Abraham Anghik Ruben: Conquering demons and gaining a fresh perspective

Andrew Qappiq: Linking traditional and contemporary elements in bold and appealing images

Napachie Pootoogook: Drawing a world far removed from the familiar, tourist-friendly Arctic
TOONOO SHARKEY

Arctic Bird
H 18"

Shaman Transformation
H 16"

Toonoo Sharkey, RCA (1970-)

Toonoo Sharkey began sculpting at the age of ten and first exhibited when he was seventeen. He is regarded as one of the most dynamic and talented young sculptors to emerge in the Arctic. His themes include fanciful and dramatic images of wildlife, particularly birds, and transformational works that are both powerful and whimsical.

The sculpture of Toonoo Sharkey is widely exhibited, and he was elected to the Royal Canadian Academy in 2003.
**HARRIS GALLERY**
**FINE INUIT ART**

VISIT CANADA'S FIRST
LIVE CAMERA
INUIT ART WEBSITE

www.HarrisInuitGallery.com

---

**GALLERY EXPANSION OCTOBER 2005**

We have expanded to become the largest Inuit Gallery in Toronto and are committed to continuing our showcasing of Inuit Masterworks and notable emerging artists within the historic Queen's Quay Building at the Toronto Harbourfront.

*David Harris*
*Founder*
All rights reserved. Reproduction without written permission of the publisher is strictly forbidden. Not responsible for unsolicited material. The views expressed in Inuit Art Quarterly are not necessarily those of the editor or the board of directors. Feature articles are refereed. IAQ is a member of the Canadian Magazine Publishers' Association. We acknowledge the financial support of the Government of Canada, through the Publications Assistance Program (PAP) towards our mailing costs, and through a grant from the Department of Indian and Northern Affairs Canada. PAP number 08986. Publications mail agreement number 1343752. Publication date of this issue: November 2005. ISSN 0831-6708.

Send address changes, letters to the editor and advertising inquiries to:
Inuit Art Quarterly
2081 Merivale Road
Ottawa, Ontario K2G 1G9
Tel.: (613) 224-8189; Fax: (613) 224-2907
e-mail: iaq@inuitart.org
website: www.inuitart.org

Subscription rates (one year)
In Canada: $32.05 GST incl., except QC residents: $34.45; NF, NS, NB residents: $34.44 (GST registration no. R121037324)
United States: US$30
Foreign: US$59
Cheque, money order, VISA, MasterCard and American Express accepted.
Subscribe on-line at our secure site at www.inuitart.org
Charitable registration number: 1203 3724 RR0001
18 | FOCUS ON:
Abraham Apakark Anghik Ruben: A View From the Top of the World / Sonia Gunderson
Abraham Anghik Ruben conquers his demons and a battle with cancer to gain a fresh perspective on his art and the world.

28 | CURATORIAL NOTES:
Northern Highlights at the Heard Museum / Inga Hessel

33 | REVIEWS:
The Way of Inuit Art / Reviewed by Dorothy Speak Napachie Pootoogook / Reviewed by Jane Sproull Thomson

36 | UPDATE
2005 Great Northern Arts Festival a success despite woes • Marion Scott
Gallery unearths pre-Houston Sanikiluaq sculptures • Rankin centre presents traditional arts workshop • William Noah comments on Kiviuq's Journey Ends

47 | ADVERTISER INDEX

47 | MAP OF THE CANADIAN ARCTIC

Inuit Art Quarterly is a publication of the Inuit Art Foundation, a non-profit organization governed by a board of Inuit artists. The foundation's mission is to assist Inuit in the development of their professional skills and the marketing of their art and to promote Inuit art through exhibits, publications and films. The foundation is funded by contributions from the Department of Indian and Northern Affairs Canada and other public and private agencies, as well as private donations by individuals. Whenever possible, it operates on a cost recovery basis.

Cover Image:
North Wind Mask, 2003, Abraham Anghik Ruben, Paulatuk/Salt Spring Island (bass wood and willow wood; 25 x 11 in.). The artist's interpretation of an old Bering Sea mask from the 1800s. ©IHF
(Phot) Noel Allan, courtesy Alosko on Hudson
Women's Belt I (While Men Are Out Hunting the Women Are Busy Too) is one of approximately 175 individual pieces of wearable art — necklaces, bracelets, pins, pendants, rings and earrings — on display at the Heard Museum in Phoenix, Arizona until February 5, 2006. Arctic Transformations: the Jewelry of Denise and Samuel Wallace reflects the Chugach-Aleut heritage of jewellery maker Denise Wallace. The works were originally collected for a companion book of the same name.

Two travelling exhibitions organized by the Musée d'art Inuit Brousseau will return to Quebec and their new permanent home at the Musée national des beaux-arts du Québec for an amalgamated exhibition running February 9 to May 7, 2006. Famille, 1997, by Luke Taqqaugaq of Igloolik was one of 143 works selected from the exhibitions Inuit — Quand la parole prend forme (Inuit — When Words Take Shape) and Miniatures Inuit, both of which have finished lengthy tours in France. The permanent exhibition of the Brousseau collection will go on display in June 2006.

IluKiagatta! Inuit Sculpture from the Collection of the TD Bank Financial Group continues its Canadian national tour at the Edmonton Art Gallery from December 9, 2005 to February 26, 2006. The exhibition, which includes 51 sculptures from the historic period to the mid-20th century, represents a scaled-down version of the one that opened at the National Gallery of Canada this past spring. The Edmonton gallery has organized a complementary exhibition of Inuit prints, drawings, sculpture and textiles to run alongside the TD Bank exhibition. Inuit Art: A Moving Experience: Travel and Transport in the Arctic will examine the various modes of transportation in the Arctic, as seen through the eyes of Inuit artists.

The Winnipeg Art Gallery presents Early Masters: Inuit Sculpture 1949–1955 from January 5 to April 2, 2006. Research for this exhibition involved a search for as many early works as possible in public and private collections, with the goal of correctly identifying the artists. Akeeaktashuk’s Mother and Child, 1953, is one of the many impressive selections chosen to highlight some of the most creative artists working at that time in Inukjuak, Puvirnituq, and Cape Dorset. A major exhibition catalogue will be published.

Feheley Fine Arts’ annual Small Sculptures by Great Artists exhibition opens November 26, 2005. The offering consists of 80 to 100 small-scale carvings by several prominent Inuit artists, including Alex Alikashuak, whose Shaman stands a little over 7 inches tall.

The Inuit Gallery of Vancouver hosts an exhibition of 30 drawings by the late Baker Lake graphic artist Janet Kigusiuq from February 18 to March 10, 2006.

INUIT ART QUARTERLY | 5
From February 1 to April 30, 2006, Warknuit presents *Spirits, Shamans and Life in the Arctic* at the Mississippi Valley Textile Museum in Almonte, Ontario. Victoria Mamnguqsaluk’s *Winged Spirit, Fishing Weir*, circa 1960s, is one of the earlier works in the exhibition of approximately 60 handmade Inuit wall hangings illustrating cultural legends and mythology, scenes from the artists’ imaginations and traditional camp life.

Pauta Salla’s *Dancing Bear*, 2003, is featured in *Masterworks IV* at the Canadian Arctic Gallery in Basel, Switzerland from November 20, 2005 to December 24, 2005. Other artists included in the exhibition are Kiawak Ashoona, Toonoo Sharky, Napachie Sharky, Cee Ashoona and Martha Tickiq.

**EXHIBITION DETAILS**


*Inuit. Quand la parole prend forme*, curated by Michel Côté (Musée d’histoire naturelle de Lyon), Christian Courbère (Musée de la Miniature de Montélimar) and Raymond Brousseau, Musée national des beaux-arts du Québec, Parc des Champs-de-Bataille, 1 avenue Wolfe-Montcalm, Québec, Québec. February 9 to May 7, 2006. Telephone: (418) 643 2150.

The Inuit Way in Canada’s Arctic, curated by Maria von Finckenstein, Special Exhibitions Mezzanine, Canadian Museum of Civilization, 100 Laurier Street, Gatineau, Quebec, May 29, 2003 to April 2, 2006. Telephone: (819) 776-8443.

Animals in the Arctic, curated by Maria von Finckenstein, Stewart Salon, Canadian Museum of Civilization, 100 Laurier Street, Gatineau, Quebec, February 5, 2004 to June 25, 2006. Telephone: (819) 776-8443.

Archetypes in Stone, curated by Maria von Finckenstein, Canadian Museum of Civilization, 100 Laurier Street, Gatineau, Quebec, April 21, 2004 to December 31, 2006. Telephone: (819) 776-8443.


TRAVELLING EXHIBITIONS

Napachie Pootoogook, curated by Leslie Boyd Ryan and Darlene Coward Wight, organized by The Winnipeg Art Gallery. On display at the Nickle Arts Museum, University of Calgary, 2500 University Dr. N.W., Calgary, Alberta, November 18 to January 21, 2006. Telephone: (403) 220-7234.


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.
Look North buys and sells quality Inuit sculptures and prints, and also provides a personalized search service for our customers.

We will send photos of art work on request or you can visit our "by appointment only" gallery in Guildhall, Vermont, USA.
For the first time in 20 years of publishing, we have raised the price of Inuit Art Quarterly. Although expenses increased steadily over those two decades, IAQ staff have been ingenious in finding ways to maintain production quality without charging more. But we have gone as far as we can go in that balancing act and must now recover at least the direct costs of publishing: design, typesetting, printing, fulfilment, postage etc. Overhead costs continue to be subsidized as, of course, are the complimentary issues sent to Inuit artists throughout Canada.

Yes, IAQ will be 20 years old in April 2006 (the Inuit Art Foundation was incorporated a few years later). Anniversaries are always a time for reflection and, aiding the process for me this summer, was the task of re-organizing the foundation’s filing system. Readers who have visited us in Ottawa will know that our offices are tidy, but this was a housecleaning job prompted by the internal shifting of duties over the years and the need to make more space.

Scanning 20 years of history stirs up a lot of memories and mixed feelings: it was great to be reminded of how much we have done (even surviving was an accomplishment at times), but sad to recall the passing of people like Virginia Watt, Sam Pitseolak and Doris Shadbolt who, in the latter years of their lives, gave so much of their wisdom and energy to getting this organization off the ground.

We are treating this as a time to regroup and gear up for the next 20 years. Certainly, the world — both North and South — has changed since the inception of both the magazine and the umbrella foundation. In the North, there are more artists taking a direct role in promoting and marketing ever more innovative art. In the South, there are more curators and dealers in more countries doing ever more innovative exhibitions and promotions. A content analysis of 20 years of IAQ, planned for the summer 2006 issue, will highlight those changes and serve as a guide to re-evaluating, if not revamping, our programs. And to keep our policies and practices relevant, we have been confering when we can with various people in the field: dealers, curators and artists. Our challenge, as always, will be to balance aspirations with available resources! MM

Artists are taking a more direct role in promoting and marketing ever more innovative art; curators and dealers are doing ever more innovative exhibitions and promotions.
Andrew Qappik’s

Linking traditional and contemporary elements in bold and appealing images, Andrew Qappik of Pangnirtung (Panniqtuaq) is one of Nunavut’s most exciting graphic artists. His brilliant use of line, colour and composition brings contemporary arctic scenes to life. Not only have his graphic skills led to recognition among his peers and internationally, but his design of Nunavut’s flag and coat of arms will assure him a place in history.

