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Artists Speak

Three Cousins In Two Worlds

Reinsa Schrager in conversation with Abraham Angkik, Joe Naeqigiyuk and Bill Natsqigiyuk at a 1993 exhibition in San Francisco.

Features

Protecting Your Art:
A Lawyer Interprets Canada's Copyright Law

by Lesley Ellen Harris

This concise presentation of key features of Canada's copyright law will be of value to artists and those wishing to reproduce or exhibit artwork.

You Had To Be There

by Patricia Brenar

Inuit are reviving the ancient drum dance and speak poignantly of the meaning it has for them. Their views are contrasted with those of early ethnographers who considered it clumsy and senseless.

Departments

Editorial
On Dancing and Other Things

Reviews: Books
In the Shadow of the Sun: Perspectives on Contemporary Native Art

Soapstone and Seal Beads: Arts and Crafts at the Charles Cambridge Hospital, a Tuberculosis Sanatorium

Current Publications

Update
Labrador Letter: John Terriak of Nain writes about teaching art and transporting stone.

Advertisers' Index

Views
Church Picnic
ANCIENT TRADITIONS GALLERY
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INUIT NORTWEST COAST SCULPTURE - PRINTS - CRAFTS
SOUTHWEST POTTERY & JEWELRY

ROANIE PANNIK
GEGOY 1940/1950

TWO FINE INUIT/NORTHWEST COAST GALLERIES
EXHIBITING THE TRADITIONAL NATIVE ARTS OF THE NORTH AND NORTHWEST

The Mythic Image
An exhibition that explores the myths, tales, and legends of the north and northwest through the art and crafts of its native peoples. April 2 - May 14, 1994

Charles Camsell Hospital Inuit and Indian Collection, an exhibition of Inuit and Inuit-related art, is on display at the Charles Camsell Hospital, 12204 114th Avenue, Edmonton, Alberta T5M 3X4. Exhibition to travel to ten other Canadian cities.

Calendrier des événements

PENDING EXHIBITIONS


McMichael Canadian Art Collection, Selections from the Permanent Collection, Gallery 9. Installation changed daily. Current display open November 12, 1993 to March 6, 1994 and March 11 to May 24, 1994. Hours: Tuesday through Sunday 11 a.m. to 4 p.m. Address: 1505 McMichael Avenue, Kleinburg, Ontario. Tel: (416) 895-1121.

Toronto Dominion Gallery of Inuit Art, Hours: Monday through Friday 10 a.m. to 5 p.m. Saturday 10 a.m. to 5 p.m. Free admission. Address: 75 Wellington Street West, Toronto, Ontario. Tel: (416) 592-8124.

Dennison Museum of Northwest Art, Permanent exhibition entitled "Inuit: A Cultural Perspective. Hours: Monday through Saturday 10 a.m. to 5 p.m. Sunday 1 p.m. to 5 p.m. Address: 1701 East Front Street, Traverse City, Michigan 49684 U.S.A. Tel: (616) 922-1035.

Montreal Museum of Fine Arts, Hours: Tuesday through Sunday 11 a.m. to 6 p.m. Wednesday 11 a.m. to 9 p.m. Address: 180 Sherbrooke Street West, Montreal, Quebec. Tel: (514) 283-1600.

Chebucto-McMaster Hospital, Hours: Daily 8:30 a.m. to 11:30 p.m. Address: 1260 Main Street West, Hamilton, Ontario. Tel: (519) 621-2100, ext. 3538.

Macleod Museum of Canadian History, Hours: Monday through Friday 10 a.m. to 5 p.m. Saturday 10 a.m. to 5 p.m. Address: 690 Sherbrooke Street West, Montreal, Quebec. Tel: (514) 890-7180.

Canadian Guild of Crafts Quebec, A touring exhibit of work from the Inuit collection. Hours: Tuesday through Friday 9 a.m. to 5:30 p.m., Saturday 10 a.m. to 5 p.m. Address: 1701 East Front Street, Traverse City, Michigan 49684 U.S.A. Tel: (616) 922-1035.

CONFERENCES

Inuit Pride and Identity, The 9th Inuit Studies Conference, will be held in Iqaluit, Northwest Territories, June 12 to 15, 1994. For registration, contact: Inuit Studies Committee, c/o Arctic College, P.O. Box 160, Iqaluit, N.W.T. X0A 0A0.
On Dancing and Other Things

We are pleased to be able to bring you an article on Inuit drum dancing, an art form that is undergoing a revival across the Arctic. Patricia Déwaw writes about the meaning it has for Inuit, who use it as "celebration and medicine." She quotes some of the early ethnographers who likened the Inuit drum dance to "elephant-swinging" and "a dog just out of water" to make the point that dance is culture-specific and its signals are often misrepresented.

The article on copyright, by lawyer Lesley Allen, is intended primarily for Inuit artists, but contains information that will be of use to anyone wishing to reproduce or exhibit artwork of any kind, not just Inuit art. The latest issue of the Inuit Art Foundation's comic book for artists also deals with the subject of copyright. More, a veritable mine of information for Inuit artists, is covered in this issue, including photographs taken during a drumming event in the Northwest Territories. The book continues to be a vital resource for our readers, and has been widely distributed in schools and communities across the country.

Thank you to all our readers who have made donations to the Inuit Art Foundation. Among other things, your money is helping to send this magazine, free of charge, to all Inuit artists, along with the educational comic series, MM.
THREE COUSINS
In Two Worlds

This site at Cross Bay, on the shore-line of the south-east end of Baker Lake, shows a traditional quarry area. Since it has limited exposed reserves, it is not suitable as a "community quarry." It will, however, provide stone for a few local carvers. The grooves in the side of the rock show how carvers have extracted stone for immediate use without giving thought to long-term development of the resource. This type of approach can severely diminish the potential life of a quarry operation, create a high rate of waste and, in some cases — depending on which quarrying techniques are used — ruin an entire deposit. In this quarry there is no developed working face; there is little room to work, and the availability of accessible material is limited. As it is, the requirements for two or three carvers could be supported for a limited time. Quaing with the intent of developing a working face requires more manual labour, but, in the long term, provides a larger supply of stone and the potential to extract larger pieces. It also creates a safer working environment and, most important, it means that the resource is being managed so that the maximum amount of soapstone can be extracted and utilized. Establishing larger working areas and developing a working face requires more work initially, but it will benefit more carvers now and in the future.

Learning the proper use of tools and using the right tools for a particular job is extremely important to a successful quarry operation. At Jigging Point, approximately 60 km east of Baker Lake, on the lake, wedges and feathers were used to split larger boulders. It is far simpler to use these, instead of blasting. In the same way, smaller wedges and feathers can be utilized in town to further split larger pieces of stone into a manageable size for carving.

Development site of proposed Rankin Inlet Community Quarry, located on the southeastern side of Faitsaff Island, approximately 8 km east of Rankin Inlet, N.W.T. This photo shows the cover of highly weathered cap rock which had to be drilled and blasted in order to expose the more competent underlying soapstone. Shown is Matthew Penney, Economic Development Officer for Rankin Inlet.

Removal of overburden or highly weathered superficial material is essential to assess the overall quality of stone; establish the potential reserves of good stone; facilitate the development of a long-range quarry plan; and establish a safe, open working environment. Overburden at this location was manually stripped using hand tools. Edward prepares Primacord for the primary blast at the Paddle Quarry location near Arviat.

A drum dancer, 60 cm high, carved by Patrick Kabluitok of Rankin Inlet, using stone obtained from the project quarry on Faitsaff Island.
Harvesting Stone in the Keewatin

The Inuit Art Society of Rankin Inlet received funding through the Canada/Government of the Northwest Territories Economic Development Agreement to do some quarrying in September, before the Keewatin Arts and Crafts Festival. William Kelly, a geologist from Ontario, was hired to assist a group of carvers to quarry approximately 10,000 pounds of stone. Kelly met with carvers first and surveyed some sites by helicopter with them. Kelly, of Geomatics Contacts Ltd., says, "The carvers had to be part of the quarrying project, because of their feelings about the stone."

The work in Rankin Inlet was part of a pilot project which ran from mid-August until the end of September. The requirements of stone for three communities in the Keewatin-Baker Lake, Arviat and Rankin Inlet were investigated. The plan was to identify one location, reasonably close to each community, with material acceptable to a majority of the carvers, it was also specified that the preferred location have sufficient long-term reserves be capable of supplying stone for the community and that the stone be free of minerals that might pose significant health concerns.

Although there was an urgent need to get stone to the carvers, and winter was approaching, safety precautions were stressed throughout the project. "Development and production go hand in hand," says Kelly. "Otherwise, you work yourself into a small corner where there's no room to work and it's a safety hazard."

The stone quarried under this project is being distributed to carvers at no cost. Ona Olah, GNWT Regional Superintendent for Arts and Crafts in the Keewatin, says that the idea this year was to supply stone in a crisis situation. He is confident that funds will be forthcoming "to secure some reserves and train local people so that the availability of soapstone won't be a problem in the future."

Abraham Angluk, Bill Nasogoluq and Joe Nasogoluq in conversation with art historian Reissa Schragger, following the opening of The Shaman's Drum — Echoes of the Past at Images of the North gallery, San Francisco, October 1993.

Three views of Hawk Man by Bill Nasogoluq (Brazilian soapstone; app. 19 x 14 x 16 in.).
Angikh continues to develop a personal vocabulary of expressions and stylized motifs that give form to his storytelling.

In contrast, Bill Nogashuk carves in a highly naturalistic style, concentrating on realism in the rendition of the human figure. Both men, through their own unique approaches to their work, have created a body of sculpture that is a testament to the versatility and depth of their art.

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Shamoon Daming
"A Trance, Joe Nogashuk (Soapstone),
40" x 10, x 550,
Dancing with his own image, Nogashuk brings to life the spirit of the stone, channeling it through his hands and into the minds of those who view his work.

---

Reisa Scharfner
A particularly striking piece in this exhibition is a carved, textured piece of stone that would fit perfectly in a window or on a table. The artist's use of light and shadow creates a sense of movement and depth, inviting the viewer to explore the intricacies of the stone's surface.

---

Abraham Anikgh
Joe Nogashuk and Bill Nogashuk have a unique perspective on their work, viewing it as a form of personal expression. Their sculptures often explore themes of memory, healing, and the passing of time, reflecting their own experiences and the stories they want to tell.

---

John Terriak
The board of directors of the LAA (Lukujat Naujauk), an organization that promotes and supports Inuit art, has recently announced a new grant program to support emerging artists. Through this program, artists will have the opportunity to develop their skills and create new works, furthering the vibrant and diverse Inuit art scene.
has a significant collection of Inuit art, focusing on drawings dating from the early 1960s to the present. Director Judith Nishiy was a talk on November 21 at the McElhenny House in Williamson, Virginia, where she was guest curator of an exhibition entitled Contemporary Inuit Drawings: The Human Condition. This exhibition, which showcases some of the recent art of this collection to the museum, will be reviewed by Curator for the North Dakota Art and Antiques. "Contemporary Inuit Drawings," a catalogue is available from the McElhenny House, College of William and Mary, Williamsburg, Virginia 23187 U.S.A.

The Royal Ontario Museum will open its Gallery of Indigenous Peoples with an exhibition entitled "Needles and Hunting in the Eastern Arctic. The exhibition is from February 19, 1994 until September 16, 1994. The exhibition originates from a co-operative effort between the people of the Northwest Territories and the museum to oversize the construction of a kayak frame in 1994. Once completed, the kayak frame and video were displayed at the museum and later became part of a more comprehensive exhibition exploring the role of the kayak in Inuit culture during the late 19th and 20th centuries. The present, expanded exhibition features nine full-scale kayaks and focuses on design, construction, and the skinning technologies. Kenneth Lister, exhibition curator, says: "Working with the North American Inuit community has been very rewarding because this exhibition is in keeping with the Inuit elders' desire to communicate this important part of their past to museum visitors and a younger generation of Inuit. Also included in the exhibition are woodworking, skinning tools, clothing, and Inuit sculpture depicting the types of animals and hunting techniques used by the Kayaks. The Gallery of Indigenous Peoples plans to hold changing exhibitions that explore the past and present cultures of the world's indigenous populations.

In conjunction with the exhibition Northern Lights: Inuit Textiles from the Canadian Arctic, the Baltimore Museum of Art presents an event entitled "Inuit Art: Northern Lights: The Artist of Baker Lake on December 5, 1993. Baker Lake artists Henry Atsalamak, James Kugluk, and Rachel Quatsiaq spoke about their work and lives, and provided demonstrations of embroidery and appliqué techniques. Marie Boulanger, owner of the gallery, was a talk on November 21 at the Bakersfield Fine Arts, Ltd., a talk on the development of textile art in the Arctic. Inuit Art: Northern Lights: The Artist of Baker Lake on December 5, 1993. Baker Lake artists Henry Atsalamak, James Kugluk, and Rachel Quatsiaq spoke about their work and lives, and provided demonstrations of embroidery and appliqué techniques. Marie Boulanger, owner of the gallery, was a talk on November 21 at the Bakersfield Fine Arts, Ltd., a talk on the development of textile art in the Arctic. The Royal Ontario Museum will open its Gallery of Indigenous Peoples with an exhibition entitled "Needles and Hunting in the Eastern Arctic. The exhibition is from February 19, 1994 until September 16, 1994. The exhibition originates from a co-operative effort between the people of the Northwest Territories and the museum to oversize the construction of a kayak frame in 1994. Once completed, the kayak frame and video were displayed at the museum and later became part of a more comprehensive exhibition exploring the role of the kayak in Inuit culture during the late 19th and 20th centuries. The present, expanded exhibition features nine full-scale kayaks and focuses on design, construction, and the skinning technologies. Kenneth Lister, exhibition curator, says: "Working with the North American Inuit community has been very rewarding because this exhibition is in keeping with the Inuit elders' desire to communicate this important part of their past to museum visitors and a younger generation of Inuit. Also included in the exhibition are woodworking, skinning tools, clothing, and Inuit sculpture depicting the types of animals and hunting techniques used by the Kayaks. The Gallery of Indigenous Peoples plans to hold changing exhibitions that explore the past and present cultures of the world's indigenous populations.

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Kagen and Apakatuk by Abraham Angnak, 1993 (Brassia soapstone, approx. 35 x 27 x 13 in.)

Joe Nasogialuk: These young boys are looking and looking, trying to make a carving. They lost the ability to hear the stories and listen to the people and have their own interpretation, like Joe says. They think it's not along the lines of "I'm going to make this-I'm going to make that."

Schrag: Do you mean in the sense of packaging ideas — that's an idea and I'll package it because it sells?

Jean Nasogialuk (Joe's sister): We are the last people who had to make a new start, a new life, we had values from the past.

B. Nasogialuk: I grew up with dog teams and I grew up with my mum and dad expecting me to be a hunter and trapper. And, on the other hand, there was the generation following me, of people under 30. They are out the same. They don't rely on hunting and trapping, whereas my dad had to, and I also had to be the hunter and trapper. Now, we're managed to branch off, Joe has spent years in the South, as have I, and we've branched into different fields and we've had to adjust to the southern society. Yet, we've had the direct tie to the old ways. So I think the last generation that can actually represent Inuit traditions and beliefs, the last generation that actually had personal contact with them.

Angnak: How can I say that, since we've been told the stories, but we also experienced them. I think in your case, too [Bill], you were told the stories as a child, but you also experienced the country. The old culture has been assimilated into a new interpretation.

Angnak: This is because of growing up in a traditional family, having a nomadic lifestyle. We grew up with parents who had a very strong background in old cultural values, morals and ethics. We've grown through difficult times over the last few years, going back and searching out our roots. We have one foot in both worlds and we've had to find a happy middle ground, through our own lifestyles, through our own artistic expressions and through spiritual values.

Jean Nasogialuk: Losing our cultural beliefs is awful — like burning a volcanic island or having "Joe" burning [i.e., violating cultural taboos] when people are whaling hunting, which brings bad luck. I believe that your guys don't believe that. They've lost their cultural beliefs.

Schrag: You actually do believe that there are certain taboo, in certain ways of doing things in the world?

Jean Nasogialuk: The younger people don't believe that. I believe it and that's why I believe my carvings.

Angnak: It's like to add to what Joe said, that a lot of the things that we have been told or taught to believe come from common-sense experience, in real life you need common sense.

The Umujatqiq Retail and Service Independent Co-op at Place d'Ottawa near Ottawa.

Quebec

The Umujatqiq Retail and Service Independent Co-op in northern Quebec participated in the 1993 Salon des Métiers d'Art du Quebec held in Montreul's Place Bonaventure. In December, including the year of the Aboriginal, the theme of the salon was the "Arts of the Americas." Yves Bertrand, manager of the Umujatqiq Co-op, wrote that the co-op created "a precedent by being the first ever, to promote Inuit crafts at this event." Five Inuit representatives of the co-op attended the exhibition. The co-op also had a display of Umujatqiq arts and crafts at Place d'Ottawa near Ottawa from November 25 to December 24.

