and when you feel the fish tugging, tug!' And this creature here believed him. When he came to a hole he put his tail in there and sat there for a very long time. The water turned to ice and he felt a tug - he started running and lost his tail."

Tookoome agrees that there is a strong shamanistic element in his work. "It was always there," he says, "but the white people favoured the shaman prints. When they began buying my stuff they asked if there were shamans' spirits in the drawings. So that's when they began coming out as well."

"When I am drawing, ideas come to me; and more ideas come to me as I draw."
“I was a young man by then and I thought that in the whole world only Angulalik and George Porter [another well-known trader] had stores. I didn’t know there were other places you could buy supplies. The first time I came to Baker Lake the store looked so huge compared to those at Gjoa Haven and Perry Lake. But when I look back, they were so small compared to those of today. When I came to Baker Lake the only buildings were the Catholic church, the Anglican church, the RCMP, what we call the MOT [Ministry of Transport], and the Hudson’s Bay store. There were very few people, just the missionaries and the RCMP.”

“At that time, Inuit never stopped looking for game,” said Nancy, interpreting. “They didn’t have Sundays. They would stay in an area for a long time if it had food. They went to places where there were caribou and if there were plenty of caribou in an area, they would winter there and during the fall, cache most of the meat and spend the rest of the year close by.”

The starvation of 1958 effectively ended life on the land as Inuit had known it, although Tookoome and his family continued to live on the land after most others had moved to the settlements. “We were affected, but we survived.” Tookoome’s mother had become Catholic and after her first husband died she became an Anglican but, Tookoome says, “this is when we became Christians. We survived by prayer ... Through prayer we got by; only by prayer. We’d catch caribou or fish. God gave us the food. We would run out of food, but only for a short time – fish would come, caribou would come. We were around the Garry Lake area but we never stopped; we went from place to place to hunt for caribou and fish. One of the only times I’ve ever been afraid was when my father said he didn’t want to walk farther distances just to starve to death. He wanted to camp and not move again, even if we starved. But we didn’t do that; we survived. I stayed out on the land until my eldest child had to go to school.”

Tookoome says if you read his book *The Shaman’s Nephew: A Life in the Far North*, you’ll read much there that you may not believe. “But,” he adds, “it’s all true.”

**Dorothy Harley Eber** is author of several books, including *People from Our Side* (co-authored with Peter Pitseoldak), *When the Whalers Were Up North*, *Pitseolak: Pictures Out of My Life*, and *Images of Justice*. She was invested with the Order of Canada in October 1999.
ALBERS
Gallery of Inuit Art

SPRING 2001 SCHEDULE

FEBRUARY/MARCH
Young Carvers from Cape Dorset:
Johnnylee Pudlat and Ashvevak Adla
Group Drawings from Cape Dorset
Paintings by Pudlo Pudlat

APRIL/MAY
Older Sculpture from Private Collections II
Drawings by Mary Pudlat
Older Prints from Holman

"Bear & Cub", 7" x 8" by Johnnylee Pudlat

760 Market Street, Suite 465, San Francisco, CA 94102 (415) 391-2111 or (888) 45-INUIT
Email: albers@concentric.net Internet: www.albers-inuit.com

SPRING EXHIBITIONS

Early Cape Dorset

Pudlo Pudlat, ca. 1971
6.5 x 14 x 4.5"

Spirit of the Walrus

Mathoosie Bazadjak, 2000
11.5 x 13 x 8"

QIVIUT
ALASKAN HANDKNITS
by Musk Ox Producers' Co-Operative
A Unique gift of wearable masterpieces.

- Native owned cooperative since 1969
- Exclusive garments in Alaskan village patterns
- Hand knitted by over 200 Eskimo knitters
Brochure Available

OOMINGMAK
694 H Street, Dept. 14, Anchorage, AK 99501
(907) 272-525 • 1 888-360-5665 • www.qiviat.com

Feheley Fine Arts
14 Hazelton Avenue, Toronto, Canada M5R 2E2
416-323-1373 • gallery@feheleyfinearts.com
www.feheleyfinearts.com
Padlaya Qiatsuk: Encouraging Young Carvers to Persevere

Matthew Fox conducted a telephone interview with carver Padlaya Qiatsuk of Cape Dorset — interrupting an evening carving session — on November 21, 2000.

Matthew Fox: I’d like to start by asking you to tell me a bit about yourself and how you started carving.

Padlaya Qiatsuk: I started when I was 12 years old [in 1977]. I learned from my father mostly, by watching him, and by watching other elders when they were carving. I learned a lot from them.

Fox: Who were some of the other elders in town?

Qiatsuk: My father, Lukta Qiatsuk, as well as Ippeelee, Osuitok, and Kiawak. I watched a lot of elders here. Some of them are not here anymore, but I like to carve. I have fun making art.

Fox: How do you have fun carving?

Qiatsuk: I have ideas of my own, and from old stories, legends or anything like that.

Fox: What are some of your favourite subjects?

Qiatsuk: I like to carve transformations. That’s one of my favourite [themes], and shamanism. Anything like that — hunters or fisherwomen, fishermen — things like those I enjoy carving most. When I do transformation or shamanism carvings, I hope the younger people will see the carving in a book or in a gallery. I want them to know that these traditions have to be carried out. How do I put this? They have to know that our ancestors had a hard time to live, to hunt. Sometimes they were starving. These carvings are important to me and I want to show these younger people — and others — that this happened before.

Fox: What were some of the things you learned from your father while watching him?

Qiatsuk: I learned quite a bit from him. Every time he carved, I watched him. I watched him carving men and women doing things. Or, sometimes he did transformation carvings. I learned a lot from him.

Fox: How do you think you have changed or improved as an artist over time?

Learning to Fly, 2000, Padlaya Qiatsuk, Cape Dorset (serpentine and marble, 16.5 x 6 x 6.5 in.).
Qiatsuk: In the beginning, I was just learning to carve, but now that I've been carving for a number of years, I've started to get better and have more ideas of my own. Now as I get older and a little bit wiser, I do my own kind of work.

Fox: What are some of the challenges of being a carver in Cape Dorset?

Qiatsuk: To me, carving is always a challenge. I've been doing it for 23 years, I think. It's a real challenge for me — but that's okay...

Fox: You mentioned earlier that you learned a lot by watching your father and other elders when they carved. Is there now a younger generation of Cape Dorset carvers who look to experienced carvers like you for assistance and advice?

Qiatsuk: Yes, they do. They look for advice, even though I don't have a lot of it to give. But I do have experience carving. Some people give up when they try to carve and the piece breaks. Sometimes they just give up. They say they can't do it anymore; that's what I used to say when I was younger. Sometimes, when I was working on a soapstone carving, it would break, and I would say "I quit!" I said that quite a number of times, but I always went back to it. And I learned from carvings breaking; I would keep coming back and coming back. When the younger people look for advice, I tell them to just carve: "Don't give up and you're going to keep growing. Your carvings will improve."

Fox: Do you encourage them to come up with their own ideas for carvings as well?

Qiatsuk: Yes, I encourage them to have their own ideas.

Fox: I know you've travelled to the Great Northern Art Festival [in Inuvik].


Fox: What kind of experience was that, in terms of meeting other artists and working with different people with whom you wouldn't normally work?

Qiatsuk: It was very interesting; it was a lot of fun. I learned quite a bit there. People have their own ideas, and they carve their own stories or legends or their own ideas. It was very good for me.

Fox: What are some of the things about being a carver today that are important to you? What's on your mind when you're carving?

Qiatsuk: When I'm carving, I think that I have to support myself and my kids. I try to do good carvings for the co-op or other buyers so they will be happy to buy my work. I'm glad to be able to support myself and my kids.

Fox: How many kids do you have?

Qiatsuk: Oh, I have lots: five!

Ancestors, 2000, Padlaya Qiatsuk, Cape Dorset (serpentine, antler and hide; 17 x 15 x 8 in.).

Fox: Well, I heard them in the background earlier. They sound like great kids.

Qiatsuk: Yes, they are.

Fox: Did I interrupt your work when I phoned?

Qiatsuk: Oh, it's okay. I'm carving white marble right now. The subject is an owl. I was recently hunting and fishing. There were plenty of owls when I was hunting ptarmigan. I saw lots and lots of owls, so the subject is an owl.

Fox: Would you say that carving in Cape Dorset today is harder or easier for you than it used to be?
Qiotsuk: When I started carving, it seemed to be a little bit hard for me; I was just learning. But right now, as I grow older, it seems to be a bit easier. Sometimes it's hard. You have to get your own stone out of the ground. You have to buy gas and go to the quarry; you have to have a boat. To get the stone out of the ground, you have to have the tools. It's not that easy to get stone and it's expensive to get it.

Fox: Is there anything else about carving that you want to talk about?

Qiotsuk: Oh, yes. To me, when younger people want to carve, they have to be committed to it. They have to be committed and they have to be aware of their surroundings, what's happening today. Our fathers and our ancestors had a hard time. It's still hard for me as a second-generation carver and, for the younger people, if they want to carve, they have to work hard at it. They have to do it on their own time.

Fox: Do you hope some of your own kids will start carving?

Qiotsuk: If they want to, yes, I will be happy if one of them is a carver.

Matthew Fox, a former IAQ editorial assistant, is living and working in Halifax, Nova Scotia.

Some people give up when they try to carve and the piece breaks

Fox: While you talk about those challenges, you also sound like a very satisfied carver. Are you happy with what you're doing?

Qiotsuk: Yes, I'm very happy with what I'm doing. I enjoy carving. It's a lot of fun for me. I like to carve all the time.
Toronto Business
for sale

Established 1970

Unique and distinguished
gallery of Native Art very
large stock of Inuit and
North American Indian Art

Includes sculpture, prints,
wall hangings and antiquities

The Isaacs/Innuit Gallery

Please respond in writing only.
9 Prince Arthur Avenue Toronto, Ontario, Canada, M5R 1B2
fax: (416) 921-9530 email: inuitgal@istar.ca

TELEPHONE CALLS WILL NOT BE ACCEPTED

ARTS INDIUVIK CANADA INC.