Qappik was born February 25, 1964, in Nunataq, a camp about 40 miles outside of what was then the still budding community of Pangnirtung. A third generation artist, Qappik grew up “acculturated,” learning most of what he knows about past Inuit life from his ancestors.

With the establishing of a printmaking workshop in the hamlet in 1973, several budding new artists began to emerge. The eight-year-old Qappik commenced his tutelage in the art world by looking over the shoulders of other artists, especially his uncles Solomon Karpik and Imoona Karpik, who encouraged him to copy their drawings. These uncles had an enormous influence on Qappik’s artistic career. “They were my backbone,” he says.

After this initial foundation was laid, Qappik quickly developed his own ideas, creating drawings based on comic books as well as portraits of classmates and teachers. “I liked animal scenes,” he says. “I would be out on the land with my father while growing up [and I would] visually make photographs of certain animals or certain movements. Let’s say, I would make a photographic memory to snap little things and remember [them]. [And then], I started to draw certain things; certain movements.”

Qappik’s sense of motion, and his visual sophistication, is evident even in his earliest prints. Sudden Encounter (Fig. 1), created when he was only 14 years old, demonstrates an inherent understanding of the mechanics of movement and how to convey them in two dimensions. Instead of showing two hares running from the predator,
it is possible that Qappik may be showing one hare in two consecutive motions. The three animals, positioned along a diagonal line, animate the action of the bird swooping down upon its prey.

Unlike some of Qappik's other early prints, Sudden Encounter includes a landscape in the background, something the artist would come to incorporate in nearly all of his subsequent work. There is obvious shading in both the ground and sky, lending each a unique texture. The curve of the large rock in the foreground echoes the swooping movement of the pursuing raptor. The title of the print and the quick movements of the hares convey the bird's stealth and its ability to appear without warning, while the juxtaposition between the power of the predator and the nimbleness of its prey creates an exciting dynamic.

Even here, at the earliest stage of Qappik's artistic development, one can see the underpinnings of his aesthetic sensibilities: his fondness for realistic and/or naturalistic scenes of arctic life; the dynamic interplay, or juxtaposition, between his subjects; his instinctive grasp of line, form and composition, which he employs to convey motion and perspective, and his use of shading, colour and landscape, carefully measured to reinforce the emotional impact of the image.

"I think it's best for an artist, he or she, to express themselves in what way they want: their capabilities, their own art, their expressions, in that manner," Qappik said while at Arts Alive 05, a festival organized by the Inuit Art Foundation. "Their own appeal comes out more. To call something art, it has to be expressed by the artist."

Fusing the Traditional and the Contemporary

Like many contemporary aboriginal artists, Qappik fuses traditional themes with contemporary concerns. With Open Mind (Fig. 2) is, in one respect, a record of the shamanistic tradition within Inuit culture as told to him by his grandfathers and other relatives. The print depicts a shaman transforming into his animal spirit helpers. Offering an analogy he thought might be understood by an audience in southern Canada, Qappik explained: "[The shaman] would have a champion, like an army would ... they would fight for you."

Qappik, however, says that he does not practice nor believe in shamanism. The transformation in this scene can be viewed as metaphor, suggesting...
that, by keeping one’s mind open to new ideas, people have the power to change their lives. New knowledge becomes a part of you and transforms you. The major theme running through most of Qappik’s prints is the depiction of his experiences on the land. "Char Fishing" (Fig. 3) and "As I See AS I SEE" (Fig. 4) show hunters engaged in familiar hunting activities.

From a bird’s-eye view, "Char Fishing" shows a favourite arctic char fishing area that the artist remembers from his youth and that has been fished for centuries. At this particular fishing spot, as Qappik says, the boulders “keep the fish there for a point of time, and lets them bask in the river for a while so a hunter or fisherman will have time to try and catch them.”

"I would be out on the land with my father while growing up and I would visually make photographs of certain animals or certain movements. Let’s say, I would make a photographic memory to snap little things and remember them” – Andrew Qappik

The river is shallow, making the water so clear that the char can be easily seen and speared or grabbed by a hunter. The print’s point of view is imaginary but allows the viewer to become a participant in a realistic scene. Strong use of diagonals focus the action, while the muted colour freezes the moment like an old sepia-toned photograph.

In "As I See AS I SEE," Qappik puts the spectator’s eye at ice-level, allowing a more complete view of the natural world he aims to capture. It is not likely that the artist has ever fully seen how seals act in this situation, but Qappik uses his knowledge of common seal behaviour to imagine how a pup might approach a breathing hole.

In almost mirrored symmetry, Qappik positions the seal’s right flipper against the ice and the dog’s right paw on the back of the hunter. Both postures lend a sense of curiosity to the two animals. The similar face shapes of the hunter and seal, and the action of peering directly at each other, likewise indicates symmetry between the animal and hunter, as well as adding an element of humour.

The scene suggests a curious interplay between the world on the ice and that beneath it. As each of the creatures attempts to peer across the divide, the viewer is left to wonder exactly whose vantage point is referred to in the title, "As I See, AS I SEE." With the lack of any obvious weapon, we are also left to question whether there is any hunting going on here at all.

Perspective and form are used to great effect in other prints, such as in "Underwater Char" (Fig. 5). Here, a fish is presented in the different positions it assumes during its natural movement. It is of little importance whether the char are meant to be multiple fish or merely a single fish taking on different positions; Qappik wants the audience to view the naturalistic aspects of the char that a single viewpoint could not allow.

In representing his various visions, Qappik pays particular attention to detail, using his acute understanding of animal behaviour to portray animals behaving as animals do. This is most evident in the mannerisms and delicate facial expressions of the creatures he creates. In "Pause" (Fig. 6), a strong sense of affection is apparent in the image of a mother polar bear cleaning her cub. The title, a play on words, points to both the cub’s black “paws,” together with the impressions they have left in the pristine snow, and the interaction between a mother
and her cub as they “take time out” to enjoy each other’s presence. The
rendering of the scene, which shows a mother bear bending down to lick
her cub who is seated in a seemingly playful posture, comes from Qappik’s
first-hand observations of such behaviour. As Qappik says about the polar
bear: “It’s a carnivore but it has its own unique way of behaving [towards]
its own cub to show affection.”

Pause (Fig. 6) is also a good example
of Qappik’s ability to connect with
his audience. The most intriguing
aspect of this print is the ease with
which the viewer can relate to the
emotions expressed. He creates a
circular configuration at the centre
of the work, as each creature cranes
its head towards the other, pulling us
into the scene and adding a dynamic
sense to the composition. This
arrangement is echoed and intensified
by the shading of the mother’s curved
backbone and by the shapes of twigs
protruding from the snow. Finally, the
backdrop of a snow-covered mountain
landscape softly receding into a cloudy
sky sets the context of the vision,
adding to the gentle tone of the work.

Paying Homage to the Past
In addition to his often whimsical
scenes of arctic life, Qappik also
incorporates stories he has heard,
or has come to know, into his prints.
While he was greatly inspired by the
work of his paternal grandfather,
Pauloosie Karpik, who created images
of the old way of life, he was also
influenced by his maternal grandfather,
Eliyah Keenainak, who ensured that
the young boy visited his birthplace
(Jones 1999:3) and knew the family
stories. His knowledge of the stories
and experiences of his grandfathers
and other elders is reflected in much
of his work, including With
Open
Mind (Fig. 2) and Charging Bear (Fig. 7).

In Charging Bear, Qappik recounts
the tale of Qakkik, a renowned hunter
from Pangnirtung who survived several
separate encounters with polar bears.
This print is Qappik’s reinterpretation
of what one of these attacks may
have looked like. His skilled use of
subtle cues is especially evident in
the work. By including the footprints
of the hunter and dog, while leaving
out the footprints of the bear, he
underscores the predatory nature of
the bear and how it can seemingly
attack its prey without warning. In
this scene, the ice mounds in the
background play an important role.
As Qappik says: “[The polar bear] use
the ruggedness of the ice to stalk you.”
The hump on the great beast’s back
adds to the bear’s mass, while its open
mouth and raised paw present a fero­
cious spectacle. The wheeling, almost
falling, stance of Qakkik highlights
the hunter’s surprise and augments the
scene’s sense of urgency and excite­
ment. Qappik explains that he posi­
tioned Qakkik’s spear so that, as the
bear comes down on top of Qakkik,
the animal’s own weight will impale it.
Likewise, he situates the ice mounds,
footprints, dog and bear to suggest a
circular movement, hinting at a tense
standoff that has suddenly erupted.

In other prints, such as Given Unto
You (Fig. 8), Qappik pays tribute to
the animals on which his people have
depended for survival in centuries
past, and on which they continue to
depend for their cultural survival.
These images celebrate the Inuit way
of life and illustrate the intimate
connections between people and
animals. Qappik’s command of visual
metaphor conveys the weathered
hunter’s experience and his sincere
appreciation of a higher power who
provides the needed animals.
According to traditional Inuit belief, animals, such as those shown here (the polar bear, the seal, the caribou and the bird), gave themselves for Inuit to use with care. Each animal in the scene has, near to it, traces of some sort, which a hunter may use to track the animal (the caribou and polar bear have snow prints; the seal, air holes and, for the bird, a shadow on the hunter's shoulder). The conceptual way in which Qappik has illustrated the scene suggests that animals and people are all part of the same circle of nature. Even though the figure of hunter occupies the centre of the visual space, this is not necessarily a comment upon the hunter's natural supremacy over the animal kingdom. The animals appear to be a literal base for the hunter, in effect, supporting him. This sentiment is more in keeping with that of Inuit culture, which has historically come to value animals as spiritual beings, if not spiritual equals.

Along with this acknowledgement of traditional Inuit beliefs, Qappik also pays homage to his more contemporary faith in Christianity. With a look of quiet veneration, the hunter raises his glance heavenward in a gesture of sincere appreciation to a higher power for providing the depicted animals.

“*I’m Not into Politics*”

Depictions of the spiritual, the natural and the emotional pervade Inuit art. But unlike First Nations art, Inuit artists remain wary about entering the domain of political discourse. Qappik's declaration, “I’m not into politics,” probably typifies the attitude of many Inuit and helps explain the near-absence of political and social commentary in their art.

“I don’t like putting other people down. That’s not my field,” he explains. “Growing up, you have to respect other people, respect traditions. It’s how you treat people and how you want to be treated I guess.”

When asked what issues people in Pangnirtung worry about day to day, Qappik explains: “Hunting, getting food and going out on the land, that’s the biggest. Your transportation needs. We want skidoos to go out in the winter — those kinds of things.”

Almost all of Qappik’s works are naturalistic and realistic in style. As we have seen in prints in which Qappik uses an imagined perspective, he nevertheless pursues an accurate realization of the scene. Examples are *As I See As I SEE* (Fig. 4), which shows a hunter on top of the ice and a seal below the ice, and *Char Fishing* (Fig. 3), which shows two hunters attempting to spear fish in a pond from a bird’s eye view. *Sulijuluk*, an Inuit concept for reality beyond what can be seen, describes Qappik’s style well. “I try and make some of them in different point of view,” Qappik says. “Like seeing something from above, or from an eye level or whatnot. You can use your imagination more than just eye level. Imagination and things like that make things artistic. Imagination has to do with it a lot more … to make a better feel.”

The stencil process that Qappik employs tends to emphasize bold shapes. His drawings and etchings are generally more detailed, in part due to Qappik’s aesthetic goals. He draws his subjects as he sees them, altering the natural forms just enough to evoke aesthetic pleasure and emotional connectedness.