La Fédération des Cooperatives du Nouveau-Quebec, the Centre d'exposition CircA and the Quebec government's Ministry of Culture are organizing an exhibition entitled "Art Inuit de Nunavik," which includes about 50 works — wall hangings, baskets, dolls and stone carvings — from several northern Quebec Inuit women artists, including Aanda Nivola, Lucy Meekoo, Calix Oshii, Sarah Joe and Lydia Janusk. This exhibition is to mark the year of the Aboriginal and an itinerary will be confirmed in 1994.

The Musée de la civilisation in Quebec recently acquired a collection of eight soapstone wall hangings made in Kuujjuaq in the early 1990s, along with thirteen sculptures by Thomassee Kudlau (deceased) of Kangirsuak. The museum is planning a program of satellite shows of work from its collection, including a series of small thematic exhibitions of prints and drawings from Nunavik, to commence in March 1994. For information: 85 rue Dalhousie, Quebec City, Quebec: Tel: (418) 643-2158.

Milan

Arctic co-operatives Limited and Anna Molinari of E.T.E., an Italian firm, co-ordinated an Inuit Art and Culture Symposium in Milan, Italy, on October 8-9, 1993. Rosemarie Kupata, President of the Inuit Tapirisat of Canada, gave a talk at the symposium about the changes Inuit have undergone over the past 30 years. Kupata spoke strongly about the devastation caused by barns on fur harvesting and of the changes facing Inuit as they implement the Nunavut land settlement. Odette Lerro, curator of Inuit art at the Museum of Civilization in Ottawa, gave an overview of Inuit art from the historical to the contemporary period. The symposium coincided with the opening of a number of commercial Inuit art exhibitions at various galleries throughout Italy.

In Memoriam

Ekdiook Koonoortok, a long-time resident of Pangnirtung, died in hospital in Iqaluit on August 24, 1993. Koonoortok, born in Coral Harbour in 1924, was a carver, but he was a known for his drawings and etchings. His work has been published in many Pangnirtung Community Print Collections and several of his drawings have been used as a basis for tapestry designs by the Pangnirtung Printmakers. Koonoortok was buried in Pangnirtung. The Pangnirtung Printmakers erected a hand-carved wooden gravestone on his grave on September 16 in a brief public ceremony.

Public Exhibitions

The Macdonald Stewart Art Centre opened an exhibition of Inuit art from its collection on October 16, 1993. The exhibition includes a new selection of drawings, sculptures and etchings. The Macdonald Stewart Art Centre
**Keele Arts and Crafts Festival**

The Keele Arts and Crafts Festival, held in September over 1993, was well attended by artists and others, mainly from the Keele area. Organized by the Inuit Art Society of Rankin Inlet, the festival included seminars, workshops and juried competitions. Some of the art was for sale and some was on display, including work by great artists of the past, on loan from the Inuit Cultural Institute and private collections. Thereseuq Tuglik of the Inuit Art Society of Rankin Inlet says, "the festival was really, really a success. I was overwhelmed at how successful it was. It was a happy event with everyone chip-
ing in."


**Carving Studios**

Two Baffin communities received grants from the Canada/ Government of the Northwest Territories Economic Development Agreement to set up carving studios. Agilartik, the Lake Harbour Association, used its funding to renovate an office in the community office. And Bowhill had previously purchased from the Government of the Northwest Territories for $1. The Broughton Island Artists Association has renovated a portable classroom.Both groups are giving adult carving workshops in January and February.

**AN OPPORTUNITY FOR PRINTMAKERS**

The Cape Dorset Printmaking Shop is offering its facilities to printmakers from outside the community for two weeks in mid-June. The project is a collaboration between the West Baffin Eskimo Co-operative and Government College's School of Design and Visual Arts. Cape Dorset also plans to plan a group of visiting printmakers with three lithographers and two intaglio presses. The services of printmakers will be available to visiting printmakers.

**A BETTER CARVING SHED**

With financial support from the Government of the Northwest Territories' Department of Economic Development and Tourism, high school students in Artivat built six ventilated, paneled carving sheds. The project, which is part of an experimental project, is a step toward better, more efficient facilities in the area. The project also provides training in basic carving skills for northern students.

**CELEBRATING WOMEN'S WORK**

Paulinuk, the Inuit Women Association, celebrates its 10th anniversary in 1994, and to mark the occasion, the association is organizing a Traditional Clothing Show in conjunction with its annual general meeting. More than 70 Inuit women from across the Arctic will meet in Iqaluit, February 21 to 25, to talk about family life, health and parenting social issues. Paulinuk notes that this year, too, like Inuit women work toward healing themselves, their children and their communities, a renewed interest in the design and production of traditional clothing is emerging. Women have been invited from all parts of the Arctic, including Alaska, Greenland and Russia, to model and market their designs, in the belief that this kind of production of traditional Inuit clothing will lead to improved self-esteem and bring economic opportunities.

**Cara Jningsaiakuak:** We've all had ties directly with the past way of life. Joe himself has been a hunter and trapper for us, relying fairly closely on the land and then having to do it in a totally different career. And also he has been in the South and worked for us, and he had contact with people in the North and he had direct ties with his belief's and perspectives of what our parents had emboldened us into. Like myself, I've had to work in the South to make a living, but I believe in Inuit traditions. We're really fortunate because we had parents that were older. I have friends around my age with parents that are almost my brother's age. I see it as fortunate, because we have a lot of beliefs and stories from our parents. This is something that has really influenced me. I think, all of us, the next generation, young men, young women, artists that are in their thirties, they're already in a world that's not connected with people our parents' age.

**Sagiak:** They're running on emery, and they believe in believing in something.

**B. Nasaogak:** I think we were all sent off to summer

**Schraer:** Is that what you call your summer school?

**B. Nasaogak:** When it comes down to it, I believe it.

**Angiik:** I would like to say something that we would all likely be in agreement with, and that is that when we're doing carvings, sculpture or graphic work — interpreting of traditional Inuit belief, like, talking of shamans or talking of elders — we are also trying to interpret and show others, that there are certain things in our culture. Like an understanding and a very deep respect for nature, respect for another, respect from a man to a woman, from children, and also the fact that an individual's life experiences carry weight. There's a respect for elders within our own society. I think that, in a large degree, individuals like ourselves have a responsibility to the culture, to carry on the storytelling month and month in traditional belief systems.

**Sagiak:** I know you told you are a storyteller.

**B. Nasaogak:** I was the only one that was carving something that was a living home (Tuktokyuk), I have my own way, my own way... I... I... I tell you what I can do, what I can make, what I can see. You know I don't think that young people are just lying there doing it, some of them have the talent, but they have no cultural background to fall back on. It all comes down to what you believe in.

**Sagiak:** I think it's more something based on knowing that you have a lot of traditional values, even the language is base to in the next.

**Angiik:** Are you saying more so in the western Arctic than the eastern Arctic?

**B. Nasaogak:** Far more so. You look a little everybody and under in the western Arctic. Most of them don't speak Inuktitut, and very few even understand it. Like I say, we're the first generation in the last that comes into Inuktitut. That is simply because my parents developed that. The next generation — like my cousins, not from Abraham's side, but my cousins from my father's side — their parents spoke exclusively to the Inuktitut.

**It all comes down to what you believe in.**

**Joe Nasaogak:**

English, and they come to our house and my dad would look them in the inuktitut, and they didn't understand a word, it was lost even when I was 3, That was 25 years ago.

**Sagiak:** So, at some level, you come from a unique family background where there was always a strong sense of cultural traditions, and how important it was.

**B. Nasaogak:** Our parents were old.

**Angiik:** They feel comfortable with being Inuit people as opposed to being Inuit people who are adults and stand on their own two feet and are involved in the land or the community and that people in the community, in the fact that they know who they are, they don't have to go to other people's expectations of them.

**Schraer:** In terms of how good you are, how you're perceived by the artist, the impression I'm getting is that you are explaining stories and keeping of a belief system.

**J. Nasaogak:** There are four of us in the western Arctic that have our own style and we are trying to go into the internati

**Angiik:** With the changing of the culture, and more access to trade goods, and so on, people are less and less interested in making hunting tools and importance of staying away. Like older styles of over the last 40 or 50 years has taken its toll on the caribou industry. Clothing — hand-made cloth-

**Jack Anawak, Minister of Parliament for Nunatsiavut, and Rosaline Oolooamiyuk, who received first prize in the Traditional Clothing category at the Keele Arts and Crafts Festival, held in September 1993.**
Bill Nasogoluq working at a rented studio on Salt Islands, British Columbia.

-Anghik: We've done the groundwork with our activities over the last few years, but since we're being asked to conduct workshops, we're also setting up the agenda for the next few years. We've been involved with international exhibitions and, hopefully, this will be an opportunity to encourage artists from other regions in the Arctic to come to the West and expose our younger artists to all the potential that's out there.

-Schragger: So you're going to do it yourselves? You're going to put a lot of white people and southern people out of jobs.

-Inghik: We've come full circle to where our parents were.

-Inghik: We're waving the flag for other generations of artists. Rather than someone in the South saying, "This is how you should do your art," and, "This is what you want to produce." . . .

-Inghik: We did a carving workshop this summer at Innuit. My emphasis was to produce art — not art, as such, I knew the fact that if you produce the best, it's going to sell, the monetary value is going to be there. But if you make a carving solely thinking of money, you are never going to reach the potential you are capable of.

-Schragger: As an earlier interview, you opened up a provocative argument regarding indigenous art forms in the main stream art world. You referred to the Caucasian borrowing of Inuit forms as a sort of intellectual gymnastics that are not to be concerned with the art world. But then a Native artist does it, is it not the category of ethnographic art? Would you like to comment on this?

-Inghik: I sent some pictures of this kind of art to an art dealer. He looked at my carving and he sent back a really nasty letter saying (in other words) that I'm too modern.

-Schragger: For an Inuit artist?

-Inghik: In other words, I won't fit because I'm not . . .

-Schragger: So you see yourself as an Inuit artist and you don't fit into this stereotype. You're not in the right slot. He doesn't know what to do with you.

-Inghik: We're going against a lot of different things here. When you're producing works, we're going against the established concept of what an Inuit artist is supposed to be like.

-Schragger: And you don't fit in. What really interested me about your work last night is — and I'm thinking specifically of the Inuitskull, the Stranger piece and Family Circle — not illustrated — is that your subject matter deals with that inner life, and a lot of distress, a lot of pain. You see so much pain. You don't usually see that in Inuit carvings. Do you want to comment on that?

-Inghik: It's hard for an artist to put emotion in some. . . .

-Schragger: What kind of emotion were you dealing with in the Stranger piece, with that gatekeeping? Was it so powerful?

-Inghik: It comes back to my beliefs. I believe in it so much, I want to make it last.

-Inghik: I think partly that Stranger piece reminds me of stories and experiences that my own family had...
At the private galleries

Winnipeg's The Upstairs Gallery hosted an exhibition of works by Augustin Artinian (deceased) of Pelly Bay from October 2 to 16, 1993.

Exhibition of works by Tuna Sulliq of Baker Lake was organized by the Antiksimut Gallery in Iqaluit, Nunavut, from September 25 to October 6, 1993, in collaboration with Artik Gallery in Iqaluit, Nunavut, and the Antiksimut Gallery in Iqaluit, Nunavut. Another exhibition featuring works by Pauline Nauapitoogok was shown from November 28 to December 23 at the Galerie.

The Shaman's Drum — Echoes of the Past, an exhibition of stone sculpture by three Inuit artists: Abraham Angnik, Bill Nauapitoogok, and Joe Nauapitoogok — was shown from October 2 to 21, 1993, at the St. John's Art Gallery in St. John's, Newfoundland. This exhibition featured the works of Nauapitoogok and Angnik, also known for their stone carvings of the Shaman's Drum. The exhibition was presented as part of the 1993 Harbourfront Centre Festival of Books and Arts.

Galerie Sainte-Marie in Montréal presented an exhibition entitled "Les Mémoires," which featured works by Lucie Lanctot and Christiane Laliberté, both known for their contemporary Inuit art. The exhibition was shown from October 25 to November 5, 1993.

The official opening of the Cape Dorset 1993 Annual Print Collection was held at the Galerie d'Art du Territoire du Nunavut in Iqaluit, Nunavut, on October 28, 1993. The exhibition featured works by a number of Inuit artists, including Abraham Angnik, Bill Nauapitoogok, and Joe Nauapitoogok, who are known for their stone carvings of the Shaman's Drum. The exhibition was presented as part of the 1993 Harbourfront Centre Festival of Books and Arts.

Claude Baud, owner of L'Iguane Art, also presented an exhibition entitled "Les Mémoires," which featured works by Lucie Lanctot and Christiane Laliberté, both known for their contemporary Inuit art. The exhibition was shown from November 27 to December 19, 1993.

This sculpture by Jules Uulaaq of Gjoa Haven (1993; whole bone, antler, stone, 50 x 5 x 25 cm) was featured in an exhibition of art from the Kitikmeot region at the Isafjordur Art Museum, November 20 to December 24, 1993.

In December 1993, Snow Goose Associates in Iqaluit featured works by Germaine Arnaktauyuk, a printmaker/illustrator, along with jewellery from the northwest coast, Alaska, Canada. Arnaktauyuk, born in Igloolik and living in Yellowknife, was in the gallery on November 27 and 28. Her drawings have been used as illustrations in many children's books and educational books.

The Isaks/Nauapitoogok Gallery in Iqaluit had an exhibition of Inuit art in September 1993 entitled "Artic Impressions." The exhibition featured works by a number of Inuit artists, including Abraham Angnik, Bill Nauapitoogok, and Joe Nauapitoogok, who are known for their stone carvings of the Shaman's Drum. The exhibition was presented as part of the 1993 Harbourfront Centre Festival of Books and Arts.

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In November, Judy Kardosh of the Marian Street Gallery in Vancouver organized an exhibition of Inuit art, which was the 123rd exhibition in the series. The exhibition featured works by a number of Inuit artists, including Abraham Angnik, Bill Nauapitoogok, and Joe Nauapitoogok, who are known for their stone carvings of the Shaman's Drum. The exhibition was presented as part of the 1993 Harbourfront Centre Festival of Books and Arts.

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Schrager: I'm sold, but I think we need to speak about the Inuit at this point.

Nauapitoogok: I think the Inuit are the best people in the world.

Schrager: What about the Inuit at this point?

Nauapitoogok: I think the Inuit are the best people in the world.

Schrager: And the bear?

Nauapitoogok: I think the Inuit are the best people in the world.

Schrager: And the bear?

Nauapitoogok: I think the Inuit are the best people in the world.
and it dropped out on the road, I came around the bend and there was my friend I grabbed it and put it in the truck. It already had a string attached to it before it ever became something. I wanted to carve something with significance. Something I always remember was Goobshluxoq. There are a lot of different things about Goobshluxoq. He died before I was alive, but I've been in touch [with] and talked to people who knew him personally. My dad knew him and my dad's friends knew him. He was a very special shaman that turned into a hawk.


B. Nasaqgualik: He was a hunter. He was around when Christianity came.

Schrager: This is a big legendary figure?

B. Nasaqgualik: He wasn't a legend. He was a real life man. He was so recent that when the RCMP were moving this building, this warehouse of theirs, they were having problems because of the equipment they had at that time. It was falling apart and Goobshluxoq was in the crowd watching the spectacle. He volunteered to move the building himself at night, when everybody was gone. He wanted to fly this thing. They discouraged him because, as they said, "Christianity is here now and you can't do it." They were stupid enough not to believe him.

Schrager: How do you spell his name?

B. Nasaqgualik: G-o-o-b-s-l-u-x-o-q. By literal translation it means "Old Horns." I'm still planning on making a painting of Goobshluxoq. My dad has told me that his brother-in-law was last in the storm. They didn't know whether he was safe or not. So Goobshluxoq went outside in the dark, in the middle of the storm. He was out just for a few minutes and then he walked in and told his wife: "Your husband is O.K." His brother-in-law came in after the storm and Goobshluxoq went over and told him: "Look, you almost shot me." His brother-in-law said that he had been shot at with a snowshoe over his head. In the dead of winter, there are no hawks in the North. But this hawk started him and he took his gun out and shot at him. It was Goobshluxoq that went out to see him. He was quite a guy.

Schrager: Quite a guy, at the turn of the century.

B. Nasaqgualik: There is also the hawk story of Goobshluxoq taking a man, who is now one of the elders in town. When he was a young boy, he took him for a flight. Goobshluxoq told him to hang on and close his eyes. He got scared and opened his eyes.

Schrager: And that was the end because you have to believe... We've covered a lot of material... Is there anything you want to add, Joe or Bill?

B. Nasaqgualik: A lot of it is fascinating. I feel good that I was born in a generation touching the end of oral traditions. I caught Inuit values in a state of transition and I can tap all resources— whether from modern society or from tradition. I feel like we've started generation. If we interpret our position properly, we can influence future generations.

