Strength in survival

The strength and skill necessary to Inuit survival is depicted by master carver Henry Evaloardjuk. His powerful work, like that of other Inuit carvers from Canada’s Northwest Territories, is available in major museums and galleries.

For information on a dealer near you call 1-800-661-0788.
REGIONAL DIVERSITY IN CONTEMPORARY INUIT SCULPTURE / 10

by Marie Routledge and Ingo Hessel

Narrative and super-realism from Arctic Quebec; dramatic formal statements from Dorset; abstract work from Keewatin, and some variations; miniatures from Repulse and Pelly; and shamanic art from Spence Bay.

People & Places

Manasie Akpaliapik
Talks About "Doing" and Teaching Art / 24

Although conventional wisdom has it that "those who can't, teach," this talented young artist from Toronto has a deep interest in educating other Inuit, especially children who carry, he says, "the future of Inuit art."

Reviews

Baker Lake Graphics: "The First Fully Independent Production" from this community includes some exceptional work. / 29

Holman Graphics: Not challenging or controversial, but charming. / 33

Inuit Sculpture: The Williamson Collection
An intimate view, which speaks volumes, of one man's personal collection. / 38

Update / 41

Calendar / 48

Profile: / 52

New in IAQ, the last page in this issue features cover artist Johnny Inukpuk.
Osuitok Ipeelee, R.C.A.
Cape Dorset

MARION SCOTT GALLERY
671 Howe Street
Vancouver, B.C.
V6C 2E5
(604) 685-1934
DRUM DANCER

IYAK
Inuvik, N.W.T.
$1800
height: 13.5"
width: 8.5"

Box 935, Yellowknife, Northwest Territories X1A 2N7
Tel: 1-800-661-0799  Fax: (403) 873-9155
Pudlo Pudlat, Ship of the Loons

On view at the National Gallery of Canada from 6 July to 3 September 1990

The first major retrospective of the work of Inuit artist Pudlo Pudlat. More than 100 drawings explore the major themes and stylistic developments in Pudlo’s work over the last 30 years.

Transportation assistance provided by First Air.

National Gallery of Canada
380 Sussex Drive
Ottawa, Ontario K1N 9N4 (613) 990-1985

Polar North
FOREMOST DISTRIBUTOR OF INUIT SCULPTURES

Saila Kipanek 20" x 10"

MONTREAL
5823 St. Francois
St. Laurent, Québec
H4S 1B6
Tel (514) 333-9163
Fax (514) 333-9164

IQALUIT
Building 1074
Iqaluit, N.W.T.
X0A 0H0
Tel (819) 979-6524
Fax (819) 979-6741

Polar North is a division of 167123
From the Editor

Responses to the IAQ Readers' Survey, mailed with the winter 1990 issue, have been tabulated. More than 12% of our individual subscribers responded and, of these, 75% told us they keep past issues of IAQ permanently as reference material, 53% indicated that they read IAQ "word-for-word" and a gratifying 97% said they planned to read the next issue.

Of those respondents who indicated they read IAQ "casually" or "some sections only," 87% said they read the feature articles most frequently. Reviews are the second favourite for 58% of casual readers. People & Places is not far behind with 57% and Commentary, an occasional IAQ feature, attracts 52% of casual readers.

Most respondents (64%) rated IAQ features as "very good," and 31% rated them as "good." People & Places is considered "good" to "very good" by 95% of the respondents, and 83% also rate Reviews as "good" to "very good." IAQ's historical column, In Retrospect, was rated as "good" or "very good" by 84% of respondents and Commentary and Calendar were rated "good" or "very good" by 91% and 71% respectively.

The magazine's editorial content received a "good" or "very good" rating from 92% of respondents. Readers also like the quality of writing, the organization of content, layout, design, photography and overall appearance of IAQ (which 74% rated as "very good"). The cover design also was rated "very good" by 84% of respondents and advertising was considered "good" and "very good" by 35% and 46% respectively. Several respondents commented that they glean valuable information about where to look for Inuit art from ads.

Most readers did not request any major changes in IAQ except to have more of just about everything. 67% would like more feature articles; 23% would like more columns; 59%, more photography; 49%, more pages; 22%, more advertising. (One person wished we could publish monthly!)

Finally, the demographics of our respondents: 57% are male; most are Inuit art specialists and collectors; 93% are subscribers and most live in the United States (36%) and Ontario (29%). The remaining respondents were from Quebec (8%); Northwest Territories (7%); Alberta (4%) and Western Europe (3%).

Respondents made a number of suggestions, particularly concerning feature articles. Many requested in-depth analysis of the work of individual artists and several asked for discussion of regional variations in Inuit art. The lead feature in this issue, Regional Diversity in Contemporary Inuit Art by Marie Routledge and Ingo Hessel, is a first response to those requests.

Before closing, I would like to draw your attention to IAQ's special fall issue, Inuit Art World. Intended to serve as a source book, Inuit Art World will focus on Inuit art in commercial and public galleries and academic communities around the world. It will contain summarized information and in-depth essays on public collections and study facilities, and document the promotion and marketing of Inuit art. Twice the length of regular issues, Inuit Art World will also feature personal perspectives from experts in the field. Joan Bojod, for instance, writes of researching and curating Inuit art exhibitions and Pat Feheley has written an essay on the performance of Inuit art at auction. A separately bound international directory of Inuit art dealers is being prepared as a special supplement to the Inuit Art World issue.

Compiling data for Inuit Art World is proving to be a monumental research project for our small staff and, in an effort not to leave anyone out, I would ask dealers, academics and public gallery officials to please contact the IAQ office if you haven't yet heard from us.
Owned by the Artists through their co-operatives to represent the finest works from all areas of the Arctic.


1790 Wellington Ave. Winnipeg Manitoba R3H 0E9
(204) 788-4806

311 Jarvis Street Whitehorse, Yukon Y1A 2H3
(403) 668-5739

Box 2039
Yellowknife, N.W.T.
X1A 2P5
(403) 873-5944

Box 2398
Inuvik, N.W.T.
X0E 0T0
(403) 979-2786

Box 336
Churchill, Manitoba R0B 0E0
(204) 675-2681

Store 2864
West Edmonton Mall
8770-170 Street
Edmonton, Alberta
T5T 3J7
(403) 444-1995

Store 216
Portage Place Mall
Winnipeg, Manitoba
(204) 942-5501
Inuit art appreciated in Estonia

I am writing on behalf of Matti Varik, Professor of Sculpture at the Art Institute of Tallinn in Estonia and perhaps one of the greatest sculptors of that country. Several months ago I sent him a copy of your very excellent magazine and this week received a letter of thanks with a request that I obtain a subscription for him. I must forward the funds on his behalf for the time being, as the Estonian currency is still the inconvertible Russian rouble (plans to introduce the new Estonian kroon later this year are well underway).

Matti has also asked me to forward his congratulations for the high quality of your periodical and to let you know that such information is of great value to him, his students and fellow artists. Each copy of Inuit Art Quarterly will assuredly be read by dozens if not hundreds of his students and colleagues at the Institute and in the numerous artistic associations to which he belongs. Most Estonians understand English from their exposure to Finnish TV, on which American, Canadian and British films are very popular.

I have seen how eager the artists of Estonia are to catch up to the Western world after 50 years of stagnation in enforced isolation, fear and the most brutal repression. Art, music and literature, as always, are held in high esteem by our people. Indeed, they have become eloquent avenues by which Estonians have been able to publicly express their feelings, however subtly, and evade Soviet censorship. The peaceful renaissance happening today in Estonia has been accurately dubbed by the Western media "The Singing Revolution." and the arts are especially blossoming.

Viuu Varick
Toronto, Ontario

No nonsense

Just received my first issue of your magazine. A delightful, no-nonsense, high-quality publication.

David Litowsky
Houston, Texas

Inuit or Eskimo?

I was interested to read in Commentary (IAQ, winter 1990) the reprint of Bishop John Sperry’s article written in 1978. I was under the impression that the words "Inuk" and "Inuit," singular and plural respectively, were the preferred terms for Canada’s northern aboriginal people, and that the term "Eskimo" was not, as Bishop Sperry expressed it in his article, "a unique salute to a gallant and demoralized people." Inuit Art Quarterly did not indicate the preference of the Inuit themselves—information I would find helpful.

I have just spoken to the Public Relations Office of the Aboriginal Development Commission concerning the preferred term for aboriginal people in Australia. The answer was that, although (for instance) the term "Koori" can be used for the aboriginal people from the South East Coast of Australia, the preferred term is "Aboriginal" with a capital "A." I would be interested to know if the Inuit are of similar mind when it comes to the use of the terms "Inuit" or "Inuvialuit."

I have raised the matter with you because Bishop Sperry’s letter is 12 years old and IAQ made no editorial comment apart from references to Bishop Sperry’s extensive knowledge of the people and their dialects.

Ron Hughes
Information and Cultural Affairs Officer
Canadian High Commission
Canberra, Australia

Editor’s Note: We were remiss in not updating Bishop Sperry’s commentary. IAQ, like many publications and authors, continues to use both "Inuit" and "Eskimo." The latter is an historical term and is incorporated into the legal names of many co-operatives. It is also a broader term often referring to the populations of other polar countries; whereas "Inuit" usually refers specifically to Canadian Eskimos. Furthermore, Canadian Inuit often view themselves as members of regional groups; "Inuvialuit" refers to the Inuit of the Mackenzie Delta region, for example.
ARTS INDUVIK CANADA INC.