There is an interesting similarity between Qappik’s work and certain Pauloosie prints in that his grandfather sometimes integrated landscape into his drawings. Such explicit use of landscape in the background is not common in works of older Inuit artists. This is not to say that the arctic landscape was less important in their minds but, rather, that incorporating landscape into a work of art represents a different direction and purpose in drawing an image. The older generation of Inuit art was more often made to tell a story in which the content was significantly more important than the form or aesthetics of the drawing.

In contrast to this, and following the tradition of many Pauloosie prints, Qappik uses detailed landscape backgrounds in his contemporary prints that often help to explain the story. The background landscape in *Driving to Pang Pass* (Fig. 9), in which a man is driving a dog sled towards a passage...
in the mountains, is essential to the substance of the print. The speckled, snow covered mountains in the distance are part of the destination towards which the man and the dog team must travel. Although the northern landscape is not always central to the idea that is being depicted in the print, it is obviously an important and conscious aspect in Qappik’s creative work.

Pangnirtung Pass can be seen from the building in which Qappik works on his prints. To the people of the community, the pass is not simply a gap in a set of mountains in the distance but, rather, a gateway to other communities, most notably Qikiqtarjuaq (Broughton Island), located nearly 200 km to the north. Driving to Pang Pass shows a man setting out on a journey, probably to Qikiqtarjuaq, with a dog team. The scene is nearly completely covered with snow, and Qappik gives it shading and colour, reminding us of its reality. Details, such as the shadows of the mountains, the dogs and the sled, establish the direction of the sunlight. In a similar way, the shading of the man's parka and the sled cover give a sense of the texture. Subtle variations of body language in each dog, as well as the open mouth and extended arm of the whip-bearing man, depict the individual traits of the Inuk and each of the huskies in his dog team.

Such explicit use of landscape in the background is not common in works of older Inuit artists

While Qappik has experimented with his graphic work, broadening his artistic range to include varied styles, including drawings that bear a striking resemblance to western portrait-realism (Seagrave 1998), his artistic development is perhaps more
The Collector

Noatiyee, they call him in Pangnirtung, "The Collector." H.G. Jones, who owns what is believed to be the only complete collection of Andrew Qappik’s work—now 125 prints—has made many visits to Pangnirtung and other parts of the Arctic since 1971, when he fell in love with the landscape and its people. When he first went to Pang, says Jones, "Andrew was only 10 or 12 years old ... He was just so curious, yet I was still so shocked when the catalogue came out in 1978 and he had five prints in it. The next year he had five more." Not only did Jones buy them all, but he became a mentor to the young artist. The bond between the two is such that Qappik gave H.G. his wedding anorak, saying, "I always know that he’ll be here to collect the annual prints ... My children know him and hopefully my grandchildren will know him" [Kearns 2005:11].

Qappik’s art mirrors his respect for the land and its animals, as well as the Inuit, their past way of life and strong cultural values. Yet, he is also a product of a time when young Inuit no longer grew up on the land but were members of the prevailing Canadian multicultural landscape. This reality is also reflected in his work. While a study of Qappik’s art reveals deeper currents beneath the surface, it is also possible to just enjoy it. It looks good. It feels better.

Jane Sproull Thomson teaches Inuit art at the University of Calgary. Luke Ratzlaff, a student, volunteered to interview artist Andrew Qappik for a class project. This article is a synthesis of the collaboration among artist, teacher, and student.

NOTES

Unless otherwise stated, all quotations are taken from Luke Ratzlaff’s telephone interview with Andrew Qappik in the fall of 2004.

REFERENCES

Jones, H.G.

Kearns, Kathleen

Seagrave, Annalisa R.

aptly defined as an evolution rather than a series of radical departures or experimental phases. At Arts Alive ‘05, Qappik took time to reflect upon his graphic work up to this point: "My first print came out when I was 14. How I made imagery back then up to today is a bit different, I think. How would you say it: ‘matured?’ I think it has become better, in my point of view.”

The greatest stylistic liberty in Qappik’s expanded vocabulary is his extravagant use of soft and subtly shaded colour. Perhaps influenced by the comic books he grew up with, Qappik exploits colour for aesthetic goals. "Why do I use so much colour?" Qappik laughs. "It makes the art come [out] a lot more, I guess ... I’ve worked in black and white before. I still do. But I like working in colour. It looks good. It feels better."

Qappik’s manipulation of colour is evident, even when the scene’s elements are predominantly white, as in Pause. In this print, Qappik shows the different gradations that white can be made to encompass. The snow contrasts with the whiteness of the bears which, in turn, is distinct from the whiteness of the sky. Though based in his realist aesthetic, Qappik’s colour choices have a universal appeal. Like many of Qappik’s prints, Underwater Char features inviting blues and blue-greens that befit the underwater scene. One of the more striking aspects of this print is Qappik’s attention to the distortion of light on the water surface. Because the surface of the water is uneven, undulating with small waves, light shining through refracts interesting light patterns under-the water, on the char, the lake bottom and its rocks.

Qappik’s use of lighter coloured tones — soft browns, greys and light blues — give his prints a sense of innocence and lightheartedness that, one realizes after talking with him, coincide with his personality. His prints are full of colour with little negative space. As we have seen, even white snow is softly shaded, reminding us that snow is significant, and, in the arctic context, all around us.
Abraham Apakark

A View from the Top of the World

BY SONIA GUNDERSON

A t his sprawling home near the summit of Mt. Maxwell on Salt Spring Island, British Columbia, Inuit sculptor Abraham Apakark Angnik Ruben hosts visitors from around the world. His secluded perch, with its sweeping views of the Gulf Islands near Vancouver, affords Ruben, his wife Patricia Donnelly and their son Timothy an idyllic setting in which to live and work, far from the bustling international art scene.

A robust man of medium build, whose intense dark eyes appear to simultaneously gaze at the horizon and to probe one's innermost core, Ruben leads guests past Donnelly's organic garden and chicken coop, past artist Tom Duquette's 14-foot totem pole — soon to be installed on the front porch as a dramatic entryway piece — and into the living room, where they find themselves standing on top of the world, looking down at a mosaic tile circumpolar map Donnelly designed and installed in the floor.

This view of the earth mirrors Ruben's panoramic perspective. While firmly rooted in Inuit culture, his intellectual depth, broad vision, life experience and social conscience impel him to explore and transcend geocultural boundaries in his quest for universal knowledge.

Born in 1951 near the present-day settlement of Paulatuk, Ruben is the sixth of Bill and Bertha Ruben's 16 children. His father was a successful hunter and trapper, his mother a storyteller and teacher. Both served as community leaders and mentors to Inuit in Paulatuk and beyond. Ruben reveres his parents, now deceased, who he credits with instilling in him the firm cultural and spiritual foundation that has sustained him throughout his life. Ruben comes from mixed ancestry — Yupik Alaskan and Irish American on his father's side and Portuguese-African and Inupiat Alaskan on his mother's. He was named after his paternal grandfather, Ruben Angnik, and his maternal great-grandfather, Apakark, a prominent Yupik Alaskan shaman.

In his early years, Ruben travelled widely with his family to hunting
Anghik Ruben:
and fishing camps along the western arctic coast. In his artist's statement accompanying Out of Tradition, the acclaimed 1989 joint exhibition at The Winnipeg Art Gallery with his brother, renowned sculptor David Ruben Piqtoukun, Ruben recalled his earliest memory, when he became fully conscious of being alive:

"It happened in the beginning of my second spring. I had walked away from our tent and gone to a nearby pond fed by a small spring. I had crouched down on my knees and looked into the pond. As I stared into the pond, the whole area within my sight of vision seemed to become crystal clear and bright with light and colour. The sound of spring birds also came into focus. It seemed that a heavy shroud of fog had been lifted from me. I became at that point aware of being alive. This memory was to be forever etched into my conscious being. Throughout my childhood I had similar experiences and always the most vivid of dreams, dreams of being in otherworldly places and meeting people and beings in the dream world."

Losing His Way

Ruben's inner clarity faded when, at the age of eight, he was compelled — like many Inuit children of the 1950s and 1960s — to leave his family, and the nomadic life he had known, to attend a Catholic residential school. Thus began a dark period of personal and cultural upheaval that he refers to as his incarceration. "I was to become a member of a whole culture turned upside down," he says. After 11 tumultuous years, during which he lost his culture, his connections with his community, his ability to speak Inuktitut and his sense of self, Ruben left school. Until his late 20s, he continued to struggle with issues of identity and displacement.

In 1971, Ruben began art studies with Ronald Senungetuk, an Associate Professor of Design at the University of Alaska's Native Arts Center in Fairbanks, initially working in a variety of media: sculpture, drawings, prints and jewellery. Ruben says, "For the first time in years, I felt at home."

At the Native Arts Center, Ruben was encouraged to combine traditional stories and imagery with contemporary...
art forms and techniques. In his quest to reclaim his personal history and identity, he conducted intensive research into his cultural roots and the stories of his extended family and community. Over the years, he has broadened his studies to include other native peoples and world history.

Ruben's quest included the spiritual dimensions of his Inuit heritage and its parallels with other traditions. "From earliest childhood, I’ve always sought out individuals — especially elders — of a spiritual nature," he says. In 1977, through his connection with Fabian and Lillian Burbeck in Toronto, Ruben became involved in the teachings of Eckankar, the Science of Soul Travel, as taught by Sri Paul Twitchell, a modern day prophet. In his development as a sculptor, Ruben feels these teachings helped illumine the inner workings of spirit. In the artist's statement for Abraham Anghik Ruben, his 2001 solo exhibition at The Winnipeg Art Gallery, he said: "The teachings of Eckankar came to me without hesitation, as my own Inuit background spoke of the concepts of soul (Inua) reincarnation, dreams, spirit travel, and invisible worlds."

Working as a full-time artist, Ruben gradually reclaimed his heritage and the clarity of his inner experiences. According to Darlene Wight, Curator of Inuit Art at The Winnipeg Art Gallery: "His work has provided a way of processing difficulties from his childhood and issues that he and other Inuit have had to come to terms with — alienation and separation from family and culture resulting from residential schools."

**Telling His Stories Through Art**

Ruben considers himself a storyteller, using the medium of sculpture. He believes the ancient stories are a way of preserving cultural values which have been eroded by colonization. He writes, "I no longer speak my mother tongue, yet I need to do my part in carrying on the stories, cultural myths and legends and spiritual legacy of our people" (Ruben 2001).

In the last 30 years, Ruben has created a massive body of work, telling his stories in stone, whale bone, bronze and, most recently, wood. He bases his work on his life — himself, his ancestors, his parents or elders in his community — and on themes of social and spiritual relevance. Audiences find his work compelling on all levels: aesthetic, emotional, spiritual and intellectual. His 2001 solo exhibition at The Winnipeg Art Gallery displayed works representing each of his primary themes. The Last Goodbye, one of his autobiographical works, depicts his mother, Bertha Ruben, holding two of his older siblings, David (5) and Martha (6), prior to their departure for residential school in Aklavik. It stirs deep emotions: the universal well of grief parents and children experience when they are torn apart. Wrestling With My Demons represents Ruben's struggles with the impact of his years in residential school and 20 years of alcoholism.
Today, Ruben takes pride in his 18 years of sobriety. Lorne Balshine, a Vancouver-based Inuit art collector, educator and long-time friend, admires his discipline: “He’s been one of the great success stories I know. He chose a way to evolve and grow as a person, and has tamed his inner demons. It’s an evolution, an ongoing effort on his part.”