Angnik: We have that responsibility.

B. Nasaqgualik: It's a heavy one. We're a product of sharing... We should recognize our responsibility.

Brina Schrager is a freelance costume designer in California. She teaches high school English and has carried out research work for major museums and institutions in Canada. Abraham Angnik was born in Rankinak, N.W.T. in 1913, and grew up in Gjoa Haven, N.W.T., where he has lived a sturdy in the woods. Bill Nasaqgualik was born in 1928 in Tuktoyaktuk, N.W.T., and lives there now, mostly to his alone some, he work with Abraham Angnik.

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**VOL. 3 N. 1 Spring 1994**

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**41**
PROTECTING
YOUR ART:

A Lawyer Interprets Canada's Copyright Law

By Lesley Ellen Harris

The purpose of this article is to explain features of the Canadian copyright law and how it protects and benefits Inuit artists. It will also be of interest to people who reproduce and exhibit works of art. Copyright law is important. It provides automatic legal protection over creations, and allows artists to control the use of their work. It also provides for payment when their work is reproduced or publicly exhibited. The copyright law does not, however, deal with taxation: artwork and wrongly placed artwork.

IS YOUR ARTWORK PROTECTED BY COPYRIGHT?

Copyright law protects a wide range of creations, including paintings, sculptures, books, videos, computer programs and translations. The same principles apply to all the types of creations protected by copyright, however, I am focusing here on the protection of artwork or, as the Copyright Act refers to it, "artistic works." Examples of Inuit art that may be protected by copyright law are drawings, carvings and sculptures, toys, souvenirs, masks, wall hangings, baskets, pottery, paintings, prints, jewellery, dolls, and traditional clothing such as snowshoes and parkas. Furthermore, artwork is protected regardless of the material used to make it. For example, carvings made of soapstone, marble, limestone, wood, bone, ivory, whale bone, serpentine, amber and muskox horn are all protected by copyright law. Similarly, copyright protects artwork containing virtually any subject matter. For example, a carving or sketch of a snowbird, walrus, igloo, person, spirit or shaman may all be protected by copyright. Copyright protects artwork made for sale, for friends or for oneself, or intended for a museum, gallery, office building or as a souvenir piece to be sold in a gift shop.

In certain circumstances, "artistic works" that are used as "designs" on certain objects (i.e., useful objects) and are reproduced in more than 50 copies are no longer entitled to copyright protection, but are protected by industrial design law. For example, an image on a wallpaper or a lampshade may be protected by Industrial Design law as opposed to copyright law. However, there are many exceptions to the protection of artistic works under the industrial design regime. For example, "a graphic or photographic representation that is applied to the face of an article," such as decorations on a calendar, painting on a plate, or pochoir — enjoys copyright protection. Further, the waiver pattern for piece goods and surface coverings or for wearing apparel benefits from copyright protection. Likewise, articles that are sold as a set (unless more than 50 sets are made), are protected by copyright. Unlike copyright protections, Industrial design protection is not automatic upon creation of the work and must be obtained by registering the design. As I see it, Inuit art would usually be protected by copyright law.

The artistic merit (or quality) of the artwork is generally not taken into account in determining copyright protection, at least with respect to paintings, sculptures, drawings, etc. However, artistic merit is important with respect to the category of crafts (such as basketwork, beadwork or jewellery). Crafts are protected by copyright only if they are created by a craftsman and not a "mere technician."

ORIGINALLY
To be protected by copyright, artwork must be "original." This means it must not be a copy of another piece of artwork. Two artists may, however, make the same drawing of the same walrus or bear. If each of the artists does so without copying the others' work, this is because ideas, themes, images and myths are not protected by copyright.

In order for artwork to be protected by copyright, it must be in some "fixed" or tangible form. For example, a hunting scene must be captured on paper or in clay, something that is carved or painted on a piece of wood or on a tapestry. A seal must be carved out of soapstone. Folklore such as traditions, myths, tales, stories and dances are not protected by copyright since they are not in any fixed form, however, crafts and paintings and other works that embody myths and stories may be protected by copyright law.

OWNERSHIP OF COPYRIGHT

The artist who creates the artwork, that is, puts it in some tangible form, is the first owner of copyright in the creation. This artist must be a Canadian citizen or a landed immigrant. Employers own copyright in their employees' works. You may be considered an employee for copyright purposes if you work in a print shop and are paid to print prints, and you make those prints in the print shop as requested by your employer, using the shop's equipment, during normal working hours under the supervision of your employer.
In some cases, you may, however, own copyright even though you are employed, if your employer, i.e., the print shop owner, agrees to that.

On the other hand, you would probably own copyright in your prints if you pay a fee to use the facilities, and the prints are made for your own purposes or not for the print shop or the print shop owner, and he or she has no control over the making of these prints. The rules that apply to work made by employees also apply to apprentices.

If a person, company, or government office commissions engravings, photographs, or permits — for example, a set of prints from a northern print shop in exchange for money, goods, or services, and you create the artwork because of the order and not before the order was made, the commissioner of the work owns the copyright, unless they agree otherwise. Whenever there might be a question about the ownership of copyright, it is a good idea to make something — even a sentence — in writing.

**Duration of Copyright Protection**

Copyright protection lasts during your lifetime and for 50 years after your death. The duration of copyright never changes, even if you give the copyright away, but you can only benefit from copyright while you own it. It is possible to register copyright. The duration of copyright is for 50 years after your death. The person who owns it will benefit from it for 50 years after your death.

**How Do You Obtain Copyright Protection?**

As stated earlier, copyright protection is automatic in Canada, you have copyright protection by virtue of creating your artwork. And, if you have earned protection in Canada, you also have protection in approximately 100 countries around the world, according to the copyright laws of the country where your artwork is sold.

The federal government operates an office where you can register your creations, but registration is not mandatory. Generally, I would recommend that all artists, especially those who sell their works on a commercial basis, register them in Canada ($315 fee per work or collection of works) and also in the United States ($262), as the U.S. registration system provides additional proof that is given by the Canadian system. Registering copyright works does not automatically give the copyright owner any additional rights in the work, but it gives certain advantages if the artist seeks for infringement of copyright.

Registration may be done at any time, it need not necessarily be done immediately following the creation of the artwork. You may, for example, register your work when it becomes evident that there will be a court case.

One of the major problems with the registration system in Canada is that it requires very little information, essentially only the name of the creator, copyright owner, and the title and type of work. It does not require any deposit of the work or a photograph or any other facsimile of the work. You can see why the value of the registration system is somewhat limited. To provide extra proof of the work, many Canadian artists register with the U.S. Copyright Office or send a copy of the work to themselves by registered mail. They leave that envelope sealed, only to be opened if and when they are in a copyright violation case, and then only to be opened before a judge as evidence.

Whether or not you register your copyright works, it is a good idea to keep a record of them in case you ever have to prove that you created them, and when you created them. Records can be in the form of drawings, sketches, photographs or videos that were made prior to creation, or after the work was completed. Try to make a record of your work as early as possible, and always include the date.

**The © Symbol**

Again, although not mandatory in Canada, it is good practice to mark your artwork with the international copyright symbol, ©, plus your name and the year the artwork was created and offered for sale to the public. For example: © 1992 Joe Nakau.

The copyright symbol can be placed on the bottom of a sculpture or on the back of a painting or print. The copyright mark and the © symbol are not substitutes for the copyright symbol.

**Control Over Your Artwork**

Each and every time artwork is used in the copyright sense, the artist is entitled to say “yes” or “no” to that use if the artist agrees to the use, he or she is entitled to compensation. For example, an artist is entitled to payment when his or her artwork is reproduced or exhibited in public.

**Reproduction**

Reproduction occurs when a copy of a print appears on a poster, or when a sculpture appears in a film or television program. A photograph of artwork is considered a reproduction, as is any photograph or videoclip of that photograph. Reproduction also occurs when artwork is used for advertising and promotional purposes.

**Public Exhibition**

A public exhibition occurs when artwork created after June 8, 1948 (when the current copyright law came into effect) is exhibited in an art gallery or other place where the artwork is exhibited in public unless the work is for sale or rent. A public exhibition includes the showing of a single painting, a perspective of a particular artist's work and travelling exhibitions.
with the problems of what is protected by copyright, how to get copyright protection for a work of art that you have created, and the limitations on rights. This is essential reading for gallery owners, artists, publishers, magazine editors and8, and everyone interested in the world of art, image, and art. The Canadian Copyright Act and copyright rules are reproduced in an appendix, along with an index and a bibliography. 265 pages. 


Catalogue of an exhibition of Holman prints originally owned by the Albers. Includes a foreword by Dr. Peter J. Holman, a number of artists' biographies, and the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Includes the catalog of 130 prints. Include...
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In the Shadow of the Sun: Perspectives on Inuit Art

Aboriginal Empowerment and the Souvenir Trade in Canada,

A discussion of the issues being raised in Canada about the mass-production of souvenirs made by Native people and artists, particularly the issue of cultural appropriation. Includes an extensive bibliography and illustrations of mass-produced souvenirs. The author was asked in her research by Native students at Carleton University.

Strange Scenes: Early Cape Dorset Drawings, Jean Broadhead and Susan Hall, Canada: McMichael Canadian Art Collection, 1993.

Catalogue of an exhibition of drawings selected from the archives of the West Baffin Eskimo Co-operative and new drawings loaned to the McMichael Collection. These drawings, by well-known artists and by first-time artists, date from the early days at Cape Dorset when everyone was encouraged to try their hand. Each drawing is accompanied by an exploration of the image in the words of the artist and by biographical notes. Illustrated with interesting archival photographs, 78 reproductions of drawings and a map. Includes bibliography.


Catalogue of an exhibition which ran from November 1, 1992 to February 7, 1993. It includes a list of the works exhibited and a 10-page essay, written by the curator, which introduces the medium of drawing and also traces the development of art in Baker Lake and Cape Dorset. The illustrations are excellent but, unfortunately, some misspellings of Inuit names have escaped the proof-reader. Includes biographies of the artists. 14 pages.

ART OF THE INUIT AND NORTHWEST COAST INDIAN


This book is designed for laypersons and explains in a simplified manner the complex law of copyright in Canada. The first chapter discusses the concept of copyright, and subsequent chapters deal with the legal rights of creators and the consequences of infringement.
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"Woman with Fish" from the Jones Collection
Soapstone and Seed Beads: Arts and Crafts at the Charles Camsell Hospital, a Tuberculosis Sanatorium

Before World War II, large numbers of Aboriginal people spent time in southern hospitals being treated for tuberculosis. While hospitalized, they were encouraged to produce handicrafts, which were mainly sold to staff and visitors, generating some income for patients. The Camsell Hospital in Edmonton, which served Inuit in the western Arctic, set aside more than 400 items as a collection which, by logistical problems of conservation and display, was eventually turned over to the Alberta Museum. Fifty-nine of these items were made between 1946 and 1973, along with 17 articles of clothing (most of them worn by patients) that have been catalogued. Jill Oakes has written an essay to accompany the garments illustrations.

As the catalogue text points out, there were no clear criteria for selection. It seems that the primary motivation was simply to collect examples of the types of handicrafts produced in the hospital. Interestingly, Inuit items were favoured over those made by other Aboriginal groups. Although they were equally represented in the hospital population, only 70 per cent of the items in the collection were made by Inuit.

Camsell staff endeavoured to preserve traditional handicraft practices, but it is acknowledged that there were cross-cultural influences. Not only did patients influence each other — Indianscarved soapstone and Inuit sawing beaded moccasins — but the non-Native hospital population often made suggestions and special requests. As a result, photographs albums and embroidered function cloths came to be included in the collection. The text overshadows the visuals in this publication. The essays are concise, clearly written and forthright. The authors do not rely on the reader to understand that soapstone dust would have been harmful to TB patients. They manage to convey a realistic picture of the lives of patients, some of whom were out of touch with their families for long periods (28 months, on average). Some, of course, never saw their families again.

An interesting point the authors make is that the Camsell Hospital was one of the first Inuit art dealers. Even before the Hudson’s Bay Company’s activities, the hospital was operating its own small cottage industry. Its efforts to obtain materials were innovative: in addition to stone, ivory, and wood, beef bones from the Camsell kitchen were turned into saleable items. Canadian sculptor Harold Pfeiffer was in charge of the carving program in 1955 and 1956. Unfortunately, the photographic reproductions of the artifacts are quite poor and are small in size (perhaps deliberately as their clarity would have been further reduced had they been enlarged). These may be the only documentary photographs the museum took when it received the collection.

Apart from the fact that many of the items are what we would refer to as “kitsch” (e.g., a plastic doll in Mountie uniform), what most caught my attention in the works selected for inclusion were several pieces that were exact copies of illustrations in Eskimo Handicrafts. This is the infamous how-to book for Inuit carvers produced by Jim Houston in 1951 when he was an employee of the Canadian Guild of Crafts. The book illustrations are reproduced beside the artists’ renditions.

Not only is this an interesting read for the general public, but it is a valuable text for researchers. Few Inuit lives have been untouched by TB and its treatment in southern sanatoriums. Many Inuit learned to speak English in hospitals which, along with the residential schools, were largely by accident. The works illustrated are of interest in that they reflect the conditions under which they were made. Some interesting little sculptures of Inuit from the western Arctic caught my eye: a soapstone, wood and seal fur drummer by James Hala of Coppermine (1971-1973), a small carving of a woman by Alice Kivivak, also of Coppermine, and two small ivory figures by William Inukjuk of Pelly Bay. It’s a pity that the set of false teeth carved in stone that were known to be part of the collection have disappeared.

Inuit Art

34

Vol. 9, No. 1 Spring 1994

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34

Vol. 9, No. 1 Spring 1994
You Had To

In the Shadow of the Sun:
Perspectives on Contemporary Native Art

GERHARD HOFFMANN (ed.),
CANADIAN MUSEUM OF
CIVILIZATION, CANADIAN
ETHNOLOGY SERVICE,
MERCUY SERIES PAPER
124, 1993. 338 pp.,
ILLUSTRAIONS.
SOFTCOVER, $29.95.

This volume is the long-awaited translation of most of the essays published in 1988 in the handsome German publication, Im Schatten der Sonne: Zentralamerikanische Kunst der Indianer und Eskimos in Kanada, which was edited by Gerhard Hoffman. (Omitted here are the essays by Bernardete Driscoll, Elizabeth McLuhan and Gioela Hoffman.)

The volume opens with a brief introduction by Gerald McMaster, who discusses the absent history of the Shadow of the Sun, which was shown in both Canada and Europe. This is followed by 22 essays on aspects of Native and Inuit art and culture, which vary in length, depth and originality. Discussion of all of these is beyond the scope of this brief review.

There are essays on northwest coast art and culture by well-known scholars Peter MacNair, Martine Reid and Karen Duffek. Native arts from other regions are ably analyzed by Ruth Phillips (the Woodland School) and Gerald McMaster (Indian arts and crafts of the reservation era). Added here is a new essay, “Indian Artists’ Statements Through Time,” by Viviane Gray. The role of the Canada Council in “pensioning” the visual arts is covered by Michael Bell.

Some articles seem out of place in a volume subtitled “Perspectives on Contemporary Native Art.” Joanne MacDonald’s essay, “The Whites Are as Thick as Flies in Summertime,” a shallow overview of 19th-century relations between Indians and whites, and Peter Gerber’s essay on political conditions for Native people today, seem appropriate for inclusion in a publication of the Canadian Ethnology Service, but too superficial for inclusion in a publication of the Canadian Art Service.

No less than three essays by Gerhard Hoffman (editor of the German publication) are included, all of which are lengthy and rambling. He writes on Indian art and the modern aesthetic (32 pp.), Indian art and post-modernism (44 pp.), and the aesthetics of Inuit art (40 pp.). In the last of these essays, he careers from Plato to Kant, from Winklemann to Joe Talusini, and never quite illuminating the challenging topic of Inuit aesthetics. His hundreds of references to Inuit artists, without any accompanying illustrations, are infuriating.

In addition to Hoffman’s contributions, there are eight other essays on the Inuit, parallel to MacDonald’s and Gerber’s contributions mentioned above, two essays seek to frame the Inuit art essays in an historical perspective, but do not do the subject justice. Ernest Burch covers “Inuit Culture 1800-1959” in 10 pages (!), while Patricia Sutherland covers Inuit archaeology in only a marginally more thorough way. In contrast, Marygrove Mitchell’s essay on “Social, Economic and Political Transformation among Canadian Inuit from 1950 to 1988,” and Helga Goller’s essay on the history of government involvement in Inuit art are excellent summaries of complex socio-cultural processes, though they may not provide much new information to attentive readers of this journal.

