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Vol. 16, No. 3 | Fall 2001 |

# IAQ







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## INUIT ART QUARTERLY

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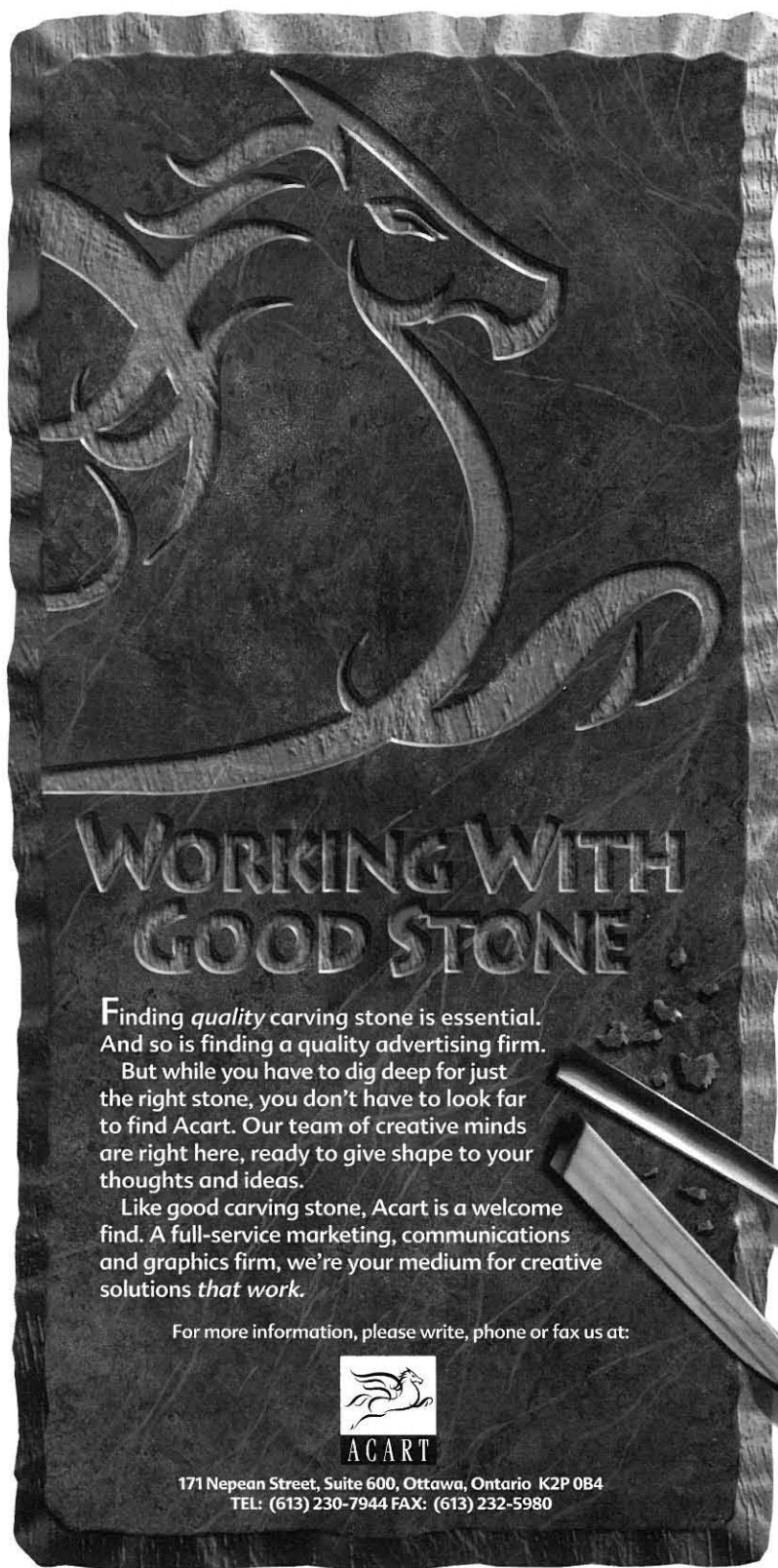


**Inuit Art Quarterly** is a publication of the Inuit Art Foundation, a non-profit organization owned by Inuit artists. The foundation's mission is to assist Inuit artists in the development of their professional skills and the marketing of their art and to promote Inuit art through exhibits, publications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



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ACAP

Photo: Kenji Nagai, courtesy of the Inuit Gallery of Vancouver

On page 12 of the Summer 2001 issue of IAQ (vol.16, no.2), the caption for the photograph in the Arctic Artistry advertisement should have read Sedna and Child by Charlie Inukpuk, Inukjuaq, H10" c. 1960. On page 37, The Owl by Kenokjuak Ashevak, Cape Dorset, was erroneously printed in reverse. We apologize for these errors.



# It Happened in Canada

In Canada, the federal Department of Indian and Northern Affairs' Indian and Inuit Art Centre has long served as a buffer between Native artists and mainstream culture. In concrete terms, this means that the department has been willing to fund development and promotion and to support research. Indeed, I suspect that Canada leads the world in the support it provides to indigenous artists and artisans. Some Canadian Inuit artists are barely coping with material shortages, but they are, on the whole, well served by a community cooperative system and government departments at several levels providing marketing and other kinds of support for their work.

It goes without saying that the political climate in Canada is also favourable to the production of a free art. I remember comments from Native artists several years ago following a world symposium of indigenous artists in Ottawa. The Canadian participants were astonished by the lack of basic freedoms of indigenous artists in certain countries, where people are told what to make and how to make it. Although Canadian Inuit sometimes complain that they are held back by market demands for "saleable" subject and materials, this is restraint of a rather different order. There are always artists who want to push the boundaries of what is acceptable to the market – and the best succeed.

Most handicraft is labour-intensive and, because the artisan typically must compete with cheap, mass-produced "craft" items, remuneration is often inadequate. In Canada, however, a highly organized marketing system ensures that Inuit artists and artisans receive relatively high prices for their work. Their situation compares favourably to that of indigenous peoples in South Africa, for instance. Faced with a lack of employment, South Africans have, like Canadian Inuit, turned to the production of stone carvings. But without a supporting structure and professional promotion, they are hard-pressed to receive the equivalent of \$8-10 Canadian for nicely worked, mostly souvenir-quality stone sculptures.

I was amused last year to be asked by a Latin American delegate at a Heritage Canada meeting of professionals involved in supporting indigenous arts how we "ever managed to market that [a sculpture that happened to be in the meeting room] for \$8,000 [my estimated retail price]." The speaker was only partly joking; the challenge for everyone in the room was how to promote and market indigenous work in a way that would provide at least a living wage to people with few or no alternatives.

It is not easy to answer that question. I think it has something to do with people like the late Alma Houston

who once told me that she and her husband James had decided right at the beginning that they would treat Inuit art as the best art anywhere would be treated. They had the support of some progressive thinkers at Indian and Northern Affairs who were determined that this new art be protected from exploitation and handled in only the best venues. Consequently, not only do some very fine works by Inuit receive high prices, but mundane productions that would fall into what I would call the "original souvenir" category are highly priced compared to work from elsewhere. I don't think the skill and workmanship is very different although, without support and encouragement, South Africans, for instance, are not likely to spend time and energy doing more experimental and creative art.

Were Canadians just lucky to have had people with an artistic sensitivity involved from the very beginning? Having been in the position for many years now of petitioning for support for Inuit artists, I am only too aware of the pressure to argue economic impact. More often than not, however, I have encountered people who *do* understand the importance of art and that indicators by which to measure effects are hard to find. Only rarely have I encountered functionaries who insist that it should be possible to say whether or not Inuit art has improved as the result of government support. This is a meaningless question. We can ask whether the position of artists has improved. Are they better able to support themselves? Do they have more control over their lives? We can ask whether sales have improved, but we can no more say whether Inuit art has "improved" than we can say whether Canadian or European art has improved. So, yes, we are lucky in Canada to have enlightened, progressive thinkers providing public sector support for Inuit art.

Although the Canadian model is of interest to people in other countries, the fear is that it was so specific to conditions in Canada that it cannot have the same impact elsewhere. But, still, people working together and sympathetic governments prepared to provide high-level promotion – always an expensive item – cannot help but better their position. It happened in Canada. MM

# Contemporary Artist: Toonoo Sharky

BY JESSICA TOMIC-BAGSHAW



complex. He is unlike many carvers who have been cutting corners recently in terms of being in a hurry to get their works to market as it were.

In works like *Spirit Owl*, Sharky challenges us to explore his sculpture. The owl is standing on one leg, wings outstretched and body turned in various directions. The stone's subtle colours contrast with the bird's intense eyes. Complex composition coupled with the sculpture's careful balance typifies Sharky's use of ambiguous space.

Pat Feheley of Toronto's Feheley Fine Arts particularly appreciates Sharky's originality: "It is hard to differentiate because he is technically one of the finest of contemporary sculptors. But primarily it is the originality – the thought that goes into it."

Public response to Toonoo Sharky's work varies. Feheley notes that it takes a client with a special eye for Inuit art to appreciate Sharky's work; London observes that "people respond to the fact that they are very dynamic compositions. Even if they find that some of his work is far too aggressive for their taste, they respond to his technical mastery and the composition, etcetera. Again, it may not be the kind of piece that everyone wants to own, but they can certainly admire his work. And then there are the people who flip for it and decide that they must own it."



*Taleelayuk*, 1991, Toonoo Sharky, Cape Dorset (serpentine; 11 x 2.25 x 5.5 in.).

ᑕᑦᑕᑦᑕᑦ, 1991, ᑕᑦᑕᑦᑕᑦ, ᑕᑦᑕᑦᑕᑦ.

Photo: Larry Ostrom, courtesy of DIAND

Born in 1970 in Cape Dorset, Toonoo Sharky began to carve when he was only 10 or 11 years old. It was not long before private collectors and public institutions began collecting his work. As John Westren, showroom manager of Dorset Fine Arts, said in a recent telephone interview, Toonoo Sharky is now on the "must have" list for many major Inuit art galleries.

Looking at his sculpture *Taleelayuk* (1991), it is easy to see why. Sharky achieves dynamic surface tension through angular composition, careful piercings and the use of a variety of materials. He seems to have an instinctive understanding of the strengths and limitations of his carving materials.

Marc London of Gallery Elca London in Montreal has had his eye on Sharky's work for some time. He likes "the fact that there is always something new and different" in Sharky's work. "At the same time," he adds,

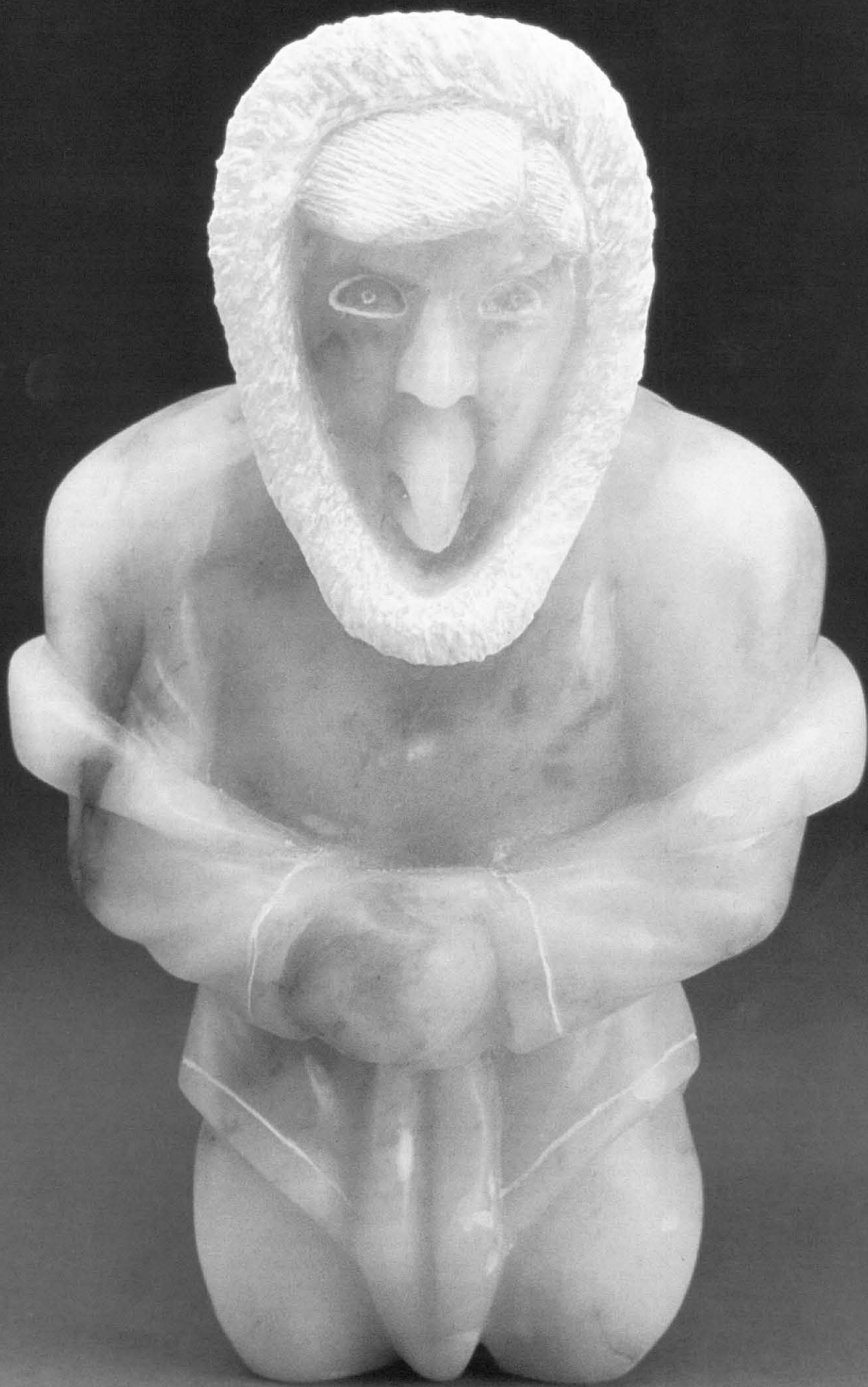
*It is recognizable as being the work of a particular artist. There is continuity, but there is also change. In other words, he is unlike a growing number of carvers who do the six-inch model and the eight-inch model and the 10-inch model – the same piece but in several different price points. He is still inspired. He still feels challenged to go out and top himself to do something new and different and better and more*

*Man Spirit*, 1991, two views. Toonoo Sharky, Cape Dorset (white stone; crystalline alabaster; 11.25 x 7 x 7.9 in.).

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Photo: Larry Ostrom, courtesy of DIAND





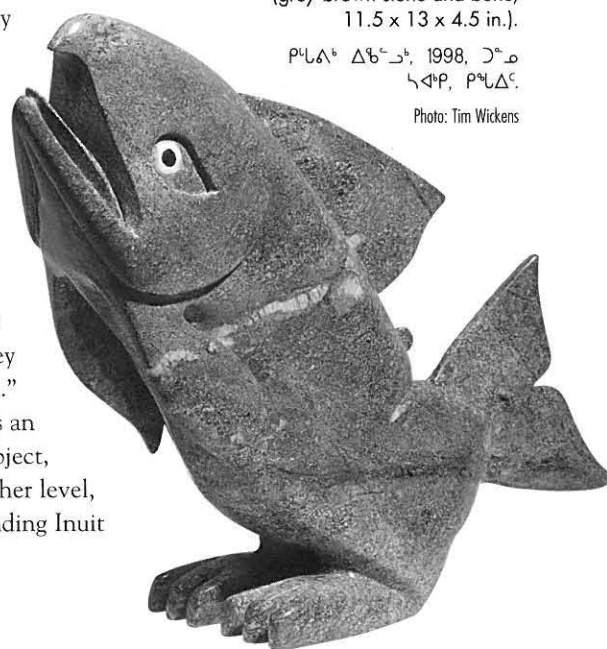
Man Spirit  
conveys a sense  
of vulnerabil-  
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intuitive  
use of the  
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cent stone  
again  
creates an  
ambiguous  
space with  
the inter-  
action of  
these two figures.

*Inner Spirit*, 1996,  
Toonoo Sharky, Cape  
Dorset (serpentine;  
18.5 x 5.5 x 6.5 in.;  
National Indian and  
Inuit Art Collection,  
Department of Indian  
Affairs and Northern  
Development).

Photo: DIAND

Photo: Courtesy of Galerie Elca London

Photo: Tim Wickens







## FALL 2001 SCHEDULE

SEPTEMBER/OCTOBER  
Older Sculpture from Private Collections III

Baker Lake 2001 Print Collection

Sheojuk Etidlooie: Drawings

OCTOBER/NOVEMBER  
Kiawak Ashoona: Sculpture

Cape Dorset 2001 Print Collection

Kananginak Pootoogook: Drawings



"Seal Hunter", 10" x 14" by Kiawak Ashoona

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Standing Woman, Anon Cape Dorset, H 22", green stone, ca. 1960

Photo: Muriel Weinman



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carving: Eli Nasogaluak, photography: Paul Fremes



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## BY MATTHEW FOX

Photo: Denis Drever



Photo: Denis Drever



Alikashuak is not tempted to make political statements with his carvings despite his long association with the land claims negotiations. "I don't allow politics to interfere with my personal work. What I carve comes from my soul and heart. I believe that every person who has that feeling shouldn't have any inspiration other than what's coming out of themselves," he says.