Other works portray the cultural impact of displacement. Into the Sunset represents a one-way voyage of people, animals and magical figures from a time of interconnectedness to a time of disconnectedness and annihilation. Things We Share depicts the custom of sharing, a practice integral to Inuit culture and essential to survival in the Arctic.

Regardless of the media, a heightened design sense pervades his work, making it instantly identifiable.

Another theme Ruben returns to often is shamanism and myths. He frequently carves Sedna (goddess of the sea) and Raven (god of the world, creator of humankind), varying his treatment of the figures in each new work. In Sedna and Child, he uses negative space to suggest both ocean waves and the womb of creation.

Kittigazuit, carved from an ancient piece of bowhead whale skull, combined with Brazilian soapstone and African wonderstone, powerfully depicts the devastation of a settlement near Tuktoyaktuk in the Mackenzie Delta resulting from an epidemic introduced to the community by whalers.

Always experimental and eager to work in new media, since 2004 Ruben has expanded into wood sculpture, carving Yupik Alaskan-style masks and totem poles. A recent mask, Weather Medicine, interprets a late 1800s mask attributed to his great-grandfather Apakark, the gifted shaman known for his ability to influence the weather and for his sojourns to the moon.

Creating Fresh, Distinctive Works

A prolific artist, Ruben has six or seven projects underway at any given time. While he may revisit themes, such as the creation myths of Sedna and Raven, his treatment of the subjects is fresh, rarely redundant. Regardless of the media, a heightened design sense pervades his work, making it instantly identifiable. He has developed his own style of realism, with strong stylized lines, organic forms and highly finished surfaces. While he often uses Brazilian soapstone, which is clearer and more colourful than arctic soapstone, Ruben also carves other types of stone, including African wonderstone, alabaster, Indiana limestone and semi-precious stones, sometimes combining several in one piece. “He can create just about anything he wants,” says Darlene Wight. “He’s not limited to what the stone will most easily give him. He’s in full command of his work artistically and technically.”

Ruben has received numerous public and private commissions for works in stone and bronze, many on a massive scale. In 1980, developer John Adams commissioned the artist to create four large works in bronze, stone and whale bone for a Vancouver high-rise office complex. Other commissions include his large bronze Spirits in the Landscape for the BC Gas Building in Vancouver, the 16-foot stone sculpture Northern Myth, Northern Legend for Glaxo Canada, Inc., near Toronto, and Spirits of the Land, a six-metre, six-ton sculpture of steel, metal and concrete for the lobby of the Stock Exchange Tower in Calgary, a collaborative project with artists Joe and Bill Nasogoluak. In one of several projects with non-Inuit themes, Ruben created a four-foot high Holocaust sculpture depicting the pain and suffering of the Jewish people and their fulfilment in the establishment of the Jewish state of Israel.

Ruben enjoys working on a massive scale. “It’s a lot more physically and emotionally gratifying, both for the viewer and the doer,” he told the Vancouver Sun in 1982. “It also makes for a lot more challenges with so many more variables in the material. It’s more taxing, but the result pays for it.”

Following four solo exhibitions for Jack Pollock at his Toronto gallery from 1977 to 1980, Ruben has had numerous solo exhibitions in Canada and New York, including Abraham Anghik Ruben at The Winnipeg Art Gallery in 2001 and The Art of Abraham Anghik Ruben at Vancouvers’s Appleton Galleries in 2003. In June of 2006, he will open a solo exhibition at the Sami Art Center in Karajok, Norway. Later that year, in September, he will have a solo exhibition at Alaska on Madison in New York City.

Two of Ruben’s sculptures, Into the Sunset and The Journey, are displayed — alongside works by Picasso, Brancusi, Degas and others — in Noah’s Ark, a travelling exhibit sponsored by the National Gallery of Canada which opened in 2004. This exhibition explores the way contemporary and modern artists regard animals and their spirit.

Ruben’s sculptures are included in the permanent collections of The Winnipeg Art Gallery, Canadian Museum of Civilization, National Gallery of Canada, McMichael Canadian Art Collection, Vancouver Art Gallery, Art Gallery of Ontario, Museum of Anthropology at the University of British Columbia, Weather Medicine, 2005, Abraham Anghik Ruben, Paulatuk/Salt Spring Island (bass wood; 37 x 19 in.).
Prince of Wales Northern Heritage Centre, and corporations such as Citicorp, Glaxo Canada, Imperial Oil and Noranda Mines. He also has a large and devoted group of private collectors, some of whom own several hundred of his works.

Working Outside the Mould

Ruben defies easy categorization as an artist and as a person. He resists having his art considered solely on ethnic terms, feeling his work is equally appropriate for contemporary art galleries. He expresses concern about the limitations of the cooperative system which, for 50 years, has simultaneously influenced the content and style of the art produced in northern communities (often leading to creative stagnation) and controlled the southern art market, locking out artists who don't fit the mould or who work outside the system. He admires the creative spirit in the works of Matiuss Iyatuitk, Ovilo Tunnillie and others — including artists working in non-traditional media such as glass, metal, ceramics and film — who are producing contemporary work outside the co-op mould.

While Ruben remains deeply connected to the North and embodies the values of Inuit culture — respect for elders, nature, family and traditions — he also uses Inuit culture as a window into the larger world. In a 1982 interview with the Vancouver Sun, he said: “I've always made a point of not confining myself to one style or one medium, or confining myself to one culture, but combinations of four or five cultural aspects, whether Greenlandic, Siberian — there are Siberian Eskimos, too — Alaskan and North American Indians.”

Ruben remains closely tied to his Inuvialuit family and community, and his periodic travels to the Western Arctic provide a continuing source of inspiration for the artist. At the same time, living in the South affords him opportunities to explore his wide-ranging interests. It also offers the practical benefits of ready access to materials, tools, galleries, collectors and the media, as well as a temperate climate that allows him to work outdoors for most of the year.

In spite of his pre-eminence in the fields of Inuit and contemporary art,
Ruben says it was a long time before his father fully understood his choice to become an artist, rather than a traditional hunter. On his visits to Paulatuk over the years, at some point his father would tease him about his work, saying “How’s your junk?” On one such visit, Ruben waited for the inevitable question before presenting his father with a new hunting rifle, saying “Here’s what my junk bought you!” It wasn’t until Ruben’s parents and other family members attended the 1989 Out of Tradition exhibit in Winnipeg that they truly appreciated the career path he and his brother David had chosen.

Currently, Ruben is working with the Fund for Peace in Washington, D.C., on a new initiative to use art — through a series of international exhibits and programs — as a means to transcend cultural boundaries and promote world peace. The organization has chosen his sculpture Raven Shamans Embracing to symbolize the program.

The year 2004 brought personal challenges for Ruben. In June, his beloved father died after a long illness. In the late fall, Ruben learned he had cancer. Following eight months of treatment, he reports feeling renewed energy and enthusiasm about upcoming projects. “It’s been a shock, but it’s just one more thing to adjust to,” he says. “My Inuit cultural background and the teachings of Eckankar allow me to take different situations in my life and not let fear and doubt take over. You just deal with it.” By all accounts, Ruben has met this latest challenge with his usual grace and optimism, gradually resuming an active work schedule, once again brimming with projects and plans for the future, including an arts camp he and Donnelly wish to establish for children in the Western Arctic.

From his perch on Salt Spring Island, Ruben is again on top of the world. He pauses after a long day of work to gaze in silence at the distant lights of surrounding islands and the brilliant stars and moon, which seem almost within reach. Mesmerized by the full moon, the spirit of Apakark dances in his eyes.

Sonia Gunderson is a freelance writer specializing in arts and culture.

REFERENCES
Ruben, Abraham Anghik
2001 “Artist’s Statement.”
Abraham Anghik Ruben. Winnipeg: The Winnipeg Art Gallery.

Wight, Darlene

Ruben, Abraham Anghik
1989 “Artist’s Statement.”

Parks Canada
2004 Paulatuk Oral History Project: Inuvialuit Elders Share Their Stories. Inuvik: Parks Canada Western Arctic Field Unit.

Théberge, Pierre
APPLETON GALLERIES
Specialists in original Inuit and First Nations art for over 35 years.
ONE OF CANADA’S LARGEST & FINEST COLLECTIONS
FIRST NATIONS ART • INUIT CARVINGS • GRAPHICS WALL HANGINGS • MASKS • PADDLES • PLAQUES
Abraham Anghik Ruben
"Singing to the Spirits"
23"h x 24"w
1451 Hornby St., Vancouver, BC, V6Z 1W8
Tel. 604.685.1715 • Fax. 604.685.1721
E-mail: info@appletongalleries.com
www.appletongalleries.com

SIVERTSON GALLERY
Art of the North
Est. 1980
Inuit Premiere 2006
February 25 & 26 Grand Marais, Minnesota
Guest Speakers
Northern Artists
Demonstrations

www.sivertson.com
Grand Marais & Duluth, Minnesota
Toll Free (888) 880-4369

Free Spirit Gallery
Exquisite Inuit & Northwest Native Art Treasures
Dancing Bear, Johnnylee Nooveya 2004

www.FreeSpiritGallery.ca
info@FreeSpiritGallery.ca
1-866-421-1124/514-421-1124
Galerie Elca London
INUIT MASTERWORKS

LATCHOLASSIE AKESUK
MATHEW AQIGAAQ
BARNABUS ARNASUNGAQQ
KIAWAK ASHOONA
DAVIE ATCHEALAK
OSUITOK IPELEE
JOHN PANGNARK
MIRIAM QIYUK
PAUTA SAILA
LUCY TASSEOR
JUDAS ULLULAAQ

*Video catalogue available upon request
Interested in purchasing quality works of Inuit art

1196 Sherbrooke St. West, Montreal, Quebec H3A 1H6
Tel: (514) 282-1173 • Fax: (514) 282-1229
E-mail: info@elcalondon.com
http://www.elcalondon.com
Art Dealers Association of Canada
Association des marchands d’art du Canada

IMAGES ART GALLERY

Recent Aquisitions
by
Joe Talirunili, Miki, Pangnark,
Kavik, Barnabus, Tiktak,
Luke Iksiktaaryak,
Tatterer & others

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

Carvings
by
Nick Sikkuark
Dan and Martha Albrecht, who have been collecting Inuit art for less than a decade, have amassed one of the largest and most important private collections in North America, with some 2,000 sculptures, 1,250 works on paper and 200 textiles to date. Long-time collectors of Southwest Native arts, the Albrechts have for many years supported the Heard Museum in their home town of Phoenix. They are now in the process of donating their arctic art collection to the Heard Museum; *Arctic Spirit: Inuit Art from the Albrecht Collection at the Heard Museum* is a celebration of that gift.

Eighty-two Faces, 1979, Thomas Uqjuk, Rankin Inlet (grey stone; 12 x 12 x 12 in.).

(Thiss work] is just people gathering, it has no real story. It represents the community.... The idea just came to my mind and I started carving. I thought, "What am I going to start carving in that stone?" and it just became more heads. I carved it with a chisel and file. It turned out to be all heads [Artist interview, 2004].
Composition with Faces and Animals, 1968, Mory Ayaq (Akjar) Anowtalik, Arviat (grey stone; 10.5 x 6 x 7.5 in.). Ing. 19m 60DCs. Gw'nq

I remember what my mother and father used to say. That’s what I put into my carvings .... The faces are not scary. The family is beautiful, the faces are beautiful. That’s what my mother [Nutaraaluk] would say, and put into her carving. There’s no real story to it, it’s just what I remember my mother saying: It’s a big family, a happy family .... The carved heads are the faces of children. The figure drawn on the stone is their father, he is hunting caribou with dogs. The other animals are a caribou with a fawn. (Artist interviews, 2004, 2005).