Inuit Art
Wholesale Distributors
Sculptures, Prints, Drawings, Wall Hangings

Head Office: 3465 Cote des Neiges, Suite 10,
Montreal, Quebec H3H 1T7
(514) 931-3553 FAX (514) 931-3876

Vancouver: Reg Fleming 90 Bonnymuir Drive,
West Vancouver, B.C. V7S 1L2
(604) 922-0382

Toronto: Jeannine Montford, 7171 Torbram Road, Unit
5, Mississauga, Ontario L4T 3W4
(416) 573-3297 FAX (416) 673-7620

Special Exhibition:
INUIT WOMEN ARTISTS
Opening October 19

ART SPACE Gallery
Carol A. Heppenstall, President

NOW IN PHILADELPHIA
2100 Spring Street
Philadelphia, PA 19103
(just west of The Franklin Institute)

Specializing in the arts of the Arctic Inuit and Northwest Coast Indian

Hours: Mon-Sat 12 to 5 pm
and by appointment
215-657-6565
Cape Dorset
1990 Annual Print Collection

For dealers in your area please enquire:
Dorset Fine Arts
33 Belmont Street
Toronto, Canada
M5R 1P9
416-961-0511

OFFICIAL OPENINGS, FALL 1990

Canadian Venue: Inuit Gallery, London, Ontario-Opening October 27
American Venue: Arctic Inuit Art, Richmond, Virginia-Opening November 1,
European Venue: Canadian Cultural Centre, Paris-Opening December 6
Regional Diversity in Coral

Kneeling Spirit, 1962, Kiawak Ashoona (green stone; 43 × 24.5 × 20 cm; collection of Peter J. Green).
Temporary Inuit Sculpture

by Marie Routledge and Ingo Hessel

In November 1949 in Montreal, an exhibition of some 300 objects made by the Inuit of Inukjuak and Puvungnituk, Arctic Quebec, opened at the Canadian Handicrafts Guild. It sold out in three days.

This often-noted event is generally considered to mark the beginning of the contemporary period of Inuit art. From an historical perspective, it set the stage for a remarkable era of cross-cultural interaction and artistic stimulation involving a diverse cast of players. The Canadian and international public greeted the new art with enthusiasm, and a whole range of individuals and organizations have since acted as facilitators and prompters in the development of the art form.¹

From the works of this initial period now documented in private and public collections (see fig. 1), we know those first small, tentative carvings or "whittles," as many seem to be, had a charm—a simple directness and freshness—that took them beyond the mere souvenir or model. There was, however, a feeling of hesitancy in many of the early pieces. Still to come was the sense of confidence, strength, humour and flair that have become associated with contemporary Inuit sculpture. In the late 1940s and early 1950s, Inuit carvers did not know themselves what directions their work would take.

In the late 1940s and early 1950s, Inuit carvers did not know themselves what directions their work would take.
From the initial response to these first small carvings from the Arctic, there developed a concerted effort to encourage talented individuals in as many communities as possible. Gradually, the art of each locality assumed a particular identity, influenced by such factors as the availability of materials, the tastes and encouragement of local buyers and art advisors, and the success of the more talented artists. The relative isolation of each community also served to underline differences and localize development, for as much as contemporary Inuit sculpture is often perceived as a homogeneous entity with respect to its cultural roots, scale and emphasis on direct carving, within this framework it is remarkably varied and diverse in its realization.

Studies of Inuit sculpture have tended to focus on collections of masterworks, private collections, specific communities or regions, individual artists, themes, or materials. In this article (which is based on our essay in the German catalogue for the exhibition In the Shadow of the Sun), we offer a general perspective for understanding the essential forms and diversity of contemporary Inuit sculpture. By examination of the work of some outstanding artists grouped according to similarities of style and attitude, it is possible to arrive at a synthesis of some of these approaches. Each of the following sections deals with an aesthetic approach characterized by a particular region and a number of artists who we feel have made an important contribution to contemporary Inuit sculpture.

Showing the truth: illustrative and narrative sculpture from Nunavik

We carve Inuit figures because in that way we can show ourselves to the world as we were in the past and as we are now... No matter what activity the carved figure is engaged in, something about it will be true. That is because we carve to show what we have done as people. There is nothing marvellous about it. It is there for everyone to see. It is just the truth.

The use of sculpture, prints or drawings to present information about traditional activities, legends or great personal events is central to contemporary Inuit art. This art, after all, is based upon one group of people giving a glimpse of itself to another. As a result, much of the sculpture produced since the 1950s is consciously narrative or illustrative in content; it aims to convey some truth or reality about Inuit culture. In this context, contemporary Inuit art has today become an adjunct to Inuit culture. This concern for the details of daily life has been a trademark of sculpture from Inukjuak's community of Inukjuak since the early contemporary period. His earlier works, such as Woman and Child (1954, fig. 2) exhibit full, rounded, voluptuous forms that appear almost inflated, the taut outer surface seemingly wrapped around an inner core. The inlaid ivory and careful incising are accents which relieve some of this surface tension. In later works, Inukjuak paid equal attention to details such as hair and clothing, but in a more sculptural manner. In Mother Nursing Child (1962, featured on the cover of this issue), the exaggerated size of the heads and the hands (the main instruments of human action) reinforces the gestures of the woman and her child as they hold each other.

Like many Povungnituk sculptors, Davidialuk Alasua Amittu (1911–1976) incorporated a great deal of incised line work to articulate the anatomical details and textures of his subjects. This practice of "drawing" on the sculpture seems quite in keeping with the literal narrative con-
Figure 2. Woman and Child, 1954, Johnny Inukpuk, Inukjuak (dark green stone and ivory; 20 × 20.5 × 28 cm; Canadian Museum of Civilization, Hull).

The immediacy and sense of vigour that this imparts to his art are readily apparent in his depiction of *Tunütuaruk* (before 1971, fig. 3). Although he made use of an expressive graphic element, Davidialuk was, nevertheless, able to maintain the sculptural integrity of his strong forms. The *Tunütuaruk*, a creature with wings, no body, tattooed breasts and vulva on her cheeks and chin, and who inhabits abandoned snowhouses, was a particularly favourite subject. Stories abound that tell of the horror of meeting her. As a narrative artist, Davidialuk often used his work, including sculpture, drawings and prints, to capture the world of myths and legends.

Figure 4. Squatting Man and Dog, c. 1976, Thomassie Kudluk, Kangirsuk/Payne Bay (greystone with black colouring; 12 × 13.7 × 4.5 cm; Canadian Museum of Civilization, Hull).

The work of Thomassie Kudluk (1910–1989) is about the Inuit world of today, not the past. An Inuk sculptor and folk artist, Kudluk lived in the community of Kangirsuk (Payne Bay). In formal terms, his carvings were crudely cut from stone and barely modelled. The frequent use of shoe polish to paint the surfaces of the plain grey Kangirsuk stone made his work stark and decidedly unglamorous. It was far removed from the figures of Inukpuk, sensuously modelled in the beautiful green Inukjuak stone. Yet, both artists have the same goal: to show us something about what it means to be Inuit. By employing carving as a means for social commentary and humorous, often ribald, observation on life, Kudluk added a new dimension to Inuit sculpture as a descriptive vehicle. For example, the message inscribed on the surface of *Squatting Man and Dog* (c. 1976, fig. 4) is quite clear: “When you are short...
of something to wipe your ass with, you can wipe it on your pants. We in Quebec prefer not to do this." The subtle insinuation that the viewer may have questionable personal habits is typical of Kudluk. Although the inclusion of inscriptions is fairly common in graphic art, few sculptors carve messages onto their works. Kudluk, however, used his art for both sculptural and written communication.

Mastering the stone: a creative explosion in Cape Dorset

Central to the Cape Dorset oeuvre is the ability of its artists to use their drawings, prints and sculpture to make dramatic formal statements. Whether the resulting image is elegant, heroic or playful, favoured themes such as birds, bears and a variety of fantastic imaginary creatures lend themselves to interpretations that amalgamate dramatic composition and subject.

In some respects, this community's sculpture can be considered the most decorative of any produced in Canada's Arctic; it is often the silhouette and the sensuous appeal of the surface, particularly when polished, that constitute an important part of the aesthetic. At the same time, many Cape Dorset sculptors have approached their work as a technical and compositional challenge, pushing their medium to its limit. To emphasize their virtuosity, they carve shapes and balance figures in ways that contradict the inherent qualities of stone, such as its hardness, brittleness and weight. This engagement with the material and a sensibility for the dramatic possibilities of both subject and composition has made the work of Cape Dorset sculptors some of the most visually compelling of the contemporary period.

If it can be said that a conscious identity is now emerging among many Inuit artists, it is in Cape Dorset, with the constant strong support of managers and advisors and a healthy co-operative, that it is most evident.

Throughout his career, Osuitok Ipeelee (b. 1922) has taken many directions in his inventive and compositionally exciting work—from the fine and delicate to the massive, action-filled and almost brutal. In his carvings depicting birds, Osuitok treats the same subject in different ways to emphasize its beauty. Owl with Fish in Beak (1964, fig. 5), a small, precious work with its delicately incised feathers and scales, recalls the kind of skills and aesthetic developed in Osuitok's earlier ivory carvings. Yet, such visual twists as the crossed legs of the bird (which pull our gaze around the body), the precarious balancing of the top-heavy figure on its tiny feet and its comical pie-eyed stare make it a wholly contemporary creation.

In the early 1960s, when spirit and fantastic creatures were popular subjects for many Cape Dorset sculptors, Kiawak Ashoona (b. 1933) produced some of the finest interpretations. The extraordinary nature of his strange beasts is emphasized through a precise and elegant rendering of physical details and his ability to set them in a visually dramatic pose. In Kneeling Spirit (1962, fig. 6), Ashoona has
Figure 5. Owl with Fish in Beak, 1964, Osuitok Ipeelee, Cape Dorset (dark green stone; 18.2 x 17 x 9 cm; collection of Terrence P. Ryan and Patricia Ryan).

Osuitok reworks certain subjects or themes to explore their formal possibilities; Kaka Ashoona (b. 1928), on the other hand, has developed a favored compositional device, the idea of framing the subject. In Woman Holding Racquet (1977-78, fig. 7), the power and determination of the figure playing a lacrosse-like game is indicated through the strongly modelled face. By surrounding it with the upraised arm and racquet, Kaka has focused the viewer's attention and emphasized the expressive force of the composition.

Pauta Saila (b. 1916) has defined his vision by concentrating on one theme: the polar bear. Once asked why he repeated the same subject, Pauta replied that he had a special affinity for the animal, that he just really liked making bears. Early in his career, he decided to focus on two aspects of this animal: its power and strength, and its potential for anthropomorphosis. Pauta has expressed a belief shared by many Inuit: “Polar bears are like human beings.”9 Bear (1964, fig. 8, pg. 17), a massive blockish interpretation, derives its immense power and energy from the compression of the body into a boldly foreshortened form.