Dorothy Ether brings her usual elegance of style to “Talking with the Artoists,” Ethapanee Islander, Paula Saile and Osolok Ipellie are the principal artists discussed in this essay (the footnotes of which have been inexplicably omitted). Marie Rouleau and Ingo Hessel say that their essay on Inuit sculpture is for newcomers to the field, yet their framework for understanding Inuit three-dimensional arts provides food for thought for more advanced followers of Inuit art as well. Marie Muehlen gives an introduction to the wall hangings of Baker Lake and the Pangnirtung tapestries in her article on Inuit textiles, while Odete Lourenco ably covers the highlights of the last three decades of Inuit printmaking.

The problems of this catalogue are those endemic in many publications on Native arts, especially exhibition catalogues: the basic story in any catalogue for the general public is fine; others to achieve a deeper and richer analysis. While I suspect that many scholars and collectors will buy this publication for their libraries, unfortunately it does not provide major new insights into the topic of contemporary arts. Recent, sophisticated writings on the topic in catalogues such as Inuit and Land Spirit. Power make this volume seem dated indeed.

Janet Berle
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by Patricia Dewar

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EXHIBITION * SALES * DEMONSTRATIONS * WORKSHOPS * MUSICFEST

Inuit are reviving the ancient drum dance
and speak poignantly of the meaning it
has for them. Their views are contrasted
with those of early ethnographers who
considered it clumsy and senseless.

A drum dance staged in a huge igloo
especially built for one of the cere-
monies accompanying the Igloolik

Photo by Hans Bieloh
Drum dancer,
Foothookuk IYAK,
Cape Dorset (green
crown, antler,
wood; 20 inches
high, collection of
Don Morgan).

When I am to render some account of the inexplicable manner in which words and time and
dance merged together into one
single wave of joy, one night's
wealth and happiness, and the
joyful running of many minds
between visions and ecstasy, I realize
that such a night must be laid in its own
atmosphere. (Rasmussen, 1926:13) among the
Copper's)

This comment by ethnologist Knud
Rasmussen reminds us of expressive
forms, in particular those such as dance
and music that plunge beneath the
surface of words, are very difficult to
capture in language. Although Rasmussen
experienced the drum dance and succumbed
to its force, he confessed that he would not
describe such a dance as:
"You had to be there."

The ephemeral nature of dance is
always something of a frustration. As
Inuit sculptor Abraham Angikik says,
"Images in stone tend to stick around
much longer..." Interestingly, Angikik feels
that the images he carves of drum dancers
evoke the same thoughts and feelings as
those experienced by the participants at
drum dance events.

Bibliographers consider that dance is
language-specific but that the culture-specific
dance — like language, song and
myth — reflects a philosophy and a way
of life. Listening to what Inuit have to
say about it may enhance our
understanding of their culture.

I gathered a number of Inuit comments on the dance at the Circumpolar
Conference in
Iqaluit, in July 1992, and a few years
earlier in the central Canadian Arctic
communities of Igloolik (1986-87),
Rankin Inlet and Arviat (1987). I also
recorded some comments made by Inuit
in southern settings. The voices that
follow include people who speak Inuktitut
(from Greenland), across Canada to the
western Mackenzie area, and other people
who speak related Eskimoan
languages (from the west Alaska and
north Alaska). Proud of "enjoying and
celebrating an oral history, of singing and
dancing what we know," as Eric Anoak
of Arviat said, Inuit patiently, and often
enthusiastically, speak of their song/
dance heritage: how it is culturally
continued, and how it varies from region
to region, as well as from individual
to individual.

CELEBRATION AND MEDICINE

Inuit talk about the drum dance as important
in their cultural survival, as a con-
nection to the spirit world. As Abraham
Angikik says, "it is a symbol not only
of the spirit world, but
of a community of
the spirit." There is,
at a drum dance,
an explicit will-
ingness among
participants to
nourish a joyful
spirit. As anthro-
pologist Jean
Briggs has pointed
out, happiness is
an important Inuit trait,
pre-supposing a "good person, a
safe person, one who can be relied
on to show protective concern (nd;
Bis towards others, and not agress
against them") (1979:6). It is, as Uriash
Pogonik says, "the way of celebrating, of
being happy." Glen Gordan of Iqaluit,
who dances in his police uniform,
says dancing gives him "a good high.
Dance dancing is both a celebration and
a medicine.

For Inuit, the dance has certain parallel
features with hunting. The rhythm
starts slowly and builds to a climax. Also, the
drum dancer's body position, the open
stance, the swinging and twirling actions,
the high energy level coupled with an
increasing and decreasing pace, and the
improvisation within limits, echo the
hunter's economy and efficiency of
movement. And, as in hunting, individual
talents are used in the service of all. Dancers
exhibit personal styles, but are careful
not to refrain from flamboyant tactics that
would appear to be using their individ-
ual talents in a self-serving way. The
drum dance also involves sharing —
sharing songs, sharing rhythms between
singers and dancers, and sharing feelings
with all present.
Readiness to begin the dance coincides with the group having reached an appropriate level of desire. As Abel Tingvik of Inuvik said, in the old days when they hunted with bows and arrows, they would quietly talk the caribou and, when they were close enough, they would start running: “The heartbeat gets us going. It’s like that in the drum dance.” Noah Pingatulu of Igloolik likes dancing to driving a dog team: “You have to warm up. It’s not like a skidoo. You have to know where you’re going, get in the right track and go – all at the same time.”

The dance varies across the Arctic and from individual to individual, but differences of style are always valued. As Abel Tingvik says: “You learn to dance by listening to your own feelings, to the drum and the song.” And Miles Dillon of Inuvik says that it was only when his grandmother told him to stop trying to imitate the elders and “dance your own way” that he started to get the hang of dancing, really move.

Like other aspects of Inuit culture, the dance has undergone great change. In some areas, the dance was all but forgotten and is now being revived. As Gabriel Mookun of Alaska told me: “Today, while our ancestors are still living, we are reviving the drum dance.”

Drum dancing is not just an entertainment; it is linked to Inuit spiritual beliefs. Shamans frequently utilized the drum in their rituals, and according to James Ukpaaq of Baker Lake, the people no longer talk about either shamans or drum dancing. People forget what they no longer have use for, as artist David Ruben Piqtoukun makes so poignantly clear in his comment: “I have lived in the city too long to dance.”

The spiritual function of the dance did not elude the early explorers and anthropologists in the central and eastern Arctic. They recognized its spirituality, but rigorously opposed its practice, because it did not conform to the teachings and rituals of the Church. Remarks made by Euro-Americans reveal a belief that they held a monopoly not only on “real” religion, but also on “real” dance. Although it is doubtful that, in the politically correct world of the 1990s, outsiders would be guilty of stereotyping the dance form to the same extent, it is still true that because we affirm our own tastes and values with reference to what we know, forms...

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that are outside our own cultural norms encourage feelings of alienation and lead to their rejection. As Lucy Kovnack of Baker Lake said about her experience as a performer at Expo 1986 in Vancouver: “When people do not understand what we are singing [and dancing about], they do not connect.”

A DIFFERENT ORDER

In the Inuit drum dance, energy is massed over the feet and hips, to be released at any moment. A sense of intensity is also evoked by the strong connection between the centre of gravity and the ground. An exciting moment, intensity is signalled by the dancer moving down toward the ground, but her stability reinforced through increased hip, loin and ankle flexion. By implication, the back of the body is fundamental to the visual line.

This is quite different from Euro-Amerindian styles, which tend to stress the front of the torso extended limbs, and a position of counterpoise (balanced opposition). Paradoxically, the drum dancer’s relatively wide-open stance, accompanied by bilateral symmetry of arm action, says more about motion than an asymmetrical posture which stresses the diagonal plane. Specifically, this latter position — associated with classical ballet and Western/Greek art — evokes a sense of repose or momentary pause as the body weight rests on one foot.

The simplicity is of line, the complexity linked to the inherent rhythms. The weight of the body is not denied. The delight is in sensing how every stroke and tendon responds to immense energy, how weight combines with vigour, and how effort combines with spontaneity. As Joe Nanuqaluk of Iqaluit explains, “If you carve a dancing bear, it isn’t bear with a nose-like feeling.”

But for Inuit, something more is expressed in the dance than the mere expression of energy. Listening to what they said about it, I was led to reflect on some of the ways in which the Inuit drum dance is a metaphor for a hunting way of life. In contrast to the comments of Inuit, the comments of strangers to the North serve to underline the fact that, contrary to popular opinion, a universal language of dance does not exist.

Although the extent to which traditional song/dance is practised varies widely from community to community, Inuit appear to perceive that ancestral traditions are linked to self-determination. If they do not define their own traditions, it will not be done at all.

As Jim Shirley, a non-Native who has lived in Rankin Inlet for several years reflects: “It’s been years since I’ve seen a drum dance function socially. The TV and electronic media have changed all that. Traditionally, the non-verbal aspects of relating were so important. This is changing now. Also, most of the elders who drum-danced are gone. The consistency has been broken... In this community, drum dancing is no longer a way of reflecting on the things that are constant. They no longer use it as a way of sublimating their own inwardness, reflectiveness, inauthenticity...”

Dancing always means having, signalling attitudes which, being culture-specific, are often misinterpreted by outsiders. To confront Inuit drum dance is to confront a different order of things — societal attitudes and values, and concepts of time and space. Outsiders did not recognize this alien movement and rhythm as a bona fide dance form. For example, in contrast to southern notions of rhythm as melodic planning, non-Inuit could not understand the drum dancer’s impromptu gestures, the steady beat, the repetitive step pattern or the drum itself, all equating with an insistent and percussive rhythm. By extension, the special element of dance (by this I mean the movement associated with dances, and the details of pattern) was, from the Western-European perspective, missing.

References


Bones

1. There are several types of traditional dances in the western Arctic and Alaska, but only one traditional drum dance form in the central and eastern Arctic.
2. (Cogappik) is an Inuktitut word describing a problem in which one part of the body is isolated in the opposite direction from that of the other — usually with the hips and legs in one way, and the chest and shoulders twisted in the opposite side.

Donald and Alice Suluk (far right) with daughter, Mary Thompson, performing at Expo 1986, Vancouver. Donald Suluk died in the spring of 1987.

For me, just being around a drum dance is exhilarating. It brings a spiritual quality into me that I don’t carry around everyday. I am in touch with a better side of me without consciously trying. When you beat the drum, and sing to the song, you transcend the order of everyday existence... just like anything, the drum has two sides. It can be a spiritual tool, a tool for joy, or a tool for entertainment, for having fun. Jens Lyberth, Nuuk, Greenland.

A [drum] dance is a memory that lives within us... After you drum, the spirit is peaceful. To dance is to be very, very happy. You are at peace with yourself and everyone else around. Niels Pinguatsak, Igloolik, Northwest Territories

In the warm-up phase of the dance there is a soft beat. You don’t feel so starting right off. You begin slowly, with the beat — like the boog. In the old days, before radio came, we hummed with hope and sorrow, sometimes just with knuckles. We’d walk the animal, walk it over to the campfire. When we used enough, we’d start running. The heartbeat gets so primal. It’s like that in the drum dance. Abel Tingmark, Inuvik, Northwest Territories

I have lived in the city too long to dance. David Ruben Pangigokusuk, Toronto (formerly of Paesvaktar)

Ollie Ittinuar, Rankin Inlet, 1907.

We have forgotten that the drum is a religious tool. When the Christians came to the Inuit people, they didn’t want to believe that we had a spirit belief,... They didn’t want to know that we prayed to the godness of the sea, that we prayed before the hunt and after we killed an animal, or that it was prayer when we celebrated a child catching his first seal or bird. They wanted to convert the “heathens,” rather than see how the spirit lives through us. Jens Lyberth, Nuuk, Greenland.
Our dances [Eastern Arctic] are different from the eastern Arctic, since we have dances without drums that all move together. Everybody has the song being sung in mind. Everybody is like one person moving to one song. We have different types of dances in motion dancing [one of the most commonly seen today], our actions tell the story of the song. Often, the hunter's actions are being imitated. As we dance we set out, walk around for awhile, go back to the set and put it out so we can catch a seal. Then we move to tell our friends we have been successful, to come and join us for dinner. Also, because we live with animals, we often imitate them. They are our livelihood. The men may tell of hunting a seal, a caribou or a goose. We have a saying song since animals do a lot of walking. We will see our cratch-like animals. We also move [from] our heads, it is like an animal, looking, listening. The women move their arms [usually high above the head and to both the left and right]. When they dance, they don't move their feet. It is the knees that bend and straighten in time to the music. But the men try to stamp and move around a little. Abel Tingma, Iqaluit, Northwest Territories

Drum dancing is a way of changing your time of life, of turning life around to make it better. You forget about your problems — your own, your family's or someone else's. Drum dancing makes you start to think it isn't supposed to be like this. Then you turn around and make it better. [Abraham D Zahluk, Igloolik, Nunuvit]

Drum dancing is a part of the traditional social fabric. We must have the old days... for me, the drum is the matrix of Inuit society — its traditions, culture and legends. The drum echoes the spirit. It is a symbol not only of a spirit world, but of a community of people. Inuit. The drum is a source of culture. We have something to say to each other, Inuit. Olle Billinano suggested that it is possible for people to learn a different world to have a genuine respect for another one through the drum, recognizing that drumming is a spiritual experience. He says, "There are all kinds of [drummers] and advertising, but we have to see you, someone you like — that's the dancing. Whether it is Inuit or a white man."

Patricia Dewar is writing a book on drum dance in the central Canadian Arctic, the subject of her PhD dissertation at the University of Alberta (1987). Specifically, they did not understand how the body is played as a percussion instrument, with the drumsticks of feet, head and torso occurring mainly on the body, but sometimes played consciously off the heart: how the body below the waist moves differently from the body above the waist or how the whole body moves in rhythm. It is the motion and emotion that is important in the drum dance, rather than stylized line or the intent to communicate any abstract artistic concept. The outsiders did not recognize the movement and rhythm of traditional dance as echoes of the movement and rhythm of the hunter. For example, they did not see how the dancer's change, direct actions are suggestive of the hunter's need for economy, efficiency and vitality; how the dance, like the hunt, is characterized by an infinite duration; how things change; the pace building, with increases and decreases in pulse, toward the climactic ending, appropriate and sudden. Nor did they understand how, in keeping with a hunter culture, space is interpreted as a place or places where life is experienced as lived, the body's space/place charged with emotional power, as opposed to Euro-American notions of standing in or conquering the surrounding space. Dancing on the spot is a primary feature of Inuit drum dance. As the following accounts make very clear, perceptions in terms of their own cultural circles, outsiders were unable to understand the ancient language of Inuit dance.

STRANGERS SPEAK ABOUT THE DANCE

The performer being in the centre of the dance, with his drum stuck in his hand, was a constant theme in the literature. (Hall, 1892-93; Raven, 1894-96; Repulse Bay area)

The music seemed very monotonous, and the movements of the dancer still were so, the performer slowly strumming around and around as he beat a rapid tempo in his drum. (Roberts and Jennens, 1935-11 [Jennens, circa 1913-16, among the Copper]The Eskimo dance consists mainly of knee bending with the body lurching forward with an occasional swaying from side to side, like an elephant behind the horn of his age. (Birtle-Smith, 1971:176)

The skill of drum dancing is like the skill of driving a dog-team. You must know where to hit, get a good start, (with the singer), and keep a good pace. . . The warm-up (phashe) may be short or long, often the singer and the audience take a long time to warm up to the drum. But if you don't have a long song, then you must have a fast start. . . Get on the right track and go with the singer at the same time. . . Drum dancing is just like driving a dog-team — you have to warm up. It's not like a slide. You have to know where you're going, get in the right track and go — all at the same time. Noah Piugattuk, Igloolik, Northwest Territories

In our culture, happiness is important. Drum dancing is a way of celebrating, of bringing happiness to bring good spirits to the people. If you are having a good time, good hunting will come through. When you are happy you have more strength, you can run well. Uriak Pugigapik, Gjoa Haven, Northwest Territories

As we whaling we dance. Every whaling crew goes up to dancer even if you have not actually been involved in killing the whale. Charles Lampe, Kakovik Island, Alaska

Different people will do dance differently. They will have their own style. It is not our way to be like someone. Paul Apak, Igloolik, Northwest Territories

Anyone can dance but everyone is different. I can dance like him, because it's his own feeling. I have my own feeling, that's the way I dance. You learn to dance by listening to your own feeling, to the drum and the song... a good dancer's movements are flexible, loose — like a polar bear. If your movements look like a polar bear, everything flows through you. Abel Tingmannak, Unnikvik, Northwest Territories

We have been performing drum dances since we lived in igloos. Some of the songs are centuries old. Today, because we do not want our culture and our language to be lost, we are encouraging our young people to dance. Agnes Kupatana, Holman, Northwest Territories

The drum is hit on the rim [undrake], alternately rather than on the skin surface. James Uqpaqnap, Baker Lake, Northwest Territories.