Since 1929, the Heard has educated visitors from around the world about the art and cultures of Native peoples, primarily of the American Southwest. With more than 35,000 artefacts in its collection, newly expanded exhibition halls, an education centre and an award-winning shop and bookstore, the museum is committed to being a place of learning, discovery and experiences that include annual arts festivals, markets and a world championship hoop-dance contest. With the addition of some 3,750 works of Inuit art, the Heard will become a major centre for the exhibition and study of arctic arts as well.

Beginning in the fall of 2006, Arctic Spirit will travel through the United States before returning to be exhibited at the newly renovated Heard Museum in 2009. Because the show will be presented to a largely uninitiated audience in the United States, I decided to organize it according to the major themes in Inuit art. This approach is coupled with a detailed focus on some 30 artists, most of whom were interviewed specifically for this exhibition. While the exhibition features mainly Canadian Inuit works, it also includes objects that present a circumpolar context, drawing from the Albrecht’s collection of prehistoric Alaskan ivories and extensive collections of contemporary Alaskan jewellery and Greenlandic tupilaks, as well as other works.

The travelling exhibition will comprise some 130 art works: 95 sculptures, 20 prints and drawings, 15 textiles and a dozen artefacts. These works, together with an additional 50 pieces to be shown exclusively at the Heard, as well as portrait...
photographs, are all illustrated in the catalogue. In keeping with the Heard’s policy of giving a voice to Native artists I am incorporating extensive commentaries, ideas and autobiographical details from the artists themselves, both in the exhibition and in the catalogue.

The artworks in the exhibition each have their own unique aesthetic and cultural importance. Eighty-two Faces by Thomas Ugjuk exemplifies the genuine cultural divide between artist and viewer in Inuit art. While Ugjuk insists on a fairly prosaic explanation, the psychological effect of this sculpture on a southern audience is strong, almost visceral. It has the look and impact of a memorial.

Composition with Faces and Animals by Mary Ayaq shows the artist’s mature style, which she had developed by the late 1960s – the clusters of faces representing the family. She often carves more figurative work in high relief, seeming to conform to the shape of the stone, almost wrapping around it. Ayaq carves away more than one suspects. While it looks as if the artist has simply carved and incised a face or figure here and there on the raw stone, she, in fact, has removed a layer of stone equivalent to the depth of the strongly projecting faces. Incised “drawings” on the stone seldom appear in her work. They seem to be petroglyphs, and contrast beautifully with the elegant mask-like forms of the faces.

Niviaqsi’s work is not so much about the sea goddess as it is about playfulness and the interplay of positive and negative space in sculpture.

Through Pitseolak Niviaqsi’s Sea Creatures Playing, we see that Inuit artists are no longer bound by the details of the myth of the sea goddess; in any case, since the visual representation of myths is a new phenomenon, artists truly have free rein in interpreting what they do know. Pitseolak admits that the scene comes purely from his imagination. His vision allows him to play with form and to exercise his mastery of the stone medium.

Another work couched in legend and mythology, although this time employing the media of wall hanging, is Caribou Transforming into a Beautiful Woman by Baker Lake artist Victoria Mamnguqsualuk. Mamnguqsualuk has used heavy embroidery in a painterly fashion to craft both the creature and the background. The chorus of faces forming the border adds its voice to the drama. It is interesting to speculate how the iyiraq might be “dangerous”; perhaps it is siren-like and lures the hunter to his death.

Ingo Hessel is an independent curator and author specializing in Inuit art.
Germaine Arnaktauyok

Born in Igloolik, Arnaktauyok is one of the few Inuit artists who has had formal art training. Her prints have a rich focus on traditional Inuit mythology and show a particular interest in female figures and maternal subject matter.

Precious Moment 44” x 30”

The Power of Tuniq 16.75” x 21”

Night & Day 16.75” x 20.75”

View our complete online exhibit at www.inuitart.org
The Way of Inuit Art: Aesthetics and History in and Beyond the Arctic

Emily E. Auger
McFarland & Company
304 pages, $49.95

REVIEWED BY DOROTHY SPEAK

Emily Auger, author of The Way of Inuit Art: Aesthetics and History in and Beyond the Arctic, completed graduate and post-graduate degrees at the University of Victoria in the study of prehistoric and historic Inuit art. Some of this research, together with further explorations in aesthetics, is gathered in this seven-chapter volume. In her preface, Auger notes that the text is not intended as a complete survey of Inuit art, but "aims, rather, to show the reader the history, methodologies, and aesthetics contributing to its development."

The first four chapters of Auger's book bring together existing research from many sources. They examine such topics as Inuit settlement patterns and their influence on social structure and "artistic" production, the responsibilities of the shaman and the objects created to interact with the spirit world, the development of historic Inuit art from its beginnings in jingwaik — toys or gambling pieces, which became trade items — to the contemporary movement set in motion after James Houston's arctic visit in 1948.

Of far greater interest and value is a chapter examining the application of western aesthetic values to Inuit art. Auger attempts to place Inuit art within these theoretical structures. She discusses the concepts of "high art" (architecture, sculpture and painting) and "low art" (pottery and other crafts) and the latter's subsets: folk, souvenir, mass-produced art, kitsch and camp. Inuit art is seen as a low art because it "seems to lack a high degree of artistic and self-expression relative to western and mainstream expectations."

Auger points out that Inuit art is postmodern in the sense that the Inuit "did not and still do not entirely share western, and particularly modern, notions of individuality."

She elaborates on the extent to which Inuit art can be seen as falling into the various low art categories. Folk art, for instance, is not dependent on the techniques of high art; its practitioners lack formal training, use memories and personal histories as sources of inspiration, and place an emphasis on craftsmanship and detail. Souvenir art produces work symbolic of a people or a place. Kitsch is naturalistic and realistic in style and also highly charged with stock emotions. Camp employs an excess of style at the expense of content (an example would be works depicting traditional Inuit life made by artists who have never experienced that lifestyle).

Auger turns then to an examination of modern and postmodern art. She makes a strong argument for placing Inuit art within the postmodern rather than the modern ethos. The modern artist is supposed to precede the society in which he works, to be autonomous, self-created and self-aware. Modernism was defined by Clement Greenberg as a movement in which "all elements other than the formal properties determined by media are superfluous." Its essence is, therefore, colour, light, space, mass, shade and rhythm. Postmodern, on the other hand, has been defined as "complexification, hybridisation and sublation of the modern" (Jencks 1992: 10-39). It resulted from a fragmentation of experience in a contemporary world in which the individual "can no longer produce himself as mirror. He is now only a pure screen, a switching centre for all the networks of influence" (Baudrillard 1992: 151-7).
Auger points out that Inuit art is postmodern in the sense that the Inuit "did not and still do not entirely share western, and particularly modern, notions of individuality."

Auger maintains that one of the most important factors in the survival of Inuit art is its association with the primitive. The association has given it authenticity and strength, all the more so by challenging modernist values.

Such a view would have been supported by Edmund Carpenter, who argued against the attribution of western fine art concepts of individuality and creativity to Inuit artists, claiming that anonymity was central to the Inuit mind set. Interestingly, his position is diametrically opposed to that of George Swinton. Swinton protested against the emphasis by scholars on the economic aspects of Inuit art as "unjustifiable and anti-humanistic bias" (1978: 75) and urged critics to recognize Inuit art as the work of individuals rather than of an ethnic group. Swinton saw Inuit art as a form of personal or self-expression and, therefore, modern.

Auger concludes her essay by returning once again to the meaning of primitivism and its relation to the modern and the postmodern. Primitivism was eventually expanded to include postmodern values and definitions of the individual. It was thought that "reaching under the surface ... will reveal something 'simple' and basic ... that the further one goes back — historically, psychologically, or aesthetically — the simpler things become; and that because they are simpler they are more profound, more important, and more valuable" (Goldwater 1986: 251).

Borrowers of primitive motifs have been criticized for their shallow knowledge and understanding of the cultures from which they took their forms and for their distortion of the motifs they adopted for their own uses. Auger maintains that one of the important factors in the survival of Inuit art is its association with the primitive. This association has given it authenticity and strength, all the more so by challenging modernist values.

Their attraction to realistic landscape elements in Wojewoda's art, to the illusion of space and to the use of bright colours demonstrates a reaction to the work on a purely technical rather than a mystical or poetic level. Auger's conclusion that "Wojewoda's work and the Inuit artists' response to it ... assert that art remains, as it was in the past, a significant indicator of spheres of cultural interaction" is both surprising and unjustified. On the whole, these final chapters are lightweight in their findings and questionable in their conclusions.

Generally speaking, although one cannot question Auger's scholarship — she provides copious footnotes and an extensive bibliography — the book is uneven in its focus and lacks cohesion. Connections between the disparate chapters are at best tenuous. Although Auger tries to present the text as a uniform and sequential argument, tracing the patterns of Inuit art through time and space, the book suffers from a lack of continuity. The reader is best advised to approach it as a series of free-standing articles, rather than as a cohesive and integrated thesis.

Dorothy Speck is an author and former curator of Inuit art at the Glenbow Museum.

REFERENCES


NAPACHIE POOTOOGOOK
Leslie Boyd Ryan and Darlene Coward Wight
Winnipeg Art Gallery, 2004
128 pp. $21.95

REVIEWED BY JANE SPROULL THOMSON

The curators of a recent exhibition of Napachie Pootoogook’s final drawings might have been forgiven if they had second thoughts about publishing this material. The drawings depict a world far removed from the familiar, tourist-friendly Arctic. That the work was featured in a major travelling exhibition and made the subject of a beautifully executed colour catalogue reflects vast social changes in Canada over the past decade. It appears that we are no longer unwilling to confront controversial subjects in art exhibitions, even when they involve aboriginal peoples.

The accepted model of Inuit life on the land seen in the enormously popular drawings and prints released from Cape Dorset over the past 50 years is that of jovial hunters and contented mothers nursing healthy children. That picture was never honest, and this bothered Napachie, who was the successful artist-daughter of Pitseolak, one of the most sought-after of the first-generation Cape Dorset artists. In the final years of her life, defying the accepted model of hardy people cheerfully enduring conditions most southerners could barely comprehend, Napachie decided to draw her history, and that of her people, in the way she remembered it. In providing this example, she offered contemporary northern artists an opportunity to break free of the idealized and sanitized version of their lives, which has been literally carved in stone since the birth of the contemporary art period in the 1950s.

In these drawings, Napachie depicts real women shouldering burdens inconceivable to most southerners. In their traditional roles as inferiors and virtual slaves of men, Inuit wives were expected to submit meekly to rape, forced marriages, isolation during birthing and repeated beatings. This is a visual ethnography of a period of profound changes when camp life was becoming untenable and Inuit were encouraged by the Canadian government to move into larger settlements. The cultural and social disruption that resulted from these abrupt changes is familiar to anthropologists but not to the general public. Tourists visiting the Arctic today are invariably shocked to discover the extent to which Inuit culture has changed, but few realize that this acculturation had transformed Inuit life even in the early half of the 20th century.