Inuit Art Wholesale Distributors
Sculptures, Prints, Drawings

Iqaluit:
Box 780
Iqaluit, NT X0A 0H0
Phone (867) 979-5578 FAX (867) 979-6092

Montreal:
150 Bates Road, Suite 202
Ville Mont Royal, Quebec H2V 1B2
Phone (514) 731-1127 FAX (514) 731-7767
1 866 861-3553 Canada and USA

Vancouver:
Leonard Zurkowski, 5588 Frigate Road
Ladner, B.C. V4K 4Z5
Phone (604) 646-4038 FAX (604) 946-4114
Elisapee Ishulutaq: A Quirky Use of Multiple Perspectives

BY MARIA VON FINCKENSTEIN

While working on the Canadian Museum of Civilization’s upcoming exhibition of Pangnirtung tapestries I was charmed, as so often before, by Elisapee Ishulutaq’s work. While most people know her through the numerous prints made from her drawings, Ishulutaq has also provided the inspiration for many of the tapestries produced by the Pangnirtung Tapestry Studio on Baffin Island.

Ishulutaq, a dedicated artist, encouraged all her children and grandchildren to take up creative work; her son Jaco Ishulutaq, a gifted carver, is perhaps the best known. In a 1987 interview with Dorothy Eber, Ishulutaq expressed the opinion that it is not so much natural ability as hard work that makes a successful artist: “I think it is like the natural ability to sew garments,” she said. “If you want to sew something you go ahead and do it ... I’m happy that people like and enjoy my drawings. It’s like sewing garments. When you first start to sew duffle socks, you do much better than the time before.” (1987, 432-3).

It seems to me that Ishulutaq doesn’t do her own “natural ability” justice. It is no accident that printmakers and weavers have consistently chosen her drawings to interpret into prints or weavings. Her quirky use of multiple perspectives is perhaps the most characteristic feature of her work. Also characteristic is her interest in recording the intimate details of everyday camp life, a life she lived until the age of 45, when she moved with her family to Pangnirtung.

The following selection shows some of the tapestries we have selected for the exhibition. The information in the captions was provided by July Papatsie, who grew up in Pangnirtung and who is co-curating the exhibition.

REFERENCES

Eber, Dorothy
Woman and Child in Tent House, n.d., Elisapee Ishulutaq, Pangnirtung (felt pen drawing; dimensions unknown; Uqummuit Inuit Artist Association).

The original drawing for the above tapestry shows the details more clearly. The woman uses a slanted wooden board which helps her to remove the blubber. On her right side is a stone pot with two stone handles, for cooking meat, while on the left side we see a stone pot with string handles which was used to melt snow and to brew tea (as interpreted by July Papatsie, November 2000).

In our area people would walk from the coastline to the caribou trail every fall in order to hunt caribou. They would cache the meat and would carry home the skins to make winter clothing from. It's a long walk. The man has put some caribou antler on top of his load, from which to make tools (as interpreted by July Papatsie, September 2000).

Maria von Finckenstein is curator of Inuit art at the Museum of Civilization in Hull, Quebec.
Ishuaqtuq (Joey) Michael

COMMUNITY
Kimmirut/Toronto

BORN
February 4, 1966

MEDIA
Sculpture

HAS BEEN CARVING SERIOUSLY SINCE
1994

BACKGROUND
Ishuaqtuq Michael has been carving on and off since 1975. He learned by watching his uncle, Elijah Michael, and his father, Mike, carve in his home community of Kimmirut. He is the youngest of the well-known Michael family of artists, including Montreal water-colourist Annie Michael and Toronto-based carver Mosha Michael. He moved to Toronto, where he currently lives, in the early 1990s, taking up carving full time in 1994.

Seal Woman, 2000 (stone; 6.25 x 2.5 x 5 in.; Feheley Fine Arts, Toronto).

PHILOSOPHY
“I enjoy looking at the stone and thinking about what I’m going to make – what it’s going to look like when I’m done. I get my ideas from my mind. I try to make the carving look real, like it’s moving; I like making the details. Just this year, I started to do transforming people. Sometimes I think about what I’d be hunting while I'm carving, and try to see what I'm hunting. Also, I carve in the ‘old way’ – I use an axe and files and sandpaper instead of power tools. When a piece is done, it’s so touching. It’s my art and it’s what I love to do.”

NOMINATED BY
Michelle McDonnell, Gallery Manager at Feheley Fine Arts, Toronto, who says:

"Ishuaqtuq is a soft-spoken, gentle soul with a great talent for carving. As the youngest member of the famous Michael family from Kimmirut, we anticipated that he had been exposed to good carving all his life. Even his earliest works showed great promise. He has a strong sense of proportion and an artist’s eye for flowing line. His sculptures are consistently unique and beautifully finished. We expect great things from this artist; he is definitely someone to watch over the next few years.”
Fisherman, 1999 (stone, antler and wood; 9.5 x 5 x 5 in.; private collection, United States).

I was thrilled the day Michael brought in Fisherman, the first carving of a figure we had seen from this artist. The figure is masterfully carved for such a young artist. Since then, he has challenged himself with increasingly large and complex compositions. (Michelle McDonnell)

Sedna, 2000 (stone; 5.75 x 19.25 x 6.25 in.; private collection, Canada).

This is a beautifully finished carving. A particularly flowing line is created from the hair, down the back and around the sweep of the tail. (Michelle McDonnell)
An Inuit Perspective: Baker Lake Sculpture

An Inuit Perspective: Baker Lake Sculpture was organized by Itsarnittakarvik: Inuit Heritage Centre, in collaboration with the Art Gallery of Ontario (AGO). Some 600 people came to Itsarnittakarvik on Canada Day 2000 to watch Nunavut commissioner Peter Irniq cut the sinew and declare this exhibition of early Baker Lake sculpture officially open. The Inuktitut title for the exhibition is Inuit Tatuekai: Through the Eyes of Inuit. It is the first major visual arts exhibition to be organized by Inuit and to open in a northern community, and the first art exhibition organized by a northern institution to travel to southern art galleries.

Men, women and children of all ages crammed into the heritage centre, anxious to view the sculptures made by their relatives and peers. There were smiles, tears, nods of approval and expressions of surprise and awe. A special artists' preview the day


before proved to be equally emotional. The carvers were overwhelmed by the interest and enthusiastic response of the audience. Such public attention is rare for the artists of Baker Lake. Despite their national and international reputations, the carvers generally work on their own. And, once a carving is completed, it is sold and shipped south, likely never to be seen again by the artist.

The disjunctive nature of the northern creative process is further exacerbated by the fact that Inuit artists do not often have the opportunity to engage in the dialogue surrounding their work. In recent years, curators have increased their efforts to consult with Inuit artists regarding the meaning and content of their visual expression, but how their work is ultimately interpreted and presented to the public has remained largely out of the artists’ control.

When Toronto collectors Sam and Esther Sarick first expressed a desire to see a selection of the Baker Lake sculptures from the collection they had donated to the AGO exhibited in that community, their proposal raised some interesting questions. It was unclear who should be responsible for selecting pieces and by which criteria, given that this was to be an exhibition of art created by Inuit slated to open in the artists’ own community.

Having lived in Baker Lake for 11 years and having worked directly with its artists, I proposed an approach I felt was in keeping with the post-colonial political climate of Nunavut, and that would also test much of the current post-modernist art theory surrounding hybrid art forms. Why not let the carvers of Baker Lake decide for themselves which of their chosen pieces and have the artists define the exhibition parameters?

Why not invite the artists to articulate what was seminal and important about their chosen pieces and have the artists define the exhibition parameters?

We thus found ourselves presented with an opportunity to break down the barriers that keep Inuit art outside the mainstream of contemporary Canadian art. Here was a chance to learn about the values and intentions of the artists working in northern society today. My role would be to facilitate communication of their ideas to a broader audience and to unveil their complex lived reality as embodied in the sculptures chosen for the exhibition.

Since self-actualization is the cornerstone of itsarmittarvik’s mandate, it willingly provided the stage upon which to implement an alternative curatorial model for understanding contemporary Inuit art. The AGO readily came on board as well. The gallery had recently hosted two public forums exploring ways of presenting Inuit art and was excited about an approach that more closely linked its substantial collection to the artists. The curatorial premise also enjoyed the full support of the collectors, Sam and Esther Sarick.

There are 33 carvers from Baker Lake represented in the Sarick collection at Starting a Fire, 1972, Miriam Qiyuk, Baker Lake (stone, wood and sinew; 5.8 x 4.5 x 3 in.; Art Gallery of Ontario; gift of Samuel and Esther Sarick, 1996).

Woman, c.1974, Thomas Qaqirmut, Baker Lake (stone; 7 x 3.5 x 2.4 in.; Art Gallery of Ontario; gift of Samuel and Esther Sarick, 1988).
the AGO; only 18 are living. They had received advance notice of my visit and a brief outline of the

“It will be the carvers who know what they have carved, who will explain it.”


proposed exhibition. At our first meeting in the community, I had the pleasure of introducing Sam Sarick, who had come to Baker Lake to be present for these initial discussions of the exhibition concept. I began by showing slides of the Baker Lake carvings in the Sarick collection, which provoked emotional reactions, particularly when a work by a deceased relative, friend or colleague was flashed on the wall. There was general approval for the concept and an eagerness to talk about the carvings, most of which had been made 25 to 30 years ago. Carver Mathew Kunangmat, blinded in early adulthood, was able to participate through the efforts of Itsamittakavik assistant manager Lucy Evo, who described each slide to him in detail. As Luke Tunguaq concluded: “It will be the carvers, who know what they have carved, who will explain it.”