Once established in Winnipeg, Alikashuak's work quickly attracted attention. Settler mounted a solo exhibition of his work at the Upstairs Gallery in March 1997. His unique style set him apart early in his full-time carving career. "I didn't see him influenced by anybody," Settler says. "He can be very sophisticated and original in subject matter. The faces are wonderful; they all have

Dali and Goya] were unique in the field, and I don't think Alex was imitating anything. He has a very good sense of composition, very good sculptural qualities and a lot of negative space. Very few artists would carve like that." Commenting on his originality, Settler compares him to Cape Dorset's Oviloo Tunnillie, a highly successful contemporary Inuit artist.

Alikashuak was, however, influenced and inspired by some other well-known artists. "A lot of them are back in Rankin from my childhood days – people like John Kavik and my uncle, John Tiktak, and the old, old Rankin first-generation artists. I get a lot of my inspiration from their work." He also credits his cousin, George Arlook, for his development. "I get a lot of encouragement from George, and with us encouraging each other, we've got nothing to do but try harder every day."

Asked if he consciously carved more abstractly than many of his contemporaries, Alikashuak simply says, "It's just something I was born with, something I naturally started doing. It seemed to come about naturally, and I stuck with it."

Alikashuak has employed an abstract style throughout his relatively brief career and across the range of materials he has used. While many of his soapstone carvings, such as *Inuk*, retain a chunky, solid quality balanced by his use of negative space, he follows the natural lines offered by a piece of aged walrus bone in *Transformation* to achieve a much different composition. In 1998, when in Buffalo, New York for a carving demonstration, he told the *University at Buffalo Reporter*, "When I pick up a stone and start working it, I never know what it will be. As I carve, a form takes shape. Each stone possesses certain unique characteristics and has a purpose."

Alikashuak has always been open to working with new materials. Over his career, he has used aged walrus bone (excluding the tusk, he is quick to point out), antler, marble and a range of soapstones, including a rusty-brown Russian variety to which he was introduced in Finland in 1996. There, Alikashuak was participating in *Stone Village*, an international carving demonstration event organized

"My preference is to experiment with whatever materials the planet has to offer"



movement. There are very few original carvers today who aren't doing things that everybody else is doing."

At about the same time, other gallery owners and curators were also noting this new artist. Harold Seidelman purchased several Alikashuak carvings for his Toronto-based Images Art Gallery. "His work and style, I really liked," he says. "Alex has a very good sense of composition and reminds me of one of the older Puvirnituq artists, Eli Sallualu. They [such Puvirnituq artists as Sallualu and Levi Pirti, whose art has been compared to the surrealists

(above) *Family*, n.d., Alex Alikashuak, Whale Cove/Winnipeg (walrus bone; dimensions unknown).

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(left) *Man and Woman*, n.d., Alex Alikashuak, Whale Cove/Winnipeg (walrus bone; dimensions unknown).

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Photo: Denis Drever





# Anilnik Peelaktoak



Photo: Kenji Nagai, courtesy of the Inuit Gallery of Vancouver

## COMMUNITY

Qikiqtarjuaq/Iqaluit

## BORN

1950

## MEDIUM

Sculpture

## HAS BEEN CARVING SERIOUSLY SINCE

Early 1990s

## BACKGROUND

Anilnik Peelaktoak was born at Avataqtuq near the community of Pangnirtung. As a child he lived on the land with his family learning the Inuit way of life. His father taught him the intricacies of hunting and fishing and respect for the land and animals.

When he was eight years old, Peelaktoak's family moved to Qikiqtarjuaq [then Broughton Island] where he attended school and learned to speak English. After finishing his education, Peelaktoak worked in a

variety of jobs until the early 1990s when he rediscovered his passion for carving, an occasional occupation for much of his life. His powerful works are visions of traditional Inuit ways. Images of wildlife exhibit an intimate knowledge of each animal, and family scenes recall memories of his early life on the land. He now lives in Iqaluit with his family.

## HONOURS

For the past decade, Peelaktoak's sculpture has been included in exhibitions both in Canada and



the United States. In 1995, the Governor General of Canada presented a sculpture by Peelaktoak to the president of Korea. In February 2001, Peelaktoak's first solo show was held at the Inuit Gallery of Vancouver. His work continues to be included in exhibitions and is sought by collectors.

## PHILOSOPHY

When I start a carving, I examine the stone shape very carefully to see what it may look like. I only start when I am satisfied that what I have chosen to make is within the stone. I try to carve things I like. What I enjoy making most are legends or stories, and things that show traditions from the past. But I especially enjoy making carvings of legends. When I first begin the carving, it is very difficult to get an idea of how to carve a legend, but when it starts to come out the way I want, it's very exciting. Sometimes my feelings give me a new direction of what I am going to make, and, sometimes, when I am about to carve, it gives me a better feeling that I might not have had before I started. Carving is a way of using your imagination. Sometimes life gets a bit hard, and when I am nearly done a carving, it helps me to relax after an intense time. Carving keeps me learning; it keeps me learning all the time.

## NOMINATED BY

Melanie Zavediuk, director of the Inuit Gallery of Vancouver, who says:

Initially, Anilnik's work drew our attention because of his technical carving ability and great composition. He's able to capture movement and tension beautifully in his forms. His sculpture shows great observation of the world around him. His images of arctic wildlife reveal an intimate knowledge of each animal and its character, and his family scenes recall memories of his early life on the land.

As we saw more of Anilnik's work, we began to experience the traditional Inuit

*Friends For Now*, 2001, Anilnik Peelaktoak, Qikiqtarjuaq/Iqaluit (serpentine and antler; 15 x 18 x 9 in.).

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Photo: Kenji Nagai, courtesy of the Inuit Gallery of Vancouver

way of life through his eyes – we were able to sense his genuine desire to communicate the power of his world. His work is strong, yet has a very personal quality. He speaks to us in a genuine way about the world around us, conveying the beauty and majesty, but not shying away from the harshness of reality.

*Victorious Shaman*, 2001, Anilnik Peelaktoak, Qikiqtarjuaq/Iqaluit (serpentine, antler, wood and hide; 16 x 13 x 18 in.).

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*Watching For Birds*, 2001, Anilnik Peelaktoak, Qikiqtarjuaq/Iqaluit (serpentine; 11 x 6 x 5 in.).

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Photo: Kenji Nagai, courtesy of the Inuit Gallery of Vancouver





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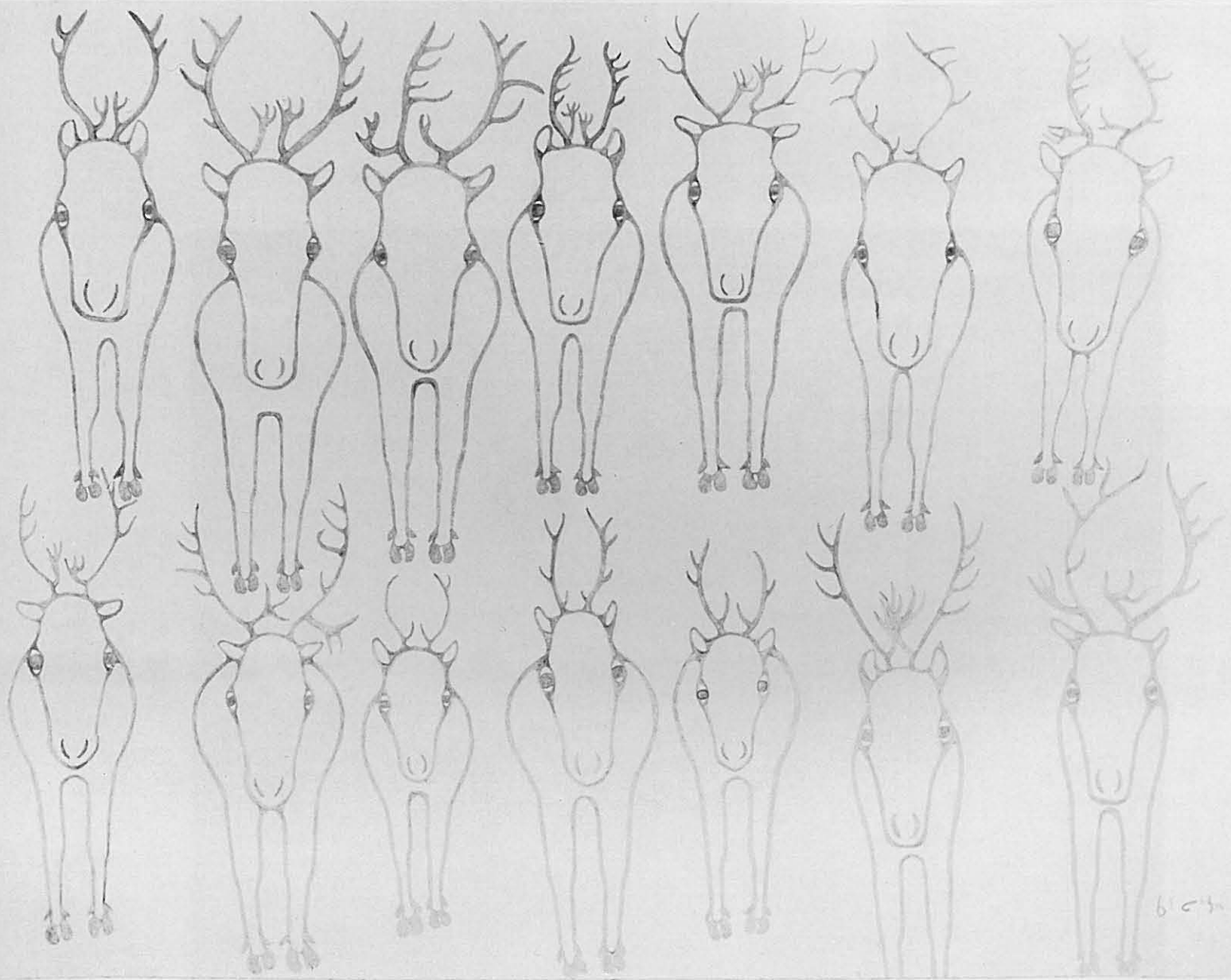
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# Harold Qarliksaq: A Decade of Drawings, 1970-1980

*At the Winnipeg Art Gallery, Winnipeg, Manitoba*

*January 20 to March 11, 2001*

*Curated by Darlene Coward Wight*





Qarliksaq's family did not move to Baker Lake on a permanent basis at that time. Rather, they continued to go on the land to hunt and fish. They moved reluctantly into the settlement in 1970 when the federal government instituted a policy of mandatory formal education. Qarliksaq's youngest son began attending school. Although they were given a house to live in, Tatya remembers that time with much bitterness. Many children were brought to the settlement and placed in the

Photo: Jim Stadnick

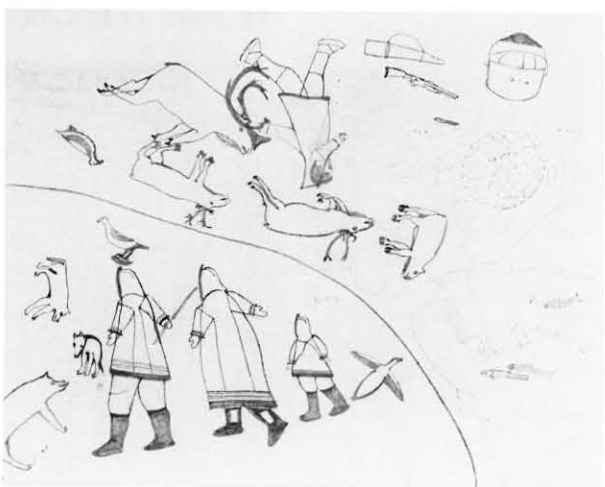
Qarliksaq started drawing shortly after moving into Baker Lake in 1970. A crafts program had been initiated by the federal government to provide employment to Inuit forced off the land. Artists Jack and Sheila Butler, who had arrived in the community in 1969 to run the program, encouraged the creation of drawings as source material for prints.

Photo: Ernest Mayer

Photo: Jim Stadnick

Photo: Jim Stadnick

Photo: Jim Stadnick



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drawings were rendered into prints by others for the 1971 annual print collection. Three of these drawings (sometimes call “print-drawings” in the literature) have been included in this exhibition (*Spear Fishing*, *Wrestling* and *Spotted Wolf*). From 1971 until his death in 1980, a total of 17 Qarliksaq drawings were rendered into prints for the annual Baker Lake collections. The drawings for all but one of these are in the collection of the Winnipeg Art Gallery.

Thomas Iksiraq, who worked for the print shop in the 1970s, acknowledges Qarliksaq's focused interest in drawing. Qarliksaq's subject matter was immediately recognized by his relatives, some of whom were interviewed when his drawings were shown in Baker Lake. Tatyá explained that the drawings were based on her brother's experiences and that they illustrate how life was lived on the land.

The lead pencils available when Qarliksaq began drawing remained his favourite medium. He used coloured pencils in a few of his later drawings, but the pale and restricted use of colour was applied like a

made in combination with a stencilling technique, which allowed for the inclusion of additional colour. Wall hangings, carvings and traditional craft items made from caribou antlers and hoofs were also encouraged.

Qarliksaq was not interested in printmaking. Five of his pencil





# The Storyteller's Hand:

## Canadian Inuit Drawings from the Collection of Frederick and Lucy S. Herman

*At the University of Delaware Art Gallery, Newark, Delaware*

*October 19 to December 17, 2000*

*Guest Curated by Judith Nasby*

In the spring of 2000, the University of Delaware proudly announced the acquisition of the Frederick and Lucy S. Herman Native American Art Collection. The Hermans, of Norfolk, Virginia, are veteran collectors of drawings by important American and European artists, some dating back to the 15<sup>th</sup> century. For the past 45 years they have built an important survey collection of western drawings that includes notable works by artists such as Hans Holbein the Younger, Sir Thomas Lawrence and Käthe Kollwitz. Many of these works on paper have been exhibited in major museums throughout the United States. Over the years, the Hermans have welcomed countless art historians and student scholars into their home in order to study and conduct research on their collection.

One unique aspect of the Hermans' collecting focus is the inclusion of drawings by Canadian Inuit. Almost 15 years ago, the couple developed an abiding interest in Inuit art, attracted by drawings that depicted a society on the verge of transition. With the expert guidance of the late Joe Murphy of the Inuit Art Gallery

of Vancouver, the Hermans started the process of educating themselves about the lives of these Inuit artists, and began acquiring works by such masters as Irene Avaalaaqiaq and Jessie Oonark of Baker Lake, and Pitseolak Ashoona and Parr of Cape Dorset.

The Hermans' Canadian Inuit drawings, which now number almost 200 and comprise the majority of works in their Native American art collection, portray the everyday lives of Inuit and their traditions over the span of three generations. There are scenes of the hunt, the wildlife in their environment, rituals, myths and legends. Increasingly evident in the work collected in the 1990s is the emerging awareness and influence of modern life in the 21<sup>st</sup> century. These images share a unique artistic perspective and serve as critical documents that chronicle an ever-changing culture.

