



Photo 10-100
Maudie ChikTokok
Thlooyak (1997)



Celebrating 30 Years of Supporting Inuit Artists



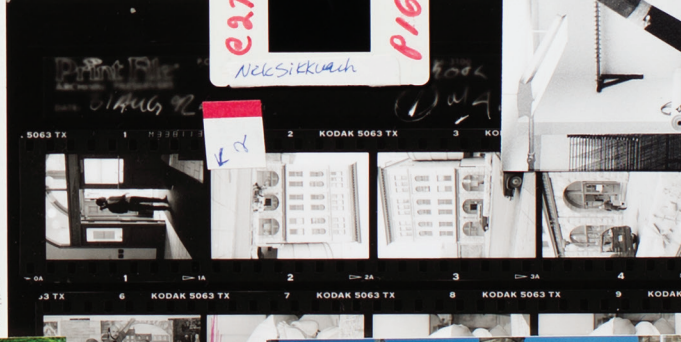
E



sculpture outside his carving shack, Inuitit.

ng Dusti
ect
ny
and cause very serious da
years of carving certain ty
Art
th
ra
ed
type of protection, it is
ng
scarring or silicosis and ca
sult in death.

916
NeesSikkwach



making,
and claim
Spirit Sings
a lesson
shops
r pressure



Starting on June 3, 2017, the Inuit Art Foundation began its 30th anniversary celebrations by announcing a year-long calendar of program launches, events and a special issue of the *Inuit Art Quarterly* that cement the Foundation's renewed strategic priorities. Sometimes called *Ikyuktiit* (Helpers) in Inuktitut, everyone who has worked here over the years has been unfailingly committed to helping Inuit artists expand their artistic practices, improve working conditions for artists in the North and help increase their visibility around the globe. Though the Foundation's approach to achieving these goals has changed over time, these central tenants have remained firm.

The IAF formed in the late 1980s in a period of critical transition in the Inuit art world. The market had not yet fully recovered from the recession several years earlier and artists and distributors were struggling. The unfortunate closing of Sandra Barz's *Arts and Culture of the North* after 26 issues in 1984 was a particular blow and left Inuit art enthusiasts with few options for information on the art form. At the same time, the Canadian Eskimo Arts Council (CEAC) was nearing the end of its tenure as an advisory body, primarily known for adjudicating Inuit prints.

In response, the Arts and Crafts Liaison Committee of the Department of Indian Affairs and Northern Development (DIAND; now Indigenous and Northern Affairs, or INAC) commissioned two studies: one in 1984, at the request of Canadian Arctic Producers by Roy MacSkimming on the feasibility of launching an Inuit art newsletter and one in 1985, at the request of Tuttavik¹ by Marybelle Mitchell (then Myers) on the feasibility of an Inuit art-focused foundation. In October 1985, DIAND provided \$50,000 in seed money to the West Baffin Eskimo Co-operative's trading partner Kinngait Press to launch the *Inuit Art Quarterly (IAQ)* in April 1986. The inaugural issue's success and clear importance resulted in further investments to facilitate its publishing.

In order to sustain the *IAQ* and respond to the needs outlined in Mitchell's study, she and the inaugural Editorial Board incorporated the Inuit Art Foundation in 1987. With the closure of the CEAC in 1989, the IAF became a core-funded organization with INAC and, its future now secure, began to establish strategic priorities. In the initial years, these were primarily around promoting Inuit art to a southern audience.

However, a meeting of Inuit artists in Ottawa, ON, in 1990 proved to be a key turning point in the IAF's history: after this needs-based assessment, the IAF quickly began expanding its programming to include extensive professional development workshops and providing "kickstart" grants for the purchasing of tools or assistance in obtaining quarrying stone through the newly-formed Inuit Artists' College; training Inuit in arts administration and curation through the Cultural Industries Training Program, starting in 1995; and organizing live events, exhibitions and artistic exchanges to provide a unique forum for artists to meet, exchange ideas and promote themselves. The IAF filled critical gaps for Inuit throughout Canada: one of the first programming investments the Foundation made was to canvas artists throughout Nunatsiavut on their needs and organize a carving workshop in Nain in response, which had long been neglected by the rest of the Inuit art world.