It was also decided that the relatives of deceased artists should be invited to participate on their behalf. Interviews were conducted with the artists and designated representatives. Another group meeting was held to review the artists’ choices and to narrow the selection to one carving each. Artists’ statements were culled from the interviews and published in the catalogue. Excerpts from these statements were included in the didactic labels for each carving so that the artists’ voice could be heard throughout the exhibition.

The artists continued to meet after I left the community, providing feedback on different aspects of the exhibition as it progressed. This communal approach to decision making, integral to Inuit culture, was reflected in the installation. The individual pedestals used to highlight each artist’s contribution were loosely arranged in a circle, showing the artist’s place within the larger whole and the cohesion and continuity engendered by this type of cooperation. Husbands wanted to be next to their spouses, brothers next to
The Honorable Peter Imiq, Commissioner of Nunavut, cuts the sinew held by Baker Lake artists Thomas Qashmat and Irene Araktagaq to officially open the exhibition An Inuit Perspective at the Baker Lake Heritage Centre on July 1, 2000.

Since terms such as "art," "artist" and "aesthetics" do not exist in Inuktitut, the discourse for the exhibition used an Inuit form of artspeak.

The pedestals were fashioned from brushed stainless steel, an acknowledgement of both the contemporary nature of the artworks and the technological advances that are a reality in arctic life today. But, since the artists also wanted to convey a sense of "Inuitness," it was decided to include a kamotik [sled] generously covered with caribou hides, and to play Inuit music during the exhibition. A sound cone, suspended from the ceiling, emitted the lone deep voice of the late Titus Seeeteeanak singing a traditional song.

The artists discussed a broad range of issues in their interviews. Most had a clear idea of what elements were important in their work and articulated rigorous aesthetic standards during the selection process for the exhibition. This self-reflexivity shows the high level of sophistication developed among seasoned artists. Since terms such as "art," "artist" and "aesthetics" do not exist in Inuktitut, the discourse for the exhibition used an Inuit form of artspeak.

Although I have used the terms "artist" and "carver" interchangeably, the artists refer to themselves as carvers, a simple description of their work. They are as respectful to people who make a sincere effort to carve as they are to those who are highly skilled. Their place in society is no lower or higher than others who do productive work, be it truck driving, teaching or serving on the local council. In fact, it is considered...
ethically questionable to single out individual artists as “gifted.” The relation of individual production to social context, essential for harmonious living in traditional times, remains a fundamental concern.

The politics of representation were also addressed. Many spoke of how their creativity was channelled by outsiders who expected them to represent “the old ways.” Barnabus Arnasungaq said he often envied white people’s way of making the images he saw in magazines and on TV, but he always remembered being told to carve “like an Inuk.” He argued forcefully that Inuit and Qallunaat see things differently and that sometimes the artist’s intent can be misinterpreted.

Mathew Aqigaaq’s selection for the exhibition was a case in point. Mother and Child could easily be read as a stereotypical depiction of an Inuit woman fishing with her child. In fact, it was about starvation and spoke of the difference one fish could make between life and death. It was not merely a nostalgic reminiscence but a reflection of the artist’s lived reality. “I remember vividly how Inuit used to live,” stated Aqigaaq, “as I experienced it myself and can express this way of life easily in my carvings.” This is not to say that the first interpretation was wrong but, rather, how easily the artist’s intent can be lost. To this end, the majority of the selected carvings were retitled.

Questions of identity and cultural interconnectedness were also raised. The artists often referred to the importance of their work as a cultural record and a legacy for their children, but it is obvious that much of the early work reflected only a partial reality of contemporary northern society. The North, like most societies, is in a constant state of flux. Inuit culture continues to change, retaining some elements of the past, while absorbing many outside influences.

Taking factors such as these into account when presenting the art of another culture and involving the artists in the dialogue that surrounds their work encourages a deeper understanding and appreciation of their artistic oeuvre. An Inuit Perspective was a grass-roots initiative and therefore better able to meet the needs of Inuit as well. The result is an exhibition that presents “art by Inuit” as a self-defined contemporary hybrid art form, intensely poignant and rich.

The exhibition opened in Baker Lake on July 1, 2000 and is scheduled to travel to the Winnipeg Art Gallery and the Art Gallery of Ontario in 2001.

Marie Bouchard is a freelance curator from Winnipeg, Manitoba. She lived and worked with the artists of Baker Lake from 1986-97.
Inspirit Crossing:
The Making of First Nations and Inuit Art

At the Singapore Art Museum, Singapore, April 20 to June 25, 2000
NOTES BY BRIDGET TRACY TAN, CURATOR

Foreign cultures and climates are quite alien to Singapore, a small but affluent nation-city-state hovering above the equator. How did an exhibition of Native Canadian art come to be presented here?

Our objective in mounting *Inspirit Crossing* was to show what lies at the heart of Native artmaking. We wanted visitors to see that the art was alive and dynamic, and that it is related to the land and the life. To help visitors appreciate the art on display, we tried to highlight Native interpretations of the relationship between human inhabitants and nature. Identification with the creatures of the land, air and sea seems to inspire the iconography of Canadian Native artwork.

Depictions of animals are more than straightforward representations here; they demonstrate an intimacy between animals and humans that simultaneously reveals and conceals imagination and real life, historical and contemporary. The range of artworks in the exhibit include Lukta Qiatsuk's *Goose*, a muskox by Bird Eating Fish, 1968, attributed to Peter Ningneesook, Cape Dorset (whale bone; 28.2 x 5.4 x 7.2 in.; National Gallery of Canada, Ottawa; gift of the Department of Indian Affairs and Northern Development, 1989).

Standing Woman Wearing an Amauti, 1987, Manasie Akpaliapik, Arctic Bay (green stone; 11.2 x 5 x 5.3 in.; Canadian Museum of Civilization).

Photo: National Gallery of Canada

Qiatsuq Shaa and bears by Pauta Saila and Osuitok Ipelee. Each piece is sophisticated and elegant, moving beyond the realistic.

The art of the Northwest Coast makes similar use of land, avian and marine creatures. The bear, raven, eagle and dogfish (shark) are magnificently illustrated in carvings and bronze casts. Robert Davidson's bronze *Frog* and Jim Hart's totem pole of a bear mother and her cubs are two examples of stunning contemporary work.

Once we had established the environmental context in which the artists work, we tried to convey the importance of oral traditions and storytelling in Native Canadian cultures. These practices, found in both Inuit and Northwest Coast cultures, extend the relationship between humans and animals. Songs and stories are very close to ritual. Coupled with shamanism, ordinary, everyday activities like hunting and drum dancing are elevated to a level of spiritual intensity.

A high degree of symbolic and iconic value is transmitted in the aesthetic surface of the artworks themselves. Totemic forms are not uncommon, and each artwork reads like an oral narrative of several figures and actions. An Inuit work showing a kneeling woman with caribou sleeves illustrates this, while the Northwest Coast story of the raven stealing the light is vividly captured in boxwood, blown glass and merino wool. The three different interpretations show the skill of the maker and storyteller alike.
Ceremony and ritual are important in many Native cultures. In the Northwest Coast section, feast bowls, traditionally crafted and decorated receptacles, illustrate the importance of symbolic icons and their applications. In the Inuit section of this exhibition, George Arlook's Shaman and Karoo Ashevak's Spirit Figure demonstrate the mysticism and intensely dramatic quality of shamanism and its significance among the Inuit. Luke Anguhadluq's Drum Dancer combines colour, style, movement and physical exaggeration to convey power through human strength and magic at the same time. 

Inspirit Crossing brings together 77 works by Aboriginal artists. Inuit works were drawn from the collections of the Art Gallery of Ontario, the Canadian Museum of Civilization, the Department of Indian Affairs and Northern Development and the National Gallery of Canada. The Museum of Anthropology, artists Jim Hart, Lyle Wilson and Robert Davidson and private galleries Spirit Wrestler, Buschlen Mowatt and Douglas Reynolds furnished the First Nations Northwest Coast art.

Bridget Tracy Tan is assistant curator at the Singapore Art Museum.
Gallery
of the
Midnight Sun

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@canol.com

Home & Away
Newton, Massachusetts, USA 888 320-7910

Walrus Transformation by Asangayuk Shaa
22 inches high

INUIT IMAGES
SANDWICH, MA

We will be exhibiting and selling collector-quality works in a city near you this Spring.

Newton, MA - Sun. March 4
Bethesda MD - Sat. March 17
Valley Forge, PA - Sun. March 18
Eagan, MN - Sun. March 25
Columbus, OH - Sun. April 1
Secaucus, NJ - Sat. April 21
Rye, NY - Sun. April 22
Newton, MA - Sun. April 29

Call or write for our full schedule with all the details.
P.O. Box 308, Sandwich, MA 02563 (508) 833-8250
www.inuitimages.com • inuitimages@cs.com
Alaska on Madison
Gallery of Eskimo Art

"For the discriminating collector."

337 Madison Ave., New York, N.Y. 10021
Tel: 212-879-1782

Arctic Artistry inc.

Outstanding Collection of Early Inuit Sculptures and Prints

2 Spring Street, Hastings-on-Hudson, New York 10706
Tel: (914) 478-7179  Fax: (914) 238-4123
email: elaine@arcticartistry.com  www.arcticartistry.com
The Origin of Death

Edited by David F. Pelly and Kim Crockatt
Kitikmeot Heritage Society, 1999
84 pages, 47 illustrations

This is a story about the once immortal giants who died of starvation long ago and whose bones became the hills now known as Mount Pelly, Mount Lady Pelly and Baby Pelly (Uvajuq, Amaaqtuq and Uvajuruhuq). It is also the story of two groups of ordinary humans. In a time of starvation, the members of one group killed and ate each other, while the members of the other group managed to survive by sharing a loon "cut up at every joint" so that each member received a morsel to eat. The story illustrates the prime importance of sharing as the basis of the traditional Inuit lifestyle just as much as it explains the origin of death.