In seeking a permanent home for their collection, the Hermans were impressed by the recent establishment of the University of Delaware's Center for American Material Cultural Studies, which builds on the institution's significant tradition

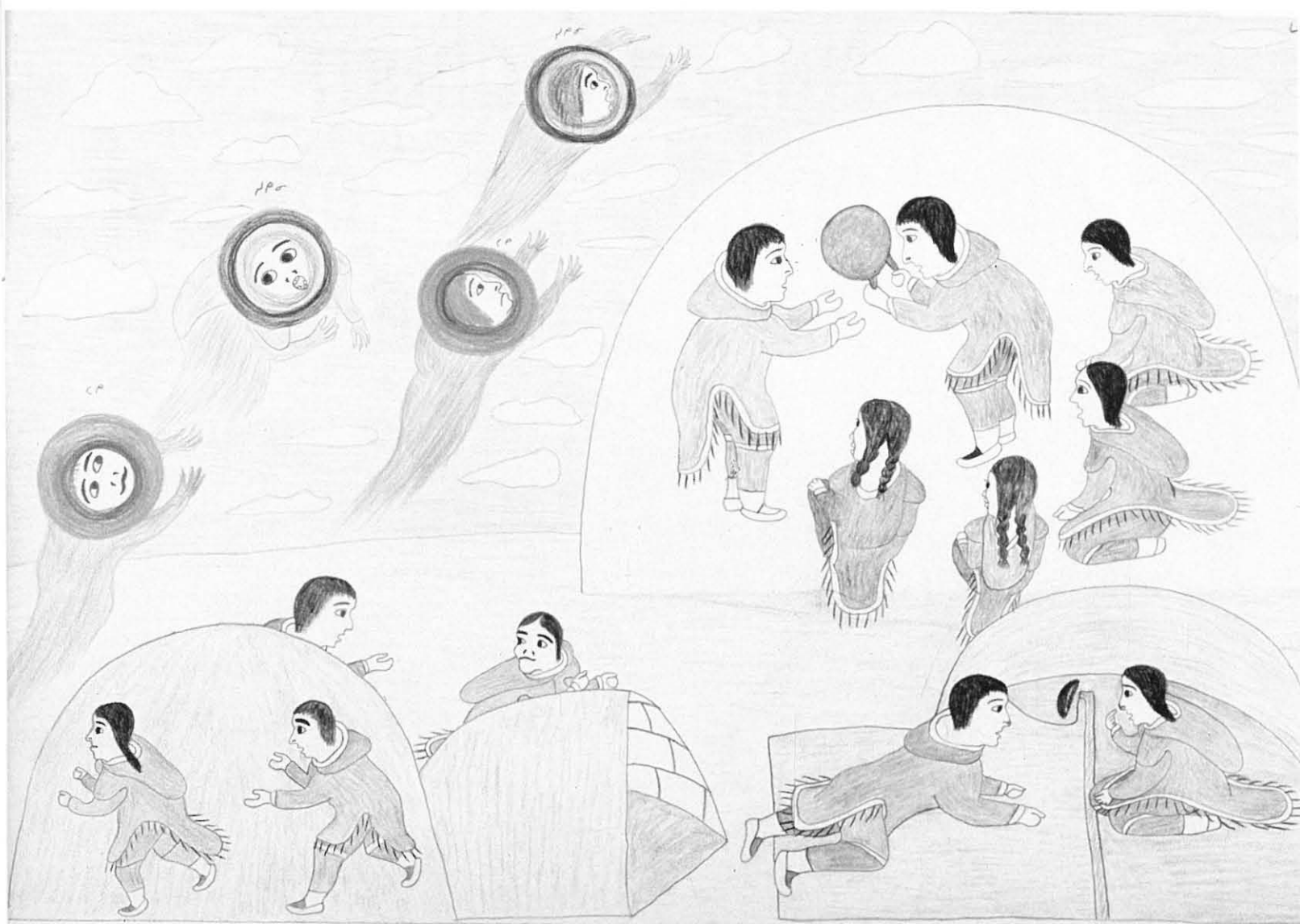
of interdisciplinary studies, and the university gallery's commitment to training students in the standards and practices of the museum profession by utilizing collections in a hands-on way. It is the Hermans' intention that their collection be used extensively by faculty in the development and delivery of curriculum so that students will have the opportunity to learn about Inuit culture through their art. They strongly support access to the collection by teachers and schoolchildren throughout the state.

A major exhibition of the entire collection is slated for 2003, in observance of the United Nations' "Decade of the World's Indigenous People" and the University of Delaware Art Gallery's 25<sup>th</sup> anniversary. The exhibition will be accompanied by an extensive illustrated catalogue. An exhibition of 28 drawings was held at the university gallery in October-December 2000 to announce the gift and the transfer of the first portion of the donation to the university's art museum.

*Judith Nasby*

*Judith Nasby is director of the Macdonald Stewart Art Centre, Guelph, Ontario.*





*Brother Moon, Sister Sun*, n.d.,  
Victoria Mamnguqsualuk, Baker  
Lake (colour pencil and graphite  
on paper; 14.6 x 22.1 in.;  
Herman Collection of Native  
American Art; University of  
Delaware Art Gallery; accession  
number 2000.0002.0022).

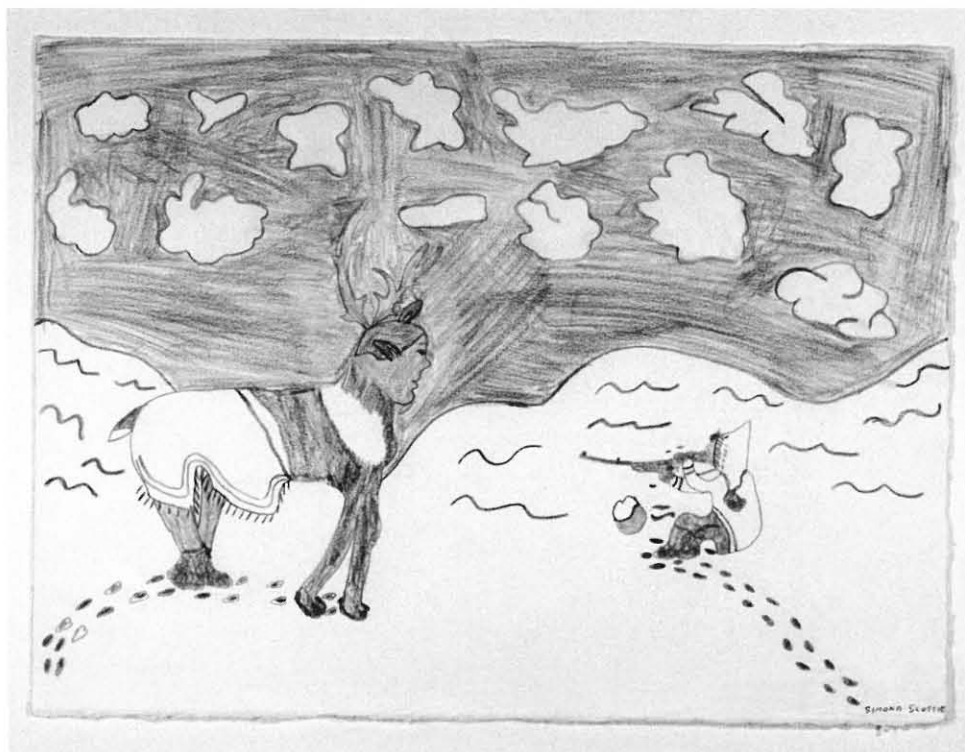
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Photo: Courtesy of University of Delaware

*Caribou Shaman*, 1984, Simona  
Scottie, Baker Lake (crayon on  
paper; 11 1/8 x 15 in.;  
Frederick and Lucy S. Herman  
Collection of Native American  
Art; University of Delaware Art  
Gallery; accession number  
2000.002.0024).

ᐅᐅᐅ ᐅᐅᐅ, 1984, ᐅᐅᐅ ᐅᐅᐅ,  
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Photo: Courtesy of University of Delaware



# The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture

*At the Phoebe A. Hearst Museum of  
Anthropology, Berkeley, California*

*October 2000 through September 2001*

*Co-curated by Roslyn Tunis and Nelson Graburn*

CURATORIAL NOTES BY ROSLYN TUNIS





The exhibition is divided into five sections representing Graburn's areas of research and analysis. Although they were organized according to the importance of the object in the specific experiment, some artifacts could have been placed in more than one section of the exhibition. Also included is a display case that features a rotating presentation of

Photo: Nelson Graburn



Photo: Nelson Graburn

Elī Sallualuk Qirnuajuak, a young married man at the time, had submitted 11, all different, all challenging. He won \$50. His impressive *Family Asleep in an Igloo* (1967) was selected for the contest. The man's eyes are both open, his rear end and one leg are sticking out of the bedding, "tickling" a young woman in another bed who has one eye open and one eye closed. Body parts – an eye, penis, foot, and a cut-off hand and wrist – are carved around the perimeter of the igloo. Graburn suggests two interpretations of

*Family Asleep in an Igloo*, 1967, Eli Sallualu Qinuajua, Puvirnituk (grey stone; 11.4 x 8.7 x 1.8 in.; collection of Nelson and Katherine Graburn).

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ᐃᑦᐃᑦ, 1967, ᐃᑦᐃᑦ  
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>ᐃᑦᓂᑦᑐᑦ.

Photo: Roslyn Tunis



*Tattooed Woman Kneeling, Giving Birth*, 1967, Aisapik Smith, Puvirnituk (soft grey local stone; 5.3 x 7.7 x 2.4 in.; collection of the Phoebe A. Hearst Museum of Anthropology; gift of Nelson and Katherine Graburn).

ᐱᐃᑦᑭᑦᑎᑦ ᐃᑦᐃᑦ ᑭᓂᑦᑐᑦ,  
ᐃᑦᓂᑦᑐᑦ, 1967, ᐃᐃᑦᐃᑦ ᑭᓂᑦᑐᑦ,  
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Photo: Roslyn Tunis

this scene. It could be a dream or nightmare (one eye open, the other closed is a cross-cultural symbol of dreaming), perhaps of cannibalism, or it could be a fantasy of Eli himself. Eli would not say.

Aisapik Smith was another participant in the competition whose work has unusual subject matter and composition, including *Tattooed Woman Kneeling, Giving Birth*. Graburn thinks this piece is a "wish fulfilment carving by Aisapik, a shy bachelor who desperately wanted to get married and have children. According to the people of Puvirnituk, he accidentally drowned in 1974. This was his entry for the competition."

Section Three, *The Rock Experiment: Ajjigiingituk*, it is not all the same, contained work generated in another experiment. Travelling between different communities that made sculptures for sale, Graburn noticed that local styles differed dramatically from place to place. Stylistic differences resulted from the influence of particular white advisors or buyers and the fact that artists tended to emulate the styles of the community's most successful carvers. Realizing,

though, that the quality and availability of rock appropriate for carving was another important factor, Graburn undertook an experiment, asking carvers to work with stone imported from another community. He was interested in their comments about the unfamiliar material and how it suited their style.

With a few notable exceptions, artists were not comfortable carving stone from other communities. One exception was Iqaluit's Henry Evaluarjuk, whose *Young Polar Bear Eating Seal*, a good example of his early work, was created in Cape Dorset stone. Another exception is Kenojuak Ashevak, whose *Flying Bear* was created in stone unfamiliar to her. This is a beautifully carved and unusual image despite the challenge of using different stone than she was used to sculpting.

*Aesthetics and the Market: Niuvirksak*, things made to be sold, contained works from the 1960s and 1970s. Inuit commercial carving is influenced by the changing tastes of the collecting

*Young Polar Bear Eating Seal*, 1968, Henry Evaluarjuk, Iqaluit (light green serpentine; 5.7 x 6.3 x 4 in.; collection of the Phoebe A. Hearst Museum of Anthropology; gift of Nelson and Katherine Graburn).

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1968, ᐃᑦᐃᑦ ᐃᑦᐃᑦᐃᑦ, ᐃᑦᐃᑦᐃᑦ

Photo: Roslyn Tunis





public far from their communities as well as their own ideas of *sulijuk* (the aesthetics of truth). As the acceptance of Inuit art grew in the 1950s and 1960s, Inuit, like artists everywhere, responded to their public's desires, be it for "primitive" forms, unpolished surfaces or particular subject matter. Tastes have evolved, however, and in the last two decades spiritual or shamanistic transformation pieces have been in demand, in contrast to scenes of daily life and arctic animals seen in the early work. A pair of ptarmigan mating, a walrus eating a seal, an owl, and Peter Sevoga's *Muskox* were included in this section.

*Muskox*, 1976, Peter Segova, Baker Lake (grey-green stone; 8.5 x 5.5 x 3.5 in.; collection of the Phoebe A. Hearst Museum of Anthropology; gift of Nelson and Katherine Graburn).

ᐃᐅᐅᐅᐅ, 1976, ᐱᐅ ᐅᐅᐅᐅ, ᐅᐅᐅᐅᐅᐅ.

Photo: Roslyn Tunis



*Flying Bear*, 1968, Kenojuak Ashevak, Cape Dorset (dark grey Puvirnituk stone; 5.3 x 6.3 x 2.4 in.; collection of the Phoebe A. Hearst Museum of Anthropology; gift of Nelson and Katherine Graburn).

ᐅᐅᐅᐅᐅ ᐅᐅᐅᐅ, 1968, ᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅ, ᐅᐅᐅᐅᐅ.

Photo: Roslyn Tunis



*Gorilla*, 1968, Timooti (Timmun Alariaq), Cape Dorset (grey-green serpentine; 3.5 x 3.3 x 1.7 in.; collection of Nelson and Katherine Graburn).

ᐅᐅᐅᐅᐅ, 1968, ᐅᐅᐅᐅ (ᐅᐅᐅᐅᐅᐅᐅ), ᐅᐅᐅᐅᐅ.

Photo: Roslyn Tunis

In the fifth section, *The Ethnoaesthetics Exhibition*, Graburn grouped works that he used to test assumptions about cross-cultural aesthetics. Inuit feel very strongly about what is and is not "good art." They usually favour local styles, especially those of successful male carvers in their community. To test this assumption, Graburn assembled a collection of smaller Inuit sculptures which he carried from community to community across the Arctic in 1976 and 1986, inviting local Inuit to express their aesthetic and other judgments about the art objects.

Inuit could always identify the two carvings not made by Inuit, whereas non-Inuit almost always failed to identify the non-Inuit pieces. *Gorilla* was often assumed to be non-Inuit, but it was carved by a young Inuk teenager inspired by the movie *King*

*Kong*. Graburn himself made a sculpture of a snail for the ethnoaesthetic experiment (see p. 30 this issue for Graburn's account of this experiment).

The final section of the exhibition features a rotating selection of contemporary Inuit sculpture illustrating the dramatic changes that have taken place in the artform in recent years. Although regional styles continue to predominate in arctic communities, individual carvers develop their own recognizable styles. In the 1980s and 1990s, the work of Inuit artists was dramatically influenced by their increased exposure to western culture through tourism, travel, television and other media. Artists and craftspeople began to produce more complex compositions and to address non-Inuit



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(ՀՀԿԿՎՍ), ՆԱԽՄԵՅՈՒՆ, Դ՝ 1968.

The exhibition *Art of Research* features nearly 100 objects by more than 50 artists. The sculptures were created in communities as artistically diverse as Cape Dorset, Pangnirtung, Inukjuak, Repulse Bay, Ivujivik, Salluit, Kuujuaapik, Kimmirut, Puvirnituq, Baker Lake, Kugluktuk and Holman. Augmenting the exhibition are photographs taken by Nelson Graburn of the artists.

*This article is based on the research and exhibition texts by Nelson Graburn. All Inuktitut titles and translations are by Dr. Graburn, who is known in the Arctic as Nilisi Apirku, "Nelson, the one who asks questions."*

**Roslyn Tunis** is an independent curator, anthropologist and art historian who specializes in Native American, Alaskan Native and Inuit Art.

Tavo examining rock at the Ethnoaesthetics Exhibit, Rankin Inlet. 1976.

С. В. Давыдов, Д. В.  
С. В. Давыдов, Д. В.  
С. В. Давыдов, Д. В.

Photo: Nelson Graburn

Eli Sallualuk, the winner of the Puvirnituq carving competition organized by Nelson Graburn and Father Steinmann, receiving the prize money from Graburn in the meeting room of the Catholic Mission, Puvirnituq, December 1967.

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# White Evaluation of the Quality of Inuit Sculpture

BY NELSON H.H. GRABURN

*This paper is reprinted with permission from the journal Inuit Studies, volume 10, nos. 1-2 (1986).*

## INTRODUCTION

In this paper I report on an experiment in cross-cultural art appreciation, specifically white people's assessment of the quality of Canadian Inuit sculpture. The experiment in question was one of a number I have conducted over the past decade: during this time I have asked 10 qallunaat audiences and 12 Inuit audiences to examine an almost identical set of Inuit carvings and answer a series of comparable questions about them (Graburn 1977, 1978, 1982). I have had two aims: to examine the extent of shared aesthetic responses of the contemporary Canadian Inuit, and to compare these responses with those of the qallunaat decision makers (gatekeepers to the market, authenticators of quality) and retail buyers (the final patrons in the marketplace).

To place the experiment that is the subject of this paper in historical context, I should explain that the idea for conducting such exhibitions was formulated in response to an ongoing debate among the members of the white art market about Inuit ability to assess the merits of their own soapstone sculpture. The controversy opened as early as 1963 with Evan Turner's now famous assertion that

... the reason great numbers of poor carvings from Puvirnituq have been released on the Canadian market is the method of purchase presently followed by the cooperative in that community: Eskimos are entirely responsible for purchasing carvings from the other Eskimos. The danger of payment being influenced by personal sympathies is inevitable. But, much graver ... there is no reason whatsoever that an Eskimo should have a relative sense of quality in assessing another Eskimo's work; he will only know what appeals to him, and in many cases that appeal has no relation to quality. (1963, 226)

To this Charles Martijn, one of the earliest authorities to realistically consider the status of Inuit art, replied:

Eskimo standards may not be our standards, but then neither is their art based on our values and concepts, nor are we justified in judging it solely according to our particular precepts. Surely it would be preposterous to hold that categories of thought and experience, good taste and critical judgment, other than our own, are invalid because there exists only one correct method of determining what is beautiful and what is aesthetic. (1964, 581)



*Tusked Walrus and Owl, 1968, Joshua Sala, Kujjuaraapik, (green stone and ivory; 5.7 x 6.7 x 1.8 in.; collection of Nelson and Katherine Graburn).*

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1968. ᐅᐅᐅ ᐅᐅ. ᐅᐅᐅᐅᐅᐅᐅ.

Photo: Roslyn Tunis

(below) *Five Heads in a Line, 1976, Vital Okoktok, Rankin Inlet (grey stone; 10 x 1.7 x 3.6 in.; collection of the Phoebe A. Hearst Museum of Anthropology; gift of Nelson and Katherine Graburn).*

ᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅ,  
1976. ᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅ. ᐅᐅᐅᐅᐅᐅᐅ.