Drum dancer with birds on shoulders. c.1970, George Tatsaniq, Baker Lake
(Black soapstone, carbonate armer; 23 x 25 x 13 in; collection of Harold Seidelman).

He began beating the drum slowly. His feet immobile, but his body shaking up and down and sideway by fits and starts, like a dog just out of water. Warmed up. Notch [bear] drum louder and faster as he jerked and leaped around the circle of standing spectators. (de Cooica and King, 1946:18) (c. 1937-1949, amongst the Copper) Although I did not admit their tones, yet I could perceive that many of them had very soft and musical voices but as to their dancing, one would have supposed that they had learned that art from the bears of the country. (Latta, 1962:18) (Cartwright, 1792, Labrador Coast area)

These early descriptive accounts fail to appreciate that it is the element of time rather than space that is the important feature of Inuit drum dance. Specifically, it is the temporal feature of percussive rhythm, implying both whole and segmented motions, that resulted in the dancer's actions being described as "deranged" or "animalistic." Hall referred to "grotesque motions of the body," and Amundsen to rhythmic stampings manifested as "not exactly a graceful dance." Birket-Smith remarked how the drum dancer's swinging motion is "like an elephant behind the bars of his cage": Jenness (1959:12) remarked that the movements of a dancer made him think of "puppets in a Punch and Judy Show"; and Cartwright supposed that the dancers may have "learned the art [dancing] from the bears of the country."

By extension, since the spatial element in Inuit dance is not primary, the accounts typically ignore the absence of locomotor movements: "Only rarely are the feet moved," wrote the anthropologist Birke-Smith (1971:176). The explorer Amundsen poetically noted, "he raises first one leg, then the other;" the anthropologist Fehrenbach remarked, "there isn't much room for hopping around so he usually doesn't move his feet at all." (1961:273).

**SPRING MADNESS**

It is unfortunate that inadequate descriptions of the traditional Inuit dance form continue to be promoted in popular novels and travel books. Spurious history is being written to fulfill the sense in a diaper

Right
Aqjangajuk Shaa, 1984, Cape Dorset
(green stone, bone, hide, sinew; 45.3 x 30.5 x 21 cm; Art Gallery of Ontario, Samuel and Esther Sarick Collection).
The skill of drum dancing is like the skill of driving a dog-team. You must know where to hit, get a good start (with the singer), and keep a good pace. . . . The warm-up (pupak) may be short or long, often the singer and the audience take a long time to warm up to the drum. But if you don't have a long song, then you must have a fast start . . . Get on the right track and go with the singer at the same time . . . Drum dancing is just like driving a dog-team — you have to warm up. It's not like a sledder. You have to know where you're going, get in the right track and go — all at the same time. Noah Piugattuk, Igloolik, Northwest Territories

In our culture, happiness is important. Drum dancing is a way of celebrating, of being happy, of bringing good spirits to the people. If you are having a good time, good hunting will come through. When you are happy you have to notice, you can't stay still. Uriana Pudlak, Gjoa Haven, Northwest Territories

As we whaling we dance. Every whaling crew goes up to dance even if you have not actually been involved in killing the whale. Charles Lampie, Kaktovik Island, Alaska

Different people will all dance differently. They will have their own style. It is not our way to be like someone. Paul Apak, Igloolik, Northwest Territories

Anyone can dance, but everyone is different. I can't dance like him, because it's his own feeling. I have my own feeling, that's the way I dance. You learn to dance by listening to your own feelings; he drum and the song . . . a good dancer's movements are flexible, nice — like a polar bear. If your movements look like a polar bear's, everything flows through you. Abeel Tuniq, Kaktovik, Northwest Territories

We have been performing drum dances since we lived in igloos. Some of the songs are centuries old. Today, because we do not want our culture and our language to be lost, we are encouraging our young people to dance. Agnes Kuipana, Holman, Northwest Territories

The drum is hit on the rim (underneath), alternately — rather than on the skin surface. James Ukuqapik, Baker Lake, Northwest Territories

Drum dancer with birds on shoulders, c.1970. George Tatsinig, Baker Lake (Black soapstone, caribou antler; 23 x 25 x 13 in; collection of Harold Seidelman).

He began beating the drum slowly, his feet immobile, but his body shaking up and down and sidewise by fits and starts, like a dog just out of water. Warm up, Nerkik beat the drum louder and faster as he jerked and leaped around the circle of raving spectators, (de Cacaou and King, 1946:18) (circa 1937–1949, amongst the Copper Inuit) Although I did not admit their tones, yet I could perceive that many of them had very soft and muffled voices but as to their dancing, one would have supposed that they had learned that art from the feet of the country. (Lattes, 1933;18 (Cartwright, 1792), Labrador Coast area).

These early descriptive accounts fail to appreciate that it is the element of time rather than space that is the important feature of Inuit drum dance. Specifically, it is the temporal feature of percussive rhythm, implying both whole and segmental motion, that resulted in the dancer's actions being described as "deranged" or "animalistic." Hall referred to "depressed motions of the body," and Amundsen to rhythmic stampings manifested as "not exactly a graceful dance." Birks-Smith remarked how the drum dancer's swaying movement is like "an elephant behind the bars of his cage"; Jenness (1959:122) remarked that the movements of a dancer made him think of "puppets in a Punch and Judy Show"; and Cartwright supposed that the dancers may have "learned that art [dancing] from the bears of the country.

By extension, since the spatial element in Inuit dance is not primary, the accounts typically omit the absence of locomotor movements: "Only rarely are the feet moved," wrote the anthropologist Birks-Smith (1971:176). The explorer Amundsen facetiously noted, "he raises first one leg, then the other." The anthropologist Freuchen remarked, "there isn't much room for hopping around so he usually doesn't move his feet at all" (1961:273).

**SPRING MADNESS**

It is unfortunate that inadequate descriptions of the traditional Inuit dance form continue to be promoted in popular novels and travel books. Ignorant history is being written to illustrate the stories. In a diaper

Right

Agiangajuk Shaa. 1984, Cape Dorset (green stone, bone, hide, sinew; 45.3 x 20.3 x 21 cm; Art Gallery of Ontario, Samuel and Esther Sarick Collection).
Drum dancing is a way of changing your life, of turning life around to make it better. You forget about your problems, your own, your family’s or someone else’s. Drum dancing makes you think it’s not supposed to be like this. Then you turn around and make it better. Gabriel Muktukyuk, Inuk, Iqaluit, Nunavut

Drum dancing is a part of the traditional social fabric. We must have the old ways. For one, drum is the center of Inuit society — its traditions, stories and legends. The drum evokes the spirits. It is a symbol not only of the spirit world, but of a community of the spirit. With traditional singing and drumming, the heartbeat is the voice of the hereditary, the heroes, the shamans, the old shamans, the old Inuits, the old people.

You don’t start in high gear and then bring it down to low gear. The dance begins slowly, builds up to a high, and goes from there. When you are in high gear the people like it. Also, when you’re dancing, particularly when you start, it’s important to feather the movement… like the music. The tune is soft at first, then it becomes more intense, and you’re then dancing with the beat to the beat.

Drum dancing in Coppermine as part of the festivities accompanying the signing of the Agreement of the Nunavut Land Claim, Coppermine, July 1985.

Danie Atchenak, 1986, Iqaluit (dark green stone), ivory, 64 x 10 x 25 cm; collection of Hans Seidelmann.

The music sounded very monotonous, and the movements of the dancer still more so, the performer simply shuffling around and around as he beat a rapid tattoo in his drum. (Roberts and Jenness, 1935:14 [Jenness, circa 1913-16, amongst the Copper])

The Eskimo dance consists mainly of knee bending with the body turning forward with an occasional rocking from side to side, like an elephant behind the bars of its cage. (Billet-Smith, 1971:176)
that are outside our own cultural norms encourage feelings of alienation and lead to their rejection. As Lucy Kovnack of Baker Lake said about her experience as a performer at Expo 1986 in Vancouver, "people do not understand what we are singing and [dancing about]. They do not connect."

**A DIFFERENT ORDER**

In the Inuit drum dance, energy is massed over the feet and hips, to be released at any moment. A sense of intensity is also evoked by the strong connection between the centre of gravity and the groundplane. In exciting moments, intensity is signalled by the dancer moving down toward the ground, his or her stability reinforced through increased hip, loin, and ankle flexion. By implication, the back of the body is fundamental to the visual line.

This is quite different from Euro-American styles, which tend to stress the front of the body (extended limbs, and a position of yawning balances opposed orientation). Paradoxically, the drum dancer’s relatively wide-open stance, accompanied by bilateral/symmetric arm action, says more about motion than an asymmetrical posture which stresses the diagonal plane. Specifically, this latter position—associated with classical ballet and Western/Greek art—evokes a sense of repose or somnolent pause as the body weight rests on one foot.

The simplicity is of line, the complexity linked to the inherent rhythms. The weight of the body is not denied. The delight is in sensing how every stroke and tension responds to immense energy, how weight combines with vigour, and how effort combines with spontaneity. As Joe Naonguakel of Inuvik explains, "you carve a dancing bear, it isn’t a bear with a noonie-like feeling."

But for Inuit, something more is expressed in the dance than the mere expression of energy. Listening to what they said about it, I was led to reflect on some of the ways in which the Inuit drum dance is a metaphor for a hunting way of life. In contrast to the comments of Inuit, the comments of strangers to the North serve to underline the fact that, contrary to popular opinion, a universal language of dance does not exist.

The extent to which traditional song/dance is practised varies widely from community to community. Inuit appear to perceive that ancestral traditions are linked to self-determination. If they do not define their own traditions, it will not be done at all.

As Jim Shirley, a non-Native who has lived in Rankin Inlet for several years, reflects: "It’s been years since I’ve seen a drum dance function socially. The TV and electronic media have changed all that. Traditionally, the non-verbal aspects of relating were so important. This is changing now. Also, most of the elders who drum-danced are gone. The consistency has been broken. In the community, drum dancing is no longer a way of reflecting on the things that are constant. They no longer use it as a way of sublimating their own inwardness, reflectiveness, intuitiveness…"

Dancing always has meaning, signalling attitudes which, being culture-specific, are often misinterpreted by outsiders. To confront Inuit drum dance is to confront a different order of things—societal attitudes and values, and concepts of space and time. Outsiders did not recognize this alien movement, and rhythm as a bona fide dance form. For example, in contrast to southern notions of rhythm as melodic phrasing, non-Inuit could not understand the drum dancer’s unpremeditated gestures, the steady beat, the repetitive step pattern or the drum itself, all equating with an interpretative rhythmic perception. By extension, the special element of dance (by this I mean the movement associated with dance form, and the details of pattern) was from the Western-European perspective, missing.

**References**


Donald and Alice Suluk (far right) with daughter, Mary Thompson, performing at Expo 1986, Vancouver. Donald Suluk died in the spring of 1987.

For me, just being around a drum dance is exhilarating. It brings a spirit quality into me that I don’t carry around everyday. I am in touch with a better side of me with- out consciously trying. When you beat the drum, and sing to the song, you transcend the order of everyday existence… just like anything, the drum has two sides. It can be a spiritual tool, a tool for joy, or a tool for entertainment, for having fun. Jens Lyberth, Nuuk, Greenland.

A drum dance for a memory that lives on within him… After you drum, the spirit is peaceful. To dance is to be very, very happy. You are at peace with yourself and everyone else around. Niisie Pickaatsuk, Inuksuit, Northwest Territories.

We've had people who said that the drum is a religious tool. When the Christians came to the Inuit people, they didn't want to believe that we had a spirit belief. They wouldn't want to know that we prayed to the goddess of the sea, that we prayed before the hunt and after we killed an animal, or that it was prayer when we celebrated a child wishing his first seal or bird. They wanted to convert the "Inuksuit," rather than see how the spirit lives through us. Jens Lyberth, Nuuk, Greenland.

Ollie Ittinuara, Rankin Inlet, 1907.

We have forgotten that the drum is a religious tool. When the Christians came to the Inuit people, they didn't want to believe that we had a spirit belief. ... They didn't want to know that we prayed to the goddess of the sea, that we prayed before the hunt and after we killed an animal, or that it was prayer when we celebrated a child wishing his first seal or bird. They wanted to convert the Inuksuit, rather than see how the spirit lives through us. Jens Lyberth, Nuuk, Greenland.

I have lived in the city too long to dance. David Ruben Pickaatsuk, Toronto (formerly of Rankin)
Readiness to begin the dance coincides with the group having reached an appropriate level of desire. As Abel Tinguilik of Inuvik said, in the old days when they hunted with bows and arrows, they would quietly talk the caribou and, when they were close enough, they would start running: "The heartbeat gets us going. It's like that in the drum dance." Noah Pingualuk of Igloolik likens dancing to driving a dog-team: "You have to warm up. It's not like a skidoo. You have to know where you're going, get in the right track and go — all at the same time."

The dance varies across the Arctic and from individual to individual, but differences of style are always valued. As Abel Tinguulk says: "It's important to dance to your own feeling, to the drum and the song." And Miles Dillon of Inuvik says that it was only when his grandmother told him to stop trying to imitate the elders and "dance your own way" that he started to get the hang of dancing, to really move. Like other aspects of Inuit culture, the dance has undergone considerable change. In some areas, the dance was all but forgotten and is now being revived. As Gabriel Muskiuluk of Alaska told me: "Today, we take our ancestors are still living, we are revising the drum dance." Drum dancing is not just an entertainment; it is linked to Inuit spiritual beliefs. Shamans frequently utilized the drum in their rituals, but according to James Upakpik of Baker Lake, the people no longer talk about either shamanism or drum dancing. People forget what they no longer have use for, as artist David Ruben Piqtoukun makes so poignantly clear in his comment: "I have lived in the city too long to dance."

The spiritual function of the dance did not choke the early explorers and anthropologists in the central and eastern Arctic. They recognized its spirituality, but ignored its practice since it did not conform to the teachings and rituals of the Church. Remarks made by Euro-Americans reveal that they held a monopoly not only on "real" religion, but also on "real" dance. Although it is difficult to determine the politically correct world of the 1980s, outsiders would be guilty of stereotyping the dance form to the same extent. It is still true that because we affirm our own tastes and values with reference to what we know, forms...
Drum dancers, Pootoogook Jaw, Cape Dorset (green stone, antler, wood; 20 inches high; collection of Don Morgan).}

When I am to render some account of the inexplicable manner in which words and time and dance merged together into one single wave of joy, one night’s wealth and happiness, and the fevers and feasts of many minds towards others and away, I realize that such a night must be laid in its own atmosphere (Rasmussen, 1926:131 among the Copper).}

This comment by ethnologist Knud Rasmussen reminds us of that expressive forms, in particular those such as dance and music that plunge beneath the surface of words, are very difficult to capture in language. Although Rasmussen experienced the drum dance and succumbed to its force, he confessed that he could not describe it: “You had to be there.”

The ephemeral nature of dance is always something of a frustration. As Inuit sculptor Abraham Anghik says, “Images in stone tend to stick around much longer.” Interestingly, Anghik feels that the images he carves of drum dancers “evolve the same thoughts and feelings as those experienced by participants at a drum dance event.”

Bibliographers consider that dance culture-specific but we northern Canadians are not only ignorant of dance in other lands, but also of dance within our own country. Since traditional songs and dance—like language, song and myth—reflects a philosophy and a way of life, listening to what Inuit have to say about it may enhance our understanding of their culture.

I gathered a number of Inuit comments on the dance at the Circumpolar Conference in Inuvik, in July 1992, and a few years earlier in the central Canadian Arctic communities of Iglulik (1984-87), Rankin Inlet and Arviat (1987). I also recorded some comments made by Inuit in their daily settings. The voices that follow include people who speak Inuktitut (from Greenland) across Canada and Inuktitut in the western Mackenzie area, and other people who speak related Eskimoan languages (from west Alaska and south Alaska). Proud of “enjoying and celebrating an oral history, of singing and dancing what we know,” as Eric Anoie of Arviat said, Inuit practiced, and often enthusiastically, speak of their song/dance heritage: how it is culturally continuous, and how it varies from region to region, as well as from individual to individual.