Similarly, the IAF focused on providing critical health and safety training for artists. The *Sananguaqtiit* comic book series, as well as many articles in the *Inuit Artist Supplement* to the *IAQ* focused on ensuring artists were no longer unwittingly sacrificing their health for their careers. Though supporting carvers was a key focus of the IAF's early programming, the scope of the IAF's support extended to women's sewing groups, printmakers and many other disciplines. In 2000, the IAF organized two artist residencies for Nunavik artists at Kinngait Studios in Kinngait (Cape Dorset), NU, while the IAF showcased Arctic fashions, film, performance and other media at its first Qaggiq in 1995.

The Foundation's focus shifted in the mid-2000s based on a large-scale survey of 100 artists from across Inuit Nunangat, coupled with a fluctuating funding landscape that made such large-scale events and extensive travel impossible. Instead, the IAF focused on investing its resources into leveraging the emerging opportunities afforded by the internet to reach as many people as possible. The Inuit Artist's College was succeeded by the National Inuit Artists' College, which published a wide variety of artist resources on a centralized website, and the IAF began producing virtual exhibitions of Inuit art to ensure the public's access. Through it all, the *IAQ* continued to be the only constant resource for Inuit artists' work and voices, as well as a site that nurtured thoughtful criticism about the art form and championed new artists and media.

Despite these important activities, the IAF's unstable funding had become untenable enough that it announced its unexpected closure on March 2, 2012. The blow was felt so profoundly among artists, collectors, curators, gallerists and other supporters that an emergency meeting of 31 stakeholders was called on April 16 to discuss options for saving the organization. Thanks to the extraordinary support from the field, the IAF Board formally voted to resume operations in December of that year.

Since then, the IAF has renewed its focus on advocating for the needs of artists throughout Inuit Nunangat and Southern Canada, informed by an extensive stakeholder consultation tour. In addition to the beloved *IAQ*, the IAF has also taken responsibility for administering the Igloo Tag Trademark to provide market support and protections for artists, assists with copyright and is proud to launch its Inuit Artist Database, as well as running the Virginia J. Watt and Dorothy Stillwell Award, Kenojuak Ashevak Memorial Fund and numerous other professional development activities.

In researching our rich archive in preparation for this issue, I have been continually struck by how far-reaching, profound and personal the Foundation's programs have been over the years. Here, we provide a glimpse into some of the most exciting, fun and significant moments from the past. Although there is no way to encapsulate the IAF's true reach and impact in the space of a few pages, I hope you enjoy reliving these memories with us and look forward, as I do, to our next thirty years. ■

– *Alysa Procida, Executive Director and Publisher*



To see an extended timeline of IAF activities, visit us at: inuitartfoundation.org/anniversary

NOTE

¹ Tuttavik was a collaborative art wholesaling partnership between Arctic Co-operatives Limited and La Fédération des coopératives du Nouveau-Québec, located in Mississauga, ON.

1986



1986: The first issue of the *Inuit Art Quarterly* is published, under the supervision of a volunteer Editorial Advisory Committee: Michael Bell, Helga Goetz, Avrom Isaacs, Roy MacSkimming, Terry Ryan, Samuel Sarick and Francis Sparshott.

1991



1991: The IAF hires Dinah Andersen to canvas Nunatsiavut communities regarding their specific needs and encourage the development of local artist associations. This same year, the IAF provides carvers in Nain a \$1,500 grant to purchase power tools. This is followed by two Power Tool Workshops, taught by Mattiusi Iyaituk and Charlie Kogvik; the first focuses on how to use the new tools and the second on developing economic self-sufficiency. Participants include Gilbert Hay, Philip Hunter, Sam Ikkusek, Adam Lidd, Michael Massie, Eli Merkuratsuk, William Nochasak, David Terriak and John Terriak.

Two artists experiment with power tools while Gilbert Hay looks on, Nain, 1991
↓

1992

1992: The IAF compiles Library Boxes that include instructional videos, back issues of the *IAQ*, art posters, health and safety information and tool and art supply catalogues, which are shipped to the Agiarqit Carvers Society in Kimmirut, Hopedale, the Iluayummiut Artists Association in Kinngait, Ivujuvik, the Kinqunik Artists' Society in Uqsuqtuuq (Gjoa Haven), Makkovik, Nain, the Rankin Inlet Art Society, Tuktoyaktuk, the Uqurmiut Centre for Arts and Crafts in Panniqtuuq (Pangnirtung), and the Yellowknife Correctional Centre. In 1994, additional boxes are sent to Kugaaruk (Pelly Bay) and Umiujaq.