Photo: Roslyn Tunis





Today, the debate continues (cf. Millard 1983: 24-31). Given the increasing number of Inuit<sup>1</sup> now replacing the white art buyers of the 1950s to 1970s, the question of cross-cultural uniformity of aesthetic judgments of Inuit sculpture is ever more pressing.

Since the question of the universality of aesthetic principles generally has long vexed anthropologists (Boas 1927; Anderson 1979: 195-9), the Inuit case is relevant in a broader context. For the most part it is art historians and aestheticians who have claimed that aesthetic principles are universal. Coming from a discipline imbued by cultural relativism, anthropologists predictably argue that aesthetics are culturally specific (cf. Gerbrands 1957). If great art (and artists) are recognizable anywhere, they point out, we must also account for the almost universal stylistic variation characterizing the art of the world's peoples.

As long ago as 1932, when Lila O'Neil published her pioneer study of Yurok-Karok basketmakers, anthropologists were aware that examination and appreciation of a people's artistic output alone will not illuminate the question of universality of aesthetic principle. Since then, many anthropologists and some cross-cultural psychologists (Berlyne 1974) have carried out experiments to elucidate aesthetic taste between and within cultural groups, with particular concentration on the artists of those groups. In the assessment of intra- and cross-cultural appreciation, some investigators have used sets of photographs as elicitation materials (Child and Siroto 1965; Wolfe 1969); whereas others, such as Crowley (1966), have worked with specific selections or exhibitions of local arts.

Outstanding among the latter has been the work of Mari Lyn Salvador (1976; 1978) who asked Kuna women *mola* makers to rank and evaluate all their own *mola* wardrobes and who carried a specially selected test set of *molos* around the San Blas islands of Panama in order to find out the specifically Kuna principles of aesthetic evaluation.

In my own work on Inuit art and aesthetics which I undertook in 1967-68, I originally used sets of



photographs for this purpose. The effectiveness of Salvador's method convinced me to attempt comparable experiments among the Canadian Inuit. Accordingly, in 1976, with the help of Moiya Wright and Alma Houston, I assembled a specially selected set of Inuit carvings and carried them north to exhibit in Inuit communities. The success of this first set of experiments (Graburn 1977) encouraged me to perform the same experiment with a number of different groups of white people in Canada and the United States, and again with the Canadian Inuit in 1986.

### THE KINGSTON EXPERIMENT

In this section, I shall describe and analyze the most significant of the experiments testing white responses to Inuit art. I undertook the research somewhat fortuitously at a conference at Queen's University, Kingston, Ontario in February 1986. As the circumstances were unusual, I give the background here in some detail.

The conference, *Cultural and Genetic Influences on Artistic Excellence among the [Canadian] Inuit*, was convened by a geneticist, Dr. Luigi Cavelli-Sforza, and by Dr. John Berry, a psychologist. Their purpose was to research strategies to elucidate the relative contributions of genetic and social factors in the transmission of artistic talent. Cavelli-Sforza and Berry had selected the Canadian Inuit as a suitable target population for their research for several reasons. First, for nearly 40 years the Inuit, because of the rise in

Inuit looking at test pieces on exhibit in the sculpture room of the Puvirnituq Cooperative, 1986. The elderly man, lower left, is Aisa Koperqualuk who worked with James Houston in 1949. Almost blind by 1986, Koperqualuk had just made his last sculpture.

Photo: Nelson Graburn

popularity of soapstone carving, have had an almost unprecedented incentive to become artists (about 30 per cent of adults are). Second, the Inuit are known worldwide as art producers and the "talent" of most artists is not only widely acknowledged but has been previously evaluated by the market and the "expert gatekeepers." Finally, the Inuit have a high rate of adoption (15-30 per cent), thus permitting comparison between the artistic output of natural and adoptive children with each other and with their natural and adoptive family milieu.

In my formal presentation at the conference (Graburn 1986) I argued that research of the type Cavelli-Sforza and Berry proposed would be difficult to carry out. Among other considerations, I asserted, Euro-Canadian evaluations of Inuit artistic talent, especially evaluations of Inuit sculpture, have been markedly inconsistent over time and space. Moreover, as demonstrated by my prior research, Inuit have shown a higher degree of consistency in evaluating their own sculpture. Further, I suggested that the research would be more definitive if separate correlation of social and genetic factors with both Inuit and white conceptions

of artistic excellence were built into the research design.

The conference participants were a group of people particularly important in the Inuit "art world": James Houston, Terry Ryan, art adviser, manager and buyer at the West Baffin Eskimo Cooperative since 1962, Helga Goetz, then head of the Inuit Art Section of the Department of Northern Affairs, and Avrom Isaacs, founder of the world-renowned Inuit Gallery, and other northern specialists with advanced degrees in art and anthropology. Also in attendance was Bernard Saladin d'Anglure, like me, a northern anthropologist of long experience, and, above all, Professor George Swinton, an art historian who has devoted the last 30 years of his career to the study and promotion of Inuit arts. Moreover, an equal number of participants (including geneticists, psychologists

and artists) had little or no prior experience with Inuit art.

My assertion that white experts and buyers had been inconsistent in their evaluations of Inuit art and the talents of Inuit artists aroused the indignation of Swinton. He made me a "gentleman's bet" that, because artistic excellence was cross-culturally discernible and based on universal criteria any trained artist or art historian would recognize, he and five other (named) people present, all among the top ten experts on Inuit art in the world, would agree on the evaluation of the artistic merit of any piece of Inuit art.

As it happened, I was in a position to accept the challenge. I was en route to the North for further fieldwork on Inuit aesthetics, and happened to have with me my test set of carvings. I asked permission of the organizers to exhibit the set later that day, and

thus to straightforwardly test the veracity of Swinton's position and mine. The results of this serendipitous experiment were more striking than I could have planned.

The object was to record the evaluations of a specific set of Inuit sculptures by white people – especially those who are concerned with the Inuit art market or are likely buyers of Inuit art – and secondly to compare them with the evaluations previously recorded from the Inuit – artists and non-artists – themselves (Graburn 1977).

The assembled group was especially valuable for the experiment because of its mix. It included not only the most important gatekeepers – evaluators, collection and exhibition selectors, critics and writers – relevant to the world of Inuit art but, also, an equally intelligent group of people who did not yet bear the burden of the art history of Inuit art.

Twenty-five small sculptures (see Table 1) were displayed on the seminar room table at the Kingston Conference on 10 February 1986. These sculptures were specifically selected to illustrate the range of Inuit sculptural productions along a number of dimensions:

1. Variety of origin: from Inuit settlements in the districts of Keewatin, Franklin, and Baffin Island (all Northwest Territories), and from Nouveau-Québec.
2. Variety of materials: antler, ivory, soft soapstone, serpentine and some harder stones, multi-media, and those with and without polish.
3. Variety of subject matter ranging from representational portrayals of traditional Inuit and animals, impressionist figurines and *takusurnaituq* (completely imaginary depictions).
4. Two pieces, though made in the North, were not made by Inuit. One (no. 9) was made by a Cree Indian from stone usually available to Inuit artists and the other (no. 3) I made myself from another kind of arctic soapstone.

These pieces were displayed on the table, each with a number, but in an order which revealed neither the place of origin nor the artist.

Table 1

Sculptures in the Kingston Experiment		
Whites' Experiment (Kingston) # Sculpture	Rating	Cf. Inuit Experiment (Graburn 1977)
Inuit Rating		
1 Povungnituk bird in Cape Dorset stone	B-	
2 Ivory Repulse Bay swans	B+	A
3 Snail by Graburn*	B	C-
4 Abstract bird by Miki	B+	D
5 Repulse Bay narwhal	C+	A-
6 Repulse Bay muskox	C+	C+
7 Coppermine man	C	D
8 Standing Kuujuaapik bear	A	B-
9 Cree Kuujuaapik whale*	A-	C-
10 Povungnituk imaginative	C-	B-
11 Igloodik owl	C+	D-
12 Cape Dorset	C-	C-
13 Holman Island couple	C+	C
14 George Arlook's "abstract"	B+	D+
15 Coppermine crib. board	C+	B
16 Jamesie Cape Dorset man	C	C+
17 Fox trapper	B-	A-
18 Inuki's goose Cape Dorset	B-	B-
19 Pangnark Esmiko Point face	B-	F
20 A. Niaqu Povungnituk walrus	C+	A-
21 Baker Lake couple	B	
22 Inukjuak woman/string figure	A	A
23 Baker Lake rabbit	B-	C-
24 Davidialuk Povungnituk	B	A
25 Cape Dorset owls	B-	C

\* These two items were not made by Inuit.

The second question was to identify which pieces were not made by Inuit and to specify their criteria for making judgments. The participants were also asked if they had previously heard about my conducting such experiments (one had, and decided not to take part) and they were also asked to state how long they had been seriously interested in Inuit art (answers ranged from 30 to 0 years). After completion the questionnaires were collected. The experiment lasted about an hour.



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▷Γ<sup>a</sup>L<sup>b</sup>, 1976, L<sup>b</sup>▷Γ<sup>a</sup>C<sup>b</sup>, α▷Γ<sup>c</sup>

Table 2 summarizes the raw scores, average ratings and variances for all pieces. Further, it divides respondents into two groups, those with more and those with less experience in evaluating Inuit art ("experts" and "novices"). This division was made in response to Professor George Swinton's hypothesis that there would be considerable overlap in the criteria of excellence (hence agreement in rating) among experienced people, specifically himself, James Houston, Avrom Isaacs, Terry Ryan and Marion Jackson (and Helga Goetz, who declined to participate).

Table 2

Rating and Variance, by Experience of Evaluators								
#	Experts*			Novices*			Overall	
	Ratings	Ave.	Variance	Ratings	Ave.	Variance	Rat.	Rank
1	7	C+	5	1	B+	-	C+	5=
2	6	B	2	5	D+	3+	C+	5=
3	6	C	5	3	C-	4	C	6
4	8	D+	3+	3	D	-	D+	8
5	4	D-	1	3	D+	2+	D	9
6	3	C+	2+	3	C-	4+	C	6
7	1	D	-	3	D	0	D-	10
8	10	C-	4+	7	B+	2	C+	5=
9	9	C	3	4	D+	2+	C-	7
10	2	C-	0	1	B	-	C	6
11	5	D+	1	1	F	-	D+	8=
12	2	A-	0	1	A	-	A	1
13	2	C	5	3	D-	0	D	9
14	7	C+	4+	4	C+	4+	C+	5=
15	5	D+	1+	2	C-	3	D+	8=
16	2	C	5	2	B	1	C+	5=
17	5	B+	1+	3	B+	1	B+	2=
18	6	C-	3+	3	C	1	C-	7=
19	8	C	3	2	D	0	C	6=
20	4	C+	2	1	D+	-	C-	7=
21	5	B-	1	6	B+	2	B	3
22	10	B	1.5	6	B+	2	B	3=
23	4	C-	3	3	C+	3.5	C	6=
24	4	B	3	6	B-	3.5	B-	4
25	4	B+	1	4	C+	2.5	B	3=

\* Experts were those who had more than 10 years experience working with Inuit arts, and novices were those who had less than 10 years. However, the continuum was bipolar, with experts averaging nearly 20 years, and novices less than two. The table should be read with the following advice re columns: "#" refers to the number of the sculpture on table 1. "Ratings" refers to the number of times a piece was rated. "Ave." refers to the average grade or rating by groups of respondents, i.e., experts, novices and all variance. "Var." refers to the amount of disagreement within a group of respondents, ranging from 1 to 5, e.g., 0 is total agreement and 5 indicates rating varied from A to F. "-" refers to absence of variance when only one rating was given. "Overall Rat." refers to the average of all ratings. "Overall Rank" rank orders the preferences for the pieces to make them comparable with the ranking from the Inuit.

Though the statistical analysis has not been completed, "eyeball" variance for each group's evaluation of each piece is tabulated in Table 2. Variances from zero (complete agreement) to five (complete disagreement) are found. No.16, for example, was rated A and F by two experts. This preliminary analysis contradicts Swinton's assertion. In general, there was far more variance in the experts' ratings (average range of variance for experts = 2.48; for novices = 1.68).

Table 2 also shows that there was considerable agreement on the ranking of more pieces *between* the two groups, experts and novices, than *within* each group. There were some significant exceptions, however. For example, no.2 (ivory swans from Repulse Bay) was rated higher by the experts (who gave it an average of B) than the novices (who ranked it average D+). No.8, however (the standing bear from Kuujuaaraapik), was rated higher by the non-experts (B+) than the

experts (C-), and this most attractive piece (17 responses) elicited much greater variance within the experts' response. Also no.3 (my snail) elicited almost total variance among experts (2 As, 2 Fs). No.22 (Inukjuak woman with string figures), the second most attractive piece (15 responses), elicited relatively little variance among the experts (1.5).

In sum, this preliminary analysis demonstrates that evaluations of the talent of Inuit artists by the world's experts in the field are significant in their minimal degree of overlap with regard to this particular group of sculptures.

### VARIANCE OF RANK BY GENDER OF RESPONDENT

Table 3 (arranged similarly to Table 2) compares rankings and variances between male and female participants. This analysis was made at the suggestion of one conference member who, after the experiment, noted that informal conversation with other participants suggested there had been more agreement among the women respondents than the men. Preliminary analysis corroborates her observation. Among the women, average variance was 1.52, among the men, 2.0. However, a greater proportion of female respondents were novices, whose ratings, as we have seen, showed a greater agreement than those of the experts.

The assertion that evaluations might differ significantly between males and females was further borne out with regard to certain pieces. For instance, no.24 (Davidialuk's mythological piece) received nine votes from men (average = A) but only one (an F) from a woman. No.1 (Puvirnituk bird in Cape Dorset stone) was rated B+ with little variance by four men, and D- with little variance by three women.

### DISCERNMENT OF NON-INUIT PIECES

The experiment included two pieces not made by Inuit (see Table 1). The first, no.9, was a model white whale made by a Great Whale River Indian in 1964 in rock usually used by the Inuit of Great Whale, obtained from the Belcher Islands in Inuit territory. Stylistically, the pieces does not resemble any known Inuit form, but

Photo: Roslyn Tunis

A sitting bird with raised wing,  
1967, by Isapik Quma Igauja,  
Puvirnituq (medium grey  
Puvirnituq stone).

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Photo: Roslyn Tunis

A sitting bird, 1968, by Aisapik  
Quma Igauja, Puvirnituq  
(mottled dark green Cape Dorset  
serpentine, inset is black vinyl  
record; 11 x 4 x 7 cm).

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Photo: Roslyn Tunis

A snail carved by Nelson  
Graburn. Only two participants  
in the experiment at the Kingston  
conference identified it as having  
been made by a non-Inuk.

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resembles Indian wood carvings. Only one participant selected this piece as non-Inuit. (Interestingly, adult Inuit spot it almost immediately.) The second non-Inuit sculpture, no.3, was the snail that I made in the style and rock of Puvirnituq. This subject matter was chosen for an experiment in 1967 because of its unfamiliarity to the Inuit. Four of the 22 respondents spotted the snail as non-Inuit, pointing out that this creature is not found in the Arctic. Equally enlightening was the selection of other Inuit sculptures the participants thought to be non-Inuit: no. 10, an imaginary carving from Puvirnituq (selected 7 times); no. 12, a gorilla from Cape Dorset (5); no. 23, a Baker Lake rabbit (4); no. 4, an abstract bird by Miki of Eskimo Point (4); no. 13, a Holman Island old-fashioned couple (4); no. 15, a rectangular Coppermine cribbage board (3); nos. 2, 7, 8, 16, 20, 22, 24, 25, (1 selection each).

With one exception (no.4, the bird by Miki, whose style is familiar to most experts), preliminary analysis of audience reaction to the sculptures revealed that experts demonstrated no greater discernment of "Inuit-ness" than did novices. In general, the pieces selected as non-Inuit were from less familiar locales or were in a style not associated with the local community from which it came.

## DISCUSSIONS AND CONCLUSIONS

It is only fair to point out a possible bias in the research sample and its possible effect on the responses of professionals to the test exhibition. As one of them noted, this collection of portable Inuit sculptures was not of homogeneously high quality (in fact, a major consideration was that it not be). They had more difficulty rating the pieces than they would have, had the collection consisted solely of excellent examples. That said, the tentative results of the experiment are provocative. Nearly everyone was able to rank some pieces as "best" and others as "worst," and the rankings are by no means random. In a few cases there was a high degree of agreement with regard to the quality of the pieces.

From this analysis it is possible to draw the following conclusions:





(top) *A swimming white whale*, 1964, by artist unknown, Naskapi-Cree Indian, Kujjuaraapik (very fine-grained Belcher Island stone; 25 x 5.5 x 4.5 cm). This is one of two non-Inuit pieces in the portable exhibition. Usually, only the Inuit could identify it as such. The piece resembles an Inuit carving both in subject matter and style, although the execution is somewhat more crude.

[illegible]

1. Sub-groups broken out by the criteria of gender and experience showed considerable variance in evaluation of excellence and talent.
2. There was more variance among experts than novices with regard to assessments of both quality and "Inuit-ness."
3. There were more differences between the responses of men and women than between experts and novices.



*Gorilla*, 1968, Timooti (Timmun Alariaq), Cape Dorset (grey-green serpentine; 3.5 x 3.3 x 1.7 in.; collection of Nelson and Katherine Graburn).