Figurative simplification and abstraction in the Keewatin

A 1970 exhibition of sculpture by John Tiktak was the first devoted to the work of a single Inuit artist.5 Since then, he has come to be acknowledged as one of the major figures of Inuit art. Tiktak is also seen as a key member of a group of sculptors from the Keewatin region whose work has been described as having a special “strength and purity of vision which reveals them to be artists of the highest order.”7 For the most part, this sculpture is not immediately identifiable as being culturally rooted; depictions of spirits, legends, animals and traditional activities rarely appear. Artists such as Tiktak, John Kaviak, Pangnark and Lucy Tasseeor Tutsweetuk have concentrated on reduced or abstracted representations of human figures or heads, translating them into sculptural form and working the material so that the carved stone surface becomes as much the artist's subject as the figures that emerge from it.

It is interesting to speculate why such an approach to sculpture developed in this area. The hardness of Keewatin stone is undoubtedly an important factor, limiting as it does the artist's ability to render fine detail or to polish surfaces to a high gloss. Perhaps it is also possible to make links with the experiences of the artists. More than other people in the Arctic, the various Inuit groups of the Keewatin have endured harsh periods of famine and deprivation. Their pared-down sculpture could be seen as a reflection of a personal struggle for survival that often reduced life to the most basic level of existence.

John Tiktak (1916-1981) produced the most recognizably figurative and least...
abstracted sculpture of the major Keewatin artists. His is a classic sort of vision: formal and elegant, yet not overly refined. *Man* (1965, fig. 9) is typical of Tiktak's rendering of the human figure, which, with its static frontal stance and smoothly modelled volumes and surfaces, exudes a distant, timeless quality. This work, like his equally notable studies of mothers and children, presents the human being as a universal figure.

John Pangnark (1920-1980) from Arviat (Eskimo Point), considered to have been the great "minimalist" of this region, went further than anyone else in simplifying the human form into smoothly formed shapes and volumes. Carving single figures almost exclusively, he made his works progressively more abstracted and geometric until their humanity was only hinted at. In *Woman* (c. 1970, fig. 10), Pangnark created an abstracted image of a woman's head framed by the billowing shape of her parka hood. The composition has been reduced to two basic shapes: a triangular wedge indicating the human figure is intersected by a curved blade-like form not unlike that of an *ulu*, the traditional woman's knife. These planes and curves are masterfully combined to create a composition that is at once calm and dynamic.

**Keewatin variations: mass and figurative sculpture in Baker Lake**

In many ways, the art of Baker Lake conforms to the Keewatin history and aesthetic. Here, as in Rankin Inlet and Arviat, the encouragement of artists and the development of arts projects did not begin in earnest until the mid-1960s. As well, the life experiences of the Inuit groups that settled inland in Baker Lake have paralleled those of other Keewatin communities. In particular, they shared the devastating famines of the 1940s and 1950s when caribou migration patterns changed dramatically and left many Keewatin Inuit without their staple food.

From their earliest work, Baker Lake artists began to be known for the emphasis they gave to the mass and bulk of the hard black stone characteristic of the area. Stripped of non-essential details, their carvings are conceived in broad bulging volumes that exaggerate and emphasize the size, weight and essential shape of the animal or human figures depicted. In this respect, Baker Lake artists maintain their link with other Keewatin artists. Yet, the essence of their sculptural style lies not in its move towards abstraction but in its affirmation of the figurative context, whether it is manifested in family groups or studies of musk-oxen. While exhibiting the prevailing Keewatin sensibility, the carving of Baker Lake adds an exuberance and a sense of rugged vitality rarely matched in contemporary Inuit sculpture.

Having lived and worked in Rankin Inlet before settling in Baker Lake, Tuna Iquliq (b. 1935) bridges the differences between Keewatin figurative abstraction and the Baker Lake sensibility by stressing the elemental quality of the stone. Iquliq reflects the interest in dynamic subjects in

The carving of Baker Lake adds an exuberance and a sense of rugged vitality rarely matched in contemporary Inuit sculpture.
Figure 8. Bear, 1964, Paula, Cape Dorset, (black stone and ivory; 43 x 36 x 35 cm; Toronto-Dominion Bank Collection).
works like his powerful *Grappling Figures* (c. 1974, fig. 11). The nature of this heroic struggle is vague; we do not know if it is a game or a battle. Clearly, though, Iquliq’s rough gouging of the stone has charged its enormous bulk with tremendous tension and energy.

In contrast to Iquliq’s firmly planted figures, those of Peter Sevoga (b. 1940) rise buoyantly up from the ground. While still emphasizing volume, Sevoga gives his graceful family groups a strong lyrical quality. *Family with Goose* (1971, fig. 12) presents an image of family unity as well as the pride of the hunter and the happiness of having sufficient food. Compositional elements are woven together with a fluid sense of line. The gently undulating form, rounded and smoothly polished, reinforces the suggestion of substance and permanence conveyed by the subject and material.

**Intimate delights: miniature carvings from Repulse Bay and Pelly Bay**

Although most Inuit artists work on a “table-top” or even larger scale, a number make their carvings small enough to fit in the palm of a hand. Fashioning either single figures or compositions of several small elements, such artists have added a truly intimate dimension to Inuit art. Because of its size, their work draws us in and demands to be viewed at close range. Much of it has a precious or jewel-like quality, owing equally to the scale, the finesse of the carving and the natural beauty of the dominant ivory material. Almost always, this art delights through the apparent contradiction of its diminutiveness, with its ability to suggest an image that is at least as big as, if not larger than, life.
Finally, a serious magazine that captures the spirit of Canada's modern North.

Arctic Circle is the North's first reader's magazine. The first magazine that isn't afraid of being controversial, irreverent and opinionated. If you're looking for the cold hard facts on Canada's North, you'll read Arctic Circle. And now with our special introductory offer, you can receive Arctic Circle at more than one-third off the regular newsstand price.

Arctic Circle. Subscribe now.
Like many Inuit artists, Anaittuq carves only sporadically, and yet, as Father Van de Velde noted in 1970: "When he does, it is sure to be a small masterpiece." Anaittuq's compositions, made of ivory or a combination of ivory and other materials, usually present a vignette of Inuit life or depict legends. While many of these works are straightforward representations of domestic and hunting scenes, and some are humorous and anecdotal, others, such as Suicide (1964, fig. 14), are very serious. While suicides were not unheard of in traditional Inuit society, they are, today, symptoms (along with alcoholism, drug abuse and family violence) of social upheaval in the North. Anaittuq's carving is simple and almost elegant in its composition, making Suicide that much more poignant in its message.

Of spirits and shamans: surreal and expressionistic approaches to sculpture and the impact of Spence Bay

Inuit beliefs in spirits and the supernatural go back to prehistoric times. An animistic view of the world acknowledged the existence of spirits in all aspects of nature: in animals, weather, land and sea. Independent spirit beings, powerful and often malevolent, inhabited the landscape and were respected and feared. With shamans as intermediaries and propitiators, Inuit felt they had to live in harmony with the spirits to survive in their environment. Although abandoned by some, these beliefs survive in modified form in spite of the influence of Christianity and, indeed, seem to co-exist quite well with it. Shamanistic beliefs have certainly inspired many art works. Beginning in the late 1960s, a group of artists in the Central Arctic community of Spence Bay not only focused on spirits and other beings in their choice of subject matter, but also developed a special, exaggerated, expressive and, even, surreal style to represent them.

It has been observed that the Netsilik people of the Spence Bay region seem to have particularly strong spiritual beliefs. While this may account for a strong emphasis on spirit and shamanistic themes, it does not totally explain the unique style. It seems likely that the predominant carving material in Spence Bay in the 1960s, whale bone, has had a formative effect. The distinct qualities of whale bone (its large size, complex natural shapes and varying textures) are very appropriate for the creation of sculpture in which forms can be easily manipulated and exaggerated. Probably the most important factor in the establishment of this new sculptural style, however, was the work of one remarkable...
A group of artists in the Central Arctic community of Spence Bay focused on spirits and other beings in their choice of subject matter.

Karoo Ashevak (1940–1974), like most of his fellow artists, chose to work in whale bone rather than stone. Its unusual characteristics perfectly suited his style and subject matter, mainly figures of humans, including shamans, and a multitude of spirits. Ashevak’s belief in the awe-inspiring power of his dreams and imagination led him to create a vocabulary of eerie and grotesque images. These are tempered and enhanced, however, by his sense of humour and inventiveness. As a result, his sculptures are surreal both in subject and form, fantastic assemblages of whale bone, with inlays or additions of ivory, stone, antler, sinew and string. Spirit (1972, fig. 15) is a multi-part construction that illustrates Karoo’s mastery of the whale bone medium and his talent for composition. The work probably represents a shaman and his helping spirit. While Ashevak exaggerated and mismatched the size and shape of eyes, noses and mouths in his earlier works (such as Spirit), these features were distorted to an even greater degree in his later work. Interestingly, his complex, two-dimensional facial design was accomplished in his later work in tandem with a streamlining of overall sculptural form, which began to consist of fewer elements and less varied materials.

Maudie Okittuq (b. 1944), like Karoo, shows a fascination with spirits and myths in her sculpture. In particular, she concentrates on representing the sea goddess, considered to be the mother of all sea animals. Much of the sense of spirituality or other-worldliness conveyed by her work comes through her conception of a figure’s face. Although we do not see Karoo’s distortions in her work, Okittuq’s strongly modelled features—almond-shaped eyes, flat, triangular noses and thin lips—echo very clearly the heightened expressionist sensibility that other Spence Bay artists have brought to the interpretation of faces and spirits. Unlike Ashevak and other Spence Bay artists, Okittuq usually conceived her broad, rounded forms without the use of inlay or add-on elements, thus rendering them in a more traditional manner. Without the playful “tinkering” and punning that Ashevak instills in his work, Okittuq’s approach to the spirit world is serious and straightforward. The subject of Spirit Woman with Braid (c. 1980, fig. 16) is somewhat ambiguous, yet the woman’s four paw-like hands suggest that it is, perhaps, inspired by stories of the woman who married a dog; these stories, among the Central Eskimos, have been mixed with sea goddess mythology. Whether the face below represents the woman’s offspring is also unclear. Nevertheless, the work implies that we are in the presence of a strong protective female being.
Conclusion

Through a synopsis of interrelated regional and individual interests and styles, we have attempted to provide an aesthetic perspective that will be useful in comprehending the basic character of Inuit sculpture as it has developed over the last 40 years. Pangnark making abstract human figures in Arviat. Kiawak Ashoona carving dramatic spirit figures in Cape Dorset or Kudluk fashioning pungent social message carvings in Kangirsuk—each responding to the factors which shaped their particular circumstances. Like the other carvers we have selected, they provide only a sample of the creative diversity and strength that makes Inuit sculpture so compelling.