→ Charlie Kogvik and an unidentified woman pack Library Boxes with videotapes and books before they go north, 1992



↑
BACK: Toonoo Sharky, Uriash Puqiqnak, unidentified woman, Nick Sikkuark
FRONT: Charlie Kogvik, Joseph Suqsluk, and Mattiusi Iyaituk, Ottawa, 1991

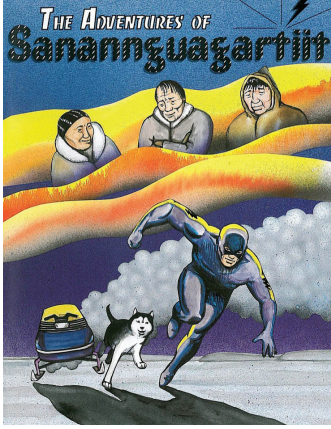
1991: The IAF founds the Inuit Artists' College, a "college without walls", providing training and capacity-building opportunities to Inuit. Its inaugural workshop is offered in partnership with the Ottawa School of Art. Led by Abraham Anghik Ruben and Ronald Senungetuk, participants Mattiusi Iyaituk, Charlie Kogvik, Eli Merkuratsuk, Uriash Puqiqnak, Toonoo Sharky, Nick Sikkuark, and Joseph Suqsluk learn sculpting techniques and tour local museums.

1992: The IAF runs two modules of a quarrying and carving workshop for sculptors. The first takes place in Vermont and Ottawa, where Davidee Akpalialuk, Timiusie Kooneliusie, Mattoo Michael, Jukie Nookiguak, Taqialuq Nuna, Eyesiak Padluq, and Jacoposie Tiglik learn quarrying techniques. In the second, Davidee Akpalialuk, Okpik Pitseolak, Jerry Semigak, Theresa Sivanertok, Lizzie Sivuarapik and Oviloo Tunnillie participate in carving workshops at the Ottawa School of Art.

Oviloo Tunnillie participates in a carving workshop at the Ottawa School of Art, 1992
↓



1994



1992–1996: The IAF publishes six issues of *The Adventures of Sananguaqatiit*, an Inuk superhero conceived during a board meeting by Mattiusi Iyaituk, who taught Inuit artists about everything from health and safety practices to how to navigate copyright legislation. Each issue is sent to approximately 2,200 artists in Inuit Nunangat.

1994: The IAF organizes *Beyond Boundaries: Intercultural Sculpture Symposium*, in Ottawa, bringing together Carol Bretzlöff, Lynda Cronin, Audrey Greyeyes, Mattiusi Iyaituk, Daniel Kumarluk, Harry Semigak, John Tappin, Jim Thomson, Paul Toolooktook and Natar Ungalaaq for three weeks of exchange and culminating in a group exhibition.



← Natar Ungalaaq (left) shows his work to Lynda Cronin and Daniel Kumarluk, Ottawa, 1994



↑ Paul Toolooktook (seated right) and five other artists participate in a carving safety workshop, Qamani'tuaq, 1994

1994: The IAF brings together Mayoreak Ashoona, Ida Karpik, Okpik Pitseolak, Napachie Pootoogook, Towkie Qarpik and Pitaloosie Saila for a printmaking residency, where they learn etching techniques.

1995

A crowd gathers to watch a fashion show, showcasing over 100 garments at Qaggiq, 1995 →



1995: The IAF organizes the inaugural Qaggiq, in which 17 Inuit artists participate to showcase Inuit games, music, TV, art and fashion at the Canadian Museum of Civilization (now the Canadian Museum of History). Over 15,000 people attend over two days.

1994: After participating in *Beyond Boundaries*, Paul Toolooktook requests a skill-building workshop for his community. In response, the IAF offers a two-week workshop to the Ujaraqitait Society in Qamani'tuaq (Baker Lake) on the safe use of power tools, inlay techniques and health and safety practices. Barney Aarvaq, Thomas Akilak, Janet Ekuutaq, Dennis Eqqaat, Elizabeth Paungrat, David Quinangnaq, Simon Tookoome and Paul Toolooktook participate.