Јуни 1968, ГЛЈП (ГЛЈП  
ГЛЈП), РЛД.

My assertion is that white evaluations  
of Inuit artistic talent show a remarkable  
lack of agreement... Inuit evaluations  
tend to be more consistent...

4. Few participants of any sub-group could distinguish between Inuit and non-Inuit pieces (only one person, a novice, correctly identified both non-Inuit pieces).
5. In comparison with similar experiments conducted among Inuit in six western Arctic communities, white individuals' evaluations of this set of sculptures differs greatly from those of the Inuit (Table 1).
6. The degree of variance among the 22 white participants in the Kingston experiment approximated that of other white experimental groups, expert and novice. The variance was markedly greater than that shown among 100 or more Inuit respondents in 1976. Further to this last point, it is perhaps significant that in 1986 the



*A man standing beside a tall "flame,"* 1967, by Davidialuk Alasua Amittu, Puvirnituq (medium grey Puvirnituq stone; 12 x 7 x 4 cm). Davidialuk said that this is a portrayal of one of the last shamans, named Iqalilak, who was in competition with the newly arrived missionaries. In order to keep his flock from being attracted to the white missionary orders, he went up on a hill and used his magic powers to make a great flame burst from the rock. But he still lost his congregation! Davidialuk was well known for his portrayal in several media (sculpture, drawings, prints) of Inuit myths and legends. Detailed and well carved, this piece is a good example of his work, says Nelson Graburn.

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Table 3

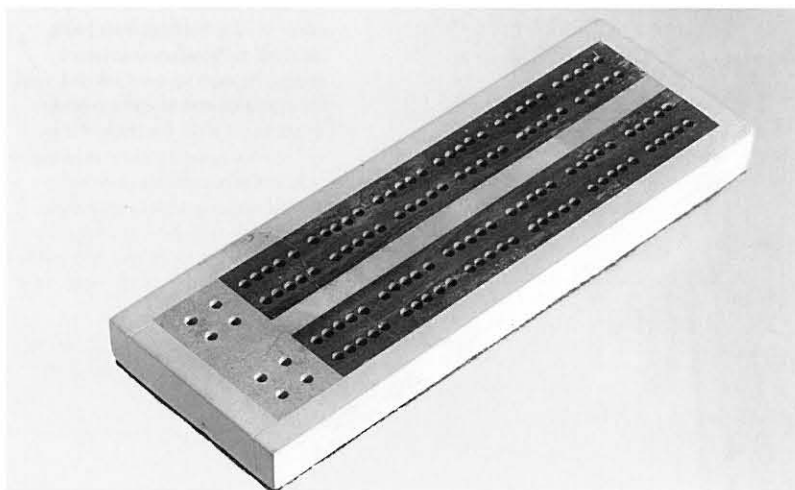
Rating and Variance, by Gender of Evaluators						
#	Males*			Females*		
	Variance	Grade	Rank	Variance	Grade	Rank
1	1	B+	3	.67	D-	10
2	3	B	4	4	C	6
3	3	B+	3	.2	D+	9
4	2	D	10	1.5	D+	9
5	4.5	D+	9	2	C/D	8
6	2.5	C-	8	1.7	B-	4
7	0	D-	10	3.5	D+	9
8	2.5	B-	5	1	A-	1
9	1	D-	10	1.5	D+	9
10	0	B	4	0	B	3
11	1	D	9	1.5	C-	7
12	.5	A-	1	-	A-	1
13	4	C+	6	.7	D-	10
14	4.5	B-	5	4	B+	2
15	3	C-	8	2	C-	7
16	3.5	C/B	5		[not rated]	
17	2	A/B	2	.7	A-	1=
18	2.5	D	9	1	B-	4
19	1	D	9	2.5	D+	9
20	2	C	7	2	B-	4
21	1	B+	3	.7	B+	2
22	1	A-	1=	1	A-	1=
23	3	C+	6	3.5	C-	7=
24	1+	A-	1=	-	F	10
25	1.5	B+	3	.5	B	3

\* Although men and women "agreed" on the rating of a number of the sculptures, and although their average scores might appear the same for any one, they have different degrees of variance (agreement). On some items men and women differed greatly, not only in (the range of) scores, but in the amount of attention, i.e., whether they rated them at all. For instance, #24 was rated very highly by eight of the men but almost completely ignored by the women, getting only one "F." The sculptures showing very different ratings by men and women were (by number): 1, 2, 3, 6, 18, and 24. Further analysis of the types of sculptures which produced variations between men and women, and in which directions, will be most revealing.

experiments with this same set in five communities in the eastern Canadian Arctic and two in Greenland revealed that there was more variance among the younger Inuit than there had been among other Inuit who had been tested ten years earlier.

In conclusion, these results may corroborate my assertion that white evaluations of Inuit artistic talent show a remarkable lack of agreement. In spite of recent changes, Inuit evaluations tend to be more consistent across time and space.

The preliminary analysis of the data from the Kingston experiment has implications not only for the anthropology of art but also for the Inuit art industry. The growing number of Inuit buyers, probably by now the majority in cooperatives of the Northwest Territories and Nouveau-Québec, may be related to the alleged deterioration in quality of much of the art in the eyes of southern buyers and the market. The results also argue strongly against the existence of universal criteria for art judgments. They also suggest that there may be greater disagreement within the white art world than among a relatively homogeneous group of people like the Canadian Inuit, who are frequently confused and frustrated by the apparently capricious standards used to evaluate their art (cf. Graburn 1975). Thus, when the Inuit ask me, as they often do: "What does the white man want?" I feel justified in replying: "There is no one white man; there are many and they do not all want the same kind of thing."



A cribbage board, 1776, by an unknown artist, Coppermine (medium hard Coppermine area stone; different coloured blocks glued together; 14.7 x 4.9 x 1.2 cm). This cribbage board is ordinary, carved in stone with no details or decorative elements. It is a typical example of subject matter created for the southern market.

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Photo: Eugene Prince, Hearst Museum



Photo: Roslyn Tunis

An abstract bird, 1975, by Andy Miki, Arviat (light grey stone; 11 x 8.5 x 3.7 cm). A first-generation artist who became known for his abstract style, this carving is a classic Miki.

ᑎᓐᓂᓐ, 1975. ᓐᓂᓐ ᓂᓐ, ᓐᓂᓐ

<sup>1</sup> Though it is not the main topic of this paper, I should point out, like Turner (1963), that the growing number of Inuit buyers in northern cooperatives may have something to do with the recent downturn in market satisfaction with much of the art that is coming out of the North (see May, Pearson et al. 1983; Myers and Sutherland 1986). While I disagree with Turner that the Inuit are unable to make good judgments of the quality of their work, I do agree that their judgments may not coincide with those of the gatekeepers and tastemakers in the southern art market. I hasten to add that the latter have been inconsistent over the years and, as this paper shows, they remain so.

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*This article has been edited from its original format to conform to IAQ style.*



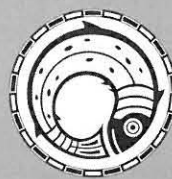
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Transformation - Seal Bone, H. 15 1/2 inches,  
Alex Alikashuak, Whale Cove, 1997

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Photo: DIAND

Tutuveya Ikkiidluak, 1989

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Germaine  
Arnaktauyok  
2000 Print  
Collection

REVIEWED BY DOROTHY SPEAK



*Thunder and Lightning II*, 2001,  
Germaine Arnaktauyok,  
Igloolik/Winnipeg  
(etching; 19.5 x 26.5 in.).

b<sup>c</sup> ΔL b<sup>d</sup>L<sup>c</sup> ", 2001, ΔΓ<sup>a</sup>  
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/sup>Δ<sup>na</sup>Δ<sup>nb</sup>Δ<sup>nc</sup>Δ<sup>nd</sup>Δ<sup>ne</sup>Δ<sup>nf</sup>Δ<sup>ng</sup>Δ<sup>nh</sup>Δ<sup>ni</sup>Δ<sup>nj</sup>Δ<sup>nk</sup>Δ<sup>nl</sup>Δ<sup>nm</sup>Δ<sup>nn</sup>Δ<sup>no</sup>Δ<sup>np</sup>Δ<sup>nq</sup>Δ<sup>nr</sup>Δ<sup>ns</sup>Δ<sup>nt</sup>Δ<sup>nu</sup>Δ<sup>nv</sup>Δ<sup>nw</sup>Δ<sup>nx</sup>Δ<sup>ny</sup>Δ<sup>nz</sup>Δ<sup>oa</sup>Δ<sup>ob</sup>Δ<sup>oc</sup>Δ<sup>od</sup>Δ<sup>oe</sup>Δ<sup>of</sup>Δ<sup>og</sup>Δ<sup>oh</sup>Δ<sup>oi</sup>Δ<sup>oj</sup>Δ<sup>ok</sup>Δ<sup>ol</sup>Δ<sup>om</sup>Δ<sup>on</sup>Δ<sup>oo</sup>Δ<sup>op</sup>Δ<sup>oq</sup>Δ<sup>or</sup>Δ<sup>os</sup>Δ<sup>ot</sup>Δ<sup>ou</sup>Δ<sup>ov</sup>Δ<sup>ow</sup>Δ<sup>ox</sup>Δ<sup>oy</sup>Δ<sup>oz</sup>Δ<sup>pa</sup>Δ<sup>pb</sup>Δ<sup>pc</sup>Δ<sup>pd</sup>Δ<sup>pe</sup>Δ<sup>pf</sup>Δ<sup>pg</sup>Δ<sup>ph</sup>Δ<sup>pi</sup>Δ<sup>pj</sup>Δ<sup>pk</sup>Δ<sup>pl</sup>Δ<sup>pm</sup>Δ<sup>pn</sup>Δ<sup>po</sup>Δ<sup>pp</sup>Δ<sup>pq</sup>Δ<sup>pr</sup>Δ<sup>ps</sup>Δ<sup>pt</sup>Δ<sup>pu</sup>Δ<sup>pv</sup>Δ<sup>pw</sup>Δ<sup>px</sup>Δ<sup>py</sup>Δ<sup>pz</sup>Δ<sup>qa</sup>Δ<sup>qb</sup>Δ<sup>qc</sup>Δ<sup>qd</sup>Δ<sup>qe</sup>Δ<sup>qf</sup>Δ<sup>qg</sup>Δ<sup>qh</sup>Δ<sup>qi</sup>Δ<sup>qj</sup>Δ<sup>qk</sup>Δ<sup>ql</sup>Δ<sup>qm</sup>Δ<sup>qn</sup>Δ<sup>qo</sup>Δ<sup>qp</sup>Δ<sup>qq</sup>Δ<sup>qr</sup>Δ<sup>qs</sup>Δ<sup>qt</sup>Δ<sup>qu</sup>Δ<sup>qv</sup>Δ<sup>qw</sup>Δ<sup>qx</sup>Δ<sup>qy</sup>Δ<sup>qz</sup>Δ<sup>ra</sup>Δ<sup>rb</sup>Δ<sup>rc</sup>Δ<sup>rd</sup>Δ<sup>re</sup>Δ<sup>rf</sup>Δ<sup>rg</sup>Δ<sup>rh</sup>Δ<sup>ri</sup>Δ<sup>rj</sup>Δ<sup>rk</sup>Δ<sup>rl</sup>Δ<sup>rm</sup>Δ<sup>rn</sup>Δ<sup>ro</sup>Δ<sup>rp</sup>Δ<sup>rq</sup>Δ<sup>rr</sup>Δ<sup>rs</sup>Δ<sup>rt</sup>Δ<sup>ru</sup>Δ<sup>rv</sup>Δ<sup>rw</sup>Δ<sup>rx</sup>Δ<sup>ry</sup>Δ<sup>rz</sup>Δ<sup>sa</sup>Δ<sup>sb</sup>Δ<sup>sc</sup>Δ<sup>sd</sup>Δ<sup>se</sup>Δ<sup>sf</sup>Δ<sup>sg</sup>Δ<sup>sh</sup>Δ<sup>si</sup>Δ<sup>sj</sup>Δ<sup>sk</sup>Δ<sup>sl</sup>Δ<sup>sm</sup>Δ<sup>sn</sup>Δ<sup>so</sup>

Photo: Courtesy of Arts Induvik



*Fertility Moon*, 2001, Germaine  
Arnaktauyok, Igloolik/Winnipeg  
(etching and aquatint,  
21.8 x 25.8 in.).


የግልጽ ስራ ማስፈጸሚያ ሪፖርት  
2001, የግል ስራ ማስፈጸሚያ  
ሪፖርት/የግል ስራ ማስፈጸሚያ

Photo: Courtesy of Arts Induvik

Germaine Arnaktauyok's latest portfolio of prints was released to coincide with the millennium. The collection gives us a sampling of her astonishing range of expression, which marries a fertile imagination with a deep feeling for tradition and legend. Perhaps best known as an illustrator of children's books, Arnaktauyok's formal studies and her training in graphic arts at the University of Manitoba and other institutions have been a powerful influence on her style. Those familiar with the solo exhibition of Arnaktauyok's work at the Winnipeg Art Gallery in 1998 will recall a large body of impressive drawings in black ink and coloured pencil. The most successful prints in this 2000 portfolio are those that faithfully reproduce her fine talents as a draughtsman, her attention to narrative detail, her convincing modelling of form and the sophisticated rendering of space. At their best, such subjects are full of energy and rich in iconographic reference. *Thunder and Lightning II* (Fig.1) is one such work. At their worst, they lean towards the trite and posterish, as in, for example, *Fertility Moon* (Fig.2).

Arnaktauyok's brilliant eye for striking graphic impact has informed another, entirely different, aesthetic, as represented by the classically simple *Kakivait* (Fig.3). This work belongs to a series of images developed over the past few years in which she transforms collections of simple objects such as hair combs, ulus and needle cases into eloquent cultural icons. These often elegant compositions are at once decorative and deeply spiritual.

Arnaktauyok's source for this subject matter is museum collections. Occasionally, her rendering has the wooden, static quality of artefacts.

Strangely, many of the pieces in this portfolio have the awkward, tentative quality of Arnaktauyok's 1970s work. This seems particularly true of those combining the media of etching and aquatint. Works in etching and coloured pencil, on the other hand, are consistently more successful. This collection gives us glimpses of the genius of this remarkable artist, while failing as a whole to impress us with the strength of her work from the mid-1990s. 

*Dorothy Speak is an art historian and writer.*

Kakivait, 2001, Germaine  
Arnaktauyok, Igloodik/Winnipeg  
(etching and coloured pencil; 16  
x 24 in.).

b<sup>6</sup>p<sup>c</sup> $\Delta^c$ , 2001,  $\sqrt{r}^c$   
 $\Delta^q e^q C D \sqrt{q}$ ,  $\Delta^l \rightarrow c^b / D \Delta^a \sigma \wedge^b$

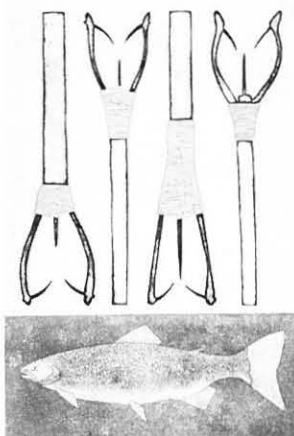


Photo: Courtesy of Arts Indivision

# Visions

*At the Carleton University Art Gallery, Ottawa, Canada  
May 7 to August 26, 2001*

*At the Carleton University Art Gallery, Ottawa, Canada  
May 7 to August 26, 2001*

*Curated by Sandra Dyck*

REVIEWED BY JENNIFER CARTWRIGHT

**V**isions, an Inuit art exhibition featured at the Carleton University Art Gallery, is a selection of recent gifts donated by long-time Inuit art collectors John and Mary Robertson. It pays tribute to the recently deceased John Robertson's generous spirit.

As an administrative officer at the National Gallery of Canada, John Robertson became deeply involved in the burgeoning local and national art scenes. With an eye to the future and a strong desire for independence, he and his wife Mary opened Robertson Galleries in downtown Ottawa in 1953. Robertson Galleries was to play an important role in the Canadian art scene. In fact, it was second only to the Canadian Guild of Crafts in Montreal in displaying and exhibiting the work of Inuit artists from across the Arctic. The gallery also represented many Aboriginal, Euro-Canadian and European artists, which made for a respected and eclectic showcase.

As James Houston's long-time friend and art dealer, John Robertson had a close link to developments in Inuit art. He enthusiastically supported Houston's work with the Inuit and went so far as to sponsor Houston's now-famous trip to Japan to study printmaking in 1958.

*Untitled (Walking Figure)*, late 1970s, Irene Taviniq Kaluraq, Baker Lake (bone; dimensions unknown; collection of Carleton University Art Gallery; gift of John and Mary Roberston, 2000).