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CELEBRATION AND MEDICINE

Inuit talk about the drum dance as important to their cultural survival, as a connection to the spirit world. As Abraham Anghik says, “It is a symbol not only of the spirit world, but also of a community of the spirit.” There is, at a drum dance, an explicit willingness among participants to nurture a joyful spirit. As anthropologist Jean Briggs has pointed out, happiness is an important Inuit trait, suppressing a “good person, a safe person, one who can be relied on to show protective concern [and] towards others, and not aggress against them” (1979:6). It is, as Trish Puskas says, “to way of celebrating, of being happy.” Glen Godin of Inuvik, who dances in his police uniform, says dancing gives him “a good high.” Drum dancing is both a celebration and a medicine. For Inuit, the dance has certain parallels with hunting. The rhythm stays slowly and builds to a climax. Also, the drum dancer’s body position, the open stance, the drumming and singing actions, the high energy level coupled with an increasing and decreasing pace, and the improvisation, as through echoes—echo his hunter’s economy and efficiency of movement. And, as in hunting, individual talents are used in the service of all. Dancers exhibit personal styles, but are careful to refrain from flamboyant tactics that would appear to be using their individual talents in a self-serving way. The drum dance also involves sharing—sharing turns, sharing rhythms between singers and dancers, and sharing feelings with all present.
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A drum dance staged in a huge igloo especially built for one of the ceremonies accompanying the Inoqolik, N.W.T. signing of the Nunavut Land Claims Agreement, 1992.
Photo by Hans Blohm
You Had To

In the Shadow of the Sun:
Perspectives on Contemporary Native Art

GERHARD HOFFMANN (ed.)
CANADIAN MUSEUM OF
CIVILIZATION, CANADIAN
ETHNOLOGY SERVICE,
MERCUROUGH SERIES PAPER
124, 1993. 538 pp.,
ILLUSTRATIONS.
SOFTCOVER, $29.95.

This volume is the long-awaited translation of most of the essays published in 1988 in the handy German publication, In Schatten der Sonne: Zeitgenössische Kunst der Indianer und Eskimos in Kanada, which was edited by Gerhard Hoffmann. (Omitted here are the essays by Bernadette Driscoll, Elizabeth McLaughlin and Gisela Hoffmann.)

The volume opens with a brief introduction by Gerald McMaster, who discusses the exhibit history of the Shade of the Sun, which was shown in both Canada and Europe. This is followed by 22 essays on aspects of Native and Inuit art and culture, which vary in length, depth and originality. Discussion of all three is beyond the scope of this brief review.

There are essays on northwest coast art and culture by well-known scholars Peter Macnaught, Martine Reid and Karen Duffell. Native arts from other regions are ably analyzed by Ruth Phillips (the Woodland School) and Gerald McMaster (Indian arts and crafts of the reservation era). Added here is a new essay, "Indian Artists' Statements Through Time," by Viviane Gray. The role of the Canada Council in "pensioning" the visual arts is covered by Michael Bell.

Some articles seem out of place in a volume subtitled "Perspectives on Contemporary Native Art." Joanne MacDonald's essay, "The Whales Are as Thick as Flies in Summertime," a shallow overview of 19th-century relations between Indians and whites, and Peter Gerber's essay on political conditions for Native people today, seem appropriate for inclusion in a publication of the Canadian Ethnology Service, but too superficial for inclusion in a publication of the Canadian Museum of Civilization.

No less than three essays by Gerhard Hoffmann, (editor of the German publication) are included, all of which are lengthy and rambling. He writes on Indian art and the modern aesthetic (12 pp.), Indian art and post-modernism (44 pp.) and the aesthetics of Inuit art (40 pp.). In the last of these essays, he compares from Plato to Kant, from Winklemann to Joe Taljumulli, never quite illuminating the challenging topic of Inuit aesthetics. His hundreds of references to Inuit art, without any accompanying illustrations, are infuriating.

In addition to Hoffmann's contributions, there are eight other essays on the Inuit, Parallel to MacDonald's and Gerber's contributions mentioned above, two essays seek to frame the Inuit art essays in an historical perspective, but do not do the subject justice. Ernest Bouch covers "Inuit Culture 1800-1950" in 10 pages (!), while Patricia Sutherland covers Inuit archaeology in only a marginally more thorough way. In contrast, Marybelle Mitchell's essay on "Social, Economic and Political Transformation among Canadian Inuit from 1950 to 1988," and Helga Gerner's essay on the history of government involvement in Inuit art are excellent summaries of complex socio-cultural processes, though they may not provide much new information to attentive readers of this journal.

Dorothy Elber brings her usual elegance of style to "Talking with the Artists." Eilweape Inukulitag, Paulette Salla and Osialok Ippelie are the principal artists discussed in this essay (the footnotes of which have been inexplicably omitted). Marie Routledge and Ingo Hessel say that their essay on Inuit sculpture is for newcomers to the field, yet their framework for understanding Inuit three-dimensional arts provides food for thought for more advanced followers of Inuit art as well. Maria Mauden gives an introduction to the wall hangings of Baker Lake and the Pangnirtung tapestries in her article on Inuit textiles, while Odette Louette ably covers the highlights of the last three decades of Inuit printmaking.

The problems of this catalogue are those endemic in many publications on Native arts, especially exhibition catalogues: the basic story in story catalogue for the general public frustrates efforts to achieve a deeper and richer analysis. While I suspect that many scholars and collectors will buy this publication for their libraries, unfortunately it does not provide major new insights into the topic of contemporary arts. Recent, sophisticated writings on the topic in catalogues such as Inuita and Land Spirit. Power make this volume seem dated indeed.

Janet Berlo
Soapstone and Seed Beads:
Arts and Crafts at the Charles Camsell Hospital, a Tuberculosis Sanatorium

Before World War II, large numbers of Aboriginal people spent time in southern hospitals being treated for tuberculosis. While hospitalized, they were encouraged to produce handicrafts, which were mainly sold to staff and visitors, generating some income for patients. The Camsell Hospital in Edmonton, which served Inuit in the western Arctic, set aside more than 400 items as a collection which, because of logistical problems of conservation and display, was eventually handed over to the Alberta Museum. Fifty-one of these items made between 1946 and 1973, along with 17 articles of clothing (most of them worn by patients) have been catalogued. Jill Oakes has written an essay to accompany the gallery's illustrations.

As the catalogue text points out, there were no clear criteria for inclusion. It seems that the primary motivation was simply to collect examples of the types of handicrafts produced in the hospital. Interestingly, Inuit items were favoured over those made by other Aboriginal groups. Although they were equally represented in the hospital population, over 70 per cent of the items in the collection were made by Inuit.

Camsell staff endeavored to preserve traditional handicraft practices, but it is acknowledged that there were cross-cultural influences. Not only did patients influence each other—Indians carving soapstone and Inuit sewing bead mosaics—but the non-Native hospital population often made suggestions and special requests. As a result, photograph albums and embroidered fashion clothes came to be included in the collection.

The text overshadows the visuals in this publication. The essays are concise, clearly written and forthright. The authors do not, for instance, shy away from noting that soapstone dust would have been harmful to TB patients. They manage to convey a realistic picture of the lives of patients, some of whom were out of touch with their families for long periods (28 months, on average). Some, of course, never saw their families again.

An interesting point the authors make is that the Camsell Hospital was one of the first Inuit art dealers. Even before the Hudson Bay Company's activities, the hospital was operating its own small cottage industry. Its efforts to obtain materials were innovative in addition to amber, stone, ivory and wood; beef bones from the Camsell kitchen were turned into saleable items. Canadian sculptor Harold Pfeiffer was in charge of the carving program in 1955 and 1956. Unfortunately, the photographic reproductions of the artifacts are quite poor and are small in size (perhaps deliberately as their clarity would have been further reduced had they been enlarged).

The greatest photos of the collection, taken for the Provincial Museum of Alberta, 12454 82 Avenue, Edmonton, Alberta T5B 5M6, (403) 451-9198.

The price is $29.95 plus $3 shipping. Cheques should be made payable to Friends of the Provincial Museum of Alberta Society.

Apart from the fact that many of the items are what we would refer to as "knick-knacks" (e.g., a plastic doll in Montague uniform), what most caught my attention in the works selected for inclusion were several pieces that were exact copies of illustrations in Eskimo Handicrafts. This is a infamous how-to book for Inuit carvers, produced by Jim Hutton in 1953 when he was an employee of the Canadian Guild of Crafts. The book illustrations are reproduced beside the artist's renditions.

Not only is this an interesting road for the general public, but it is a valuable test for researchers. Few Inuit lives have been untouched by TB and its treatment in southern sanatoriums. Many Inuit learned to speak English in hospitals which, along with the residential schools, were frankly racist. The works illustrated are of interest in that they reflect the conditions under which they were made. Some interesting little sculptures found in the western Arctic, for instance, caught my eye: soapstone, wood, and seal fur drummer by James Haka of Coppermine, 1977; a small carving of a woman by Alice Kvakik, also of Coppermine, and two small ivory figures by William Kunnapak of Polly Bay. It's a pity that the set of false teeth carved in stone that were known to be part of the collection have disappeared.

To order, contact the Museum Shop, Provincial Museum of Alberta, 511 92 Avenue, Edmonton, Alberta T5J 3M6, (403) 451-9198. The price is $29.95 plus $3 shipping. Cheques should be made payable to Friends of the Provincial Museum of Alberta Society.

34
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Aboriginal Empowerment and the Souvenir Trade in Canada,

A discussion of the issues being raised in Canada about the mass-production of souvenirs made by Native people and the practice of the sale of the values of cultural appropriation. Includes extensive bibliographies and illustrations of mass-produced souvenirs. The author was aided in her research by Native students at Carleton University.


Catalogue of an exhibition of drawings selected from the archives of the West Baffin Eskimo co-operative and new loan to the McMichael Collection. These drawings, by well-known artists and by first-time artists, date from the early days at Cape Dorset when everyone was encouraged to try their hand. Each drawing is accompanied by an explanation of the image in the words of the artist and by photographs of the works. Illustrated with interesting archival photographs, 78 reproductions of drawings and a map. Includes bibliography.


Catalogue of an exhibition which ran from November 1, 1992 to February 7, 1993. It includes a list of the works exhibited and a 10-page essay, written by the curator, which introduces the medium of drawing and also traces the development of art in Baker Lake and Cape Dorset. The illustrations are excellent but, unfortunately, some misspellings of Inuit names have escaped the proofreader. Includes biographies of the artists. 14 pages.


This volume makes available in English most of the essays written for the cata- logue of the exhibition in the salon of the Société géopolitique de la lan- ge et des Eskimos in Canada (edited by Gerhard Hoffmann, and published by Aand and the Canadian Museum of Civilization in 1988). Essays by Marie Routledge and Inge Hessel ("Contemporary Inuit Sculpture") receipt of the exhibition in the salon of the Société géopolitique de la lan- ge et des Eskimos in Canada (edited by Gerhard Hoffmann, and published by Aand and the Canadian Museum of Civilization in 1988). Essays by Marie Routledge and Inge Hessel ("Contemporary Inuit Sculpture").


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Artic Ice: Sculptures in Marble by the Artists of Cape Dorset, Northwest Territories.


A new book on Inuit art and sculpture, this book is illustrated with drawings and photographs of the artists and their works. The book is divided into two parts: the first part features the work of Inuit artists from Cape Dorset, a small community in the Northwest Territories, and the second part features the work of Inuit artists from other communities in the area. The book includes a foreword by Art Gallery of Ontario director, James Macdonald, and an introduction by Inuit art expert, Elizabeth Cookson. The book provides an overview of the Inuit art movement and its development over the past 50 years, as well as a close look at the artists' techniques and styles. The book is published by the Art Gallery of Ontario and is available for purchase.
In some cases, you may, however, own copyright even though you are employed, if your employer, i.e., the print shop owner, agrees to that.

On the other hand, you would probably own copyright in your prints if you pay a fee to use the facilities, and the prints are made for your own purposes and not for the print shop or the print shop owner, and he or she has no control over the making of these prints. The rules that apply in work made by employees also apply to apprentices.

If a person, company or government office commissions engravings, photographs or permits — for example, a set of prints from a northern print shop — in exchange for money, goods or services, and you create the artwork because of the order and not before the order was made, the commission of the work owns the copyright unless they agree otherwise. Whenever there might be a question about the ownership of copyright, it is a good idea to state something — even a sentence — in writing.

**DURATION OF COPYRIGHT PROTECTION**

Copyright protection lasts during your lifetime and for 50 years after your death. The duration of copyright never changes, even if you give the copyright away, but you can only benefit from copyright while you own it, if you die and still own copyright, your spouse and children (or other heirs) will benefit from the copyright for 50 years after your death. If you do not own copyright upon your death, the person who owns it will benefit from it for 50 years after your death.

**HOW DO YOU OBTAIN COPYRIGHT PROTECTION?**

As stated earlier, copyright protection is automatic in Canada; you have copyright protection by virtue of creating your artwork. And, if you have protection in Canada, you also have protection in approximately 100 countries around the world, according to the copyright laws of the country where your artwork is sold.

The federal government operates an office where you can register your creations, but registration is not mandatory. Generally, I would recommend that all artists, especially those who sell their works on a commercial basis, register them in Canada ($53 fee per work or collection of works) and also in the United States ($220), as the U.S. registration system provides additional protection to those given by the Canadian system. Registering copyright works does not give the copyright owner any additional rights in the work, but it gives certain advantages if the artist seeks for infringement of copyright.

Registration may be done at any time. It need not necessarily be done immediately following the creation of the work. You may, for example, register your work when it becomes evident that there will be a court case.

One of the major problems with the registration system in Canada is that it requires very little information, essentially only the name of the creator, copyright owner and the title and type of work. It does not require any deposit of the work or a photograph or any other facsimile of the work. You can see why the value of the registration system is somewhat limited. To provide extra proof of the work, many Canadian artists register with the U.S. Copyright Office or send a copy of the work to themselves by registered mail. They leave that envelope sealed, only to be opened if and when they are in a copyright violation case, and then only to be opened before a judge as evidence.

Whether or not you register your copyright works, it is a good idea to keep a record of them, in case you ever have to prove that you created them, and when you created them. Records can be in the form of drawings, sketches, photographs or videos that were made prior to, during, or after the work was completed. Try to make a record of your work as early as possible, and always include the date.

**THE © Symbol**

Again, although not mandatory in Canada, it is good practice to mark your artwork with the International copyright symbol, ©, plus your name and the year the work is being shown to the public or offered for sale to the public. For example: © 1992 Joe Namak.

The copyright symbol can be placed on the bottom of a sculpture or on the back of a painting or print. The copyright mark and light © are not substitutes for the copyright symbol.

**CONTROL OVER YOUR ARTWORK**

Each and every time artwork is used in the copyright sense, the artist is entitled to say "yes" or "no" to that use if the artist agrees to the use, he or she is entitled to compensation. For example, an artist is entitled to payment when his or her works are reproduced or exhibited in public.

**REPRODUCTION**

Reproduction occurs when a copy of a print appears on a poster, or when a sculpture appears in a film or television program. A photographer of artwork is considered a reproduction, as is any photocopy of that photograph. Reproduction also occurs when artwork is used for advertising and promotional purposes and it appears in newspaper and magazine ads, brochures and logos, or on packaging, banners and plinths.

**PUBLIC EXHIBITION**

A public exhibition occurs when artwork created after June 8, 1968 (when the current copyright law came into effect) is exhibited in an art gallery or other created show. Artists are entitled to compensation when their artwork is exhibited in public unless the work is for sale or rent. A public exhibition includes the showing of a single painting, a perspective of a particular artist's work and travelling exhibitions.

Inuit Art Quarterly obtains permission before using artwork on its covers. IQA paid Charlie Uyak $200 for permission to use his sculpture on the spring 1993 cover.
CAN YOU HELP?

The Inuit Art Foundation was incorporated in 1987 to facilitate the creative expressions of Inuit artists and to foster a broader understanding of these expressions worldwide. Core funding provided by the Department of Indian Affairs and Northern Development is supplemented with private sector funding for the following programs of the Foundation:

Artists' News
Posters, comic books, brochures and newsletters provide information for artists and art-related topics. A health module consists of a comic book, a poster, a mask to wear when carving. This fund also enables us to print extra copies of comic books, select a jury of peers, to attend regular sessions at art schools and studios.

Friends of Inuit Artists
A number of donors have contributed towards the provision of portable art libraries in Arctic communities. Inexpensive instruction videos on such topics as photography against the health hazards of stone dust and how to photograph artwork are included in the libraries, along with art books and catalogues.

Donors 1994
Dorothy C. G.
Joan Apaluk
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Diana Neadler

PROTECTING YOUR ART- 

A Lawyer Interprets Canada's Copyright Law

The purpose of this article is to explain features of the Canadian copyright law and how it protects and benefits Inuit artists. It will also be of interest to people who reproduce and exhibit works of art. Copyright law is important. It provides a legal framework under which artists can ensure their work is protected and reproduced in a public domain setting. The copyright law does not, however, deal with issues of art theft or rightful publication and wrongly registered art.

IS YOUR ARTWORK PROTECTED BY COPYRIGHT?

Copyright law protects a wide range of creations, including paintings, sculptures, books, videos, computer programs and translations. The same principle applies to all of the types of creations protected by copyright, however, I am focusing here on the protection of artwork as the law as the focus of this article relates to "artistic works." Examples of Inuit art that may be protected by copyright law are drawings, carvings and sculptures, tapestries, maps, wall hangings, baskets, pottery, paintings, prints, jewelry, dolls, and traditional clothing such as snowsuits and parkas. Furthermore, artwork is protected regardless of material used to make it. For example, a carving made of soapstone, marble, slate, glass, wood, linoleum, ivory, whale bone, horn, silver, antler and muskox horn are all protected by copyright law. Similarly, copyright protects artwork containing virtually any subject matter. For example, a carving or sketch of a sockeye, bear, walrus, iguana, person, spirit or shaman may all be protected by copyright law. Copyright protects artwork made for sale, for friends or for oneself, or intended for a museum, gallery, office building or as a souvenir piece to be sold in a gift shop.