LEFT TO RIGHT: Qaunaq Mikkigak, Oviloo Tunnillie, Mayoreak Ashoona, an unidentified man, Pitaloosie Saila, an unidentified woman, Okpik Pitseolak, Napachie Pootoogook at the opening of *Isumavut: The Artistic Expression of Nine Cape Dorset Women*, at the Canadian Museum of Civilization, 1994 ↓



1996 -97

Manasie Akpaliapik
drum dances at the
opening of Qaggiq, 1996
↓



1997: The IAF organizes the first Pan-Arctic Women's Workshop. Martina Anoece, Sarah Appaqaq, Susan Avingaq, Josephine Felix, Elisapee Inukpuk, Lena Iqaqrialu, Elisapee Itulu, Madeline Ivalu, Rhoda Karetak, Elsie Klengenberg, Mary Kunnuk, Susie Malgokak, Lucy Meeko, Shirley Moorhouse, Maudie Ohiktook, Akitiq Sanguya and Lucy Sanertanut come together for three weeks of studio and professional development work.



↑
LEFT TO RIGHT: Maudie Ohiktook, Akitiq Sanguya and Okpik Pitseolak laugh together while making sculptures, 1997

1996: The IAF brings together more than 40 artists from across Inuit Nunangat to demonstrate their artwork, as well as participate in workshops and demonstrations at Qaggiq 1996. Manasie Akpaliapik, Thomassie Alikatutuk, Martina Anoece, Marilyn Baikie, Norm Cohn, Marie-Hélène Cousineau, Kathleen Fleming, Fred Gruben, William Gruben, Leah Idlout, Phillipa Iksiraq, Gordon Ittagiak, Madeline Ivalu, Mattiusi Iyaituk, Natsiq Kango, Silas Kayakjuak, John Max Kudlak, Simeonie Kunnuk, Zacharias Kunuk, Floyd Kuptana, Michael Massie, Shirley Moorhouse, Peter Morgan, Eli Nasogaluak, William Noah, Phanelie Palluq, Okpik Pitseolak, Leah Pootoogook, Andrew Qappik, Pauloosie Qulitalik, Pitaloosie Saila, Johnny Sivuarapik, Joseph Suqsluk, Ronald Taylor, John Terriak and Simon Tookoome join Darlene Coward Wight, Maureen Flynn-Burhoe and the IAF for the festivities.

1997: Marion Blake, Kim Brown, Heather Campbell, Karen Ijjangiaq, Jeffrey McRae and Billy Okalik participate in the Cultural Industries Training Program.

→
Heather Campbell (centre) speaks with artists as part of her training with the Cultural Industries Training Program, 1997

1997: The IAF offers a six-week workshop in Kinngait, led by Okpik Pitseolak, for emerging carvers. Morning sessions are spent with elders and afternoons with youth. The group learns about stone types, tool use, carving techniques, health and safety issues and pricing.



2000 -01

Wayne Puqiqnak holds
a carving he completed
at the Kitikmeot Carving
Workshop, 1999
↓

1999



1999: The IAF brings Inuk Charlie, Jorgen Klengenberg, Charlie Okpik, Wayne Puqiqnak, and Leo Uttaq together for the Kitikmeot Carvers Symposium at the Ottawa School of Art. This two-week program of studio work, technical training and professional development culminates in the annual Qaggiq, which celebrates the creation of Nunavut.



←
An unidentified participant of the 1997 carving workshop in Kinngait, 1997

2000–2001: The IAF facilitates a two-phase workshop for Nunavik artists to visit Kinngait Studios to learn printmaking techniques. Led by Pitseolak Niviaqsi, Qavavau Manumie and Rob Harmer, and supported by William Ritchie and Jimmy Manning, participants Victoria Grey, Maggie Kiatainaq, Samwillie Nutaraluk, Elijah Palliser and Jusi Sivuarapik collaborated with Kenojuk Ashevak, Arnaqu Ashevak, Kananginak Pootoogook, Pitaloosie Saila and Shuvina Ashoona. The IAF then sends participants printmaking tools to continue their practice.

LEFT TO RIGHT:
Jimmy Manning, Pitseolak Niviaqsi, Jusi Sivuarapik, Kenojuk Ashevak, Samwillie Nutaraluk, Elijah Palliser, Victoria Grey and Maggie Kiatainaq in Kinngait Studios, 2000
↓