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1970ᑎᑦ, ᐅᐃᓚᑦ ᑕᐱᑦᓂᑦ ᑲᑦᑐᑦ,  
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Photo: Carleton University Art Gallery



Photo: Carleton University Art Gallery



As an avid amateur photographer, Robertson documented his travels with thoughtful portraits and artistic landscapes of the North. A selection of these images accompanies the modest assortment of the Robertsons' sculpture. The photographs, casual, unsentimental depictions of the friends he met during his travels, give a sense

Another noteworthy piece in the show is *Walking Figure* by Irene Taviniq Kaluraq of Baker Lake. One is immediately struck by the arresting and contemporary nature of this remarkable antler piece. A female figure is depicted in partial profile, her torso slightly twisted. A well-defined, globular head stands atop a stocky, yet elegant neck. Subtle etched markings outline a compressed face with deep-set eyes that are devoid of emotion. The eye follows the figure's outstretched arms to the lower reaches of the skirt, which extends outward in a triangular fashion. Bold lines and delicate detailing give this piece a truly dynamic appeal. The contemporary portrayal of the subject and the use of natural materials make for a dramatic and curiously symbiotic work.

**Jennifer Cartwright**, former curator of Inuit art at the Carleton University Art Gallery, now works at the Inuit Art Foundation.

of his passionate attitude. A wonderful complement to the more highly stylized pieces in the exhibition, they offer the viewer a rare and intimate view of one collector's experiences.

Three works by Arvriat artist Andy Miki (1918-1983) illustrate a preference for pristine forms. Miki, who is well known for his blocky, yet surprisingly delicate, depictions of animals, uses few or no indicators in his work. *Bird*, *Animal on Hind Legs* and *Sitting Animal* are no exception. The dull, rustic finish of the stone and a minimal use of etched lines make the animals instantly recognizable, even in their two-dimensional “cookie cutter” formats. Miki’s pieces echo John and Mary’s love of simple lines and communicative works.

A dark, textured sculpture of a seated animal, possibly a dog or cat, with a long, pointed snout and a small, rounded tail. The sculpture is made of a dark, possibly stone or wood material, and has a rough, weathered texture. It is shown in profile, facing right, and is set against a plain, light background.

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# Saqiyuq:

## Stories from the Lives of Three Inuit Women

*Nancy Wachowich, in collaboration with Apphia Agalakti Awa, Rhoda Kaujak Katsak and Sandra Pikujak Katsak*

*McGill-Queen's University Press, 1999*

*295 pages, 34 illustrations*

REVIEWED BY MAUREEN FLYNN-BURHOE

Amid the noise and laughter of everyday life in their Pond Inlet homes, three women shared their life stories, taking turns speaking into a tape recorder. Apphia Agalakti Awa, grandmother, Rhoda Kaujak Katsak, mother, and Sandra Pikujak Katsak, daughter, worked with Nancy Wachowich, a family friend and graduate student in cultural anthropology, on a collaborative project which culminated in this skilfully designed publication. The honesty of their accounts is remarkable. It is

children] to see what our lives were like back then. I want them to see what it was like for us. I want them to know" (p.18).

Apphia's way of telling her story reflects her early life on the land where she lived according to an eco-calendar following seasonal resources. It seemed to Apphia that she spent most of her life walking. She began when she was eight, accompanying first her father Arvaarluk, then her husband Awa, on hunting trips. Her accounts unfold in delightfully circular

television, the education system and an increased non-Inuit presence reinforced the Euro-Canadian values that divided daily life into hours. Their life stories go beyond the documentation of their personal histories, expressing heartfelt concerns about cultural identity as they personally confront the changing faces of colonialism in the North.

At the time Rhoda was documenting her life, in her mid-thirties, she had begun to realize the full impact

It provides an invaluable resource in the detailed accounts of the everyday lives of three women who lived during a transitional period, but I cannot shake an unsettling feeling that something is missing

a kind of subjectivity that does not conceal, dissimulate or defend itself.

Apphia's storytelling flows from a desire to share the memories, painful and pleasant, that she had so carefully archived in her mind from her earliest childhood. Nancy vividly recalled the first afternoon of recordings, when Apphia explained: "I want [the

pathways. Wachowich's content-rich appendix proves indispensable in unravelling relationships and situating people and events.

Rhoda and Sandra recount their stories chronologically. Rhoda remembers her first primary school experience. Sandra was born in the 1970s when telecommunications,

of these changes. It was then that she, the successful career woman and mother, turned to Apphia to learn the sewing skills she had not acquired as a young woman. She realized that in the specific climate in which she lived, skin clothing afforded the best protection against the very real danger



*Stories from the Lives of*

*Three Inuit Women*

# SAQIYUQ

Nancy Wachowich, in collaboration with

Apphia Agalakti Awa, Rhoda Kaukjak Katsak,

and Sandra Pikujak Katsak

of hypothermia; sewing was one of the most highly valued skills a woman could acquire.

Sandra preferred to write most of her life stories on a notepad, which she then shared with Nancy. She was awakening to the realization that modern life did not accurately present her family's history. "I always thought my grandparents lived in camps a long, long time ago. I always thought we had been living in a modernized world for some time, my family, I mean." She came to realize that "today there's so much of the old ways in us. Even though we live in a settlement, I was born, I realize, just a breath away from the old life" (p.257). At times she even yearned for her grandparents' life on the land in spite of the hardships and the fear of starvation.

If one reads these stories with the classic concept of culture in mind, the three generations would seem to

be moving progressively away from an essentialized Inuit culture, a culture frozen in time. This concept measures the authenticity of a culture in terms of an unattainable past for which preceding generations still yearn, glorifying the stability and immutability of cultural forms of expression. But culture, by its living nature, cannot be situated outside of time. It is part of an ongoing process of transformation generated by and generating new ideas, as well as the conservation and cherishing of ancestral memories and heritage. As Sandra eloquently describes it: "I'm not trying to be overly sentimental. I'm not trying to dwell on the past to the point where I forget my life in the present" (p.256). This is reflected in the title of the book, *Saqiyuq* – "shifting winds" – and in the diversity of experiences shared by three generations of women.

Wachowich's role in this project seems to be a textbook model of participatory research, emerging out of a friendship formed with the three women during her first stay in Pond Inlet in 1991. The project was initiated in direct response to a call for submissions from the Royal Commission on Aboriginal Peoples. After gathering the initial tapes, Wachowich spent a year working on the transcripts, returning north for clarifications.

Sandra complemented her notepad with some final contributions of taped songs and stories. She also played a more direct role in reviewing the drafts by flying to Edmonton to work with Wachowich in November 1993. Between visits, they communicated long distance using every available method, from telephone to e-mail.

Along with a brief introduction in which she discusses what was behind the gathering of her subjects' life stories, Wachowich provides invaluable tools for the more curious reader: a detailed list of people mentioned in the book, a timeline, an overview of Iglulingmiut and Mittimatalingmiut culture, a list of the women's stories, suggested readings, a glossary of Inuktitut terms, and more than a dozen photographs. Wachowich synthesized stories and provided overviews, but she did not interpret, theorize or analyze.

This publication is more than accessible; it is a pleasurable read. It provides an invaluable resource in the detailed accounts of the everyday lives of three women who lived during a transitional period, but I cannot shake an unsettling feeling that something is missing. Perhaps it is in the genre rather than the content. The end of a life story doesn't provide a conclusion, and no broad brushstrokes are added to pull it into the "dynamic relations of colonial history" (p.5). Every genre has its embedded restrictions, things that are absent. While zooming in on these intimate private stories of women, transformations in the cultural and social landscape in the background fade slightly. ▀

*Maureen Flynn-Burhoe is an art historian now working on her PhD.*



## Sharing the arctic spirit

For two days in September 2000, Foothills School of Arts and Sciences in Boise, Idaho hosted artist **Kenojuak Ashevak** accompanied by **Jimmy Manning**, manager of the **West Baffin Eskimo Cooperative** in Cape Dorset, and his wife, **Pitseolala**. **Arctic Spirit**, an exhibition at **Boise State University** that included several of Ashevak's prints, had set in motion the chain of events that brought Ashevak and the Mannings to the school, a visit to the exhibition with students and a slide show on Cape Dorset delivered by **John Price**, a Seattle collector. This was the first exposure most students had to lands in the Far North.

A temporary studio was set up to accommodate 60 students, who worked in two shifts of 30 each. Teachers selected students with a well-known interest in drawing and the other slots were chosen by lottery. **Susan Medlin**, founder and director of the Foothills School, writes: "When Kenojuak sat down with her paper and pen, the students, suddenly shy, fell silent. Jimmy said later that they were worried that the students were so subdued that they would not create anything!" Within an hour, however, "inspired by the fanciful bird drawn by Kenojuak, the students started to produce drawings on their own."

Students of the Foothills Academy in Boise, Idaho draw inspiration from visiting Cape Dorset artist Kenojuak Ashevak during a workshop at their school.

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Kenojuak Ashevak works on a drawing under the watchful eye of Foothills Academy art student Jonathon Nalley.

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Medlin considers that "this non-verbal teaching was spectacularly successful." Communication was possible in spite of the fact that Ashevak does not speak English. She says, "no instruction clouded their ability to simply watch and respond." At the end of the morning, the students had produced over 50 drawings.

Manning spoke to the group about the collaborative printmaking process in Cape Dorset. One artist does a drawing, another incises it in stone and several others do the inking and printing. Using a stonecut of one of Ashevak's drawing, Manning demonstrated the process of pulling a print. He and Ashevak worked with the Foothills students and staff to produce prints from the students' drawings, using cardboard collograph plates.

Calling the experience "remarkable in its simplicity and in its effect," Medlin says, "through a chance series of events, we had the opportunity to work with outstanding artists, explore printmaking, establish some new possibilities for personal expression, learn about an unfamiliar culture and make new friends."

## Nunavut 2000 Print Collection

Paul Machnik, owner of Montreal printmaking **Studio PM**, travelled to eight Nunavut communities in the year 2000 to collaborate with Inuit

across the territory on a **Nunavut 2000 Print Collection**. The project, funded by the **Canada Council Millennium Fund**, resulted in a collection of six prints from each community, editioned from drawings made by Inuit during Machnik's visits. Machnik provided materials and instruction to anyone interested during his stays in Qikiqtarjuaq, Clyde River, Pond Inlet, Arctic Bay, Hall Beach, Igloolik, Kimmirut and Rankin Inlet, introducing them to basic etching and drypoint techniques. Machnik also worked with **Kenojuak Ashevak** on a special print. The collection, subtitled *Our Story*, was made available for sale in April 2001, and a full set was scheduled to travel to each participating community for exhibition. The collection is also being offered for display in museums, Canadian embassies abroad and other venues unconfirmed at time of press. "It's really meant to be a slice of what's happening up north," said **Ludmilla Armata** of Studio PM, who worked on the collection. "This is the first time some of these artists have done any art; others are well-established. We wanted the prints to be as authentic as possible, so we had as many people as possible work directly on the plates, and we have been very careful to preserve the original feeling of the work in the printing process." The collection was exhibited at **Nunatta Sunakkutaangit Museum** in Iqaluit from March 31 to the end of April before beginning its planned tour of Nunavut communities. **Jimmy Manning**, manager of the print studios at the West Baffin Eskimo Co-operative, spoke at the opening reception, along with several Iqaluit officials.

## Avataq gets money to preserve historic Nunavik church

**Avataq Cultural Institute** recently received a \$15,000 grant from the federal government to help preserve Kuujuaaraapik's St. Edmund's Church and its contents. The church is the historic centre of the Anglican mission of Reverend Edmund J. Peck, who was instrumental in popularizing the Inuktitut syllabic method of writing in the 1870s while living in Kuujuaaraapik, translating the Bible into the new form of writing. Now abandoned for a larger one in the community, the church has been used over the years as a storage space for Inuit artefacts, which will be included in Avataq's preservation program.

## Study focuses on Nunavut carver lung health

A study of the lung health of stone carvers in Nunavut is being led by researchers from the University of Alberta with long-sought funding of over \$400,000 from Health Canada.

The fine dust created in the carving process has been circumstantially linked to lung cancer and other respiratory illnesses. Carvers often decide not to wear masks because of their tendency to fog up in the cold. "Although health awareness among carvers has really increased over the past 10 years, there are still many carvers who don't realize the importance of safe carving practices," said **Marybelle Mitchell**, executive director of the **Inuit Art Foundation**, an organization which has exerted efforts since the early 1990s to educate carvers about the hazards of their profession. "We're very glad to hear that this problem is finally getting some scientific attention."

The communities of Baker Lake, Gjoa Haven, Taloyoak and Cape Dorset were chosen as focus sites for the study. Using questionnaires, lung function testing and X-rays, researchers are comparing the health of two groups of 300 to 400 people aged 35 years or older, one of carvers and one of non-



Photo: Courtesy of the Foothills Academy



A recently launched University of Alberta study will examine the effects of carving on the health of Nunavut artists' lungs. Many carvers have become aware of the potential ill effects of breathing stone dust and now wear masks to protect themselves.

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carvers. The project will be led by **Dr. Patrick Hessel**, director of the University of Alberta's epidemiology program. "We want to work with the carvers to minimize the harmful effects carving may have on their health," said Dr. Hessel in a prepared statement. "If our research shows that carving is causing respiratory problems, we can possibly begin to develop dust masks that will work in the cold."

## Governor General tours Nunavik

Governor General **Adrienne Clarkson** made her first official visit to Nunavik in March 2001 in a whirlwind tour focusing on the rich cultural heritage of the region. Clarkson, whose interests in Canadian art, culture and multiculturalism are well known, stopped in five communities in northern Quebec. She was accompanied on her tour by popular Inuit country music singer **Susan Aglukark**, fresh from her own tour of schools in the Kivalliq region of Nunavut. The pair's schedule during the week-long visit included appearances at schools, a dog-sledding adventure, a skidoo ride and a lesson in igloo building. The governor general was entertained by Inuit games and songs

and presented with an amautik made by Kuujuaq primary students and teachers. She visited Inuit carvers and presided over several community feasts. The visit marks the first time that a Canadian governor general has visited Quebec's arctic region since Vincent Massey travelled to Kuujuaq in 1956. Clarkson and Aglukark spent most of their time in Kuujuaq, the region's largest community, although a day was devoted to visiting Kangisuaq, the site of a fatal New Year's Eve avalanche in 1999. Short visits were paid to Inukjuak and Puvionituk, and the official tour ended in the community of Sanikiluaq on Hudson Bay. A planned day trip to Kangirsuaq, where the governor general was to meet with the board of directors of Makivik Corporation and preside over a feast, was cancelled due to bad weather.

## Jewellery program expands to Coral Harbour

**Arctic Nunavut College's** popular metal jewellery-making program expanded into Coral Harbour this year. The program, already an institution and a popular choice with artists-in-training in Iqaluit, Rankin Inlet and Cambridge Bay, was organized in Coral Harbour in January 2001 under the auspices of the community's adult education program. Toronto instructor **Susan Stopps** introduced the basics of metalworking, to which most jewellery-making artists in the community had never had access, using instead the more readily available materials of stone, bone and antler. The first semester ended April 3, at which time the coordinators hoped to find additional funding to offer the second semester needed for the 11 students enrolled to complete the program.

## Inuit elder and Igloodik filmmaker receive National Aboriginal Achievement Awards

**Mariano Aupilardjuk and Zacharias Kunuk** were awarded National Aboriginal Achievement Awards for

2001 on March 16. Aupilardjuk, a Rankin Inlet elder well known for teaching traditional knowledge and dispensing advice to government leaders, received an award in the Heritage and Spirituality category. Kunuk, the co-founder of Nunavut's first independent film company, **Iglolik Isuma Productions**, and a pioneering Inuit filmmaker, received his award under the category of Media and Communications. Kunuk's most recent project, *Atanarjuat*, the first Inuktitut-language feature-length film ever to be released, was honoured with the Camera d'Or award at the Cannes Film Festival (see "Inuit film honoured at Cannes," below). The awards were presented at an evening ceremony held at the Northern Alberta Jubilee Auditorium. The ceremonies, which included performances by such acts as **Krystle Pederson** and **Lorre Church**, were broadcast on CBC.

### Oviloo Tunnillie at spring Qaggiq

Popular Cape Dorset artist **Ovilio Tunnillie** visited Ottawa at the end of May. Tunnillie came south to participate in the non-profit **Inuit Art Foundation's** annual spring *Qaggiq*, a public event celebrating Inuit art and culture on June 2. She and the directors of the foundation, all artists from communities across the Arctic, gave public demonstrations of their arts throughout the day to the sounds of throatsinging and drum dancing. "*Qaggiq* is a wonderful and rare

opportunity for the southern public to meet Inuit artists face-to-face," said **Marybelle Mitchell**, executive director of the foundation. "This is especially true of Tunnillie, who has had most of her publicity and exposure on the West Coast. We were happy to give the eastern public a chance to meet her personally and better understand her work."

Carving demonstrations and a show and sale of Inuit art and craft continued throughout the day, and several special events also took place: *Qaggiq's* opening ceremonies featured the lighting of the quldik by elder and foundation president **Okpik Pitseolak**, drumdancing by **Kendra Tagoona** and a throatsinging performance by sisters **Kathy** and **Karin Kettler**. After an arctic tea, Tunillie, Nunavik carver **Mattiusi Iyaituk** and Pitseolak gave afternoon slide talks discussing their careers and work. A morning workshop provided 15 people with the opportunity to construct an inuksuk under the guidance of **Henry Kudluk**. The hands-on session focused on the history, significance and proper construction of the inuksuk. The public was also invited to bring in their damaged stone sculptures to be assessed at a repair clinic held on-site.