The legend of the giants has been passed down through generations of Inuit living in Kiilliniq ("the land farthest out to the sea" in Inuinnaqtun, Victoria Island in English) and the land to the south. The earliest version of the story to be recorded in writing appears in Diamond Jenness's Report of the Canadian Arctic Expedition 1913-18, where it is recounted to Jenness by Illattiaq. Illattiaq lived in the Bathurst Inlet area at the time. In recent years, elders in the Cambridge Bay area have recorded their versions of the story. Editors David F. Pelly and Kim Crockatt have produced a version drawing on all these sources.

The book is divided into six short sections. There are three maps: one of the Kiilliniq area; one showing the region Iqaluktutuuriq, where the hill Uvajuq rises out of the rolling tundra near Cambridge Bay, and one on a larger scale showing all three hills.

The first section recounts the story of the giants and the humans in English and Inuinnaqtun, edited by Margo Kadlun and illustrated with 20 prints executed by Elsie Anaginak Klengenberg.

The second and third parts, entitled "The People" and "How the People Lived," describe the different groups of Inuit people of Kiilliniq and how they lived in the past. It introduces us to five elders who remember hearing the Uvajuq story in their youth. It is illustrated with their portraits and with archival and contemporary photographs of Cambridge Bay and the surrounding countryside.

Section Four, "The People Meet the Newcomers," describes the encounters between Inuit and Qallunaat from the early 19th century onwards. It tells how the three hills received their English names. The growth and development of the community of Cambridge Bay is also documented.

The penultimate section, "Myth and Reality," discusses the connection between the legend of Uvajuq and the 122 archaeological features brought to light in the area during a survey carried out in 1996. The elders offered a wealth of advice and opinions on the significance and meaning of these sites; among them was a cache of very old loon bones which had been "cut at every joint" as the legend recounts. As the authors succinctly put it: "One can go no further in conclusion than to observe the powerful confluence of myth and reality, the spiritual with the physical" (p. 79).

The final section, written by Elisabeth Hadlari, is devoted to Elsie Anaginak Klengenberg. To her task of translating the legend of Uvajuq into a series of prints Klengenberg brought the strong storytelling traditions of her community and her own intimate knowledge of the land of Kiilliniq. The printmaking of Holman, of which Klengenberg has been a mainstay since 1970, continues to reflect the local emphasis on narrative which was formerly expressed in mime, dance and storytelling. This section is illustrated with pictures of the artist at work.

In many parts of this world, landscape and legend are interwoven in the mental and spiritual life of the people who live there. In Britain, for example, at least three areas of the island tie natural features to personages and events in the stories of King Arthur, Merlin and the quest for the Holy Grail. In this book, a successful attempt has been made by the Kitikmeot Heritage Society and their many collaborators to tie together Inuit stories and environment with the later overlay of the Qallunaat vision of reality.

Jeanne L'Esperance is a writer and historical researcher living in Ottawa, Ontario.
Inuksuit: Silent Messengers of the Arctic
REVIEWED BY JOHN MACDONALD

Norman Hallendy
Douglas and McIntyre/University of Washington Press, 2000
127 pages, 52 illustrations

Anyone with even a passing interest in the Canadian Arctic will be familiar with the inuksuk, the evocative, often ancient, stone marker of the tundra, now universally appropriated as a symbol of virtually everything Inuit. Long before its motif became the main element of Nunavut's flag, the inuksuk was flaunted on everything from lapel pins to T-shirts and, more recently, beer commercials and labels for bottled water. In replica, its anthropomorphic structure adorns the foyers of public buildings near and far, and in the Arctic its name has been bestowed on schools, projects and places. But for all this exposure—some might say overexposure—not much is widely known about the significance, uses and context of these ubiquitous stone markers.

Enter Norman Hallendy. For years he has been engaged in what can best be described as a personal mission to thoroughly document and present information on inuksuit (plural of inuksuk) painstakingly gathered from Inuit elders, mainly in and around Cape Dorset. The results of his labours are now offered in a pleasing, beautifully illustrated volume: Inuksuit – Silent Messengers of the Arctic.

The photographs around which this book is built are a visual delight in their presentation of arctic landscapes set off by inuksuit of seemingly infinite variety. In many of the images the absence of any scale of measurement has the remarkable effect of emphasizing the impact inuksuit have on the landscape. Structures that in reality are rather modest often appear in the photographs as monumental. Far from trick photography, this is a faithful representation of the sort of deception these structures play on the eye, as anyone who has approached an inuksuk over an expanse of tundra will attest.

At its core, Hallendy's text is a deeply personal meditation on the arctic landscape. It also chronicles his attachments to the Inuit elders of Cape Dorset who generously shared their knowledge with him and gradually taught him to abandon some of his preconceptions. His interactions with these elders clearly altered his gaze. On the pragmatic side, the text offers a wealth of information on inuksuit, their uses, meanings and lore, culminating in a classification of distinct inuksuit types according to form, material, and function. From all this, one gets the impression that, for the Inuit of southwest Baffin Island, inuksuit enjoyed a richer, more developed significance than elsewhere in the Canadian Arctic.

Inevitably, in spite of the author's plea to the contrary, there will be linguists and anthropologists who take issue with his irregular Inuktitut orthography and his glossing of Inuktitut words. Be that as it may, this is a book that deserves to be judged by what it is, rather than by what it is not. Hallendy's work brings together in an attractive, elegant and accessible volume more information on inuksuit than has hitherto been available. Certainly, readers of this book will be that much more enlightened when they next come to contemplate inuksuit—whether represented as icons on coffee mugs or, better still, breaking the monotony of an empty horizon on some lonely stretch of arctic tundra. 

John MacDonald is director of the Igloolik Research Centre in Igloolik, Nunavut.
HARRIS GALLERY
FINE INUIUT ART

the spirit of northern art

www.harrisinuitgallery.com

207 Queen's Quay West, Box 32
Toronto, Ontario, Canada M5J 1A7
Tel. & Fax: (416) 603-7591
david@harrisinuitgallery.com

www.houston-north-gallery.ns.ca
browse our gallery... virtually, anytime!

“BEAR”
Pauloosie Pootoogook
Cape Dorset, 1996
A3399
H 11", W 6.25", D 4.75"

110 Montague Street, Box 1055, Lunenburg, Nova Scotia Canada B0J 2C0
902-634-8869  fax: 902-634-8332  email: inuit@houston-north-gallery.ns.ca
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.
The Morgan Collection

A rare opportunity to purchase some of the finest masterworks of the most renowned carvers of the Arctic

Kiaaqak, Osuitok, Paula, Luka, Ikark, Judas, Charlie Likeyuk, Davie N'cheakuk, Abraham Etungat, Mamase, David Ruben, Temela, Nick Sikkuark, etc.

To view the collection:
www.eskimocollection.com
email:info@eskimocollection.com

THE PROOF JUST ROLLED OFF THE PRESS!

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

CAREER OPPORTUNITY

WHERE: Inuit Artists' Shop,
Ottawa, Ontario

WHO: Owned and operated by the Inuit Art Foundation

POSITION: Full-time sales/marketing associate

Retail experience, excellent communication skills and a background in the arts an asset.

For more information please call
Clare Porteous-Safford, Manager at
(613) 224-8189. ext.31

CONTEMPORARY INUIT AND NORTHWEST COAST FINE ART

IN TORONTO: 416-922-3448
800-435-1046

HOURS BY APPOINTMENT

ART SPACE
GALLERY

- COLLECTIONS CONSULTANT
- EXHIBITIONS
- MUSEUM EDUCATION
- ART TOURS

PRESENTING A NATIVE PERSPECTIVE THROUGH THE ARTS
Galerie
Les Modernes

art inuit
art contemporain
art moderne

inuit art
contemporary art
modern art

pièces d’exception
exceptional pieces

KAROO ASHEVAK
15cm – 5.8”

OSUITOK IPEELEE
30cm – 12”

URIASH PUGINAK
51cm – 20”

JUDAS ULLULAQ
46cm – 18”

TOMMY ASHEVAK
43cm – 17”

DAVIE ATCHEALAK
52cm – 20.5”

KAROO ASHEVAK
53cm – 21”

ABRAHAM ANGHIK
61cm – 24”

MANASIE AKPALIAPIK
75cm – 29.5”

Mardi-vendredi : 10h-18h et samedi : 12h - 17h / Tuesday-friday : 10am-6pm and saturday : 12 pm - 5pm

Contact us at : lesmodernes@videotron.ca and visit us at www.artnet.com

372 rue Sainte Catherine ouest, local 424, Montréal (Québec) Canada H3B 1A2
T : (514) 875-4358  F : (514) 875-0871
Kikkik nominated for Gemini

A docudrama about the tragic life of a woman forced to abandon two of her children during the Inuit famines of the 1950s was nominated for one of Canada's top entertainment awards. Kikkik, which traces her heroine's struggles to survive in the face of the murder of her husband, her own actions to kill her husband's killer and the starvation endemic in the North in 1957-58, premiered on the Women's Television Network (WTN) as part of a series entitled Through Her Eyes. It is the result of the collaboration of filmmaker Ole Gjerstad and Kikkik's daughter Elspree Karetak. The film was nominated for the Donald Brittain Award for Best Social/Political Documentary program, which was awarded to Silo Beaman's Deep Inside Clint Star at the annual Gemini awards ceremony on October 30, 2000.