The aim of this essay has been to focus on a way of viewing. But although our response to a work will invariably take into account its cultural content, in this case Inuit, and the sensual qualities of the materials, ultimately what is most important is that we recognize and appreciate the singular way in which each artist has approached the task of expressing his or her ideas.

Marie Routledge is Assistant Curator in charge of Inuit art at the National Gallery of Canada. Ingo Hessel is the Promotion and Liaison Officer, Inuit Art Section, Indian and Northern Affairs Canada. This article is a revised version of one they wrote for the German catalogue of the exhibition In the Shadow of the Sun, presented at the opening of the Canadian Museum of Civilization in Hull, Quebec.

Notes

3. Although the Inuit of the 1950s might have considered that their art was meant to tell only people in the South about their world, many of today's artists have also expressed the notion that they see the sculpture, prints and drawings as a legacy and record of the old ways, a legacy for their grandchildren and future generations of Inuit.
6. Gallery One-One-One, Tiktak: Sculptor from Rankin Inlet, University of Manitoba, Winnipeg, 1970. The exhibition was curated by George Swinton.
8. Prehistoric objects were small because of the nomadic lifestyle of their makers. In the community of Pelly Bay, contemporary artists were encouraged to produce small carvings to minimize transportation costs.
10. *Department of Indian Affairs and Northern Development, Inuit Art Section files*, information recorded August, 1968.
Manasie Akpaliapik Talks About "Doing" and Teaching Art

Interview by Robert Lagasse

Manasie Akpaliapik, formerly a resident of Arctic Bay, has lived in Montreal and Toronto for the last seven years. He is a member of the Board of Directors of the Inuit Art Foundation and has served as a jury member of the Canada Council. Robert Lagasse, formerly Arts and Crafts Officer with the Government of the Northwest Territories, is now Director of Marion Scott Inc. in Vancouver. Akpaliapik was interviewed in Yellowknife as he returned from conducting a two-week workshop in Coppermine in March 1990.

Lagasse: This is the second workshop for you in Coppermine. The first took place some time last year.

Akpaliapik: That's right. In October of 1989, I spent two weeks in Pelly Bay and then went over to Coppermine.

Lagasse: You're kept very busy with your personal and professional commitments, many of which take you away from your studio in Toronto. Can you tell me how this workshop and others affect your output and creativity?

Akpaliapik: Well, the workshops I don't really mind, even though they interrupt my production. To my mind, they're very helpful for both the instructor and the students, because it's a give-and-take sort of thing. You teach and you learn from each other at the same time. If you're not teaching, some of those creative kinds of thoughts might not have gone through your mind. Trying to explain things makes you understand more about your own work.

Lagasse: You benefit in many ways, but so, of course, do students of different skill levels. You have to be able to quickly assess the participant's individual skill level.

Akpaliapik: Yes, you have to feel them out. What I do for the first couple of days is just let them work on their own to see what kind of subjects they're interested in and where they need help, because for a short time like this—two weeks—you don't have a lot of time to pay attention to one person. It's like a crash course.

Lagasse: Tell me about the children coming into the workshop.

Akpaliapik: I'm beginning to realize that children aged six to eight are very interested in Inuit art. You can see they...
really want to try carving, but they don't get a lot of chances. Often, they are told they are in the way. Whenever I can, when I have the spare time, I go to the elementary schools to talk to the students and maybe do a carving demonstration. Sometimes the children come to the workshop for a tour. My main concern is for adult students, but I'm also interested in helping young children. On this trip to Coppermine, the school principal allowed me to give a one-hour course and they all came in, 60 of them at once. Some are the future carvers of the Inuit people. Maybe an early exposure, even if it's just one hour like this, will be remembered in later years. There was one little guy, about six years old, who came in and picked up a small piece of stone. He said he was going to make a bear. He wasn't using any dangerous tools, just a file, so I went away and left him to his work. I came back later and asked him how he was doing and he said, "I changed my mind; I'm going to make an owl." Later, when I asked him what was happening, he said, "Well, I think I'm just going to round it off and make it nice and smooth."

Lagasse: It must be satisfying to see progress in an individual.

Akpaliapik: Very satisfying. I have had repeat students who have shown great improvement. They begin to use cleaner lines, explore new subject matter or begin to show movement in their carving which, at first, was frozen. They show an interest in new materials and techniques. The buyers' response to their work improves, and this makes them feel good about themselves. They don't have to rely on welfare anymore. If a workshop costs $15,000, it saves money for the government in the long run even if only one person is trained to be a carver. This one person will take back to the community information about new tools or safety or easier ways to carve and motivate other people in the community, and so in this way a workshop might touch five other people. Often, once they start seeing somebody good like this in the communities — making a name for themselves — they like to try it themselves. No one wants to be left behind. You can get one person who might affect the whole community in a positive way.

Lagasse: You're talking about role models.

Akpaliapik: Yes. Someone with creativity can get people moving.

Lagasse: What difficulties do carvers face in trying to create good works of art?

Akpaliapik: Living in Toronto, I have access to all kinds of tools. I can shop around to get the best price. But I'm concerned about the supply of tools in northern communities. People like to carve, but often there are no tools. This has always been a problem. Sometimes they don't know what kinds of tools to begin carving with, so it's very hard to make a start. It's a good thing if these workshops can teach people what kinds of tools to use and how to use them properly. Safety is very important and I always talk about that. A carver can get hurt if he or she doesn't know how to use tools correctly. Even a simple tool can be dangerous.

Lagasse: What do you think is the solution to the lack of carving tools?

Akpaliapik: I think stores, like the co-ops, should approach artists and find out what kind of tools they would like to buy. Maybe in the past the stores have tried to sell new kinds of tools, but they weren't the right ones, and nobody bought them. It seems that many stores have given up carrying tools, except for some files. In these workshops we try to make people aware of the different types of tools and their proper use. It's discouraging for the people not to have good tools.

Lagasse: Do you think there is a need for a tool workshop where artists could learn about a variety of tools, equipment and materials?

Akpaliapik: Only if the tools can be bought in the communities. It's not easy for Inuit to order new tools through the mail or by telephone, and they don't have catalogues. Maybe a tool course could be taught through [Arctic College]. Often you have students attending these workshops just to be able to use the tools that are provided. It's discouraging when the tools are shipped back to Yellowknife.

Lagasse: What do you think it would cost for a modest supply of tools?

Akpaliapik: Foredom drills are the most expensive, but very good. You can get a good one with hand pieces for about $900, including carbide bits, which add up. Drills, files, saws and other tools could bring this up to $2,000 or $2,500. If you just want to stick to the basics, you can get...
I'm trying to focus on the Japan event was a cultural festival called The Earth Spirit Festival, and it involved Indian, Inuit and creative arts to create an awareness of the world's most prestigious museums and galleries). Cape Dorset, Pangnirtung, Iqaluit and Lake Harbour - home of the legendary artists, renowned for carvings in stone, ivory, bone; tapestries; art prints. Each piece is of historic and cultural significance...a most unique souvenir—a timeless original, of commercial and intrinsic value.

INUIT ART COLLECTOR'S DREAM, BAFFIN ISLAND TOUR

A RARE experience of the fabled eastern arctic, its wildlife, people, traditions, and art (acclaimed by the world's most prestigious museums and galleries). Cape Dorset, Pangnirtung, Iqaluit and Lake Harbour - home of the legendary artists, renowned for carvings in stone, ivory, bone; tapestries; art prints. Each piece is of historic and cultural significance...a most unique souvenir—a timeless original, of commercial and intrinsic value.

All-Inclusive 9 days from $3,900 (round-trip). Availability limited—book early.
KABUBUWA TUNILLIE
October 6-27, 1990

Forthcoming Exhibition
GEORGE GILMOUR
Small Cape Dorset Paintings
November 3-24, 1990

Feheley Fine Arts
45 Avenue Road,
Toronto, Ontario M5R 2G3
(416) 323-1373
Avenue at Yorkville

Man with Sedna, 13" x 10" x 5"

IMAGES ART GALLERY

We invite you to see one of the largest selections of collector quality Inuit sculpture from all areas of the Arctic.

3345 Yonge St.
Toronto, Ontario M4N 2M6
Tel: 416-481-9584

MANASIE AKPALIAPIK

IMAGES ART GALLERY

SUMMER 1990

Inuit Art Quarterly 27
At The Winnipeg Art Gallery This Summer

THE FIRST PASSIONATE COLLECTOR
The Ian Lindsay Collection of Inuit Art
June 30 to November 18
With Support from the Winnipeg Foundation

MANASIE
The Art of Manasie Akpaliapik
August 5 to November 18

WINNIPEG ART GALLERY
300 MEMORIAL BOULEVARD
WINNIPEG, MANITOBA
R3C 1V1 (204) 786-4641

Photo (detail): Koko Ashoona,
Untitled (Sedna and Serpent) 1962, stone. Ian Lindsay Collection.

Dealer Inquiries Invited

DORSET FINE ARTS
A division of West Baffin Eskimo Co-operative Limited
33 Belmont Street
Toronto, Canada M5R 1P9
416-961-0511
Baker Lake Graphics 1990

Opened at the Eskimo Art Gallery/Images Boreales, Montreal, June 8, 1990.

Baker Lake Graphics 1990 is billed as the first fully independent production since the Sanavik Co-op began formal print-making activities in 1969. This community of artists produced some exceptional images over the years until financial problems halted production. The 1990 collection illustrates the community's renewed commitment to print-making without the assistance of a southern art advisor. For this reason alone, the work is to be commended. Happily, there is much of value in this collection, with many prints suggesting potential excellence in years to come.