→
Susie Malgokak (centre) at work at the Ottawa School of Art, 2001

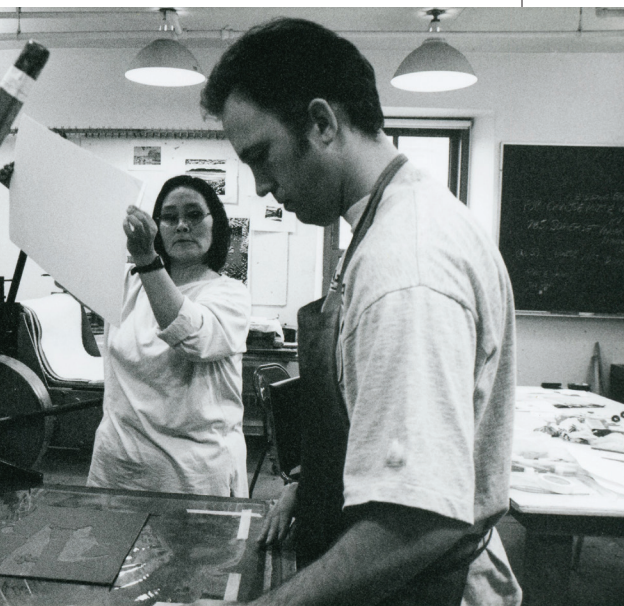


Nellie Nungak (left) and Alacie Tullaugaq practice throat singing ↓



2001: The IAF provides funding and logistical support to organize the inaugural Throat Signing Symposium. Organized by the Avataq Cultural Institute, over 60 individuals from Nunavik and Nunavut participate.

2001: The IAF organizes the Western Arctic Workshop, where Floyd Dillon, Mike Harrison, Patrick Harrison, Elsie Klengenberg and Susie Malgokak visit the Ottawa School of Art for technical training provided by Bill Nasogaluak.



2002 -03



2002: The IAF participates in the three-day *Connecting Cultures* seminar in Tyumen, Siberia, to assist Indigenous artists from Arctic Russia access more supports for their work.

2003: The IAF organizes the High Arctic Workshop at the Ottawa School of Art. Ilkoo Angutikjuak, Tony Atsanik, Igah Hainnu, Jaypiti Inutiq, Josie Pitseolak and Regilee Piungituq participate in studio training and professional development before attending in the IAF's annual Qaggiq.



↑ Josie Pitseolak, IAF staff member Henry Kudluk and Jaypiti Inutiq examine a carving at the High Arctic Workshop, 2003

2004

Henry Kudluk (left), Marybelle Mitchell (second from right) and Mattiusi Iyaituk (far right) speaking with Russian participants at the *Connecting Cultures* seminar, 2002 ←

2004: The IAF invites 50 artists from across Inuit Nunangat for the inaugural Arts Alive event, which offers demonstrations, seminars and educational opportunities. Mary Akavak, Germaine Arnaktauyok, Adamie Ashevak, Kenojuak Ashevak, Tony Atsanik, Noah Echaloook, Emily Flowers, Elisapee Inukpuk, Jackussie Ittukalluk, Mattiusi Iyaituk, Lucien Kabvitok, Leese Karpik, Elsie Klengenberg, Sammy Kudluk, Zacharias Kunuk, Susie Malgokak, Michael Massie, Nakashoo Michael, Bill Nasogaluak, Imona Natsiapik, Chesley Nibgoarsi, Nuna Parr, Taqralik Partridge, Okpik Pitseolak, Leela Qalingo Angutigirk, Palaya Qitsuuq, David Ruben Piqtoukun, Nina Segalowitz, Kathy Settler, Karin Settler, Aqjangajuk Shaa, Joshua Sivuarapik, John Terriak, Alacie Tullaugaq, Oviloo Tunnillie and Natar Ungalaaq participate.



↑ LEFT TO RIGHT: Artists and IAF board members John Terriak, Sammy Kudluk, Jackussie Ittukallak, Nuna Parr, Mattiusi Iyaituk and Okpik Pitseolak open Arts Alive, 2004

2005

2005: The IAF's annual Arts Alive brings together an international delegation of Inuit for cultural exchange. Mark Airut, Arnaqu Ashevak, Irene Avaalaaqiaq, Inuk Charlie, Jimmy Iqaluq, Mattiusi Iyaituk, Lucien Kabvitok, Sammy Kudluk, Victoria Mamnguqsualuk, Shirley Moorhouse, Mathew Nuqingaq, Nuna Parr, Taqralik Partridge, Okpik Pitseolak, Annie Pootoogook, Derrick Pottle, Leela Qalingo Angutigirk, Andrew Qappik, John Terriak, Alacie Tullaugaq, Nina Segalowitz and Alacie Sivuarapik participate. The IAF also hosts artists from Russia in a two-week seminar focusing on the business of artmaking.