Napachie applauded many of the changes, particularly those benefitting women. Her drawings reveal her contempt for some of the obnoxious men she encountered in the camps, and the drawings are accompanied by her equally forthright, translated commentary: “Women were not considered intelligent as men, even though it was men who hit women.” Some of the amusing scenes in the drawings include tongue-in-cheek sketches of men showing off and competing with one another, while women are shown competently building igloos, caring for children, and managing critical situations. Equally straightforward but less innocent scenes reveal the darker side of this life; the collection includes shocking accounts of suicide, suggested rape, bullying and other abuse, starvation and cannibalism.

Some of the themes are universal. As curator Darlene Wight says, “There is a sense of a culture within a culture — a female world of supporting and, at times, surviving men.” Although few western women are abducted against their will, people in all societies can recognize Napachie’s statement about her subsequent marriage: “I should have left, but I had patience, and sometimes men change. In the end, it was possible for me to stay.”

The two curators have each written a forward. Ryan’s traces her work with Napachie in developing the exhibition, when she interviewed the artist extensively about her life and about the content of the drawings. The information she was able to draw from these interviews is invaluable, both to ethnography and to art history. Wight is The Winnipeg Art Gallery’s Inuit art curator, responsible for many of the institution’s important exhibitions in recent years. Her familiarity with the gallery’s leading collection of Inuit art gives her a unique perspective on the position occupied by Napachie, and she meticulously analyzes the artist’s distinct style. Together, the two essays form an interesting counterpoint to the work itself and constitute a scholarly tribute to a significant artist.

Napachie’s artist statement reveals the simple but profound secret of her successful life. In it, she urges us all to try to be happy, as she has tried to be. Referring to her trust in “our unseen helper,” she says, “I am grateful that I have had a life to live.”

This book should be required reading for all admirers of Paris Hilton and her self-indulgent ilk.

Jane Sproull Thomson teaches Inuit art at the University of Calgary.

The above review was originally published in Canadian Ethnic Studies, Vol. 37, No. 2, 2005. It is re-printed here with the permission of the author.
NGC Acquires New Work

The National Gallery of Canada used part of a $25,000 donation from the TD Bank Financial Group to purchase a work of art by Ila Paddy Aqauatsuk (Akeakatshuk). Entitled Hunter, it was acquired at the Klamrer Family auction at Waddington's this past April. The TD Bank announced the donation, to be earmarked for new acquisitions of Inuit art, at the opening of its Inukjagattal exhibition in Ottawa. Christine Lalonde, curator of Inuit art at the National Gallery, said that after hearing the announcement she immediately thought of acquiring an early work of art for the gallery this past summer, including Needles and Needlescases and String Raves. The works are the first by the Igloolik-born artist to be included in the gallery's permanent collection.

Arnaktuuyok at National Gallery

The National Gallery of Canada put Fertility Mask by Germaine Arnaktuuyok on display in the first room of its Inuit galleries in October. The print is one of three acquired by the gallery this past summer, including Needles and Needlescases and String Raves. The works are the first by the Igloolik-born artist to be included in the gallery's permanent collection.

Kavavaw Mannomee in New York

Cape Dorset artist Kavavaw Mannomee travelled to Canton, New York this past fall to attend the exhibition Far North: Inuit Prints and Drawings from Cape Dorset at the Richard F. Brush Art Gallery at St. Lawrence University. The artist presented a slide lecture with Jimmy Manning, manager of the West Baffin Eskimo Cooperative, on September 26 at the Griffiths Arts Center. From September 26-29, Mannomee was the artist-in-residence in the Noble Center's Maurer Family Studio.

Isuma Releases Urban Inuk

Igloolik Isuma Productions, in co-production with Kunuk-Cohn Productions, has released a documentary about urban Inuit by Nunavik writer and director Jobie Weevaluktuk. Qallunajatut (Urban Inuk) follows the lives of three Inuit in Montreal over the course of a summer. Through their stories, the film explores the urbanization of their psyche, as they move further and further away from a direct connection to the land that has sustained their culture for thousands of years. Original music is supplied by Charlie Adams, who also stars in the film, as well as traditional ai ja ju singers from Igloolik, Nunavut.

Great Northern Arts Festival Rebuilds

The National Gallery of Canada put Fertility Mask by Germaine Arnaktuuyok on display in the first room of its Inuit galleries in October. The print is one of three acquired by the gallery this past summer, including Needles and Needlescases and String Raves. The works are the first by the Igloolik-born artist to be included in the gallery's permanent collection.

Kavavaw Mannomee in New York

Cape Dorset artist Kavavaw Mannomee travelled to Canton, New York this past fall to attend the exhibition Far North: Inuit Prints and Drawings from Cape Dorset at the Richard F. Brush Art Gallery at St. Lawrence University. The artist presented a slide lecture with Jimmy Manning, manager of the West Baffin Eskimo Cooperative, on September 26 at the Griffiths Arts Center. From September 26-29, Mannomee was the artist-in-residence in the Noble Center's Maurer Family Studio.

Isuma Releases Urban Inuk

Igloolik Isuma Productions, in co-production with Kunuk-Cohn Productions, has released a documentary about urban Inuit by Nunavik writer and director Jobie Weevaluktuk. Qallunajatut (Urban Inuk) follows the lives of three Inuit in Montreal over the course of a summer. Through their stories, the film explores the urbanization of their psyche, as they move further and further away from a direct connection to the land that has sustained their culture for thousands of years. Original music is supplied by Charlie Adams, who also stars in the film, as well as traditional ai ja ju singers from Igloolik, Nunavut.

Great Northern Arts Festival Rebuilds

The National Gallery of Canada put Fertility Mask by Germaine Arnaktuuyok on display in the first room of its Inuit galleries in October. The print is one of three acquired by the gallery this past summer, including Needles and Needlescases and String Raves. The works are the first by the Igloolik-born artist to be included in the gallery's permanent collection.

Kavavaw Mannomee in New York

Cape Dorset artist Kavavaw Mannomee travelled to Canton, New York this past fall to attend the exhibition Far North: Inuit Prints and Drawings from Cape Dorset at the Richard F. Brush Art Gallery at St. Lawrence University. The artist presented a slide lecture with Jimmy Manning, manager of the West Baffin Eskimo Cooperative, on September 26 at the Griffiths Arts Center. From September 26-29, Mannomee was the artist-in-residence in the Noble Center's Maurer Family Studio.

Isuma Releases Urban Inuk

Igloolik Isuma Productions, in co-production with Kunuk-Cohn Productions, has released a documentary about urban Inuit by Nunavik writer and director Jobie Weevaluktuk. Qallunajatut (Urban Inuk) follows the lives of three Inuit in Montreal over the course of a summer. Through their stories, the film explores the urbanization of their psyche, as they move further and further away from a direct connection to the land that has sustained their culture for thousands of years. Original music is supplied by Charlie Adams, who also stars in the film, as well as traditional ai ja ju singers from Igloolik, Nunavut.

Great Northern Arts Festival Rebuilds

The opening ceremony at the 2005 Great Northern Arts Festival attracted a crowd of close to 1,000 people.

Follow the near-cancellation of the 2005 festival, the Great Northern Arts Society is developing a long-term strategy to help revitalize the largest arts festival in the North. Chair Tom Lie said that the board of directors has been reviewing its current situation and soliciting feedback from artists in the hope of improving the festival and securing its continued existence.

Plagued with funding and administrative problems, the society was almost forced to call off the 2005 festival. The cancellation would have been a first in its 18-year-long history. A commitment was made to go ahead after a number of key sponsors came to the group's rescue.

Held annually during the summer months in Inuvik, Northwest Territories, the Great Northern Arts Festival hosts up to 80 visual artists and 40 performing artists and attracts over 1,000 visitors every year. Early in 2005, the society suffered a series of damaging setbacks, including the loss of expected funding from the Canada Council for the Arts, a shortage of office space and the departure of the festival's acting executive director.

"There was nothing to indicate that the society and the festival would quote-unquote 'collapse'," Lie said. "Consideration was just being given to not hold the festival this year to deal with some of the issues that the society had on its table and start working on the one for 2006. There was some upside and downside to doing that. And so we had a specific date — the end of February — to make that decision."

That decision was made easier, according to Lie, after the Town of Inuvik and Aurora College both pledged their support, the town with free office space, and the college with lodging for the visiting artists. "It would be rather doubtful if we didn't have people like Aurora and the town step up to the table," he said.

Two co-coordinators, Christina Wilsdon and Anik Deschesnes, were brought on to fill the vacuum left by acting executive director Lynn Peasey's departure, and an outside agency was contracted to help with fundraising. The society's board also took more of a participatory role in planning the festival, relieving the staff of some of the burden. In spite of the pared-down number of participating artists (about 65) and a reduced budget of $385,000 (down about 25 per cent from previous years), Lie said the festival was still a success.

"It was a success because we were on target and somewhat on budget. So, from that perspective it was a success," Lie said. "It was a success in as much as battling the weather and other issues. We had a reasonable number of attendees and a reasonable amount of sales."

Attendance was estimated to be between 900 and 1,000, down slightly from previous years. This was attributed to bad weather and the forced closure of a transit route to Inuvik on opening weekend.

Lie said that the board plans to implement changes to the organization of the festival over the next two to three years. The consulting agency contracted to help with fundraising has already secured several two- and three-year commitments from sponsors and the town's donated office space will be available to the society for the next three years. The directors hoped to have a new festival coordinator in place before the winter to get a jump start on planning for the 2006 festival.
Rare Collection of Inuit Art Sells Out

A collection of rare Inuit sculptures on display at the Marion Scott Gallery almost entirely sold out during its opening month, with 75 per cent sold on opening day alone. The Banks Collection: Early Sculpture from Sanikiluaq, at the Vancouver gallery from June 4 through the end of July, featured a selection of 44 palm-sized, unsigned carvings created mostly from indigenous grey slate and walrus tusk ivory. Only one item from the original display remained in August. The collection sold for almost $185,000, with individual pieces selling for as much as $15,000.

"Most shows, you do the bulk of the sales on the opening day, but they don't usually sell out completely and this one basically has," said Robert Kardosh, curator of the exhibition.

Kardosh attributes the popularity of the rare sculptures to their aesthetic and art historical significance. Collected by mining executive Douglas Banks during his regular summer trips to the Belcher Islands (Sanikiluaq) in the late 1940s and early 1950s, the works pre-date the arrival of James Houston to the region. Houston, who is well known for his trips to the Belchers in the late 1940s and early 1950s, was credited with galvanizing Inuit productivity and creating an Inuit art market in the South. However, while the collection is being touted as a major discovery, much of it still remains shrouded in mystery. Kardosh is currently working on a posthumous exhibition catalogue but has been unsuccessful in his quest to uncover artists' names or the history behind many of the works. The use of stone, for example, would have been relatively new to the coast or by Banks himself. Prior to the works in stone, artists from the region had carved mostly in ivory.

"Apart from the fact that it's the first time that we've seen work of this vintage from the Belchers — at least an entire collection of it — the work itself really does straddle the contemporary period and the preceding period of trade art," Kardosh said.

While the collection is being touted as a major discovery, much of it still remains shrouded in mystery. Kardosh is currently working on a posthumous exhibition catalogue but has been unsuccessful in his quest to uncover artists' names or the history behind many of the works. The use of stone, for example, would have been relatively new to the coast or by Banks himself. Prior to the works in stone, artists from the region had carved mostly in ivory.