For me, the most exciting print in the collection—the one that caught my eye immediately—is Myra Kukiiyaut's Imaginary Animals and Birds. This print sings and dances with a wonderful combination of colour and lively shapes. Two birds and three animals swirl in a diagonal compositional loop across the page. The image is at once amusing and nightmarish. What are these creatures with their unearthly colours, strange markings and fluid shapes?

Phillipa Iksiraq has skillfully stencilled each creature with the perfect colours to bring them alive: the squawking bird in the background is violet with hot pink, scroll-like markings and a deep blue eye. Overlapping this bird and facing in the opposite direction is an ultramarine dog/wolf with black markings. A second bird, grey with reddish markings and a yellow eye, appears to be under the blue animal's front paws. Rushing up from the lower left is a brilliant yellow dog/wolf with orange spots, a blue eye and big teeth. He appears to be chasing a larger turquoise beast who, with two big yellow eyes, looks incredulously back at him. Wonderfully, the dark weight nearer the upper right corner of the composition is anchored by a few small black animal droppings below the tail of the yellow dog in the lower left. This is a terrific print!
One of the most bizarre images in the show is Marjorie Esa's *Falcon With Many Feet*. The image was printed by the busy Phillipa Iksiraq, who printed six of the images in the show, and drew and printed her own *Mid-Summer Ptarmigan*. *Falcon With Many Feet* was chosen for the poster that advertises the collection. I can't say that I like the image, but its weirdness intrigues me. From a large, centrally-placed, soft potato-like body emerges one big innocent eye and 22 ugly two-clawed feet, which pop out from the body at every angle. Even the colour scheme addles me: weak red-brown, black and brilliant yellow. The problem is that I can't help returning to look at this image. Why does it bother me so much?

Irene Avaalaaqiaq's *Gathering of Heads* has an interesting, symmetrically patterned composition. The disembodied eyes positioned in the intersices of nine heavily black-outlined, variously tilted heads are intriguing. The simple profiles of the four outward facing heads provide a nice contrast to the heaviness of the nine interior faces. This image is very appealing, but as with many other images in this collection, I wish the printer had spent more time in colour-proofing. The strawberry and rusty-orange work well with each other and the black outline, but the violet and pink don't seem to stand up to the demands of this combination. The print is almost flawless, but I think if Peter Sevoga had changed even one colour, this charming image would have come alive.

Peter Sevoga also printed Simon Too-koomes' *Hunter Searching For Food*. This is the only print of Simon's five contributions to the collection that he did not print himself and, to my mind, also the least interesting. Although I find the composition less appealing than several of the others, I think that here, too, the printer could have enlivened the image with a more interesting combination of colours.

Victoria Mamnguqsualuk's contribution of three prints suggests that interesting drawings were at the source of these images. Here again, however, the final prints fall short of excellence because of a less than exciting co-ordination of colour by printers Phillipa Iksiraq and Martha Noah.

William Noah's image *Musk-Oxen Migrating South* is almost static. Any suggestion of movement is hampered by an almost horizontal ground line and centrally placed musk-oxen surrounded by a gratuitous blue halo. Again, in *Brother and Sister Sliding Down Hill*, Noah's intended animation is hampered: the central placement of the figures denies all sense of downward rushing speed. The eccentric pattern of bold blue (sk, water or ice?) filling the upper half of the composition dominates the print and takes over as the subject.

The 1990 Baker Lake Collection contains many fine examples of stencil and woodcut images. Some of the prints are exceptional. Others are less successful, but I believe as the artists and printers continue to produce work without outside guidance they will gain the necessary experience to consistently produce excellent prints. They have made the most important decision already by continuing their print-making activities. I support these artists' and printmakers' efforts and look forward to seeing future Baker Lake print collections.

Liz Parkinson

Liz Parkinson is a Toronto printmaker who, in 1986, spent some time working in the Cape Dorset litho shop.

---

**The Alaska Shop**

*Gallery of Eskimo Art*

New York's finest gallery of Eskimo and American Indian Art

For the discriminating collector.

31 East 74th Street
New York, N.Y. 10021
212-879-1782

*MOSES KOLOLA*
WOMAN DRESSING CHILD  H - 10½"
Martha Ticiq
Baker Lake, 1974

SCULPTURE
PRINTS
DRAWINGS
WALLHANGINGS
From all areas
of the Canadian Arctic
Specializing in early
Baker Lake Prints

the upstairs gallery
266 Edmonton St.,
Winnipeg, Manitoba R3C 1R9
(204) 943-2734

"Working Together"

INUIT ARTISTS CO-OPERATIVES

Inuit Artists’ co-operatives featuring the largest
selection of Sculptures, Limited Edition Prints,
Wall Hangings and Crafts. Dealers invited.

INUIT OWNED AND DIRECTED SHOWROOMS

LA FEDERATION DES
COOPERATIVES DU
NOUVEAU - QUEBEC
MONTREAL
19956 Clark Graham
Baie d'Urfe, Quebec
H9X 3R8
(514) 457-0371
Fax: (514) 457-4626

TUTTAVIK -
TORONTO
2891 Sough Street
Mississauga, Ontario
L4T 1C4
(416) 677-3375
Fax: (416) 677-4320

CANADIAN ARCTIC
PRODUCERS
WINNIPEG
1741 Wellington Avenue
Winnipeg, Manitoba
R3H 0G1
(204) 774-3519
Fax: (204) 783-2851

Summer 1990  InuitArt Quarterly  31
Exhibitions:
Sept 22: Gjoa Haven/Spence Bay Sculpture
Oct. 26: Cape Dorset Prints 1990
Nov. 24: Baker Lake Wall Hangings

GALLERY PHILLIP
Wide Selection of Inuit
— Prints and Sculpture
— Whalebone and Ivory
— Original Drawings

Appraisals, Art Consulting Services
Conservation Framing

939 LAWRENCE AVENUE EAST,
DON MILLS CENTRE,
DON MILLS, ONT. M3C 1P8
(416) 447-1301

Archer’s wrist guard, etched & pigmented ivory
St. Lawrence, Alaska, Punuk Culture
circa 1000 AD; 3” ht.

Pauta Saila
Holman Graphics 1990

Opened concurrently at the Gallery of the Arctic, Vancouver, and Albers Gallery, San Francisco; March 9, 1990.

Holman 1990 illustrates the inconsistency noted by writers commenting on previous Holman collections. But, as Meeka Walsh observed of the 1987 collection (IAQ, summer 1989), although Holman work lacks the power and originality of work from, for example, Cape Dorset and Pangnirtung, it is “full of contentment and harmony.” And what is wrong with that, I would like to know?

When the Holman Island Co-operative began to produce art for sale in the South, it adopted stonecut printing, the medium used so successfully by Inuit artists elsewhere. With artistic advisor Barry Coomber, the co-operative produced some strikingly defined and arresting graphic images, coming to the attention of critics and collectors in the exhibition Arctic Values ’65 at the New Brunswick Museum in St. John.

These hard-edged prints, full of the starkness and drama of traditional Inuit existence, gave an initial impetus to Holman work and largely defined it for the first years of the co-operative’s existence. This early energy has since dissipated and stonecuts have been largely abandoned in favour of stencil.

This change in the predominant medium used by Holman artists may be positive from an economic point of view, since it produces clearly attractive and saleable prints. On the other hand, it is easy to argue that stencil has laid many Holman artists open to the charge of creating decorations in “spring hat colours” (as Meeka Walsh described them in 1987) in contrast to the plain, native originality of early Holman art. However, as Father Henri Tardy (the French missionary whose contribution to creating and energizing the Holman Island Co-operative is incalculable) reported in Evelyn Blackeman-Crofford’s introduction to the current collection’s catalogue, “the only technique we knew anything about was stencil using sealskin...fine screening and a toothbrush dipped in ink.”

If Holman work is to be largely stencil prints in future, what kind of work will it be, on the evidence of the 1990 collection?

Given that it is the co-operative’s 25th collection (one per year since 1965, except for 1971 and 1978), it is appropriate that the collection consists of 25 prints. Rela-...
Canada’s North

Finally, a serious magazine that captures the spirit of Canada’s modern North.

Arctic Circle is the North’s first reader’s magazine. The first magazine that isn’t afraid of being controversial, irreverent and opinionated.

If you’re looking for the cold hard facts on Canada’s North, you’ll read Arctic Circle. And now with our special introductory offer, you can receive Arctic Circle at more than one-third off the regular newsstand price.

ARCTIC CIRCLE ADVERTISING AND CIRCULATION:

P.O. Box 2641
Yellowknife, NWT
X1A 2P9
(403) 873-9072
Fax: (403) 873-9071

P.O. Box 8
Iqaluit, NWT
X0A 0H0
(819) 979-4376
Fax: (819) 979-4763

14 Colonnade Road, Suite 280
Nepean, ON
K2E 7M6
(613) 727-5466
Fax: (613) 727-6910
The outcome is the finest piece in this year's collection. Rex Goose's *The Lonely Cry*, a coloured print of five wolves, heads raised, howling into a threatening, steel-blue sky, was cut for him by Louie Nigiyok. The medium catches the subject with uncanny life, translating Goose's simple, uncanny life, translating Goose's simple picture in which one almost feels the howling reverberating through the dense sky and the whirling lines of the earth. A fine achievement in any terms.

Cold Mist and Howling Can't Make Me Sleep, *Mary Okheena, Holman Island, 1990 (stencil; 50 × 65 cm; edition: 50)*.

A distinguishing feature of native art, and the one above all else that makes it charming to the non-native eye, is multiple-point perspective. This unusual and powerful sense of an all-seeing eye gave much early Inuit art its tremendous appeal. Though several of the current Holman prints employ the technique, it no longer seems natural; it has the air of a device that sells well and looks good in the sitting rooms of white connoisseurs. Although the technique seems unself-conscious in Louie Nigiyok's starkly effective lithograph, *The Old Ways* (which uses black and white to portray a seal hunt), it seems altogether more deliberate and mannered in Mabel Nigiyok's stencils, colourful and pretty though they are.

Louie Nigiyok, like Peter Pavlik, is a lithographer, and his *Musk-Ox* is one of the best pieces in the collection. His *Spring Fishing* has almost the air of a scribble or doodle, and it is charming in much the same way as pictures accompanying the stories in students' exercise books are. His figures, fishing through holes in the ice, are simple but full of the sense of patient expectation and coiled readiness that such an activity must demand.