↑ Victoria Mamnguqsualuk demonstrates making a wall hanging at Arts Alive, 2005

2006
-07



2006: The Cultural Industries Certificate Program (CICP) is established, succeeding the Cultural Industries Training Program. Rather than offering months-long training, the CICP provides ten-day long training programs tailored to specific groups' interests. The program focuses on providing networking and capacity-building training for emerging arts administrators in the North.

2008

↑
Then curator at the then-Canadian Museum of Civilization Norman Vorano shows Cultural Industries Certificate Program participants objects from the museum's collection, 2006



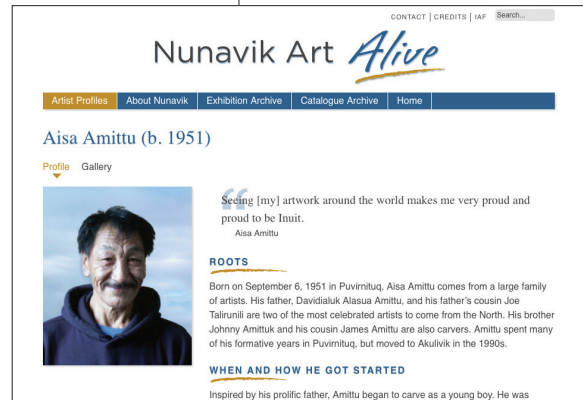
2008: The IAF launches Inuit Art Alive, an online showcase of 63 prominent Inuit artists' works and biographies to make their art more accessible worldwide.

2009

2009: The IAF launches a Nunavik Art Alive, featuring the work and biographies of 56 artists from across Nunavik.

2011
-12

A view of Aisa Amittu's profile on the *Nunavik Art Alive* website
↓



2011: The *Inuit Art Quarterly* celebrates 25 years of publishing with a special issue



2007: The IAF produces a series of instructional posters for artists on a variety of health and safety issues featuring Sananguaqatiit, which were translated into multiple dialects of Inuktitut and distributed across Inuit Nunangat.



←
Your Hands Are Your Most Important Tool, one of several instructional health and safety posters made and distributed by the IAF

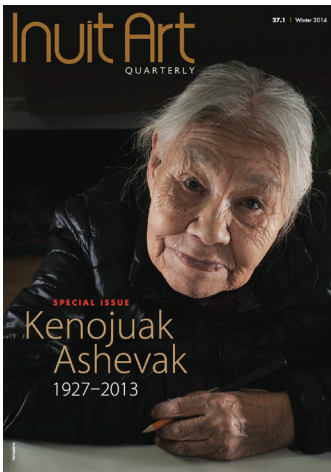
↑
A view of the *Inuit Art Alive* website, 2008

2012: The IAF announces its intention to close due to difficult financial circumstances. The response from artists, collectors, curators, gallerists and others is immediate: 31 stakeholders from the North and South organize an emergency meeting to revive the organization. This results in the IAF resuming operations later that year.

2013-14



2013–14: The newly reconstituted IAF undertakes an extensive stakeholder consultation, touring all regions of Inuit Nunangat and Southern Canada. These consultations help to form the strategic priorities for the Foundation moving forward.



2014: The *Inuit Art Quarterly* resumes publishing with a special issue dedicated to the memory of Kenojuak Ashevak.

2014: In partnership with the Mobilizing Inuit Cultural Heritage Project at York University, the IAF organizes an exhibition of contemporary artwork at the Great Northern Arts Festival in conjunction with the Inuit Circumpolar Council meeting. The IAF also provides professional development workshops to artists in attendance.



2015

↑ IAF board member **Sammy Kudluk** (right) participates in stakeholder consultations, Nain, 2014

2015: Heather Igloliorte becomes the first Inuk to edit an issue of the *Inuit Art Quarterly*. Her special issue, themed around art from Nunatsiavut, becomes the first to sell-out during its time on newsstands.



← Former IAQ editor **Christine Lalonde** beside one of the artworks included in the exhibition *Nunali* at the Great Northern Arts Festival, 2014

2016

2016: The IAF funds a residency opportunity for ceramic artists John Kurok and Pierre Aupilardjuk to work with Shary Boyle at Medalta. The works produced, and their collaborations, are featured prominently in Esker Foundation's exhibition *Earthlings* in early 2017.



2017

Pierre Aupilardjuk at work on a ceramic vessel at Medalta, 2016
↓

2017: The IAF announces it has taken control of the sixty-year-old Igloo Tag Trademark from the federal government in Iqaluit. For the first time, the mark will be managed by Inuit. The IAF begins its extensive consultation tour at the Nunavut Arts Festival after the announcement.