"Apart from the fact that it's the first time that we've seen work of this vintage from the Belchers — at least an entire collection of it — the work itself really does straddle the contemporary period and the preceding period of trade art," Kardosh said.

The gallery hopes to uncover some of the collection's secrets before publishing the catalogue, which is planned for the end of 2005.

BRIEFLY NOTED

Baker Lake Prints Released

Studio PM and Feheley Fine Arts, in collaboration with the Baker Lake Printmaker's Association, released a set of 10 new etchings by master printmakers from Baker Lake in August 2005. Called Igqaqamaniut (Our Memories), the prints were the result of a 2002 workshop in the community led by Montreal printmaker and artist Paul Machnik. Included are works by several established graphic artists, including Simon Tookoome, Victoria Mammagualuk, Janet Kipisiq, Janet (Nipi) Ikutaq, Nancy (Sevoga) Kangeryuak, Myra Kukiayut, Simon Scottie and Phillipa Ikisaq. Part of the proceeds from sales will go towards purchasing equipment and materials to revive the Baker Lake print studio.

NAAF Supports Inuit Culture

The National Aboriginal Achievement Foundation has given half (three of six) of its Cultural Projects Program grants to Inuit arts organizations this year. Avara Cultural Institute was awarded $7,100 to conduct its 17th Elders Conference in Nunavut. Qaggiq Theatre Company in Iqaluit received $10,000 for its production Nulajujuk, and the Kangirylniq Centre for Arts and Learning in Rankin Inlet was awarded $15,000 for a traditional arts workshop. The non-profit organization, which also honours aboriginal achievers through its annual National Aboriginal Achievement Awards, provides the grants to encourage aboriginal community members to engage in hands-on arts and culture experiences.

Mathew Nuqingaq in Japan

Inuit master silversmith Mathew Nuqingaq was invited to Nagoya, Japan from July 6–12, 2005 to participate in a Northwest Coast and Inuit jewellery promotion at the prestigious Takashimaya department store. While in Japan, Nuqingaq spoke to 400 students at the Aichi Gakuin University and to a smaller assembly at the Aichi Shukutoku University. He was also invited to perform drumming and storytelling at Expo 2005 in Nagoya. "The Japanese people were very interested in Mathew's northern lifestyle and his artwork," said Louis Pierre Emond, Canadian Consul in Nagoya. "The crowd at Expo 2005 shared also his enthusiasm during his performance of Inuit songs, dances and drumming." The initiative was part of a project by the Government of Canada to increase trade opportunities in Japan.
BRIEFLY NOTED

CMC Museum Curator Retires

Maria von Finckenstein, Inuit art curator at the Canadian Museum of Civilization, retired on September 30, 2005. She had worked in the area of Inuit art since 1979. During the 1980s, she was curator of the Department of Indian and Northern Affairs' Inuit art collection and, later, head of the department's Inuit Art Section. During her eight-year tenure at the museum, von Finckenstein produced several exhibitions of Inuit art, including Iqqaipaa (April 1, 1999 to January 30, 2002) and Nunnauku: The Place Where We Were (February 23, 2002 to September 8, 2003).

She said that her fondest memory was giving a tour through Iqqaipaa to President Chirac from France. She is replaced by Norman Vorano, a doctoral student at the University of Rochester in the Visual and Cultural Studies program.

New Centre Presents Kivalliq-Wide Arts Workshop

Ten artists from communities throughout the Kivalliq region came together in Rankin Inlet this past August to take part in a unique workshop organized by the Kangirqliniq Center for Arts and Learning. The workshop, the first of which ended in October, was a first for the centre.

Participating artists from communities such as Arviat, Baker Lake, Rankin Inlet and Repulse Bay were given instruction in drawing, ceramics, printmaking and carving, as well as numeracy and literacy. According to Jim Shirley, the centre's acting director, the latter of these components—which included instruction in marketing, basic accounting, reading and writing—is just one of the things that helps to set the workshop apart.

"The Traditional Arts Workshop is one of our first attempts, as far as training in the arts in Nunavut is concerned, to combine skills development in the arts with academic upgrading," Shirley said. It's also one of the first programs Shirley has organized which involved bringing artists in from outlying communities in the Kivalliq.

"It's something we've been thinking about for years," he said. "We know that artists work well together and there's very little connection or communication between artists from one community to the next. They live in very isolated circumstances."

The workshop was as much pedagogical as hands-on participatory. The 10 artists taking part were all professional artists, many with a lifetime's experience in the arts. While Shirley and his wife were both full-time instructors, elder artists were also asked to teach courses, as were some of the workshop participants.

The fact that much of the training was provided in Inuktikut also helped to make the workshop unique.

"This is for professionals who could benefit from some new understanding and some new skill development, particularly by sharing their talents with other people who are working in the same discipline as themselves," Shirley said.

Incorporated in December 2002 as an educational institution with an operating board of directors made up of practising artists, the Kangirqliniq Center is an outgrowth of arts and literacy programming presented by the Matchbox Gallery over the past 14 years.

Shirley, who is also co-founder of the Matchbox Gallery along with his wife Sue, established the centre as a vehicle to offer more effective professional development opportunities for artists, something they found difficult to manage through a gallery incorporated as a business without a board of directors.

Even after establishing the centre, Shirley said he encountered difficulties in trying to drum up support for the workshop. "I think that many government officials and people involved in public administration no longer see the arts as anything other than an economic side-bar of the Nunavut economy," he said. Shirley added, however, that several key players in the Nunavut government were highly supportive and that, without them, the workshop may have never gotten off the ground.

The workshop was funded in part by the Kivalliq Partners in Development, the Canada Council for the Arts, Indian and Northern Affairs Canada, the Nunavut Government and the National Aboriginal Achievement Foundation. A second term, scheduled to begin in January, will continue until mid-March, 2006. Plans for future workshops are already in the works, according to Shirley.

"Our present workshop is not a one-shot deal," he said. "We are already making plans to have our Traditional Arts Workshop become a permanent feature on the Kivalliq horizon."
William Noah Unveils Installation at MSAC

In June 2005, Baker Lake artist William Noah travelled to Guelph, Ontario to unveil an outdoor inuksuk installation at the Macdonald Stewart Art Centre. The following text, entitled Kivioq's Journey Ends, is the artist's statement about this monumental artwork:

“In Guelph, Ontario, I was sleeping peacefully in my room at the bed and breakfast at 115 Suffolk Street. Suddenly, without a warning, I was wakened by some spirit or vision so unusual for me because it was my very first experience. June 20th, exact time: two o’clock am. My vision was that Kivioq was travelling southward-bound in his kayak and the warm salt water was splashing on his beautiful face and down onto his chest. He said to himself, “Now, I have made my decision to end my journey forever.” The back of his kayak touched a rock and then the front touched another boulder. His kayak settled down onto the two boulders forever. Kivioq turned into a beautiful stone, glittering from his face down through to his chest. As he was turning into a stone, the warm salty water from the white caps was still dripping from his face. This is how Kivioq ended his journey forever. Kivioq turned into a stone, his kayak turned into a stone, and his beautiful companion — a female grey and white snow goose — turned into a stone, and the humpback whale also turned into a stone. The colourful inuksuk stood still and witnessed Kivioq’s resting place forever. Something also tells me that it will be my turn, and yours too, to rest forever with no regrets to leave behind. You’ve done your work.” (William Noah)

BRIEFLY NOTED

National Gallery Online Portal
The National Gallery of Canada has created a virtual exhibition of 28 works in the gallery’s Inuit art collection. The online exhibition called Ulluriat (Stars) includes sculptures, prints, drawings, work on textile and videos by Inuit artists. Visitors to the site, available through CyberMuse (www.cybermuse.gallery.ca), can navigate through a northern night sky and click on twinkling stars to view artworks and write-ups about artists. Several of the exhibition’s sculptures are available in 360 degree visual representations and the exhibition also includes a video segment by filmmaker Zacharias Kunuk entitled Qaggiq (Gathering Place).

College Offers New Arts Program
Aurora College in Inuvik, Northwest Territories is offering a new Traditional Arts Certificate Program for northern artists. Funding for the program was reinstated by the college’s sponsors (Government of the Northwest Territories, the Inuvialuit Regional Corporation and the Gwich’in Tribal Council) for the 2005-06 academic year. Marja Van Nieuwenhuysen, chair of community programs, said that the program's curriculum has been changed to better meet the needs of Northwest Territories’ artists. The previous curriculum for the Native Artisans program had been provided by Portage College in Lac La Biche, Alberta.

IAF Fall Lecture Series
Matrius Iyaituk, Okpik Pitsosak and Mathew Nuqingaq took part in the Inuit Art Foundation’s fall lecture series in Ottawa in September. Established artists in their fields, each gave a presentation on the topic of expanding career paths. Along with a slide presentation of his work, Iyaituk talked about activities he has participated in abroad, including special events in Taiwan and in Norway, where he recently installed an inuksuk. Nuqingaq and Ruby Clifford, an information officer with the Canada Council for the Arts, presented a slide show of their recent involvement in Expo 2005 in Japan. Pitsosak, who has recently taken printmaking courses at Arctic College, gave a talk followed by a slide presentation of her work and concluding with a video presentation of Women's Work, produced in 1998 by then CBC broadcaster Adrienne Clarkson.
BRIEFLY NOTED

Inuit Art in International Fair
Feheley Fine Arts, a contemporary art gallery specializing in Inuit art, participated in the 6th annual Toronto International Art Fair (TIAF) in the Metro Toronto Convention Centre from November 3-7, 2005. Unique Visions, a new exhibition of Inuit art, was opened for the occasion. The exhibition included over 80 contemporary works by new and emerging Inuit artists, including Annie Pootoogook, Arnaqu Ashevak and Sam Toonoo. It opened simultaneously at the fair and in the gallery’s space in downtown Toronto. Unique Visions continued until November 25, 2005.

Art Society Meets in Chicago
Inuit artists Mattiusi Iyaicuk, Nuna Parr and Adamic Ashevak were in attendance at the fall 2005 meeting of the Inuit Art Society in Chicago, September 16-17, 2005. Parr, an accomplished carver from Cape Dorset, gave an artist demonstration, while Iyaicuk, president of the Inuit Art Foundation, delivered a presentation at the Evanston campus of Northwestern University. Ashevak gave artist demonstrations with Parr at the Shedd Aquarium. The Dean Jacobs Collection of Inuit art was exhibited at the university’s Allen Center. Northwestern University’s Kellogg School of Management, and the Canadian Consulate General co-sponsored the events. Educational programs and an Inuit art marketplace were held at the North Shore Skokie Hotel.

John Terriak in Italy
Inuit artist John Terriak of Nain, Labrador was in Italy this past summer carving a monumental marble sculpture to be installed in the front of Demitra Italia, an agricultural company that partners with the Labrador Inuit Development Corporation (LIDC) in the development of the Ten Mile Bay and Iggiak Labradorite quarries. Terriak chose the mythological sea goddess Sedna for his subject. “I’ve always wanted to make a big sculpture out of marble and Sedna is one of my favourite subjects,” Terriak said. His trip was sponsored by both LIDC and Demtra.

Uriash Puqiqnak Honoured
Uriash Puqiqnak of Gjoa Haven became a member of the Order of Canada in September 2005. The honour was bestowed upon the artist and former Nattilik MLA by Governor General Adrienne Clarkson in the last investiture ceremony of her mandate. Puqiqnak was given the award for his work in politics.