In certain circumstances, "artistic works" that are used as "designs" on certain objects (i.e., useful objects) and are reproduced on more than 50 articles are no longer entitled to copyright protection, but are protected by industrial design law. For example, an image on wallpaper or a lampshade may be protected by industrial design law rather than copyright law. However, there are many exceptions to the protection of artistic works under the industrial design regime. For example, a "graphic or photographic representation that is applied to the face of an article," such as decoration on a calendar, painting on a plate, or postcard — enjoys copyright protection. Further, the owner of such piece goods and surface coverings or for wearing apparel benefits from copyright protection, whereas artists that are sold as a set (unless more than 50 sets are made), are protected by copyright law. Unlike copyright protections, industrial design protection is not automatic upon creation of the work and must be claimed by registering the design with the Design Registration Office. Inuit Art would usually be protected by copyright law.

The artistic merits (or qualities) of the artwork is generally not taken into account in determining copyright protection, at least with respect to paintings, sculptures, drawings, etc. However, artistic merit is important with respect to the category of crafts (such as basketwork, beadwork or jewelry). Crafts are protected by copyright only if they are created by a master craftsman and not a "mere technician.

ORIGINATION

To be protected by copyright, artwork must be "original." This means it must not be a copy of another piece of artwork. Two artists may, however, make the same drawing of the same walrus or bear. If each of them does so without copying the other's work, this is because ideas, themes, images and myths are not protected by copyright.

In order for artwork to be protected by copyright, it must be in some "fixed" or tangible form. For example, a hunting scene must be captured on paper or in a tapestry. A seal must be carved out in soapstone. Folklore such as traditions, myths, oral stories and dances are not protected by copyright since they are not in any fixed form however, craft and paintings and other artworks that embody myths and stories may be protected by copyright law.

OWNERSHIP OF COPYRIGHT

The artist who creates the artwork, that is, puts it in some tangible form, is the first owner of copyright in the creation. An employer owns copyright in their employees' works. You may be considered an employee for copyright purposes if you work in a print shop and are paid to make prints, and you make those prints in the print shop as requested by your employer, using the shop's equipment, during normal working hours under the supervision of your employer.

by Lesley Ellen Harris

Inuit Art
and it dropped out on the road. I came around the bend and there was my truck. I grabbed it and put it in the truck. It had already been attached to it before it ever became something. I wanted to see something with significance. Something that I would remember was going to blow up. There are a lot of different things about going to blow up. He died before I was alive, but I've been busy with it and talked to people who knew him personally. My dad knew him and my dad's friends knew him. He was a very skilled man that turned into a hawk. Schrager: When did he live? Anghik: The turn of the century. B. Nainogluak: He was born later than that. He was around when Christianity came. Schrager: This is a big legendary figure? B. Nainogluak: He wasn't a legend. He was a real life man. He was so recent that when the RCMP were moving this building, this warehouse of theirs, they were having problems because of the equipment they had at that time. It was falling apart and Goolailoq was in the crowd watching the spectacle. He volunteered to save the building himself at night, when everybody was gone. He wanted to fly this thing. They discouraged him because, as they said, "Christianity is here now and you can't do it." And they were stupid enough not to believe him. Schrager: How do you spell his name? B. Nainogluak: Goolailoq. By literal translation it means "Old Man." I'm still planning on making a painting of Goolailoq. My dad has told me that his brother-in-law was lost in the storm. They didn't know where he was or if he was safe. So Goolailoq went outside in the dark, in the middle of the storm. He was out just for a few minutes and then he walked in and told his wife: "Your husband is O.K." His brother-in-law came in after the storm and Goolailoq went over and told him: "Look, you almost shot me!" His brother-in-law said that he had been startled by a hawk above him. In the dead of winter, there are no hawks in the North. But this hawk startled him and he took his gun out and shot at him. It was Goolailoq that went out to see him. He was quite a guy. Schrager: Quite a guy, at the turn of the century. B. Nainogluak: There is also the story of how Goolailoq took a man, who was rare one of the oldest in town. When he was a young boy, he took him for a flight. Goolailoq told him to hang on and close his eyes. He got scared and opened his eyes. Schrager: And that was the end because you have to believe. . . . We've covered a lot of material . . . is there anything you want to add, Joe or Bill? B. Nainogluak: A lot of it is farming. I feel good that I was born in a generation touching the end of rural tradition. I taught Inuit values in a state of transition and I can tell all generations—whether from modern society or from tradition, I feel like we've got a gap in our culture. If we interpret our position properly, we can influence future generations. Anghik: We have that responsibility. B. Nainogluak: It's a heavy one. We're a product of farming . . . we should recognize our responsibility. —Renaissance Schrager: Schrager is a freelance artist working in California. He teaches high school art classes and has carried out paintings for major museums. In his paintings and in his life, Anghik Angik is born in Rankin, N.W.T., in 1915, and now lives on a trapping camp in the north. Bill Nainogluak, born in 1915 in Rankin, N.W.T., faced the same realities between Yukon and in Inuit society in Rankin, N.W.T. and various locations in Alberta. Joe Nainogluak was born in 1928 in Rankin, N.W.T. and lives there, mostly in his canoe work and storytelling.}

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**Baker Lake Adventure & Art Symposium**

August 18-23, 1994

Qaganiyat: The Baker Lake Historical Society, in conjunction with the Macmillan Stuart Art Centre, is hosting a celebration of Inuit culture, art, and traditions.

**Symposium: Where the River Flows**

An exhibition of Baker Lake drawings will highlight the symposium. Curated by the Macmillan Stuart Art Centre, this exhibition will open in Baker Lake before touring internationally for 3 years. This is a unique opportunity to meet the artists and discuss their work.

Other activities: a traditional feast, drum dancing, and discussion on art history; visits to local galleries and shops.

Your price includes airfare, accommodations, Baker Lake tour, symposium and programs, as well as a trip to Churchill, Manitoba to visit the Eskimo Museum.

For further information, please contact:

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774 Bowes Avenue, Winnipeg, Manitoba. R2K 4E9

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**Freedom to Read Week**

February 28 - March 4, 1994

Book and Periodical Council

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At the private galleries

Winning the Upstairs Gallery hosted an exhibition of works by Augustin Anzulis (deceased) of Pelly Bay from October 1 to 16, 1993.

An exhibition of works by Tuna Yulru of Bokor Lake was organized by the Antakaya Gallery in Mannheim, Germany, in September. It was accompanied by a colour brochure, with text in German, available from Inuit Art, Augustana 3, 68165, Mannheim, Germany. Another exhibit featuring works by Paulasie Poitseogook was shown from November 28 to December 23 at the Galerie.

The Shumak's Drum - Echoes of the Past, an exhibition of stone sculpture by three Inuit cousins - Abraham Anghik, Bill Nasogoluq, and Joe Nasogoluq - was shown from October 2 to 21, 1993 at the Inuit Art on the North of San Francisco, preceded by a reception for the artists on October 1. Established in 1979, Inuit Art on the North handles native North American art with a special focus on the art of the Inuit.


The official Canadian opening of the Cape Dorset 1993 Annual Print Collection was held at Gallery Indigena in Stratford, Ontario on October 22. The American opening was held at Snow Goose Associates, Seattle, Washington on October 22 and The Canadian Embassy in Washington D.C., on November 5, both in conjunction with Art inuit Art of Richardson, Virginia.

Claude Bazin, owner of L'Hôtel Espace in Donald, France, has organized his 50th exhibition at L'Atelier. To be held this year, the exhibition pays tribute to Paul Pudlat. Bazin has been actively promoting and selling Inuit work in France and Belgium for eight years.

In December 1993, Snow Goose Associates in Seattle featured works by Germaine Arnaktauyok, printer/illustrator, along with jewellery from the northwest coast, Alaska and Canada. Arnaktauyok, born in Igloolik and now living in Yellowknife, was in the gallery on November 27 and 28. Her drawings have been used as illustrations in many children's and educational books.

The Ikitsik/Iqaluit Gallery in Iqaluit hosted an exhibition in September 1993 entitled Inuit Antiquities and Artifacts, and then another, Ikatik: Sculpture from Iqaluit. Since Baik and Pelly Bay, between November 20 and December 24. The Ikitsik exhibition featured works by Paulie Nuquluk, Alie Kivitok, and Kas Naunakullie. The exhibition was shown from November 20 to December 24. The Ikitsik exhibition featured works by Paulie Nuquluk, Alie Kivitok, and Kas Naunakullie. The exhibition was shown from November 20 to December 24.

The Isakochuk/Iqaluit Gallery in Inukjuak, Quebec, held an exhibition in September 1993 entitled Inuit Artifacts and Artifacts, and then another, Ikatik: Sculpture from Iqaluit. Since Baik and Pelly Bay, between November 20 and December 24. The Ikitsik exhibition featured works by Paulie Nuquluk, Alie Kivitok, and Kas Naunakullie. The exhibition was shown from November 20 to December 24.

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This sculpture by Juvias Uqafas of Iqaluit (1993: whale bone, antler, stone; 80.5x5x24 cm) was featured in an exhibition of art from the Kitikmeot region at the Isakochuk Gallery, November 20 to December 24, 1993.

Parents had, and also [of] when we were in the land, not to the degree of total starvation but getting to the edge of perishing when there was no food. We were going from a camp and there was no ground around, and down to a couple of days' supply and maybe it was just enough food for the boys. Then, when we're at a point where there was just enough energy to carry food for the next day and parents worrying about kids hanging; they talked about days when there was actual starvation within their own memory.

J. Nasogoluq: I like to make people laugh and I can make people have tears in their eyes. I'm playing it close to the bone so you can get people to see. The way I feel is that I can get a message across in an emotive way. I'm just a carving of two old people walking and, while I was making it, I felt sorry for these people. I thought, "I'll make them younger and healthier," but the people came up and saw them in the carving. I just wanted to help them, the people, and that was the reason I did it so that we can portray that.

Amghil: When a sculptor makes an object, it's either (a) emotional or (b) it's just a motif. In this case, it's emotional in someone's mind; that's why the work has succeeded.

B. Nasogoluq: I think beyond Inuit art. We're doing fine art, we're doing fine art, we're doing fine art. I think I'm speaking on behalf of all these people. Amghil: It's spiritual. We're all raising.

Schrager: I'm interested in you and your work, and I think we should do something together. It's wonderful. This is a great idea. I think we should do it until it's not right. Do you want to comment on that piece.

Northern Song, Bill Nasogoluq (no scene; 3.5 x 3 x 1.5).
Bill Nasogauluk working at a rented studio at Saltspring Island, British Columbia.

— was previously a very high agenda item, but, with trade, travel, health, and other things coming in, there was less and less decorative art produced or encouraged. The selling of art — artists’ — crafting goods — didn’t occur in the western Arctic because people had employment. There were new towns being built, new road systems and other construction projects. So people in the west didn’t have the same encouragement to develop the art as they did in the east. A lot of it was lost with the resources, educators, and the post-World War II boom. What’s happening now is that, because of the downsizing of the oil industry in the western Arctic, people are finding that they have to look at alternative sources of income. The by-product of the oil industry has been that people are starting to get into the production of carvings, and I think that, given a few years, there’s going to be an establishment of an artistic community in the west. People have been forced by economic conditions to look at it [art] and get involved.

Schrager: But yet, that is only a band-aid solution. It’s a false solution if you’re going to get these people out of the doldrums.

Angbik: That is where individuals like ourselves and others come in.

J. Nasogauluk: It’s how we go about selling carvings. What we’re doing, in the western Arctic, they go through the co-op.

Angbik: We’ve done the groundwork with our activities over the last few years, but since we’re being asked to conduct workshops, we’re also setting up the agenda for the next few years. We’re getting involved with international exhibitions and, hopefully, this will be an opportunity to encourage artists from other regions in the Arctic to come to the west and expose our younger artists to all the potential that’s out there.

Schrager: So, you’re going to do it yourselves?

Angbik: We’re going to get a few people together and see what they want to do and what they want to say.

J. Nasogauluk: It’s not enough. It’s not enough. We can’t just copy it. We can’t just follow it. We have to be different. We have to be unique. We have to be our own people.

Angbik: We’ve come full circle to where our parents were.

Schrager: We’re seeing the direction for other generations of artists. Rather than someone in the South saying, “This is how you should do your art,” and, “This is what you want to do,” we’re saying, “This is what we want you to do.”

J. Nasogauluk: I did a carving workshop this summer at Inukjuak. My emphasis was to produce art — for art’s sake. I showed the fact that if you produce the best, it’s going to sell, and the monetary value is going to be there. But if you make a carving solely thinking of money, you are never going to reach the potential you are capable of.

Angbik: I think that the Sorcerer piece reminds us of stories and experiences that my

Schrager: In an earlier interview, you opened up a provocative argument regarding indigenous art forms in the mainstream art world. You referred to the Euro-American borrowing of Native forms as a sort of intellectual gymnastics that is acquired and revered by the art world. But then, a Native artist does it. Where does the category of ethnographic art belong? Would you like to comment on that?

J. Nasogauluk: I sent some pictures of this kind of case to an artist. He looked at my carving and he sent back a really nasty letter saying [in other words] that it was too modern.

J. Nasogauluk: In other words, I won’t fit because I’m not —

Schrager: So, he sees you as an Inuit artist and you don’t fit into this stereotype. You’re not in the right slot. He doesn’t know what to do with you.

J. Nasogauluk: We’re going against the grain of different grains here.

Angbik: When we’re producing works, we’re going against the established concept of what Inuit art is supposed to be like.

Angbik: And you don’t fit in. You’re not the one who’s noticing your work last night —

J. Nasogauluk: And I’m thinking specifically of the Sorcerer piece in Family Circle [not illustrated] —

Angbik: That’s the subject matter, really, deals with that inner life, and a lot of distress, a lot of pain. I use so much pain. You don’t usually see that in Inuit carvings.

Schrager: Do you want to comment on that?

Angbik: It’s hard for an artist to put emotion in something.

Schrager: What kind of emotion were you dealing with in that piece, with that gouging part? Was it so powerful?

J. Nasogauluk: It comes back to my beliefs. I believe in it so much I want to put it into my life.

Angbik: I think partly the Sorcerer piece reminds me of stories and experiences that my

Schrager: This sculpture was by Ovilu Tunnillie of Cape Dorset. Tenatively scheduled for April 1994, an illustrated catalogue will be available.

Women Who Drink: 30 Years of Graphic Art from the Canadian Arctic was the title of an exhibition that opened on November 13 at Aldey Fine Arts in Toronto. Jesse Gown, Myra Kullik, Irene Aputasiaoq Tislowoking, Janet Kigusiuq, and Ruth Quiluqkuk, all artists from Baker Lake, were represented in the show. Cape Dorset was represented by Pinosak Aneu, Lucy Qumasuyuk, Nosokinuk, Asboulin, Antimik, Qimiaq, and Kingakta Eilidlo. Pangnirtung was represented by Ida Karpik and Konungaquak, Naskajak, and Lucy Meeko were chosen to represent Povungituk and, from Holman Island, Agnes Nasogauluk and Helen Kabulak. This is the first of a series of three exhibitions featuring works of art by Inuit women, illustrated items and a price list are available from the gallery at 45 Avenue Road, Toronto, Ontario M5R 2G3. Tel: (416) 333-1773. Small Sculptures by Gere Arikis, the second annual exhibition of recent small sculpture from Cape Dorset, opened on December 14 at the gallery.

Inuit Art and A Puda Pudlak Retrospective was opened at the Canadian Guild of Crafts in Montreal, November 20 to December 31, 1993. This exhibition, which included sculpture by Manasse Aplakpat, Abraham Anguil, Kellipak Eilidee, Tootoo Shur, Ovilu Tunnillie and others, continued until December 31.

Schrager: In an earlier interview, you opened up a provocative argument regarding indigenous art forms in the mainstream art world. You referred to the Euro-American borrowing of Native forms as a sort of intellectual gymnastics that is acquired and revered by the art world. But then, a Native artist does it. Where does the category of ethnographic art belong? Would you like to comment on that?

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Angbik: I think partly the Sorcerer piece reminds me of stories and experiences that my

Schrager: This sculpture was by Ovilu Tunnillie of Cape Dorset. Tenatively scheduled for April 1994, an illustrated catalogue will be available.