Iqaluit singer-songwriter in Berlin

Up-and-coming Inuk fronted folk/rock group the Lucie Idlout Band was one of five acts to be chosen as part of the Canada Council's Aboriginal music showcase native to Canada, which constituted the Canadian delegation to the 2000 World Wide Music Expo (WOMEX) held in Berlin, Germany in October 2000. Idlout, who lives in Iqaluit and has been performing with her Ottawa-based band for only two years, was chosen from among nearly 50 applicants. This marks the first time that Canada has sponsored such a program, and that WOMEX, the largest music trade event in the world, has dedicated an entire evening to Canadian Aboriginal music. Idlout performed a set among fellow artists Kanenhio, Willie Dunn, Calvin Vollrath and the Whitefish Jrs. It was her second performance in Europe.

Dance group performs in Greenland and Germany

Iqaluit dance group Qilaujartiil recently performed at the Circumpolar Inuit Youth Artist Festival in Nuuk, Greenland, and at the World Exposition in Hanover, Germany. Headed by 23-year-old dancer Siobhan Arnatsiaq-Murphy, the group combines traditional Inuit drum dancing with American-Murphy's modern dance. They also performed in Ottawa during the Governor General's October 18 inauguration of the Person's Case Monument on Parliament Hill, commemorating five women who lobbied for women's enfranchisement in Canada in the early 20th century. The group met the Governor General during a reception after the ceremony.

Avataq elders' conference

Avataq Cultural Institute organized an elders' conference in August 2000 in Akulivik, hosting 30 elders and 30 youth to discuss issues of concern to Nunavik residents and to exchange ideas. Topics ranged from cultural and linguistic preservation to suicide prevention. The conference coincided with the inauguration of the community's Cultural Transmission Park, which features a permanent display of Inuit cultural artifacts built by local residents, including a qamams (sod house), a large sealskin tent and traditional fox traps. Conference participants, including Avataq president Robert Watt, attended the August 28 ceremony, which officially opened...
the peak with the lighting of a kudlik inside the sod house by community elder Mina Weetaluktuk. Avatag also voted in a new board of directors, including Watt, vice-president Isaacie Padlayot and directors Josie Tulliaqog, Martha Koetuq and Charlie Arngagak.

**Sedna film project underway**

Inuit art gallery owner and filmmaker John Houston travelled to Nunavut in October 2000 to begin shooting his latest film project, tentatively titled Nukajuk: Mother of the Sea Beasts. The footage, exploring legends of the underwater sea goddess commonly known as Sedna, was filmed on location in Rankin Inlet, Polly Bay, Igloolik, Pangnirtung and Iqaluit during October and November. According to Houston, work was completed on schedule and according to plan. "It was very successful, providing a wealth of testimony from elders in Kivalliq, Kitikmeot and Qikiqtalik regions," he said. Further filming took place in January in the Ottawa-Hull region, where Houston shot additional interviews as well as artifacts and works of art from the collection of the Canadian Museum of Civilization. The film crew includes two Inuit interns; Loretto Kanatsiak started a six-month production internship in October, sponsored by the Inuit Art Centre, and David Paisy was set to begin his three-month term as archive intern in December. Houston's first film project, Songs in Stone: An Arctic Journey Home, explored his family's relationship with the arts community in Cape Dorset beginning in the 1950s and won several awards, including the 2000 Outstanding Achievement Award at the Far North Film Festival in Yellowknife. Houston is currently developing Diet of Souls, a film about Inuit hunting practice, which will complete his projected Arctic documentary trilogy. Nukajuk: Mother of the Sea Beasts is scheduled to premiere at the Canadian Museum of Civilization on August 23, 2001.

**NACA holds second arts festival**

The Nunavut Arts and Crafts Association (NACA) held its second annual Nunavut Arts Festival and annual general meeting on November 10 to 14, 2000. The festival, which NACA intends to hold in a different Nunavut community each year, was held in Rankin Inlet, moving from last year’s venue in Iqaluit. NACA coordinator Beth Beattie stated that the festival, whose budget increased more than eightfold over last year's, was enabled to include more artists from farther afield. Over 50 artists attended, representing all the communities in Nunavut. Events included art workshops and demonstrations, gallery discussions, a quarrying workshop and guest speakers.

Beattie also confirmed that NACA’s follow-up to the successful 1999 monumental stone carving symposium, “Our Life in Stone,” which had been planned for the fall of 2000 but was postponed, will take place in 2001. The sculptures from the 1999 symposium were made available for lease by Iqaluit corporations and, so far, over 30 local organizations have taken advantage of the opportunity to display works on their premises.

**Iqaluit government buildings feature Inuit art**

In August 2000, the new government buildings raised in Iqaluit (the territorial capital) to accommodate an increased federal administration were officially opened with a ribbon-cutting ceremony. In attendance were Premier Paul Okalik, then-mayor Jimmy Kilabuk and Member of Parliament Nancy Karetok-Lindell. The opening allowed the public to see, for the first time, the semi-permanent exhibition Northern Mosaic, organized by Indian Affairs and Northern Development Canada’s (DIAND) Inuit Art Centre (IAC) over the year of construction since the designation of Nunavut as an official Canadian territory. The centre’s Heather Campbell coordinated purchases for the building’s exhibition of Inuit art. “Because it’s a federal building, we wanted it to reflect the diversity of Inuit in Canada,” she said. "We named the exhibition Northern Mosaic because the artwork we chose is drawn from communities right across the Canadian Arctic. The exhibition currently comprises 24 works in a variety of media, including both the traditional media of sculpture and prints and the lesser known media of jewellery-making, doll-making and basket-weaving by such artists as Mabel Nigiyok (Holman), Leo Uttaq (Gjoa Haven), Sarah Appaqqaq (Sanikiluaq), Alex Alkashuvuk (Whale Cove), Joy Hallauk (Arviat) and Billy Gauthier (Happy Valley-Goose Bay). DIAND intends to purchase at least three more major works for the building: one to hang in a large alcove, one to stand on the exterior premises and one, likely to be unusual, for the main entrance doors. "We’re not sure what the artwork for the doors will be," said Campbell. "It will depend on what the artist we commission will come up with."

Campbell expects that the pieces will be rotated in coming years, in order...
The videos focusing on Sachs Harbour, Oomingmok to expand its program to include more Native villages and to source of revenue for many residents. They premiered at the Conference of Parties to the 1992 UN Framework Convention on Climate Change, which met in The Hague on November 13 to 24. Changes noted by Inuit elders in the area include the influx of southern species of insects never before seen as far north as Sachs Harbour; melting permafrost, which causes freshwater lake drainage and the shifting of building foundations, and thinning ice, which makes hunting and fishing more dangerous. The videos, undertaken by the International Institute for Sustainable Development and the Hunters and Trappers Committee of Sachs Harbour, document the lives of Sachs Harbour residents as they go about their traditional activities. The first, 14 minutes long, is amplified by the second, longer version, which provides more in-depth material. “What is scary is the uncertainty,” said Rosemarie Kuptana, Sachs Harbour resident and past president of the Inuit Circumpolar Conference. “We don’t know when to travel on the ice and our food sources are getting farther and farther away. We can’t read the weather like we used to; it’s changing our way of life. What we can do is try and educate (people) and say: ‘This is what is happening to us.’”

Inuit art auctions
The 2000 edition of the annual Waddington’s Inuit art auction was held on November 13, comprising approximately 700 works. This year’s collection, which included early Inuit artifacts, historic period ivory, and contemporary wall hangings, prints and carvings, was attended by over 250 bidders. Up for auction were many early works by well-known artists, including a whole bone carving by the late Karoo Ashevok (which, despite its small size — only five inches — sold for nearly $7,200), a 1957 experimental print of two caribou by Pootoogook (created before the release of the first Cape Dorset collection in 1959) and a gannet-tailed copy of Kenojuak Ashevok’s well-known print, Enchanted Owl, an icon of Inuit art since it was put on an Canada Post stamp in 1970. The show was stolen, however, by a rare 1966 Pitseolak Ashoona wall hanging, which sold for over $18,000, a very healthy price for a work in this medium, says Waddington’s Duncan McLean. “This piece was exciting, not only because the price was running so high, but because it’s so rare to see a wall hanging from Cape Dorset,” he explained. “It’s fascinating to see the familiar figures from Ashoona’s graphic work in embroidery — they look just the same as those in her prints.” The 2000 auction yielded over $800,000 in sales. “Inuit art remains a very strong market,” confirmed McLean.

Ritchie’s Auctioneers also held an Inuit art auction in November, featuring over 80 lots including prints, carvings, artifacts and wall hangings from a private collection in Toronto. The sale took place on November 28.

Pauktuuttit holds AGM in South
For the first time, the Inuit Women’s Association, Pauktuuttit, held its annual general meeting at its headquarters in Ottawa. Held on October 25 to 28, the directors’ meetings and AGM were originally planned for Labrador but moved far due to lack of funding. “The cost of air travel in the Arctic makes things very difficult for many Inuit organizations and individuals, and we had no choice but to hold the AGM this year within our budget,” said president Veronica Dewar in a prepared statement. “We are pleased, however, that by holding the AGM in Ottawa ... many guests and government officials have expressed an interest in attending, as they would not have been able
to observe our meeting if it had been held in the Arctic." The presidents of Makivik Corporation — Jose Kusugak and Pita Auutami — also attended the meetings. The 35 official delegates from all regions of the Canadian Arctic discussed the usual health issues, concerns and priorities of Inuit women. They also participated in the first national consultation specifically addressing the health issues, concerns and priorities of Inuit women.

**PEOPLE**

Inuit art dealer Judith Varney Burch led the lecture and education component of an Arctic Adventure cruise for the Smithsonian Institution (Washington, D.C.) in August 2000. The cruise, aboard the French ship Levant, left from St. Pierre and Miquelon, the islands owned by France off the Canadian east coast, and took its passengers around the Newfoundland, Labrador and Nunavik coasts, stopping in several communities including Cape Dorset on Baffin Island. Burch gave five on-board lectures on the subjects of Inuit art, culture and history. "It was a wonderful group of people from all over the United States who were interested in learning," she said. "It was a lot of fun and a strong dose of education." Ottawa-area author and photographer Norman Hollendy, who

Textile artist Irene Avaalaaqiaq is collaborating with Macdonald Stewart Art Centre director Judy Nasby on a book about her, due out in late 2001. Avaalaaqiaq was awarded an honorary doctorate from Guelph University last year in honour of her contributions to Canadian art.

spent the summer in Cape Dorset, also came on board to give a lecture on inuksuit, the subject of his recently released book (see review on page 47). A repeat trip is planned for next year.