"Spring hat colours" are very much in evidence in this collection, especially in the work of Elsie and Stanley Klengenberg, Peter Malgokak and Mary Okheena. But let it be said immediately that the work, if undemanding, is unquestionably pretty. Elsie Klengenberg's *Brother, Let's Get Ready for Winter* is a delightful but conventional print and owes its small singularity to the unquestioned authority of its theme alone. Stanley Klengenberg's *Going Through Rough Ice* is full of activity, but looks as if it might be destined for a greeting card or an advertisement, in which context it would undoubtedly command a high fee and look stunning.

Of the less figurative work, Agnes Nanogak's *Fantasy Looking For a Lady to be their Mother* has obvious humour. The whimsy of the fisherman balancing on the heads of two seals is extended by the shapes of the seal bodies and the bright red splash of the fisherman's pants. Mabel Nigiyok's *Arctic Survival* is a juxtaposition of those creatures that dominate traditional Inuit life—fish, seal, bear, musk-ox—and, again, seems rather more attractive than original. Peter Malgokak's stylized eagle striking a fish, *A Fine Catch*, is well-executed and eye-catching but unsatisfying. One is apt to say, "So what?"

*Mary Okheena*’s beautifully balanced and subtly toned *First Birds of Spring* has so unfortunate a resemblance to several Japanese paintings that I could find prettiness in it but no freshness. Her *Nowhere to Run*, a relatively large print showing Inuit hunters running muskoxen to a standstill, however, is surely destined to become a much sought-after work and one that does much to capture traditional Inuit life for southerners. Its stylized subject matter is hugely dramatic, while its execution seems both timeless and relentlessly contemporary. Okheena's work, whether semi-figurative, as in this image, or allegorical, as in *Cold Mist and Howling Can't Make Me Sleep*, is art in its fullest sense.

Holman's current arts advisor, David Umholtz, introduced woodcuts to the print shop, and Japanese master Noboru Sawai gave workshops as recently as 1988. The outcome is the finest piece in this year's collection. Rex Goose's *The Lonely Cry*, a coloured print of five wolves, heads raised, howling into a threatening, steel-blue sky, was cut for him by Louie Nigiyok. The medium and the bright red splash of the fisherman's pants.

Roger Burford Mason

Roger Burford Mason is a Toronto writer, editor and board member of the Print and Drawing Council. He gratefully acknowledges the patience and generous help of Cynthia Cook of the Art Gallery of Ontario in preparing this review.
Arctic Artistry
2 Spring Street Hastings-on-Hudson
New York 10706 (914) 723-7429
Call or write to receive our mailings.

Sedna  Klawak Ashoona
12½x13x3½ Black Stone, Matte Surface $2500.

August 4 – 29
KENOJUAK DRAWINGS

September 1 – October 20
PANGNIRTUNG TAPESTRIES

HOUSTON NORTH GALLERY
110 Montague Street, Lunenberg
Nova Scotia, B0J 2C0 634-8869
(Also in the Sheraton Hotel, Halifax)

Mother and Son, Pudlat
Cape Dorset ca. 1958
The Williamson Collection
at the Art Gallery of Ontario, in Toronto June 2 to July 15

On display at the Margaret Eaton Gallery, Art Gallery of Ontario, until mid-July, *Inuit Sculpture: The Williamson Collection*, featured the work of 15 artists, mainly from the Keewatin and primarily from Rankin Inlet. The 79 carvings in stone, bone, antler and ivory were selected from the recent donation of 207 pieces from the collection of Dr. Robert Williamson, a cultural anthropologist who lived in Rankin Inlet from 1960 to 1973. Williamson played an active role in encouraging creative activity in the community and the surrounding area during the early years of art production.

The Williamson Collection is a very personal one. The collector purchased almost all the pieces directly from the artists—artists who became friends as they talked about life, the images carved in stone and the stories behind the work. Most of the pieces in this collection are small in scale, depicting people in various activities or telling traditional tales. Williamson saw Inuit art-making as a step away from oral tradition, a step only possible to any extent with the establishment of permanent communities. Carving allowed the Inuit to record and remember the stories of their past.

Represented by 23 carvings in the exhibition is John Kavik (b. 1897). This work spans the years from 1961 to 1970 and shows the artist's sense of humour and his interest in the human figure and its movement in space. The selection of work also documents Kavik's changing style from a smoothly contoured and polished surface to one that maintains a rougher surface appearance on its deeply cut volumes.

*Dancing Woman* (1965) and *Bending Man* (1965 and 1968) wonderfully illustrate Kavik's seeming ability to defy gravity with figures whose weight appears precariously balanced. In *Somersaulting Man: As I Think of Myself* (1964), the figure is reduced to simplified curvilinear volumes. The dynamism of somersaulting is heightened by the possibility of displaying the figure in one of three positions. The curator has balanced the figure, knees in the air, on its hands and the top of its head at the moment before it appears that it could flip back onto its feet again.

The carvings of Andy Miki (1918-1983) are among the most hauntingly beautiful pieces in the show. Miki's *Shapes* are almost completely reduced to abstract terms. Very little suggests a natural referent. I long to touch the cool, faintly-scratched surfaces of these soft grey-green carvings. In *Shape Seen in My Dreams* (1963), the gentle contours of the small handle-like upper form contrasts with the sharper edges of the larger, weightier base shape; it is like some ancient iron or stone pestle. Similarly constructed with the appearance of base and handle is *Dream Shape* (1965). Here, however, the shape seems lighter, and the handle has an added "grip." This grip is further refined in detail with one rounded end and one with corners.
Manasee Maniapik
Iqaluit

Sculpture and Prints
of Museum Quality

Continuing Exhibitions

GALLERY
OF THE ARCTIC

611 Fort Street
Victoria, B.C. V8W 1G1
(604) 382-9012

Dreams (1966) is like a large spike or thorn. The natural reference is stated in the later Bird Figure (1971) but, again, the form is reduced to a vertical shape rising from a weighty body, tapering as it rises to form a long neck and the suggestion of a head. I often find myself picturing Andy Miki's Shapes in my mind, as if trying to interpret their meaning and solve some riddle. While their meaning eludes me, I continue to be compelled by the mysterious beauty of their form.

Nicholas Ikkuti's (b. 1920) Shaman with Fox Helping Spirit (c. 1968) has a magical presence that makes it appear much larger than its 12 cm. A shaman holds his helping spirit, a fox, above his head in a halo-like circle of upwardly stretched arms and fox. The shaman has two faces; on one side, his face is twisted as he struggles to control his magic while, on the other side, he is sternly in possession of it. Although victorious, the shaman has one eye clamped shut and appears to have been injured in his struggle. The drama of the story is emphasized by the simplicity with which the artist presents it; faces and the arc of arms and animal are carefully wrought while the shaman's body is reduced to a mere supporting stump.

One sculpture especially worth noting is John Tiktak's (1916-1918) Owl Man (1967), recently acquired in England through the federal government's Cultural Property Export Review Board repatriation program; it is the first work of Inuit art to be secured by the program. Owl Man is a strikingly dynamic piece. The smooth simplified body rises solidly upward to support a large, lightly-etched face. The face is at once open, solemn, still and watchful. In contrast, the figure's more delicate wing/arms are drawn back and suggest imminent sudden motion. Owl Man has an ancient presence, austere and silent, personifying the patience of the hunting owl and the Inuit.

Inuit Sculpture: The Williamson Collection is a quietly rewarding exhibition offering an intimate view of one man's personal collection of the work of 15 artists. Although small in scale, the carvings speak in volumes of the magic, mystery and wonder of Inuit life in the not-too-distant past.

It is interesting to note that with the addition of the Williamson Collection to those of the Klamer Family and Sam and Esther Sarick, the Art Gallery of Ontario now owns 2,400 Inuit sculptures. I look forward to the completion of the AGO's expansion project and the regular exhibition of shows like this one in permanent gallery space devoted to Inuit art.

Liz Parkinson

InuitArt World

A special edition of Inuit Art Quarterly to be published this Fall

Inuit Art World, a source book on Inuit art, will feature a listing of museums, galleries and exhibitions — where to see and buy Inuit art world-wide.

Soon to be a collectors' edition itself, Inuit Art World will include definitive and historical articles on the Inuit art form, analysis of private and corporate collections and profiles of international Inuit Art distributors with unique approaches.

The special edition will offer an overview of international activities including a section on Inuit Art resources: scholarship, university collections and libraries.

Inuit Art World, to be distributed and promoted internationally, will be twice the normal size and reach twice the market.

Don't miss out. Reserve your place now in Inuit Art World.

André Baxter
Advertising Sales Representative,
Nortext
14 Colonnade Rd., Suite 280
Nepean, Ontario, Canada K2E 7M6
Tel: (613) 727-5466 Fax: (613) 727-6910
Inuit sweep awards at Arizona show

Inuit carvers swept up all the prizes in the stone-carving classification at the Scottsdale Native American Indian Cultural Foundation's Fourth Annual Fine Art Show in Arizona, February 16 to 18, 1990. Johnny Kakutuk of Akulivik won the Grand Award, Best of Classification, Division First, for a carving of two otters entitled *Duo*. The Division Second was won by Jimmy Kattuck for a carving of a hunter and seal entitled *The Struggle*. Nutaraluk Iyaituk of Ivujivik won Honourable Mention for his carving of a bear.

A special award, the Chime'ne Charveze Memorial Award, went to young artist Rex Goose of Holman Island for a carved musk-ox horn, which he titled *Canada Goose*.

Photographs, ribbons and prize money were sent to the artists, none of whom were present for the awards ceremonies. Judges were Barton Wright, former Director of Scientific Research at the San Diego Museum of Man and Curator of the Museum of Northern Arizona, and Betty Pennington of the Heard Museum in Phoenix.

Marion Tuu'luq receives honorary degree

W
ell-known artist Marion Tuu'luq of Baker Lake, now 80-years-old, received an honorary Doctor of Laws degree June 4 this year from the University of Alberta in Edmonton.

Tuu'luq is a first-generation Inuk artist. Her drawings, prints and wall-hangings are represented in private, corporate and public collections, and her work has been included in major international exhibitions and featured in one-person shows. Tuu'luq's major artistic achievement is the hundreds of wall-hangings she has created, employing a repertoire of images drawn from stories, legends and personal experience.