Women Who Drink: 30 Years of Graphic Art from the Canadian Arctic was the title of an exhibition that opened on November 13 at Aldey Fine Arts in Toronto. Jesse Gown, Myra Kullik, Irene Aputasiaoq Tislowoking, Janet Kigusiuq, and Ruth Quiluqkuk, all artists from Baker Lake, were represented in the show. Cape Dorset was represented by Pinosak Aneu, Lucy Qumasuyuk, Nosokinuk, Asboulin, Antimik, Qimiaq, and Kingakta Eilidlo. Pangnirtung was represented by Ida Karpik and Konungaquak, Naskajak, and Lucy Meeko were chosen to represent Povungituk and, from Holman Island, Agnes Nasogauluk and Helen Kabulak. This is the first of a series of three exhibitions featuring works of art by Inuit women, illustrated items and a price list are available from the gallery at 45 Avenue Road, Toronto, Ontario M5R 2G3. Tel: (416) 333-1773. Small Sculptures by Gere Arikis, the second annual exhibition of recent small sculpture from Cape Dorset, opened on December 14 at the gallery.

Inuit Art and A Puda Pudlak Retrospective was opened at the Canadian Guild of Crafts in Montreal, November 20 to December 31, 1993. This exhibition, which included sculpture by Manasse Aplakpat, Abraham Anguil, Kellipak Eilidee, Tootoo Shur, Ovilu Tunnillie and others, continued until December 31.
KEENON ARTS AND CRAFTS FESTIVAL

The Keenon Arts and Crafts Festival, held in September 1993 over a weekend, was well attended by artists and others, mainly from the Keenon area. Organized by the Keenon Art Society of Rankin Inlet, the festival included seminars, workshops and juried competitions. Some of the art was for sale and some was on display, including work by great artists of the past, from the Inuit cultural Institution and private collections. Thescren Tzipplik of the Inuit Art Society of Rankin Inlet says, “the festival was really, really a success. I was overwhelmed at how successful it was. It was a happy event with everyone chip-

The winners in the festival competitions are as follows:

Wall Hangings 1st prize: Melanie Talualak; Artivat: 2nd prize: Mary Nauqilak, Baker Lake; 3rd prize (tie): Irene Mulaire, Baker Lake and James Kipisuing, Baker Lake.
Traditional Clothing 1st prize: Rosie Ooloyuk, Rankin Inlet; 2nd prize: Evelyn Aukat, Chesterfield Inlet; 3rd prize: Mary Echekir, Rankin Inlet; 4th prize: Rhoda Karetak, Rankin Inlet.

Jack Anawak, Minister of Parliament for Nunavut, and Rose Ooloyuk, who received first prize in the Traditional Clothing category at the Keenon Arts and Crafts Festival from outside the community for two weeks in mid-June. The project is a collaboration between the West Baffin Eskimo Co-operative and Government College’s School of Design and Visual Arts. Cape Dorset has excellent printing facilities, with three lithographers and two intaglio presses. The services of these facilities will be available to visiting printmakers.

A BETTER CARVING SHED

With financial support from the Government of the Northwest Territories’ Department of Economic Development and Tourism, high-school students at Arviat built six ventilated, partially heated sheds for an experimental project. It is hoped that a cost-effective structure can be developed that will eliminate the need for career-artists to work outdoors or in their homes. This project also provides training in basic carpentry skills for northern students.

Poule Plante is the Chair of the festival organizing committee.

Ankita: The three of us live in the city where there are a lot of things going on. We see things like the things I care about, and I tend to find myself wonder-

English, and they do come to our house and my dad would sit with them and inuktitut and they didn’t understand a word. It was lost even when I was 15. That was 25 years ago.

Schreiber: So, at a certain level, you could come from a unique family background where there was always a strong sense of community and tradition, and it important it was.

B. Nolasquaiak: Our parents were old.

Angish: They felt comfortable with being Inuit people as opposed to being Inuit people who were actually raised here, who lived on their own two feet on land in the land or in the community, but they didn’t feel comfortable in the fact that they knew who they were. They didn’t feel that was going to help other people’s expectations of them.

Schreiber: In terms of how we are working with the arts, the impression I’m get-

J. Nolasquaiak: There are four of us from the western Arctic that have our own style and we are trying to go internationally, instead of going through the co-op.

Angish: With the saying more so in the western Arctic than in the eastern Arctic?

B. Nolasquaiak: Far more so. You take a look at everybody 30 and under in the western Arctic, Most of them don’t speak Inuktitut, and very few even understand it. Like I say, we’re the last generation in the last generation that involves. That is simply because my parents developed that. the next generation — like my cousins, not from Abraham’s side, but from my cousins from my dad’s side — those parents speak exclusively in Inuktitut.

It all comes down to what you believe in.

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some-time category, Houten's book, *Delving Snow: An Arabic Sarat (McClelland and Stewart)* is the story of a young Inuit woman who, having been taken from her parents at a young age, returns to the North.

Cynthia Cook, guest curator of From the Centre: The Drawings of Luke Angajikpaq, organized by the Art Gallery of Ontario, gave a talk at the National Gallery of Canada in Ottawa, where the exhibition opened on November 25. Cook's talk was organized by the Ottawa Native Arts Study Group.

Susan Aglukark gave a concert at the National Gallery of Canada on November 26. The performance was arranged in conjunction with the exhibition From the Centre: The Drawings of Luke Angajikpaq.

**Books**

*The Inuit Imaginary*, a collection of Inuit myths and legends compiled by Harold Seidman and James Turner and published by Douglas & McIntyre, was launched at the Winnipeg Art Gallery on November 7, along with an exhibition by the same name comprised of works in the books. The authors were in attendance, along with David Ruben Piqtoukun, who gave a talk in the exhibition area following the opening ceremonies.


**Quebec**

The Umiqajuk Retail and Service Independent Co-op display at Place d'Orleans near Ottawa.

**MEMORIAL**

Eldiko Koomartoq, a long-time resident of Pangnirtung, died in hospital in Iqaluit on August 24, 1993. Koomartoq, born in Coral Harbour in 1924, was a carver--but he was known for his drawings and etchings. His work has been published in many Pangnirtung Community Print Collections and several of his drawings have been used as a basis for tapestry designs by the Pangnirtung Print Studio. Koomartoq was buried in Pangnirtung. The Pangnirtung Printmakers erected a hand-carved wooden memorial marker on September 10 in a brief public ceremony.

**Public Exhibitions**

The Macdonald Stewart Art Centre opened an exhibition of Inuit art from its collection on October 16, 1993. The exhibition includes a new selection of drawings, sculptures, etchings and sculp-

##Kogon and Aspakarik by Abraham Anghik, 1993

[Brassica asiatica](https://en.wikipedia.org/wiki/Hoary_bran)

Joe Nogakuk: These young boys are looking and looking, trying to make a carving. They lost the ability to hear the stories and listen to the people and have their own interpretation, like Abe says. They think now along the lines of, "I'm going to make this. I'm going to make that."  

**Schrager:** Do you mean in the sense of packaging ideas—"Here's an idea and I'll package it because it sells?"

**J. Nogakuk:** We are the last people who had to make a new start, a new life, yet we had values from the past.

**B. Nogakuk:** I grew up with dog teams and I grew up with my mom and dad expecting the family to be a hunter and a trapper. And, on the other hand, there was the generation following me, of people under 30. They are not the same. They don't rely solely on hunting and trapping, whereas my dad had to, and I also had to be the hunter and trapper. Yet, we've managed to branch out, Abe has spent years in the South, as he and I have, and we've branched out into different fields and we've had to adjust to southern society. Yet we've had the direct ties to the old ways. So I think we're the last generation that can actually report Inuit traditions and beliefs, the last generation that actually had personal contact with them.

**Anghik:** One way is to say it's up to say that we've been told the stories, but we also experienced them. I think in your case, too [Bill], you were told the stories as a child, but you also experienced living on the land. The old culture has been assimilated into a new interpretation.

**Anghik:** This is because of growing up in a traditional family, having a nomadic lifestyle. We grew up with parents who had a very strong background in old cultural values, morals and ethics. We've gone through different times over the last few years, going back and rethinking our roots. We've seen it in both worlds and we've had to find a happy middle ground, through our own lifestyles, through our own artistic interpretations and search for spiritual values.

**J. Nogakuk:** Losing our cultural beliefs is awful—like burning a Wolverine skins or having "Joe" drumming [i.e., violating a taboo] when people are whale hunting, which brings bad luck. I believe that young guys don't believe that, they've lost their cultural beliefs.

**Schrager:** You actually do believe that there are certain taboos, or certain ways of operating in the world?

**J. Nogakuk:** The younger people don't believe that. I believe it and that's why I believe my earnings.

**Schrager:** I'd like to add to what Joe said, that a lot of the things we have been told or taught to believe come from common-sense experience, in real life you need common sense.
Inuit Art: focusing on drawings dating from the early 1960s to the present, Director Judith Nash gave a talk on November 21 at the Muscarelle Museum in Williamsburg, Virginia, where she was a guest curator of an exhibition entitled Contemporary Inuit Drawings: The Human Condition. This exhibition, which showcases the recent city of this collection to the museum, will be reviewed for by Bernadette Druze, a catalogue available from the Muscarelle Museum, College of William and Mary, Williamsburg, Virginia 23187 U.S.A.

The Royal Ontario Museum will open its Gallery of Indigenous Peoples with an exhibition entitled Land, People, Hunting: The Art of the Eastern Arctic. This exhibition is from February 19, 1994, until March 21. The inaugural exhibition originated from a co-operative effort between the people of the Arctic and the museum to showcase the construction of a kayak frame in 1994. Once completed, the kayak frame and video were displayed at the university and then became part of a comprehensive exhibition exploring the role of the kayak to Inuit culture during the late 19th and 20th centuries. The present, expanded exhibition features six full-scale kayaks and focuses on design, frame construction and the sea-kayak, Kenneth Lister, exhibition curator. Says: "Working with the Inuit, kayak community has been eye-opening and rewarding because this exhibition is in keeping with the Inuit elders' desire to communicate this important part of their past to museum visitors and a younger generation of Inuit. Also included in the exhibition are woodworkings of the types of animals hunted, Inuit sculpture depicting the types of animals used, and the Inuit's spiritual beliefs about the kayak. The Gallery of Indigenous Peoples plans to hold changing exhibitions that explore the past and present cultures of the world's indigenous populations.

In conjunction with the exhibition Northern Lights: Inuit Textiles from the Canadian Arctic, The Baltimore Museum of Art presented an exhibition entitled Northern Lights: The Art of Baker Lake on December 5, 1993. Baker Lake artist Jesse Avakausaq, James Nogsiqik and Rachael Quttalquirrel spoke about their work and lives, and provided demonstrations of embroidery and appliqué techniques. Marie Bouchardeau, owner of Baker Lake Fine Arts and Crafts, gave a slide talk on the development of textile art in the Arctic.

North Landscape: the Inuit at the National Library of Canada on October 28, 1993. The exhibition traces the history of the Canadian North through works of Native artists who inhabit the area for over 2,000 years. It also features the work of outside artists who have found inspiration in the North. On deposit until March 27, 1994, the exhibition includes books, magazines, manuscripts and musical works.

Le Quercy, 1986, an exhibition at the Alimentation Museum in the name of a photographer, explored the life of a photographer on November 20 at Comptes H, a provincial government building in Quebec City. The photographs were complemented by Inuit and Indian artifacts borrowed from the Musee de la Cite and the museum. Including carvings by Davidoff, Eliaqam Amiatt and Killula Qinaq, and a print by Pauline Sivuluk.

Laplante-Desrochers, the following year, John Terrick described a series of student art projects and will be shown at the Art Gallery of Ontario, in 1994 and March 28, 1994. There are two components to the program. One part is to teach sewing skills and the other is to teach sewing in a community. Every week we have a sewing lesson. There are two instructors for each component, Gilbert Bay and myself who are hired to teach the sewing course.

The Labrador College gave us a course outline on what skills to teach our students, but Gilbert and I are so used to teaching on our own that we are teaching the students the same way we use our own children, show and tell, sort of. We had eight students in total, but one had to leave for personal reasons, so the minimum we have is seven.

The Labrador College supplied 150 pounds of wraps that they bought from the Igloolik Cultural Institute for the students to use. From this source, any carvings the students make to the Labrador College, but after that is gone, if they use their own stone, they can keep the carvings.

We started the course by getting the students to make a carving from scratch. A lot of the course is devoted to exploring different techniques. Almost half the students are part-time carvers and the other half are full-time carvers. The only bad experience was, at first, to have some bad habits, such as doing a stage in a carving at the wrong time, or waiting stone, or using the wrong tool. The new carvings didn't know anything at all. They didn't know how to use tools at all, or they tried to make a one-pound carving out of ten pounds of stone.

Another day, we decided to spend the whole day on drawings, so that we could get an idea of how our students see things. This drawing session showed us that about 75 percent of them could see quite well, and could draw what they see quite well, but the others still draw like children in school.

Over the next two weeks, our students were getting pretty good at working on their own, but they still needed a lot of help with the tools and how to use their imagination.

We're in our fourth week now and the students are completing their projects. At first, the students were trying to make all small carvings, a pound or less. But now the students have completed a carving of five pounds or more, and they are quite good. The Labrador College gave us a control checklist to guide the students in their carving. All the students have over 75 percent on their carvings. When the Labrador College gave us a control checklist to guide the students in their carving.

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Anglin continues to develop a personal vocabulary of entitlements and stylized motifs that give form to his clayscapes.

In contrast, Bill Nagashuk creates in a highly naturalistic style, concentrating realism in the rendering of the human figure. Bill's Southern Style and Island Life are excellent examples of his sculptural ability. Speaking with him, one is aware of his love affair with his childhood scene. He becomes animated when discussing the physical act of working the stone, cut to size, and relating to each piece in a personal way, then creating form and content as a personal statement between himself and his artistic medium. He mentioned watching a piece of stone in the shower with him in order to clean it. Bill perceived connection with the stone seems sometimes irrational, as witnessed by the story he tells (below) of how he found the stone that eventually became Fandango. Bill Nagashuk is also a graphic artist and painter in acrylics.

Much of Joe Nagashuk's work and direction is tied to the expression of emotions, nature conflicts, pain and human disorder. In this context, his strongest sculptures make statements about deep personal experience and the human experiences of suffering.

Shamman Dreaming Himself into a Trance, Joe Nagashuk, soapstone, (24) x 15 x 8 in.)

 onUpdate

Reissa Schragger: A particularly striking piece in this exhibition is called Rapan and Jukwok, the large piece that was the window in the window. As an ethnologist, your perception with their language is based on a group of studies; you are studying the world for the world is not the same as the world for everyone. I understand that your great-grandfather and your grandfather both taught you about the world. Why were they the source for this particular piece?

Abraham Anglin: This particular piece of sculpture was based on my interpretation of the world. My grandfather, who was an elder and a elder, was studying the world for the world is not the same as the world for everyone. I understand that your great-grandfather and your grandfather both taught you about the world. Why were they the source for this particular piece?

Abraham Anglin: This particular piece of sculpture was based on my interpretation of what life means to me. My grandfather, who was an elder and a elder, was studying the world for the world is not the same as the world for everyone. I understand that your great-grandfather and your grandfather both taught you about the world. Why were they the source for this particular piece?

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THREE COUSINS
In Two Worlds

This site at Cross Bay, on the shoreline of the southeastern end of Baker Lake, shows a traditional quarry area. Since it has limited exposed reserves, it is not suitable as a "community quarry." It will, however, provide stone for a few local carvers. The grooves in the side of the rock show how carvers have extracted stone for immediate use without giving thought to long-term development of the resource. This type of approach can severely diminish the potential life of a quarry operation, create a high rate of waste and, in some cases—depending on which quarrying techniques are used—ruin an entire deposit. In this quarry there is no developed working face, there is little room to work, and the availability of accessible material is limited. As it is, the requirements for two or three carvers could be supported for a limited time. Quarrying with the intent of developing a working face requires more manual labor, but in the long term provides a larger supply of stone and the potential to extract larger pieces. It also creates a safer working environment and, most important, it means that the resource is being managed so that the maximum amount of soapstone can be extracted and utilized. Establishing larger working areas and developing a working face requires more work initially, but it will benefit more carvers now and in the future.

Development site of proposed Rankin Inlet Community Quarry, located on the southeastern side of Faistaff Island, approximately 8 km east of Rankin Inlet, N.W.T. This photo shows the cover of highly weathered cap rock which had to be drilled and blasted in order to expose the more competent underlying soapstone. Shown is Matthew Penney, Economic Development Officer for Rankin Inlet.

Removal of overburden or highly weathered superficial material is essential to assess the overall quality of stone; establish the potential reserves of good stone; facilitate the development of a long-range quarry plan; and establish a safe, open working environment. Overburden at this location was manually stripped using hand tools. Edward prepares Primacord for the primary blast at the Padle Quarry location near Arviat.

A drummer, 60 cm high, carved by Patrick Kabluikotuk of Rankin Inlet, using stone obtained from the project quarry on Faistaff Island.
no text on this page
ANGUS KAANERK COCKNEY
Sculptor

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