Participants in the inuksuk-building workshop, held at *Spring Qaggiq 2001*, admire the fruits of their labour.

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Throatsingers Kathy and Karin Kettler provide entertainment during the opening ceremonies of the Inuit Art Foundation's *Spring Qaggiq 2001*.

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## New cultural centre for Kuujuaq

Kativik Regional Government is in the process of pulling together funding to build a new \$8 million cultural and conference centre for Nunavik's largest community. The centre is planned in part because Kuujuaq will host the August 2002 **Inuit Circumpolar Conference (ICC)** general assembly, an event which takes place only once every four years and draws Inuit delegates from the Russian, Alaskan, Greenlandic and Canadian Arctic to discuss social and cultural issues. The new centre will incorporate a cinema,



a visitor centre and office space for the municipality and Nunavik Tourism. The ICC executive met in Kuujuaq in March to help plan the community's preparations for the assembly.

## Students graduate from CIP

On March 13, 2001, the students of the sixth **Cultural Industries Training Program (CITP)** graduated in a ceremony held at the **Canadian Museum of Civilization (CMC)**. A large crowd looked on as **John Evaglok (Kugluktuk)**, **Katherine Gofton (Pangnirtung)** and **Sarah Nangmalik (Arctic Bay)**, received a certificate from the **Inuit Art Foundation**, organizer of the program, and one from **Algonquin College** certifying the completion of an introductory course in exhibition design. They also received a congratulatory commemorative certificate from Nunavut MP **Nancy Karetak-Lindell**. Following a reception, the students officially opened their exhibition *Inuit Ceremonial Connections*, the final component of the program, mounted at the CMC. The exhibition examined Inuit ceremonial artefacts borrowed from the CMC's collection. It closed on March 20.

CITP is a six-month program for Inuit living in the Ottawa area, introducing students to a variety of academic and practical subjects, including the sociology and history of Inuit art, retailing theory, computers and communications and cultural sensitivity in the art historical setting. The course also encompasses a five-week work placement, this year hosted by the **Department of Indian Affairs and Northern Development**,

Cultural Industries Training Program student Katherine Gofton works on a stone carving during a hands-on workshop given by coordinator Henry Kudluk during the six-month program run by the Inuit Art Foundation.

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the **National Gallery of Canada** and the **Inuit Art Foundation**.

## Inuit film honoured at Cannes

The first feature film entirely in Inuktitut, chosen for screening at the 54<sup>th</sup> **Cannes Film Festival**, won the prestigious **Caméra d'Or** award, given to the best film from a first-time director. *Atanarjuat*, the first feature-length production by Nunavut's **Igloolik Isuma Productions** and Inuk director **Zacharias Kunuk**, was screened under "Un Certain Regard," a category for non-competing films chosen for their interesting style or content. It was one of only four Canadian feature films to be officially selected for the 2001 festival. Kunuk was awarded \$60,000 in prize money and an additional \$165,000 to promote the film's European release.

*Atanarjuat*, which officially premiered at the festival (after previous local screenings in Igloolik and Iqaluit), is the story of a man's struggle for survival in the face of murder, betrayal and supernatural forces, set in ancient Igloolik. The script, written by the late **Paul Apak**, was woven from versions of the myth told to the producers by eight Igloolik elders. Over 60 Igulingmiut were employed during the making of the film as actors and technicians. They were trained by a small cadre of visiting film industry professionals. Igloolik Isuma has been producing video and film work since its incorporation in 1990, a collaboration between Apak, Kunuk, *Atanarjuat* director of photography **Norman Cohn** and filmmaker **Paul Qulitalik**.

Its works include the 13-part dramatic series *Nunavut*, set in the Arctic in 1945, as well as several short dramas produced for local television.

The Cannes Film Festival, often lauded as the premier film festival in the world, was held from May 9 to 20. Kunuk and Cohn travelled to France to attend.

## Great Northern Arts Festival update

The **Great Northern Arts Festival**, held annually in Inuvik, Northwest Territories for 13 years, has been honoured by two branches of the Canadian government in 2001. The festival was the winner of the 2001 **Attractions Canada** award for the Northwest Territories in two categories: Attraction of National or International Interest and Cultural Event. It competed for the national title in these categories, which were won by the Fort Henry National Historic Site and the Celtic Colours International Festival. The

Igloolik filmmaker Zacharias Kunuk (right), whose 2000 film *Atanarjuat* won the prestigious **Caméra d'Or** award at the Cannes Film Festival, with the film's late scriptwriter **Paul Apak** during the first leg of filming.

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**Canadian Mint** will also honour the festival by including it in the upcoming Festivals of Canada coin edition. The series, celebrating established festivals of each province and territory, will be released through 2001, 2002 and 2003. The Great Northern Arts Festival coin, a 50-cent sterling collector's piece, will be the 13<sup>th</sup> and final coin in the series. The 2001 edition of the festival took place July 13 to 22, 2001.

## PEOPLE

Karim Rholem launched the photo book *Uvattinnit: The People of the Far North* on March 12 at the **Café de l'Usine C** in Montreal. Rholem took the 35 photos included in the book between 1994 and 1997 while living in Iqaluit and travelling through Coral Harbour, Arviat, Arctic Bay and Grise Fiord, where he stayed with local families and invited people to pose in his portable studio in their favourite traditional clothing. Each photograph includes a comment from the model, as well as notes on clothing styles by **Betty Kobayashi Issenman**, author of the Inuit clothing book *Sinews of Survival*. Issenman also wrote the book's introduction. It was published in 2001 by Montreal's **Éditions internationales Alain Stanké**.

Greenlandic Inuk **Karla Williamson** was recently named executive director of the research group **Arctic Institute of North America** at the University of Calgary. Williamson is currently working on her PhD at the University of Aberdeen.

Graphic artist **Germaine Arnaktauyok** released her first print collection in over two years in March 2001. Arnaktauyok, originally from Igloolik but now living in Winnipeg, collaborated with Montreal's **Studio PM** in printing 18 limited editions. Arnaktauyok's work has been featured in a solo exhibition at the Winnipeg Art Gallery and her work as a children's illustrator is well known.

Jewellery and metals professor **Donald Stuart** will be invested with the **Order of Ontario** in December. The award,

which will be given to 25 recipients in 2001, recognizes those who have attained the highest standards of excellence in their fields. Stuart was honoured in part for initiating the weaving studio in Pangnirtung in 1969, and serving as its mentor until 1972. In 1995, the community celebrated his "dedication and contribution to the people of Pangnirtung." "It is a thrill," he said, "to be the founder of a major art centre that now, 30 years later, is the largest hand-weaving studio in Canada." The studio's work, now part of the **Uqurmiut Art and Craft Centre**, will be featured in a major 2002 retrospective at the Canadian Museum of Civilization.

Iqaluit Inuk writer **Ann Hanson** is in the process of writing and producing a film. Hanson has had some film experience, starring in the film production of James Houston's novel *White Dawn* in 1973 and writing and producing several educational videos about social issues affecting Inuit. Her latest film project will be a documentary about the Inuit way of life from the Inuit perspective. She aims to create an Imax-style film for distribution the world over and is now seeking funding from Inuit and governmental organizations.

American computer mogul **Bill Gates'** charitable **Bill and Melinda Gates Foundation** gave a \$486,000 gift to the Government of Nunavut to provide 27 computers with Internet access to 11 public libraries across the territory. The grant also covers two laptop computers, which will travel from community to community for educational purposes, and a week of training in Seattle for library workers. The gift comes after some confusion in 2000 when the Government of Nunavut failed to provide coherent spending proposals for a similar grant proposition from the foundation, which provides funding for educational and health initiatives.

Artist and author **James Houston** recently celebrated his 80<sup>th</sup> birthday. Houston is perhaps best known as

an early and tireless promoter of Inuit art. Encountering Inuit art during trips he made to Nunavik, he convinced southern promoters that Inuit carvings could be marketed in the South. Houston also initiated printmaking activities in the North, working with artists in Cape Dorset for a number of years and helping to produce the early, very successful collections. He lived in Cape Dorset for several years, working with the community's artists.

**Viviane Gray** returned to her post as chief of the **Indian and Inuit Art Centre** at the Department of Indian Affairs and Northern Development (DIAND) in March. Gray was interim chief of the Aboriginal Secretariat at the Canada Council for the Arts for two years and, at time of press, had not been replaced.

**Susan Gustavison** left her post as curator of Inuit and First Nations art at the **McMichael Canadian Art Collection** at the end of February. The move follows the Ontario legislature's passage of the controversial Bill 112 in November 2000, which returned considerable control over the gallery to the original collection's donors, **Robert and Signe McMichael**. The bill was designed to reinstate the gallery's original 1965 mandate to collect and exhibit primarily works by Group of Seven artists and their contemporaries. "I was no longer comfortable representing the gallery to the public because of Bill 112," said Gustavison. "I don't



Photo: H.B. Jones

Artist, author and Inuit art promoter James Houston celebrated his 80th birthday on June 12, 2001.

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believe the change of mandate and government is in the best interests of the gallery, in either the short or long term." Returning to the 1965 mandate may throw into question the future of the gallery's significant Inuit and First Nations art collections, amassed in the years when its acquisition and donation acceptance policy was more broadly defined.

Northern filmmaker **John Houston** premiered his film *Nuliajuk: Mother of the Sea Beasts* at the **Canadian Museum of Civilization (CMC)** on August 23. Houston is the son of well-known artist, author and Inuit art promoter James Houston. His first film was the 1999 award-winning *Songs in Stone: An Arctic Journey Home*, which also premiered at the CMC. *Nuliajuk* was filmed over several months of shoots in the communities of Iqaluit, Rankin Inlet, Kugaaruk, Pangnirtung and Igloolik and at the Canadian Museum of Civilization in Hull, Quebec. Houston worked closely with several Inuit elders during the planning and filming stages of the project.

Houston also opened the *Donald Walp Collection of Inuit Art* exhibition at the Fred Jones Jr. Museum of Art at the University of Oklahoma on February 27. He gave a lecture at the opening and screened *Songs in Stone*. Walp gave a walking tour of the exhibition.

Late artist Victor Tungalik with John Houston on the Repulse Bay set of Houston's latest film, *Nuliajuk: Mother of the Sea Beasts*. Tungalik was an important source of information about the mythical sea goddess, says Houston.

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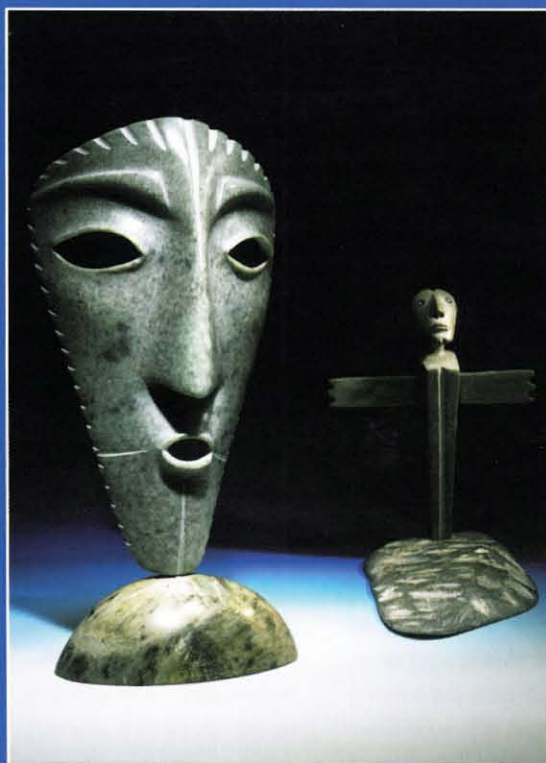
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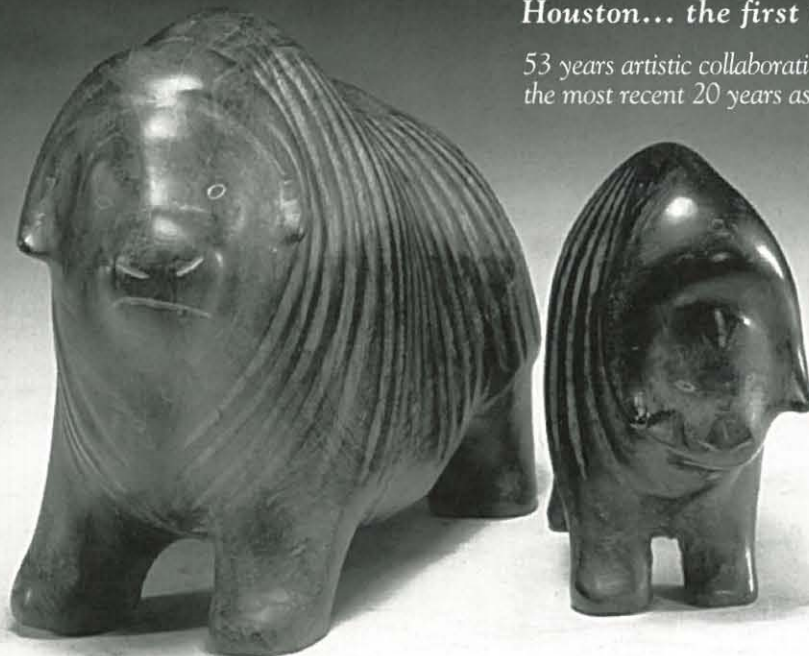
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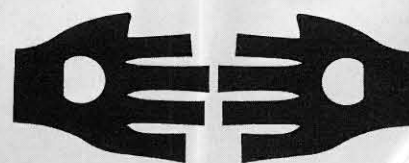
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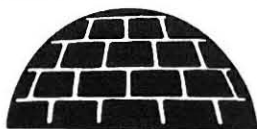


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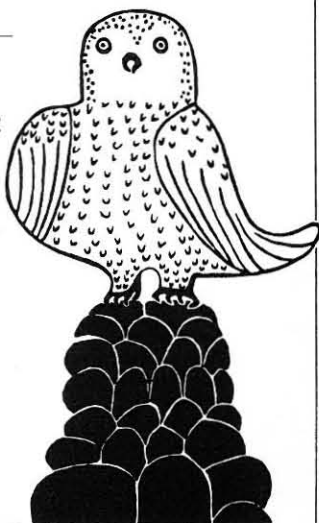
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*Thinking of Animals, 1995, Pencil Crayon, by Simon Tookoome, Baker Lake*

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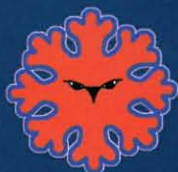
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"Gulls and Ravens"  
Kenojuak Ashevak,  
Cape Dorset, 2001  
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## Commercial Galleries

Toronto's **Isaacs/Inuit Gallery** is closing its doors after over 30 years in business. Its owner, **Avrom Isaacs**, a long-time Inuit art dealer, is retiring from business. Isaacs was a key figure in the early promotion of Inuit art, one of the first southern dealers to feature the artform exclusively when he opened the Inuit Gallery in 1970. "His contribution to contemporary Inuit art and his unfailing enthusiasm for and promotion of the artform has been a very important factor over the years," said fellow Inuit art dealer **Pat Feheley** of Toronto's Feheley Fine Arts. "He really had the first public Inuit gallery in the South and has been an outspoken defender of the art. I haven't see him as a competitor so much as a fellow supporter of the artform."

San Francisco gallery **Images of the North** recently changed locations. Owners **Lesley Leonhardt** and **Helene Sobol** moved the gallery to a more central location three blocks east on Union Street. The move took place on June 1, 2001. The reopening reception included a talk given by independent curator **Roslyn Tunis**.

**Nunatta Sunakkutaangit Museum** held the first exhibition and sale of work by current and former instructors of Nunavut Arctic College's Fine Arts Program. The exhibition opened on May 8 and closed on the 29<sup>th</sup>. A reception attended by several local artists whose work was included in the show took place on the 22<sup>nd</sup>. The exhibition featured jewellery, ceramic and graphic work by 17 artist-instructors, including **Ruben Komangapik** and **Mathew Nuqingaq**. Most of the works were available for purchase.

*Summer Tent*, a 1960 print by Kiyakshuk, is included in the solo exhibition of the artist's work, on display at the National Gallery of Canada until October 28.

[illegible]

Arviat sculptor **George Arlook** travelled to Toronto to attend the opening of his solo exhibition at the **Guild Shop** on July 26. Arlook, who is known for his distinctive, semi-abstract representations of animal and human figures, stayed in the city to give a public carving demonstration at the shop on July 28. The exhibition closed on August 19.

Graphic artist **Kenojuak Ashevak** attended the opening of a solo exhibition of her work and the exhibition *Cross-Currents: Cape Dorset in the 1960s*, both mounted by Toronto gallery **Fehely Fine Arts**, on June 2, 2001. The solo show of Ashevak's work was mounted in honour of the unveiling of her star on the Canadian Walk of Fame in Toronto on June 1 (see above). It included prints, drawings and sculptures by the celebrated artist. *Cross-Currents*, a wide-ranging collection of works from the prolific 1960s in Cape Dorset, included more than 90 prints, drawings and carvings by featured artists such as **Pauta Saila**, **Parr**, **Osuitok Ipeelee**, **Pudlo Pudlat** and **Axangayuk Shaa**. Both exhibitions closed on June 30.