A selection of wall-hangings by Tuu'luq and two other well-known fibre artists in Baker Lake, Jessie Oonark and Irene Ava-llaqiaq, were displayed in the foyer of the auditorium at the University of Alberta. The award given to Marion Tuu'luq noted the contribution of other women artists in Baker Lake.

Tuu'luq, who received a standing ovation upon presentation of her award, said: "At first I didn't want to come because I thought it would be so hot here, but now I am glad I had the opportunity to get the degree here. Very happy." One of the highlights of the trip south for the artist was the roller coaster at the West Edmonton Mall. Northern Images, a gallery in the West Edmonton Mall, held a show of Tuu'luq's work to coincide with the conferring of the honorary degree, and the artist attended a wine-and-cheese event, which also featured a preview of the 1990 Baker Lake Graphics.
Education and exhibitions

The backbone of the Inuit Art Foundation's program, announced in July, is education for artists and high quality travelling exhibitions. The Foundation is planning to establish the first Inuit School of Art, which, says IAF President Virginia Watt, "will be designed to address the long-term needs of artists." IAF board member and artist Manasie Akpaliapik and Doug Todgham, formerly with the Art Gallery of Ontario, are co-chairing a committee to develop a structure for the Inuit art school.

A second committee, co-chaired by IAF board members, Doris Shadbolt (curator and author) and Inuk artist Audrea Loreen-Wulf, has been struck to develop a series of exhibitions which, she expects, will focus on contemporary Inuit art. IAF Executive Director Marybelle Mitchell says the emphasis will be on contemporary work since exhibitions such as In the Shadow of the Sun, which opened the new Museum of Civilization last summer, focus on older works, giving the erroneous perception that good work is no longer being made. The Foundation will seek to collaborate with public galleries in the mounting of exhibitions.

Rankin Inlet artists form association

Rankin Inlet artists formed an Inuit Art Association earlier this year. Board member Theresa Tungalik says the move was a response to the lack of facilities for carving in the community and a desire "to eliminate the middleman."

The Rankin Inlet group is hoping to be able to use a now vacant craft shop facility, which opened the new Museum of Civilization last year, for carving and other arts. The building needs extensive repairs, which Tungalik estimates will cost about $150,000.

Like artists in most northern communities, the Rankin Inlet group wants a studio where people, especially children, can work and learn together. Such facilities are virtually non-existent in the Arctic, and people must choose between carving in their homes (the dust is a health hazard) or outside in sub-zero temperatures. In March, more than 100 residents of Broughton Island signed a petition to have a municipal hall converted to a carving studio. But, as in Rankin Inlet, the problem is finding the money for renovations, which should include a proper ventilating system.

To raise money, the Rankin Inlet group is holding dances and bake sales. They are also seeking donations.

Are you in the business of Inuit Art?

Do the 75% of Inuit Art Quarterly's readers who are collectors of Inuit Art know about you?

Instead of reading our ad, they should be reading yours.

Advertise in Inuit Art Quarterly

Contact: Andree Baxter, Advertising Sales
Inuit Art Quarterly
Suite 280-14 Colonnade Rd.
Nepean, Ontario K2E 7M6
TEL: (613) 727-5466
FAX: (613) 727-6910.

Ookpiktuyuk Art
A subsidiary of the Baffin Trading Co.

Carrying a wide range of top quality soapstone, bone and ivory carvings; drawings, wallhangings and prints from world renowned Inuit artists, as well as rising young artists.

Owned and operated by Henry and Margaret Ford
Box 29, Baker Lake, NWT
KOC 0A0 (619) 793-2534
Waddington's
Auctioneers & Appraisers
Established in 1850

WORLD RECORD PRICES IN TORONTO

Joe Talirunili, Povungnituk:
Mottled dark grey soapstone depiction of
Joe's famous migration story, 10¼".
SOLD FOR $20,350

WE ARE NOW ACCEPTING CONSIGNMENTS
FOR OUR FALL SALE OF INUIT AND
ETHNOGRAPHIC ARTS

FOR FURTHER INFORMATION AND/OR
AN APPRAISAL APPOINTMENT, PLEASE
CONTACT MR. DUNCAN McLEAN AT THE
OFFICES OF THE AUCTIONEER

189 QUEEN STREET EAST, TORONTO, ONTARIO  M5A 1S2  TELEPHONE (416) 362-1678

The Arctic Hunter

Inuit Art of Exceptional Quality

Bootleg Alley
37 Front St.
P.O. Box 213
Greenport, N.Y. 11944
(516) 477-2002
The Winnipeg Art Gallery has received two important gifts: a set of Holman Island Graphics and its pick of the Hudson's Bay Company Collection.

The Holman Island Co-operative donated a complete set of graphic images published by its print shop over the last quarter of a century, and an anonymous benefactor purchased the entire Hudson's Bay Company collection, from which the Winnipeg Art Gallery has been invited to select whatever it wishes.

Inuit art curator Darlene Wight is delighted with both gifts. The Holman graphics are a timely addition to the gallery's holdings and Wight is planning to use them in a retrospective exhibition. The collection from the Hudson's Bay Company (now The North West Company) provides, she says, "an opportunity for some interesting research since many of the Hudson's Bay buyers from those early days are still in Winnipeg." The collection, which has been housed in the Hudson's Bay House in Winnipeg, contains many large early works from Arctic Quebec, "quite different," says Wight, "from what we already have. They provide a really nice complement."

The Winnipeg Art Gallery has one of the most outstanding collections of Inuit art and the most active exhibition program of any public gallery in the world.

An international gathering of 25 indigenous artists, including Canadian Indians and Inuit, met in June at the Canadian Museum of Civilization in Ottawa/Hull. Artists from New Zealand, Chile, Mexico, Ecuador, Peru, Guatemala, Argentina, Panama, the United States and Canada discussed their situations as artists in their respective countries and the controversial issue of the portrayal of their art in museums and public galleries.

Organized by Ottawa's Omniaak Native Arts Group, the week-long workshop was designed to develop an indigenous artists' statement on the World Decade for Cultural Development of Unesco (1988 to
1998), declared by the United Nations
to promote the idea that cultural values
are as important as economic ones. It was
also expected that the group might col­
laborate on a presentation or statement
to coincide with 500 Years, an event
planned for 1992 by the Spanish govern­
ment to honour the quintcentennial of
the “discovery” of North America by
Christopher Columbus. Using the 1992
celebration as a focal point, Canadian in­
digenous artists discussed issuing a state­
ment concerning the impact of this
historic event on their peoples and
culture.

Om niak Director Lance Belanger says,
however, that “a consensus developed
during the workshop around a genius
idea proposed by artist Eddie Poitras that,
in addition to involving themselves in the
1992 activities, the indigenous artists
would involve themselves with a cultural
symposium Unesco is planning for 1991
in Canada.” In that way, aboriginal people
in Canada would be commemorating the
“pre-Columbus quintcentennial, before
the so-called discovery.”

The first several days of the Ottawa
workshop were devoted to statements
from the artists about their lifestyles and
conditions of work. The event was a
consciousness-raising experience for
everyone who attended. Manasie Akpa­
iapik (from Arctic Bay, now living in
Toronto) and Gilbert Hay (of Nain, Labra­
dor) represented Canadian Inuit at the
event. Akpaliapik says he was surprised
to find that “Inuit artists fare much better
than artists in many countries, who are
not allowed to express their own ideas, but
work to quotas, producing what their
governments say.” Both Hay and Akpaliapik
found the sessions stimulating and
particularly appreciated the opportunity
for an exchange with Canadian Indian
artists.

Belanger considers that the “Canvas of
Collaboration,” as he calls it, which the
workshop participants painted one even­
ning at Ottawa’s Saw Gallery, “was one of
the most significant things” that hap­
pened. “People may view it,” he says, “as
an experiment in social compatibility.
It revealed a sense of camaraderie and
purposefulness. It is evidence of the
fact that, in the end, people do share aes­
thetic and social realities. The icons and
images that we all put into the paint­
ing formed a whole, something I hadn’t
expected.”

The collaborative painting now resides
in Belanger’s Ottawa studio, and no deci­
sion has been made as to its disposition.
Om niak is planning to release a pub­
lication on the workshop later this sum­
mer, and a 30-minute video is being
prepared.
Artist Michael Kusugak of Rankin Inlet, Northwest Territories, has been awarded a Canada Council (Explorations) grant to write a novel entitled *Evolution on the Fast Track*, which will describe changes over three generations of Inuit, "from a nomadic existence to a modern, middle-class one."

Alootook Ipellie, living in Ottawa, has also been awarded an Explorations grant to produce an illustrated book of stories called *Arctic Dreams and Nightmares: Dreaming with Opened Eyes*.

Jeannine Montford, formerly of Tuttavik, is now sales manager at Arts Induvik's new wholesale showroom in Mississauga (Toronto), Ontario. The official opening of the showroom was July 9, 1990.

An update of the *Inuit Artists' Print Workbook*, an ongoing project of Sandra Barz, is in production and can be ordered from: Arts & Culture of the North, Box 1333, Gracie Square Station, New York, NY 10028, (212) 879-9019.

It's official: The Canadian Museum of Civilization, which opened its new quarters in Hull (Quebec) last summer, will not be publishing English or French versions of the catalogue that accompanied the *In the Shadow of the Sun* exhibition. Gerhard Hoffmann, exhibition organizer and editor of the impressive catalogue cum reference book that accompanied it, notified contributors in April this year that they were free to publish their articles elsewhere.

Feheley Fine Arts in Toronto has been running a series of exhibitions of works by non-native artists based on northern subject matter. *The Artist in the Arctic* series, as it is being called, has included exhibits of work by Toni Onley, Jean Twist, J. G. Lansdowne, David Alexander, Kay Graham and Bill Ritchie. An exhibit entitled *Small Cape Dorset Paintings* (22 works in pastel, watercolour, acrylic and gouache) by George Gilmour will open in October 1990.

---

**Are you in the business of Inuit Art?**

Do the 75% of Inuit Art Quarterly's readers who are collectors of Inuit Art know about you?

Instead of reading our ad, they should be reading yours.