Curator Judith Nasby and artist Irene Avaalaaqiaq are currently collaborating on a publication about the well-known Baker Lake wall hanging designer. The book, which comes after Avaalaaqiaq’s 1999 honorary doctorate from the University of Guelph and a concurrent solo exhibition of her work at the Macdonald Stewart Art Centre, is expected to be released in 2001.

Inuit art wholesalers Arctic Co-operatives Limited (ACL) recently promoted Guy Hodgins to divisional manager of marketing. Previously manager of customer service in the merchandising division, Hodgins will be responsible for managing ACL's marketing arms, Canadian Arctic Producers and the retail store chain Northern Images. The previous marketing manager, David Wilson, is now heading member management services.

On August 14, the Northwest Territories minister of Education, Culture and Employment appointed three new members to the NWT Arts Council: Marnie Hilash of Inuvik, an artist and volunteer involved in the staging of the annual Great Northern Arts Festival; Wallace Murphy, a teacher and artist from Rae-Edzo, and well-known Métis carver Sonny MacDonald of Fort Smith. They were inducted for two-year terms ending in 2002. The council was established in 1985 to promote the arts in the Northwest Territories and abroad.

Baker Lake artist Simon Tookoome was on tour this October promoting the recently released autobiography he co-authored with writer Sheldon Oberman, entitled The Shaman's Nephew: A Life in the Far North. Tookoome visited schools in several communities in the Kivalliq region of Nunavut, giving readings from his book, two signed copies of which were sent to the school libraries.

The Winnipeg Art Gallery (WAG) released curator of Inuit art Darlene Coward Wright's long-awaited book Art and Expression of the Netsilik in early December 2000. The 192-page book "evolved," says Wright, from the 1997-98 WAG exhibition of the same name. Covering the contact history, development of arts and crafts and the main artists of the three Netsilik communities — Kugluktuk (Pelly Bay), Taloyoak and Gjoa Haven — it incorporates research and photographs Wright has gathered since her first trip to the area in 1982.

Photo: Judith Nasby

The Shaman's Nephew
A Life in the Far North

Simon Tookoome with Sheldon Oberman

The Shaman’s Nephew, published in 2000 by Stoddart Kids, is an autobiographical work by Baker Lake artist Simon Tookoome. Tookoome traveled to several schools in Nunavut in fall 2000 to promote the book and traditional learning.
Public

The McMichael Canadian Art Collection, which devotes a gallery to rotating exhibitions of Inuit art from its permanent collection, recently presented an exhibition on the theme of Birds comprised of 40 works depicting birds or interpreting bird myth, and curated by Susan Gustavison. On December 3, Gustavison, the McMichael's curator of Inuit art, gave a public talk at the gallery discussing the works in the bird show as part of the gallery's ongoing Curator's Lecture Series. This exhibition was replaced by one examining depictions of the night sky -- northern lights, moons, stars, activities at night and legends about moons and stars -- which opened on December 23. “That’s one of the fun things about having the collection here,” said Gustavison. “Three times a year we get to shake up the permanent display with a new theme.” The current exhibition is scheduled to close on April 15, 2001.

During the fall of 2000, the Royal Ontario Museum (ROM) in Toronto sponsored a lecture series entitled Understanding Inuit Art. The lectures were held at the ROM Mondays, from October 16 to November 6. Speakers included McMichael Canadian Art Collection Inuit art curator Susan Gustavison, independent curator Jean Blodgett and Toronto Inuit art gallery owner Patricia Feheley. The series was intended to expand understanding and appreciation of Inuit art. Included was a special preview of the work in the annual Waddington's Inuit art auction with Duncan McLean on November 11, as well as attendance at the auction on November 13.

Avatoq Cultural Institute in Nunavik (arctic Quebec) has been granted a free 10-month lease on the former Royal Bank of Canada headquarters at 360 rue St-Jacques in Montreal for use as an exhibition venue. The historic building, constructed in 1928 in the section of the city known as Old Montreal, is being loaned to Avatoq by the Royal Bank itself, which still owns the building. The space will be used to mount an exhibition of the institute’s collection of Nunavik art, much of which dates from the 1950s. “We are very excited about this partnership,” said Avatoq president Robert Watt in a prepared statement. “Many of our cultural artifacts are housed in the finest museums around the world. The difference with this exhibition is that it will be organized by the Inuit of Nunavik themselves.” The exhibition is scheduled to open in spring 2001 in the building’s mezzanine. The announcement of the partnership between the Royal Bank and Avatoq was made at a press conference earlier this month at the Royal Bank building on November 2.

The National Gallery of Canada (NGC) in Ottawa hosted a weekend of events associated with the temporary exhibition Carving an Identity: Inuit Sculpture from the Permanent Collection, which closed on November 26, 2000. On November 18, well-known Toronto-based artist David Ruben Piqtoukun gave a well-attended stone sculpture demonstration and taught a two-hour hands-on carving workshop to 30 people. The following day, the gallery hosted an Inuit sculpture clinic, during which a panel comprising the gallery’s associate curator of Inuit art, Marie Routledge, McMichael Collection curator of Inuit art Susan Gustavison, geologist Lyn Anglin and Robert Rainbird (who worked with Gustavison on the recent McMichael exhibition Northern Rock) and NGC conservator Doris Couture-Rigert gave advice to members of the public who had been invited to bring in their small Inuit carvings for examination. The panel identified stone type, assessed origins and artists and gave advice on conservation and care. About 100 people attended the session, and Routledge was impressed with both the interest in the event and the quality of the sculptures. “The very first piece I saw was a beautiful little Koko Asher at that someone had bought during a stay up north in the 1960s,” she said. “We saw some very interesting works, and such variety!” In the afternoon, the panel participated in a round table in the gallery’s lecture hall focusing on the stone sculpture medium in Inuit art and moderated by Routledge. Discussion topics included quarrying problems in the North, the distribution of stone in communities, its physical properties and its transformation into art. Governor General Adrienne Clarkson, well known for her support of the arts, made an informal appearance at the proceedings, working over from her official residence at Rideau Hall.
Carving an identity was followed by the mini-exhibition Close-Ups: Prints and Drawings by Pudlo Pudlat, which opened on December 15, 2000 and features 18 works created over the period 1961-1984. This is the second solo exhibition of the late Pudlat's work at the National Gallery, following the major 1990 retrospective Pudlo: Thirty Years of Drawing.

Roulledge, who curated both shows, aims to show how design elements were as influential as narrative in Pudlo's creative process, included one works such as Avingaluk (1961), Blue Alakiaq (1979) and Man among the Loons (1984), some of the artist's carefully composed close-ups in which narrative is all but absent.

It is scheduled to close on April 16.

Composition with Caribou and Bird, 1983-84, Pudlo Pudlat, Cape Dorset (lithograph with coloured pencil and felt pen on wove paper; 22.3 x 30.2 in.; National Gallery of Canada; gift of Dorothy M. Stillwell, 1987). Currently on display at the National Gallery of Canada, Ottawa, Ontario.

The remaining galleries are currently devoted to selected works from the gallery's permanent collection and two on loan from the Department of Indian and Northern Affairs: Mattiusie Iyungak's The Thigh of Caribou with Bits of Fat (1992) and James Umangak's Alasanoq (1996).

The Canadian Museum of Civilization (CMC) in Hull, Quebec is planning an exhibition featuring the work of the Pangnirtung tapestry workshop entitled Nuvosuk: The Place Where We Weave. Originally scheduled to open on May 17, the opening has been postponed until an unspecified date in winter 2002. Curated by Maria von Finckenstein and Deborah Hickman, with assistance from Pangnirtung artist July Papatsie, the show will include work by Malaya Akulukjuk, Eliapee Ischulutaq, Annie Kilabuk, Lypa Pitsiulak and Lypa's wife, Annie Pitsiulak. According to von Finckenstein, 46 tapestries, 10 drawings and 2 prints will be included. "We feel it's important to show how the artists' drawings are transformed from a line drawing into a coloured woollen tapestry," she said. "That's why we wanted to include several initial drawings and prints."

The CMC touring exhibition Laced Visions, Forgotten Dreams: Life and Art of an Ancient Arctic People travelled to France, Taiwan and New Zealand between 1997 and 1999. The new exhibition, under the working title of Transitions II, is being curated by Labrador Inuk Barry Pottle and Mohawk Ryan Rice, chief curator of the centre. Transitions II will feature 16 new works from artists not featured in the original show. DIAND is buying the artwork to be displayed in the exhibition, which will be subsequently deposited in its collection. According to Pottle, Transitions II aims to infuse new blood into the collection by assembling artwork that challenges the stereotypes of First Nations and Inuit art. Several works had been purchased at time of press and one venue — the Terres en vue First Peoples' Festival in Montreal in June 2001 — had been confirmed.

The centre's Heather Campbell spoke at the October 19 opening of the The Storyteller's Hand: Canadian Inuit Drawings from the Collection of Frederick and Lucy Hormann, an exhibition she guest curated for the University of Delaware Art Museum. The 28 works in this exhibition were drawn from the Hormans' private collection, the largest of Canadian Inuit drawings in the United States, to mark their donation to the University. The exhibition was scheduled to close on December 17, 2000. Nasby also spoke at the University's interdisciplinary Delaware Seminar, given jointly by its departments of Art, History, English and Museum Studies. Her talk was entitled "Spirit Imagery in Baker Lake Inuit Art."