LETTERS

Responses to “Remembering Saumik: James Houston: 1921-2005” (IAQ, Summer 2005)

I just read the current Quarterly, and I wanted to compliment you on the very nice tribute to James Houston. It was quite moving.

Norman Varano
Ottawa, Ontario

My congratulations to all concerned — especially Marybelle Mitchell, Sheila Sturk-Green and James Sinclair — for creating such an impressive tribute in such a short time. It reads wonderfully well, and I am proud to be part of it. Well done!

Douglas Gibson
Toronto, Ontario

I have just finished reading your supplemental tribute to James Houston and must compliment you and your staff on the content and style of what is a fitting fairwell to a figure seminal in the development of Inuit art in Canada. Your eloquent prose and his personal recollections set amidst the sepia tone photos and testimonials powerfully recall the history of which Mr. Houston is so much a part. Clearly, the time-constraints placed upon you in getting this piece ready for publication only served to galvanize your creative resources. Thanks to you and IAQ staff for an important story well told.

Steve Crawford
Fredericton, New Brunswick

Can we help with your holiday list?

INUIT ARTISTS’ SHOP
(613) 224-8189 inuitartistsshop@rogers.com
www.inuitart.org

Customized gift totes • Gift wrapping • Worldwide shipping

LETTERS
Arctic Artistry inc.
Where do you always find beautiful Inuit art?
Now at arcticartistry.com

Expect the same fine service, including appraisals, sale of important collections and noteworthy Inuit sculpture and prints and other fine art.

50 Neustadt Lane, Chappaqua, New York 10514 Tel: (914) 238-4123 email: elaine@arcticartistry.com www.arcticartistry.com

Fine arts and crafts from the Canadian Arctic.

Arctic Nunavut
is owned and operated by the Nunavut Development Corporation.

For information on the Nunavut Development Corporation and our on-line store...

www.arcticnunavut.ca

www.eskimoart.com
Abraham Anghik Ruben

Weather Medicine Mask

Masks and Sculptures

Thunderbird Gallery
Salt Spring Island, B.C., Canada

Website: www.thunderbirdgallery.com
Email: thunderbird@saltspring.com
toll-free 1-877-537-8448

GALLERY PHILLIP

Historical and Contemporary Inuit Sculpture, Graphics, Original Drawings and Wall Hangings

ESTABLISHED IN 1976

939 Lawrence Ave. East, Don Mills Centre, Don Mills ON M3C 1P8
Tel: 416-447-1301, Fax: 416-447-1101
E-Mail: gevik@bellnet.ca Web: www.gevik.com

find DENISE WALLACE in Vermont, only at Long Ago Far Away

Denise will be in the gallery along with her daughter Dawn, her sister Mary Babic and author Lois Durbin Friday, Nov. 25, 5-8 pm and Saturday, Nov. 26, 9:30 am-5:30 pm. The show, Essence of Alaska, remains until December 31.
Participant at Arts Alive 05, Inuit Art Foundation, Ottawa.

The Inuit Art Foundation – helping artists to help themselves for 20 years

Thank you for your support.

Patrons ($1000 or more)
Daniel & Martha Albrecht
Stan Machnik
John & Joyce Price
Jean E Sawtelle
Dorothy M Stillwell
Aiko Sutherland in memory of David Sutherland
Simon Tookoome

Associates ($500-$999)
Arctic Cooperatives Ltd
Jack & Janet Helfenstein
James Houston

Supporter ($100-$499)
Gunther & Inge Abrahamson Fund
Lorne Balshine
Peter & Irena Dixon
John P Doelman III
Lee Ford-Jones
Susan Fox
R C Perez
Robert Polomeno
Thomas C R Proctor
Helen Rapp
Nathan Silverstein

Friends (Up to $99)
Lea Algar-Moscoe
Laurence & Katherine Jacobs
Earl Mounts
Warklnuit

Inuit Art Foundation
2081 Merivale Road
Ottawa, Ontario K2G 1G9
Tel: (613) 224-8189
www.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
Jump on the qamutik and come along for an arctic adventure!

www.sila.nu

Fun interactive games and learning activities
Front-row access to filmmaking Inuit-style
Educational resources and lesson plans for teachers

SILA is an innovative website that connects people directly to the stunning Arctic environment and a rich Inuit cultural universe. Produced by Igloolik Insuma Productions, who brought you Atanarjuat The Fast Runner, SILA offers Canadian youth and educators an insider view of Inuit culture.

We have one of the largest collections of older Inuit prints, drawings and sculpture in North America.

We are happy to work with collectors in locating specific artists' works. We also purchase older works and collections.

We look forward to having you visit the gallery on line or on your next visit to San Francisco.

Kenojuak Ashevak
“Medusa Owl”, 2005, stenciled & etched glass, 16.5” x 25.5”
Available exclusively through the Albers Gallery of Inuit Art

760 Market Street, Suite 465, San Francisco, CA 94102 (415) 391-2111 or (888) 45 INUIT
Email: albers@albers-inuit.com Internet: albers-inuit.com
Alaska on Madison
Gallery of Eskimo Art

"For the discriminating collector."

937 Madison Ave., New York, N.Y. 10021
Tel: 212-979-1762

Loon Mask 2002, Abraham Angnik Ruben

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

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@ArcticCo-op.com

Aboriginally owned and controlled

"Sedna" by Jacobie Tikh, Pangnirtung, NU
ARTS INUVIK CANADA INC.

Inuit Art Wholesale Distributors
Sculptures, Prints, Drawings

Iqaluit:
Box 760
Iqaluit, NT X0A 0H0
Phone (867) 979-5578 FAX (867) 979-6092

Montreal:
130 Bates Road, Suite 202
Ville Mont Royal, Quebec H2V 1B2
Phone (514) 731-1127 FAX (514) 731-7767
1 800 561-3553 Canada and USA

Vancouver:
Leonard Zurkowski, 5588 Frigate Road
Ladner, B.C. V4K 4S5
Phone (604) 946-0933 FAX (604) 946-4114

“Precious Moment”
by Germaine Arnaquayok
Etching Aquatint, 20.5" h x 16.5" w;
edition 75, 2005

Upcoming Exhibition and Sale
Mississippi Valley Textile Museum (Almonte, ON)
February 1 - April 30, 2006

“Woman Braiding Her Hair with Child, 1967”
by Elizabeth Nutaraluk Arviat, size 7.5" x 6" x 5"

Inquire about our Current & Upcoming Exhibitions
Buying and selling older collections

NUNAVUT GALLERY INC.
603 Corydon Avenue
Winnipeg, MB R3L 0P3
Phone: (204) 478-7233 Fax: (204) 475-7539
www.nunavutgallery.com
richard@nunavutgallery.com
President/Director: Richard Kroeker

Specializing in Inuit Wallhangings
ABoriginArt Galleries
Vancouver, British Columbia .............. 17
Albers Gallery
San Francisco, California ............ 44
Alaska Shop on Madison
New York, New York ............ 45
Appleton Art Galleries
Vancouver, British Columbia ........... 26
Arctic Artistry
Hastings-on-Hudson, New York ........ 41
Arctic Inuit Art
Kingsburg, Nova Scotia ........... 26
Arctic Nunavut
Toronto, Ontario .................. 41
Arts Induvik
Iqaluit, Nunavut;
Montreal, Quebec;
Vancouver, British Columbia ........... 46
Canadian Arctic Producers
Toronto, Ontario ................ 45
Eskimo Art Gallery
Toronto, Ontario ................ 41
Feheley Fine Art
Toronto, Ontario ............... 8
First People's Gallery
Rocky River, Ohio ............... 42
Free Spirit Gallery
World Wide Web ................... 26
Galerie d'art Vincent
Ottawa, Ontario; Toronto, Ontario;
Quebec City, Quebec ............. O.B.C.
Galerie Elca London
Montreal, Quebec ................ 27
Gallery Phillip
Don Mills, Toronto ............... 42
Harris-Gallery
Toronto, Ontario ............... I.E.C., 1
Home & Away
Kennebunkport, Maine ........... 31
Houston North Gallery
Lunenberg, Nova Scotia .......... 31
IAQ Boutique
Ottawa, Ontario ............... 32
Iqaluit Isuma Productions Inc.
Montreal, Quebec ............... 44
Images Art Gallery
Toronto, Ontario ................ 27
Inuit Art Foundation
Ottawa, Ontario ............... 40
Inuit Art Foundation, Donor Ad
Ottawa, Ontario ............... 43
Inuit Art Foundation, Draw by Mail Ad
Ottawa, Ontario ............... 48
Inuit Images
Sandwich, Massachusetts ........... 31
Long Ago and Far Away
Manchester Center, Vermont ........ 42
Look North
World Wide Web ................... 8
Native Art Traders
Slooke, Illinois ............... 31
Northern Images
Yellowknife, Northwest Territories .... 17
Nunavut Gallery
Winnipeg, Manitoba ............... 46
Sivertson Gallery
Grand Marais and
Duluth, Minnesota ............... 26
Spirit Wrestler Gallery
Vancouver, British Columbia ......... 1.B.C
Thunderbird Gallery
Salt Spring Island, British Columbia .... 42
Waddington's
Toronto, Ontario ............... 8
WarkInuit
Ottawa, Ontario ............... 46
Draw By Mail
Your chance to win Inuit art!

Only 500 tickets printed
$25 each

Purchase as many tickets as you like to increase your chances and support Inuit artists. Each ticket purchased sponsors a subscription of IAQ for an Inuit artist in the North.

1st PRIZE
Young Owl (2004)
Kenojuak Ashevak, Cape Dorset
Print (Edition of 50) 31.75” x 27” (unframed)
Donated by Stan Machnik
Value: $1,000

2nd PRIZE
Muskox (1985)
Simon Tukooke, Baker Lake
Original Drawing 30” x 22” (unframed)
Donated by the artist
Value: $850

3rd PRIZE
Swimming Bears (1999)
Kananginak Pootoogook, Cape Dorset
Stencil (Edition of 50) 19” x 30” (unframed)
Donated by Albers Gallery of Inuit Art
Value: $675

4th PRIZE
Shaman Dancing (2005)
Joe Katsak, Sanikiluaq
Stone sculpture 11.75” x 4.25” x 3”
Donated by Arctic Cooperatives Ltd
Value: $550

TO PURCHASE TICKETS
By phone: (613) 224-8189 ext. 32
By e-mail: icf@inuitart.org

By mail: send cheque, Visa, MasterCard or AmEx information to
Inuit Art Foundation (Draw By Mail)
2081 Merivale Road Ottawa, Ontario K2G 1G9

Shipping costs are the responsibility of the winner. Winner will be announced in the Spring 2006 issue of IAQ.
Tickets must be purchased by January 6, 2006. Draw will be held at 3:00 pm EST on January 6, 2006.
ONLY 500 TICKETS PRINTED. Raffle License No. to be announced.
SPIRIT WRESTLER GALLERY
NEW LOCATION OPENING FEBRUARY 2006
47 Water Street, Vancouver, BC, V6B 1A1 Canada
Tel: 604 669 8813  Fax: 604 669 8116

WWW.SPIRITWRESTLER.COM
Jobie Ohaituk

Inukjuak

Mother Protecting her Child

14 1/2" x 15" x 6"

Nujalea Tunnillie

Cape Dorset

Man with Spirit Bird

13 1/2" x 4" x 3"