**Advertise in Inuit Art Quarterly**

Contact: Andrée Baxter, Advertising Sales
Inuit Art Quarterly
Suite 280-14 Colonnade Road
Nepean, Ontario K2E 7M6
TEL: (613) 727-5466
FAX: (613) 727-6910.
A rock sculpture entitled *The Lost Child* by David Ruben Piqtoukun, who lives in Toronto, has been attracting press attention in Ottawa, sparked by negative comments from a city alderman who says the installation is nothing more than three boulders. Piqtoukun has demanded a public apology.

Nelson Graburn is chairing a plenary session entitled *The Changing Role of Arts and Artists* at the 7th Inuit Studies Conference, August 19 to 24, 1990 at the University of Alaska in Fairbanks.

Inuit Art in France: Dr. Claude Baud, owner of L'Iglou Art Eskimau in Douais, is organizing an exhibition of Inuit art to be held at the Canadian Embassy in Paris December 6, 1990 to February 15, 1991. The embassy has expressed interest in hosting annual or bi-annual Inuit art shows.

Artist Marion Tuu’luq, who said she was “excited and proud,” was honored at a community dinner in Baker Lake to celebrate her award of an honorary degree by the University of Alberta.

The Avataq Cultural Institute hosted a small exhibition of Inuit art (40 works from the 1,000 recently received from the Department of Indian Affairs and Northern Development) June 29, 1990 at its office in Montreal. The Avataq Cultural Institute is a non-profit native organization, incorporated in 1981, to protect and promote the language and culture of the Inuit of Nunavik (Northern Quebec). Avataq is launching a new magazine this fall.

Photographer Paul von Baich and Ingo Hessel from Indian and Northern Affairs spent a week in June in Baker Lake and a week in Arviat photographing artists.

Images by two artists from the Sanavik Co-operative in Baker Lake have been chosen for the 1990 North American Heritage card series to be published by UNICEF.

Curator Barb Winter of the Prince of Wales Northern Heritage Centre in Yellowknife has accepted a combined teaching and curating position at Simon Fraser University in Vancouver.

William Lyall, president of Arctic Co-operatives Limited, has announced that Andrew Goussaert, chief executive officer of Arctic Co-operatives, will retire December 31 this year. Goussaert, a key figure in the development of the co-operative movement in the Northwest Territories for more than 30 years, will remain under contract to the Board of Directors in an advisory capacity on an “as required” basis, to assist in development issues facing the co-operatives.

Razie Brownstone has retired as associate director of the The Inuit Gallery in Toronto. Her replacement is John Bell, who has been with the gallery for nine years.

Pudlo Pudlat, a 74-year-old artist from Cape Dorset, recently attended an exhibition of his drawings at the National Gallery of Canada. In a talk to invited guests on opening night, Pudlat disparaged his own work, referring to it as “ugly.”

**CORRECTION**

The photo caption on page 6 of the spring 1990 IAQ should read: “At the Canadian Museum of Civilization” in Hull, not “At the National Gallery of Canada.” We apologize for this error.

---

**D & A EXPEDITING**

(Iqaluit, N.W.T.)

SPECIALIZING IN FINE INUIT SCULPTURES (From South Baffin)

Inquiries:
Call (819) 979-5941 (5722)
P.O. Box 428, Iqaluit, N.W.T., X0A 0H0

---

**The Guild Shop**

A unique collection of Inuit sculpture

prints & drawings, textiles, jewellery & basketry

**A program of the Ontario Crafts Council**
Calendar

Funding for this position is available through the Native Community of Citizenship. For more information about the position, please contact the McMichael Canadian Art Collection's Public Programmes Department at (416) 893·1121.

INUIT ART EDUCATION INTERN

The McMichael Canadian Art Collection is located in Kleinburg about half an hour north of Toronto. Working as part of the Public Programmes and Education team, the successful candidate will create educational materials and programmes focusing on our Inuit art collection. Qualifications should include an understanding and appreciation of Inuit art and modern culture and excellent writing skills. First consideration will be given to artists. All interested applicants are invited to direct their resumes to:

Rosanne Gilks
McMichael Canadian Art Collection
Islington Avenue
Kleinburg, Ontario
L0J 1C0
Fax: (416) 893·2588

For more information about the position, please contact the Public Programmes Department at (416) 893·1281, ext. 228.

Funding for this internship is provided by the Native Community Branch of the Ministry of Citizenship.

Exhibitions

McMichael Canadian Art Collection invites applications for the following position:

Pudlo Pudlat: Thirty Years of Drawing, 105 drawings largely from the West Baffin Eskimo Co-operative, at the National Gallery of Canada, Ottawa, from July 6 to September 3, 1990, and at the Winnipeg Art Gallery in December.


Manasie: The Art of Manasie Akpaliapik, at the Winnipeg Art Gallery, August 4 to November 18, 1990.

The First Passionate Collector: The Ian Lindsay Collection of Inuit Art, at the Winnipeg Art Gallery, June 30 to November 18, 1990. This exhibition will be accompanied by a major publication; plans are being made to have it tour.

Travelling Exhibitions


In the Shadow of the Sun has moved from the Art Gallery of Nova Scotia, Halifax, to the Netherlands, where the Inuit art section of the exhibit will be at the Museum, The Hague, from the beginning of September to the end of October (dates unspecified). The Indian art section of the exhibition will be shown concurrently at the nearby Ethnographic Museum in Leiden.


The Toronto Dominion Bank Travelling Exhibition of Inuit Art, a collection of 22 carvings chosen from the Bank's permanent collection, will travel to the new Toronto Dominion Bank in Winnipeg (fall, 1990) and other bank branches, dates unspecified.

Print Collections

Cape Dorset 1990 will open October 26 at the Inuit Gallery, London, Ontario, and November 1 at Arctic Inuit Art, Richmond, Virginia.

Conferences

The Seventh Inuit Studies Conference will be held at the University of Alaska, Fairbanks, from August 19 to 23, 1990. For information: Dr. Lydia Black, Department of Anthropology, University of Alaska, Fairbanks, Alaska 99775. (907) 474·6760.
When in BOSTON, visit
INUIT IMAGES OF BOSTON
Greater Boston's only gallery dedicated exclusively to Inuit art.
Exhibiting works from the 1950's to 1990.

For additional information, please call or write:
P.O. Box 2501 Quincy, MA 02269 USA
(617) 471-2626 M-F, 9-5 or (617) 471-1706 eve's & weekends

BARNABUS AMANQUNANGA
Baker Lake, 1989; 10"H x 18"L

Paul Tooboktook
Woman With Fish, 1989
38 x 28 x 18 cm

From the Artist to You
sculpture
wall hangings
drawings
by leading
Baker Lake artists

BAKER LAKE
FINE ARTS & CRAFTS
To join our mailing list, phone or write:
Baker Lake, NWT XOC OMO (819) 793-2865
Dealer inquiries welcome

images for a canadian heritage
SPECIALIZING IN ORIGINAL PRINTS AND SCULPTURE BY INUIT AND NORTHWEST COAST ARTISTS

Tukiki Manomai
30 x 24 x 41 cm

Inuit Sculpture Masterworks

ninavik
the native arts place
4834 Tufford Rd.
Beamsville, Ont.
LOR 1B0 tel: 416-563-4274
North service road between exits 57 and 63 Queen Elizabeth Way at Lincoln, Ont.

Summer 1990 Inuit Art Quarterly 49
The northern flavor found in the paintings of Lynda Halfhide is the result of having lived in the Arctic for four years, Cape Dorset, Baffin Island 1983-1985 and Fort Liard, N.W.T. 1985-1987.

Lynda Halfhide
Amautik Reproductions

Framed Editions Available
Lynda Halfhide
525 Falwyn Crescent
Orleans, Ontario
Tel: 613-830-0468

Also available at:
Coman Galleries Ltd.
Iqaluit, N.W.T.
(819) 979-0222

Siniktarvik
Rankin Inlet, N.W.T.
(819) 645-2530

From top left, clockwise: The Church; Friendship Centre; Remains of the "Siku"; The Airport.
the finest Inuit Art in Old Quebec

GALERIE BROUSSEAU ET BROUSSEAU

Château Frontenac, Vieux-Québec

C.P./BOX: 758 HV, QUÉBEC, G1R 4S7, [418] 694-1828
**Profile**

Johnny Inukpuk

Born: 1911
Residence: Inukjuak (Port Harrison/Inoucdjouac)
Collections: Glenbow Museum, Calgary
Bessie Bulman Collection, Winnipeg Art Gallery
Toronto-Dominion Bank Collection, Toronto
Montreal Museum of Fine Arts
Metropolitan Museum of Art, New York
Klamer Family Collection, Art Gallery of Ontario, Toronto
Winnipeg Art Gallery
Hudson Bay House Permanent Collection, Winnipeg
Musée de la civilisation, Quebec City
Canadian Museum of Civilization, Hull
Rothmans of Pall Mall Canada Ltd., Toronto
Art Gallery of York University, North York, Ontario
Agnes Etherington Art Centre, Kingston, Ontario

Major exhibitions (group):

1971–1973 Sculpture/Inuit: Masterworks of the Canadian Arctic (Canadian Eskimo Arts Council; toured internationally; catalogued).
1977–1978 We Lived By Animals/Nous Vivions des animaux (Department of Indian Affairs and Northern Development; toured internationally; catalogued).

1983 Inuit Masterworks: Selections from the Collection of Indian and Northern Affairs Canada (McMichael Canadian Collection, Kleinburg, Ontario).
1987 Winnipeg Collects: Inuit Art from Private Collections (Winnipeg Art Gallery; catalogued).

**Honours:**

1978 Elected as member of the Royal Canadian Academy of Artists

**Selected published references:**

1965 *Eskimo Sculpture/Sculpture Esquimaude* George Swinton. Toronto: McClelland and Stewart Ltd.


THE NORTH WEST COMPANY INC.
CANADA'S LEADING DISTRIBUTOR OF INUIT ART

INUIT ART MARKETING SERVICE
65 Skyway Avenue, Rexdale (Toronto)
Ontario, M9W 6C7 (416) 675-9300

Taqialuq Nuna
Cape Dorset
LEGENDS FROM THE LAND
OF THE **Midnight Sun**...