The Indian and Inuit Art Centre at the Department of Indian Affairs and Northern Development (DIAND) in Hull, Quebec is planning a second exhibition to follow the highly successful touring exhibition Transitions: Contemporary Indian and Inuit Art, which travelled to France, Taiwan and New Zealand between 1997 and 1999. The new exhibition, under the working title of Transitions II, is being curated by Labrador Inuk Barry Pottle and Mohawk Ryan Rice, chief curator of the centre. Transitions II will feature 16 new works from artists not featured in the original show. DIAND is buying the artwork to be displayed in the exhibition, which will be subsequently deposited in its collection. According to Pottle, Transitions II aims to infuse new blood into the collection by assembling artwork that challenges the stereotypes of First Nations and Inuit art. Several works had been purchased at time of press and one venue — the Terres en vue First Peoples' Festival in Montreal in June 2001 — had been confirmed.

The centre's Heather Campbell curated a show entitled Urban Inuit Artists at DIAND's Indian and Inuit

Walrus and Young, 1984, Pudlo Pudlat, Cape Dorset (lithograph on wove paper; 22.3 x 30 in.; National Gallery of Canada; gift of Dorothy M. Stillwell, 1985). Currently on display at the National Gallery of Canada, Ottawa, Ontario.

Photo: National Gallery of Canada.
Art Gallery, showcasing the work of eight southern-based artists. The exhibition opened on December 7. “We chose this subject to draw attention to the unique situation of Inuit artists living in southern cities,” said Campbell. “They have the opportunity to deal directly with the people who buy their artwork; they have better access to tools and to the contemporary mainstream art scene as well as Inuit art from across the North. There are disadvantages, too, though—they’re often detached from their families, their homeland, their cultural heritage. But I think their artwork is often a way of reconnecting themselves to these things.” - Works by Ottawa-based carvers Pitseay Moss-Davies, Idris Moss-Davies and Jeela Allapahtuaq, Toronto-based artists Norman Ekoomiak and David Ruben Piqtoukun, and Quebec City-based watercolourist Annie Michael were featured. The exhibition closed on December 29.

The opening of the exhibition An Inuit Perspective: Sculpture from Baker Lake on January 1, 2000 at itsmimmittokarvik, the Baker Lake Heritage Centre, drew many well-known figures in the Inuit art world (see Marie Bouchar’s Curatorial Notes, page 34). All of the living artists featured in the show were present, including John Kavik, Nancy Pukingnak, Peter Sevoga and Josiah Nuiioldik. Guest curator/organizer Marie Bouchard, who facilitated the artists’ choices of their own work for the show, was in attendance, as well as the donors, Samuel and Esther Sarick. Writer Dorothy Harley Eber also travelled to Baker Lake for the event, as did Dennis Reale of the Art Gallery of Ontario (AGO) and Darlene Coward Wight of the Winnipeg Art Gallery (WAG). The opening ceremonies featured an informal fashion show, throat singing, drum dancing and traditional games, as well as a caribou stew feast. The surviving artists spoke about their work in a tour for visitors after the opening ceremonies.

The exhibition, which was organized jointly by the AGO and itsmimmittokarvik and will travel in 2001, is scheduled to open at the WAG in January 2001 and at the AGO, from whose Sarick Collection the artworks are drawn, in the summer.

The WAG has seen a great deal of Inuit art activity over the summer, and will travel in 2001, is scheduled to open at the WAG in January 2001 and at the AGO, from whose Sarick Collection the artworks are drawn, in the summer.

The WAG will continue to feature Inuit art in its galleries through 2001. It is the first stop on the touring itinerary of An Inuit Perspective: Baker Lake Sculpture, which opened on January 20th alongside the solo exhibition Harold Qaliksaw: A Decade of Drawing, featuring work by this Baker Lake graphic artist. Qaliksaw, who began drawing in 1970, only 10 years before his death, was featured regularly in the Baker Lake Print Collection during the decade he was active as an artist. However, according to Wight, who curated the show, the prints “do not capture the delicacy of his unique graphic technique,” which is characterized by careful detailing and patterning, giving his works “a lyricism and a formalized modernity.” Opening on January 20, with a public opening on January 25, the show...
was mounted in conjunction with Inuit Perspective. Both exhibitions are scheduled to close on March 11.

Less than two weeks later, on March 22, the WAG will open the major retrospective Holman: Forty Years of Graphic Art, a showcase of the drawings and prints of this tiny Victoria Island community (see map, page 64). Curated by Wight, this show, the first comprehensive exhibition of work from this community, will examine both the styles and the oral traditions represented in the Holman prints from the beginnings of printmaking there in 1961. It will, she said, reveal their unique nature and their differences from those of the central and eastern Arctic regions. The WAG is drawing upon the 626-print donation it received in 1990 from the Holman Co-operative, as well as the print editions donated annually by the cooperative. A large opening is planned, to be attended by two of the artists featured in the show (their identities were unconfirmed at time of press). Touring venues will be announced at a later date. Finally, Wight is curating a solo exhibition for well-known artist Abraham Angik, which is scheduled to open on September 15, 2001. Details will be released later this year.

The Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley mounted an exhibition entitled The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture, which opened on October 11, 2000. This unusual exhibition is part of a group of four focusing on systematic research by the university's professors. Graburn, co-chair of Berkeley's Department of Canadian Studies, curated the exhibition in concert with independent art curator Roslyn Tunis, drawing a rotating group of artworks from local private collections and displaying a model inuksuk built specifically for the exhibition. The exhibition is scheduled to close on June 20.

Tunis gave a lunchtime gallery talk on November 2, 2000, entitled "A Curator's Eye View: Perspectives on Inuit Art," in which she discussed the dramatic changes that took place in Inuit art during the 1980s and 1990s. She examined the behind-the-scenes curator's viewpoint on this exhibition which brought together her art-historical perspective and Graburn's anthropological knowledge.

Commercial

Author Lynne Fitzhugh gave a reading from her first book, The Labradorian, at commercial gallery Arctic Inuit Art on July 13, 2000. The reading drew over 60 people from the region, surrounding the small community of Kingsburg, Nova Scotia where the Canadian branch of Arctic Inuit Art is located. Fitzhugh was accompanied by Order of Canada member Doris Saunders, who for many years has published Them Days, a well-known Labrador magazine. Fitzhugh and Saunders discussed life in Labrador and Fitzhugh read excerpts from her book.

Loondance Gallery in Mont-Tremblant, Quebec erected an inuksuk on its premises during the summer of 2000. The small Canadian art gallery placed the inuksuk in the resort's newly renovated Arts Garden. Loondance also celebrated its fifth anniversary in the fall of 2000 with an exhibition of Inuit art entitled Transformation. It opened with a reception on December 9, 2000.

The Canadian Guild of Crafts is moving from its original location at 2025 Peel Street in downtown Montreal. Opening its new location at 1460 Sherbrooke Street West in the winter of 2001, the guild left behind the building it had occupied for over 50 years, and in which the much-celebrated and seminal first exhibition and sale of Inuit art was held in 1949. "It is an historic moment and a moment of renewal for us," said director Nairy Kaemikian. "We're starting anew, and the space will be far brighter and of better quality. We're very pleased about the move, even though historically this (Peel Street) is where it all took place."

A new gallery dedicated to Inuit art opened its doors in Montreal this fall. Galeries Les Modernes, which features European and North American modern art, moved from its original home in Paris, France to Montreal in the fall of 1999 and opened its second location, which exclusively features Inuit art, on rue St-Catherine in the heart of the city's commercial district on November 22, 2000. The gallery's devotion to contemporary masterworks — the original showroom features the likes of Matise, Riopelle and Picasso — is echoed in its Inuit Inuit careers in Puvirnituq in 1967. This photograph was taken by anthropologist Nelson Graburn during one of his many research trips north, the focus of an exhibition currently displayed at the Phoebe A. Hearst Museum of Anthropology in Berkeley, California.

The small Canadian art gallery, which showcases high-end works from the contemporary period of Inuit art. "Our strength is that we present only major pieces — museum-quality works — by such well-known artists as David Achebeek, Osutok Ipeelee, Manasie Akpaliapik, Bamabu Asanangaq, Karoo Achebeek and Abraham Angik," said gallery manager Veronique Prévost. "Our works are drawn exclusively from private collections." The gallery is currently showing pieces by Judas Ullulaaq, Uriash Puqiqnak and Pauta Saita.
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

OSUITOK IPELLIE, CAPE DORSET

UPCOMING SHOWS
Josiah Nuilaalik, B.P.
Judas Ullulaq
Nick Sikkurark
Alex Alikashuak

STUDIO PM

NUNAVUT 2001 PRINT COLLECTION
LAUNCHING SPRING 2001
2nd Queen Street, 2nd Floor, Montreal, Quebec H3C 2N8
Tel. (514) 879-9222 Fax (514) 866-9224
c-mail: artist@studio-pm.com

GALLERY PHILLIP

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

Pauta Salla
Sculpture: stone, whalebone and ivory
Inuit Graphics, Original Drawings
939 Lawrence Ave. E., Don Mills Centre, Don Mills, Ontario, M3C 1P8 416-447-1301
www.inuitart.org

look for upcoming exhibitions of selected artists

carvings, prints, baskets, crafts, books

check out the latest issue of Inuit Art Quarterly

renew your subscription

complete list of back issues available

learn about the Inuit Art Foundation

look for upcoming special events

Two locations:

Byward Market,
16 Clarence Street, Ottawa
(613) 241-9444

Country Place (enroute to Airport),
2081 Merivale Road, Ottawa
(613) 224-8189 ext. 33

Inuit Artists' Shop
A non-profit gallery owned and operated by the Inuit Art Foundation
IYOLA KINGWATSIAK, CAPE DORSET (1933–2000)

Well-known carver and printmaker Iyola Kingwatsiak died on September 14, 2000 in his home community of Cape Dorset. He was 67 years old. One of the original team of artists who first experimented with printmaking technique in Cape Dorset in the late 1950s, Kingwatsiak was known for both his graphic images and carvings and was a respected and highly skilled print technician.

Kingwatsiak was the son of Kingguasiak and Qalluitok. Like most Inuit his age, he spent his early years on the land, camping, hunting and trapping fox from an outpost camp near Admajuk Bay, on the coast north-east of the community. He settled in Cape Dorset in the late 1950s, during the time James Houston was working as crafts advisor in Cape Dorset and had begun to lead experiments with different print techniques (stonecut, a technique similar to woodcut, was developed during those years). Although Kingwatsiak’s career as a designer was quite successful – he was featured in many of the early collections and two prints, Canada Geese Taking Off (1959) and Geese Leaving (1969), were commissioned by the Government of Canada as gifts to Queen Elizabeth II – it was his genius as a print technician which shone, often driving the success of designs by other Cape Dorset artists such as Kenojuak Ashevak, Pitseolak Ashoona, Parr and others.

Kingwatsiak worked at the West Baffin Eskimo Co-operative’s print studios until the early 1970s, when he abandoned printmaking to open a pool hall in the community. He continued to carve, however, and to garner praise for his sculpture; his work has been in over 60 exhibitions and is represented in all major public collections of Inuit art, including those of the Winnipeg Art Gallery, the National Gallery of Canada, the Art Gallery of Ontario’s Sanick and Klamer collections, the Toronto-Dominion Collection, the Musée des beaux-arts de Montréal and the Canadian Museum of Civilization. Over the course of his career, he was given two solo exhibitions at commercial galleries (including one in Mannheim, Germany) and he travelled to attend the opening of the major McMichael Canadian Art Collection retrospective Cape Dorset Printmaking 1959-1989, the opening of Sculpture/Inuit in London, England and the McMichael’s 1992 conference on Inuit art. He returned to printmaking in the mid-1980s, working as a veteran print technician and occasionally submitting his own designs to the Kinngait studios. He worked there consistently through the 1980s and early 1990s while continuing to carve.

An active member of his community, Kingwatsiak was elected to the board of the West Baffin Eskimo Co-op in 1960-61, and served as its president from 1971-73. He also served on the local settlement council in the early 1970s. “He was a very open man who liked to laugh and joke,” said Jimmy Manning, manager of the studios at the co-op. “He liked to talk and he always seemed happy.” Kingwatsiak and his wife, Pootoogook, who died six years ago, were married for 50 years. He leaves behind his three sons – Goo, Johnny and Kingguasiak – and his daughter, Qaluitok, who, in the tradition of her father, has recently begun to carve.

MANUMI SHAQU, CAPE DORSET (1917–2000)

Manumi Shaqu, a carver who lived in Cape Dorset, died on September 26, 2000 at the age of 82. His work had been included in 45 exhibitions, including three solo shows and in several major collections, including the Canadian Museum of Civilization, the Prince of Wales Northern Heritage Centre in Yellowknife, the University of Michigan Museum of Art and the Winnipeg Art Gallery. In 1971 he was commissioned by the Gordon Robertson Education Centre in Iqaluit to make a sculpture for its premises. Known as a great hunter, Shaqu was born at Iktoo to Taganagak and Kaevaluktok and lived on the land for many years. He was married three times, settling in Iqaluit (then Frobisher Bay) and Cape Dorset several times before making the latter his permanent home. Carving seemed to come naturally to Shaqu, who worked with a variety of subject matter. “I have been carving since I was a young man,” he once said. “Most of my earlier work was in ivory, and only recently have I begun in stone. With my carving I like to tell a story. I also like to make spirits and other strange things which are never seen except in the imagination.”
EXHIBITIONS


Arctic Realism, curated by Darlene Coward Wight, Winnipeg Art Gallery, 300 Memorial Boulevard, Winnipeg, Manitoba, December 9, 2000 to July 9, 2001. Tel. (204) 786-6641.


Harold Qaliksaaq: A Decade of Drawing, curated by Darlene Coward Wight, Winnipeg Art Gallery, 300 Memorial Boulevard, Winnipeg, Manitoba, January 20 to March 11, 2001. Tel. (204) 786-6641.

Holman: Forty Years of Graphic Art, curated by Darlene Coward Wight, Winnipeg Art Gallery, 300 Memorial Boulevard, Winnipeg, Manitoba, March 22 to August 19, 2001. Tel. (204) 786-6641.


TRAVELLING EXHIBITIONS

The Teniu, curated by Patricia Sutherland and Robert McGhee, organized by the Canadian Museum of Civilization, Hull, Quebec. Itinerary: Itinerary: Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana, June 9, 2001 to September 2001. For more information, call (819) 776-7000.

Lost Visions, Forgotten Dreams: Life and Art of an Ancient Arctic People, curated by Patricia Sutherland and Robert McGhee, organized by the Canadian Museum of Civilization, Hull, Quebec. Itinerary: McMichael Canadian Art Collection, Kleinburg, Ontario, February 3 to April 1, 2001; Prince of Wales Northern Heritage Centre, Yellowknife, Northwest Territories, May 1 to September 4, 2001; Grand Forks Art Gallery, Grand Forks, British Columbia, September 25 to November 10, 2001. For more information, call (867) 983-3009.


PERMANENT EXHIBITIONS

Ontario

Art Gallery of Ontario (Toronto)
Chedoke-McMaster Hospital (Hamilton)
Museum of Inuit Art (Toronto)

Quebec

Canadian Guild of Crafts Quebec (Montreal)
McMichael Canadian Art Collection (Montreal)
Montreal Museum of Fine Arts (Montreal)
Musée d'art inuit Brousseau (Quebec City)

Manitoba

Crafts Museum, Crafts Guild of Manitoba (Winnipeg)
Eskimo Museum (Churchill)
Winnipeg Art Gallery (Winnipeg)

United States

Dennos Museum Center (Traverse City, Michigan)

Alaska

Alaska Museum of History and Art (Juneau)
Arctic Artistry, Arts Induvik, Iqaluit

ADVERTISER INDEX

Aboriginal World Wide Web .......... 49
Acart, Ottawa, Ontario .......... 2
Alaska on Madison, New York, New York ........ 44
Albers Gallery of Inuit Art, San Francisco, California .......... 25
Artic Armoury, Hausing-on-Hudson, New York .......... 44
Arctic Co-operatives Limited, Yellowknife, Northwest Territories, I.F.C.
Arctic Inuit Art, Richmond, Virginia .......... 42
Art Space Gallery, Toronto, Ontario .......... 50
Artic Heritage, Inuvialuit, Northwest Territories, Montebello, Quebec
Artic Images, Toronto, Ontario .......... 50
Canadian Arctic Gallery, Edmonton, Alberta, Canada
Canada's National Museum, Ottawa, Ontario
Canadian Arctic Gallery, Yellowknife, Northwest Territories, B.C.
Centre for Canadian History, Ottawa, Ontario
Centre for Canadian History, Ottawa, Ontario, B.C.
Cultural Center, Town of Whitehorse, Yukon, Canada
Gallery Elca London, Montreal, Quebec .......... 16
Gallery of the Northwest Territories, Yellowknife, Northwest Territories, N.W.T.
Gallery of the Northwest Territories, Yellowknife, Northwest Territories, N.W.T.
Great Northerns Arts Festival, Inuvik, Northwest Territories .......... 17
Harris Gallery, Toronto, Ontario .......... 48
HIGHLIGHTS OF OUR
NOVEMBER 2000 AUCTION OF INUIT ART

KAROO ASHEVAK,
Spence Bay,
6" - 15.3 cms
$7150.

UNIDENTIFIED,
13" - 33 cms
$9200.

PAULASSIE POOTOOGOOK,
Cape Dorset,
6" - 15.2 cms
$4100.

OSUITOK IPEELEE,
Cape Dorset,
31" - 78.7 cms
$4600.

FRANCIS ALURAQ,
Baker Lake,
13" - 33 cms
$7500.

UNIDENTIFIED,
18" - 45.7 cms
$9900.

POOTOOGOOK,
Cape Dorset,
5" x 3"
12.7 x 17.8 cms
$4800.

JOHN TIKTAK,
Rankin Inlet,
11.5" - 29.2 cms
$8000.

PARR,
Cape Dorset,
Four Women,
10" x 12"
25.4 x 30.5 cms
$3200.

PAUTA SAILA,
Cape Dorset,
6" - 15.2 cms
$4100.

OSUITOK IPEELEE,
Cape Dorset,
22" - 55.9 cms
$16,000.

PITSEOLAK ASHOONA,
Cape Dorset,
wall hanging,
70" x 21.3"
177.8 x 54 cms
$18,400.

UNIDENTIFIED,
Pitseolak Ashoona,
Cape Dorset,
wall hanging,
19" x 32.5"
48.3 x 82.6 cms
$13,000.

DAVIDIALUK AMITIYUQ,
Povungnituk,
18" - 45.7 cms
$13,000.

SALE TOTAL - $840,000

Waddington's
111 Bathurst Street, Toronto, Ontario. M5V 2R1
Telephone: (416) 504-9100 Fax: (416) 504-0033
E-mail: info@waddingtonsauctions.com
Internet: www.waddingtonsauctions.com

For consignment information, call Duncan McLean at extension 249
Canadian & INUIT ART

Visit our Millennium Catalogue
only on the internet at
www.inuitfinearts.com

KULIK ART INUIT
Le Château Frontenac
Quebec City, Canada
(418) 692-6174

GALERIE D'ART VINCENT
Château Laurier
Ottawa, Canada
(613) 241-1144

BALZAC FINE ARTS
The Royal York
Toronto, Canada
(416) 815-0361

Ningeosieak
Cape Dorset
Mother and Child
Holding a Seal
circa 1955