The **Cerny Inuit Collection Gallery** opened in Bern, Switzerland on March 29. The opening reception was attended by Ivujivik carver **Mattiusi Iyaituk**, Siberian throatsinger **Olga Czonka** and Canadian ambassador to



Av Isaacs in Baker Lake c.1987 ᐱᐅ ᐱᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅ. 1987

Switzerland **John Noble**. Both Noble and Iyaituk spoke at the reception. Several well-known figures were also in attendance, including the ambassadors to Switzerland, Sweden and the United States and the Russian embassy's chargé d'affaires.

## Public Galleries

Two events were held at the **National Gallery of Canada** in conjunction with the mini-exhibition *Close-Ups: Prints and Drawings by Pudlo Pudlat*, which ran from December 15 to April 16, 2001. On February 11, the public had the chance to "Meet the Curator."

and tour the Inuit galleries with **Marie Routledge**. On January 21, the gallery held a family workshop, introducing children to Inuit myths and exploring the arctic animal kingdom.

The Inuit galleries are currently showing a mini-exhibition entitled *Kiakshuk: Images by a Hunter-Artist* featuring 26 works by the first-generation Cape Dorset carver, which opened April 26. Curated by Routledge, the exhibition includes sculptures as well as drawings and prints, which the artist began producing in the late 1950s. The



PHOTO: DIANLU

selected works, some drawn from the gallery's permanent collection and some borrowed from the **McMichael Canadian Art Collection** and the **Canadian Museum of Civilization**, are mainly drawn from the 1960s, the period in which Kiakshuk was most active, leading up to his death in 1966. The Inuit galleries' "Qaggiq" educational area is featuring items connected to the exhibition, including printmaking tools lent by the West Baffin Eskimo Cooperative, a print and printstone, and the 1968 documentary film *Living Stone*, which includes footage of Kiakshuk telling myths and stories. The show is scheduled to close on October 28. It will be followed by a small exhibition of work by **Kenojuak Ashevak**, which is set to run from November 8, 2001 to April 2002. Ashevak is scheduled to appear at the National Gallery on November 10, when she will deliver a talk about her life and art.

A major exhibition of the entire **Frederick and Lucy S. Herman Native American Art Collection** at the **University of Delaware Art Gallery** is slated for 2003, in observance of the United Nations' "Decade of the World's Indigenous People" and the gallery's 25<sup>th</sup> anniversary. The gallery acquired the Hermans' collection, which includes 200 Inuit drawings from, among other places, Cape Dorset, Baker Lake and Holman, in spring 2000.

The **Gardiner Museum of Ceramic Art's** recent exhibition of work in clay, entitled *Earth Works*, included two works of pottery by Rankin Inlet ceramists among its 11 pieces. The show, which opened at the gallery on February 8, was originally organized for the 2000 World Expo in Hanover, Germany, where it was exhibited in the Canada pavilion. Designed as a survey of Canadian ceramic work from across the provinces and territories, the

Photo: Brian Boyle



Rankin Inlet ceramist Roger Aksaduak's *Spring Celebration* was featured in the exhibition *Earthworks* at the Gardiner Museum in Toronto.

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*Over Rough Ice*, 1989, Peter Aliknak, Holman (tempera and ink on paper; sheet 17.3 x 22 in.; Frederick and Lucy S. Herman Collection of Native American Art; University of Delaware Art Gallery; accession number 2000.0002.0015).

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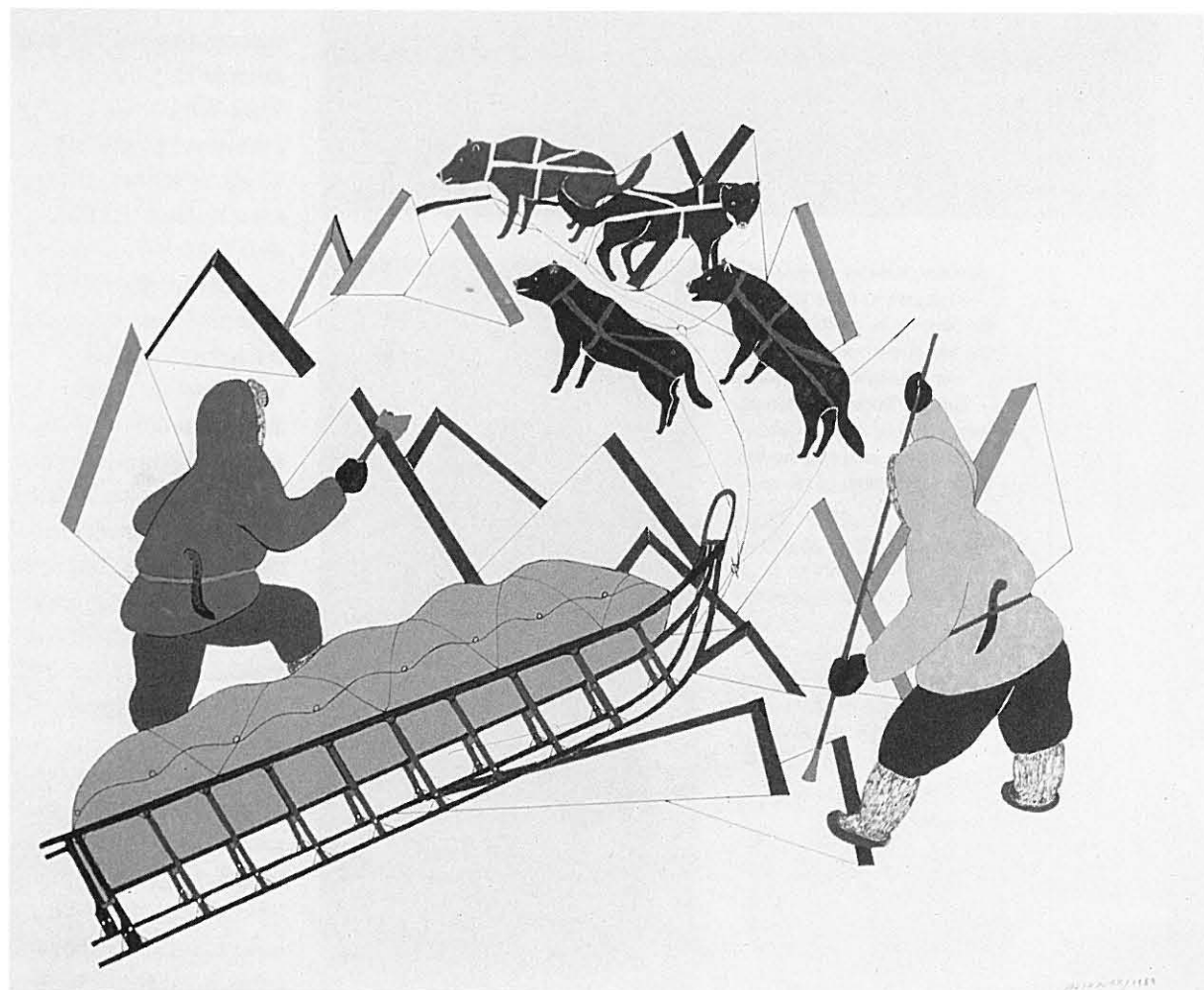


Photo: University of Delaware Art Gallery





**Rooke**, president and vice-chancellor of the University of Winnipeg, officially opened the exhibition, which provides a survey of work from Holman, whose printmaking efforts began with the founding of its cooperative in 1961. A catalogue is available from the Winnipeg Art Gallery. The exhibition will travel.

*An Inuit Perspective: Baker Lake Sculpture*, curated by freelance curator **Marie Bouchard** for **Itsarnittakavik: Baker Lake Heritage Centre**, opened at the **Art Gallery of Ontario (AGO)**, from which the exhibition's artwork was drawn, on May 26, 2001. This unusual show features 33 artworks from 33 Baker Lake artists who chose the works for the exhibition themselves and had considerable input to the design, textual content and focus of the exhibition under Bouchard's stewardship. The official opening took place on June 5 with a private reception attended by Cape Dorset artists **Kenojuak Ashevak** and **Jimmy Manning** and

Baker Lake's **Josiah Nuilaalik**, whose work is represented in the show. Bouchard was also present, as was **Lucy Evo**, assistant manager of **Itsarnittakavik**. The AGO is coordinating the travelling show, which is booked for the **Canadian Craft Museum** in Vancouver on November 29, 2001 to January 21, 2002, and is tentatively scheduled to stop at an undisclosed venue in Iqaluit at a later date. It will close at the AGO on October 21.

The exhibition *Elsie Klengenberg: The Legend of Uvajuq* will travel to Japan, where it opens on September 12 at the Canadian embassy in Tokyo. This last-minute addition to the exhibition's touring itinerary meant postponing its scheduled display at the **Grand Forks Art Gallery** in Grand Forks, British Columbia, where it was to open in the fall of 2001 and run to an unspecified date in 2002. The exhibition, which originally appeared in 1999 at the **Winnipeg Art Gallery**, comprises stencil prints commissioned

from Holman/Cambridge Bay graphic artist **Elsie Klengenberg** to illustrate the book of the same title (see review, *IAQ* Spring 2001). The prints, which were most recently exhibited at the **McMichael Canadian Art Collection** in Kleinburg, Ontario from February 23 to March 25, are eventually destined to decorate the new **Kitikmeot Heritage Centre** in Cambridge Bay. They are scheduled to travel to the **Prince of Wales Northern Heritage Centre** after their stay in Japan, the length of which was undetermined at time of writing.

The travelling version of the **Canadian Museum of Civilization** exhibition *Isumavut: The Artistic Expression of Nine Cape Dorset Women* will be shown at the **National Ethnology Museum** in Lisbon, Portugal in September 2001. The touring version, which includes 91 works from the original exhibition, will run until December, with exact dates to be confirmed. *Isumavut* first opened at the Canadian Museum of Civilization

in 1994, curated by then-CMC curator of Inuit art **Odette Leroux**. The travelling version began touring in 1999 with visits to several venues in Taiwan. It includes works by **Kenojuak Ashevak**, **Pitseolak Ashoona**, **Mayureak Ashoona**, **Okpik Pitseolak**, **Qaunak Mikkigak**, **Napatchie Pootoogook**, **Pitaloosie Saila**, **Oviloo Tunnillie** and **Lucy Qinnuayuak**. 🐻

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Yukon, Northwest Territories, Quebec and the coasts of Newfoundland and Labrador. He was also a founding member of the Professional Art Dealer's Association of Canada (he served as president for several terms) and a founding member of the Cultural Property Export Review Board, with which he was associated for more than two decades.

Starting with his first trips north, to Sanikiluaq and Kuujuaapik, John Robertson's great passion for Canada's Arctic, its vast land and its indigenous people, continued all his life. Long after "retirement," he continued to participate in local Inuit events.

As the skirl of the pipes by the Stormont, Dundas and Glengarry Highlanders processed down the church aisle on that memorable March morning, I couldn't help reflecting on parallels to Robertson's wit in the stanza toast above, taken from fellow Scot Robert Burns' *A Farewell*: "This was a brave and noble man indeed."

Endorsing Ian's moving supportive eulogy to his father's "sharp eye," "keen intellect" and "sense of the moment," it seems fitting to conclude this tribute to the shy, yet charismatic, John K.B. Robertson in the equally kind and gentle language of the Inuit of the eastern Arctic to whom he devoted so much of his life: "ᐃᓕᓐᓄᓐ ᐃᓐᓕ ᐃᓐᓕᓐᓕᓐ": "Nearer my God, to thee, nearer to thee!" *Janine Smiter*

## EVA ADAMS 1950-2001

Eva Adams, well-known Inuit activist in the Ottawa region, died suddenly on April 5, 2001. Diagnosed with lung cancer only a week and half before her death, Adams was mourned by more than 200 people at an April 9 memorial service in Ottawa. She was honoured at a similar event held in Iqaluit on the 13<sup>th</sup>. Adams had been president of Tungasuvvingat Inuit (TI), a community social service organization and centre which helps Inuit adjust to life in the South and provides

services and support such as daycare, counselling, social activities and traditional skills courses to the Ottawa and, more recently, the Ontario Inuit community. She was also active outside TI, supporting Inuit youth initiatives and workshops. Before moving to southern Canada, she was part of the group that established the Ailivik soup kitchen and thrift shop in Iqaluit.

## MARY PUDLAT 1923-2001

Miaji Pullat (Mary Pudlat) was born in Nunavik (arctic Quebec) and moved to Kingait (Cape Dorset) in the 1940s. She married Samuillie Pudlat and lived on the land with him and his two children. In 1960, Sam took a job at the West Baffin Eskimo Co-op and the family moved into town.

Mary, who began drawing for the newly opened co-op print shop, was first published in the Annual Dorset Graphics Collection of 1966. She continued drawing and printmaking until her death on February 11, 2001. Pudlo and Osoochiak Pudlat were her brothers-in-law and Pitaloosie Saila is her adopted daughter.

Mary's early images were fantastic in nature, often of birds and imaginary beings, well detailed and centred on the page. Later, her style became more illustrative as she packed the pictorial space with wonderful colour and detail. Favourite themes were domestic scenes of the woman's domain. Her strong narrative style recalled traditional and happy times. Jimmy Manning, manager of the cooperative in Cape Dorset, recalls that her works on paper are stories from her life, showing love and its importance to all of us.

In 1996 she wrote and illustrated her first book. Entitled *Inuit Spring Time*, this colouring book was an educational tool for the Inuit Child Care Program. Another storybook to benefit the daycare centre, *Lumaajuuq*, was illustrated by Mary. In the last

few years, the collaboration between the print shop and Studio PM in Montreal enhanced Mary's graphic talents; her diminutive etchings and colourful lithographs were very popular with collectors. The more recent enthusiasm for original drawings has raised her profile in curatorial circles.

I first met Miaji in 1995 at the home of Timmun and Kristiina Alariaq. Barely reaching five feet in height, she had the most amazing body language, which made communicating easy, despite my lack of Inuktitut. Each summer I would take a small group of enthusiasts to her home in the seniors' project where we were welcomed with generous smiles and modest enthusiasm as she shared her latest drawings. The house was like her work – neat and filled with personal treasures such as the wonderful red lantern we recognized from an earlier print of hers.

As an artist, teacher and cultural leader, Miaji has contributed significantly to her community and the people of Nunavut. We are privileged to know her through her drawings, prints and those precious moments we shared with her in Cape Dorset.

*Carol Heppenstall*

Mary Pudlat, 1990. ᐃᓕᓐᓄᓐ, 1990.



Photo: Jerry Riley

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## EXHIBITIONS

*The Art of Research: Nelson Grabum and the Aesthetics of Inuit Sculpture*, guest curated by Roslyn Tunis with Nelson Grabum, Phoebe A. Hearst Museum of Anthropology, 103 Kroeber Hall, Berkeley, California, October 11, 2000 to September 2001. Tel. (510) 643-1193.

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

*Kiaksuk: Images by a Hunter-Artist*, curated by Marie Routledge, National Gallery of Canada, 380 Sussex Drive, Ottawa, Ontario, April 26 to October 28, 2001. Tel. (613) 990-1985.

*Tumivut: Traces of Our Footsteps*, curated by Louis Gagnon, organized by Avataq Cultural Institute, at the Royal Bank, 360 St. Jacques Street West, Montreal, Quebec, June 8 to October 14, 2001. Tel. (514) 274-9995.

*Kenojuak*, curated by Marie Routledge, National Gallery of Canada, 380 Sussex Drive, Ottawa, Ontario, November 8, 2001 to April 2002. Tel. (613) 990-1985.

*Nunisavik: The Place Where We Weave*, curated by Maria von Finckenstein, July Papatsie and Deborah Hickman, Canadian Museum of Civilization, 100 Laurier Street, Hull, Quebec, opening February 2002. Tel. (819) 776-7000.

*Marion Tuu'luq*, guest curated by Marie Bouchard, National Gallery of Canada, 380 Sussex Drive, Ottawa, Ontario, October 2002 to January 2003. Tel. (613) 990-1985.

## TRAVELLING EXHIBITIONS

*The Tunit*, curated by Patricia Sutherland and Robert McGhee, organized by the Canadian Museum of Civilization, Hull, Quebec. *Itinerary*: Wellington County Museum, Fergus, Ontario, May 1 to September 2, 2001; DesBrisay Museum and Exhibition Centre, Bridgewater, Nova Scotia, November 12, 2001 to February 3, 2002; London Museum of Archaeology, London, Ontario, March 4 to May 26, 2002; further scheduled venues will be published in future issues. Tel. (819) 776-7000.

*Iqqaipaa: Celebrating Inuit Art 1948-70*, curated by Maria von Finckenstein, organized by the Canadian Museum of

Civilization, Hull, Quebec. *Itinerary*: Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana, June 9 to September 30, 2001; tentatively scheduled for the Glenbow Museum, Calgary, Alberta, fall 2002. Tel. (819) 776-7000.

*An Inuit Perspective: Baker Lake Sculpture*, curated by Marie Bouchard, organized by Itsarnittakavik: Baker Lake Heritage Centre and the Art Gallery of Ontario. *Itinerary*: Art Gallery of Ontario, Toronto, Ontario, May 26 to October 21, 2001; Canadian Craft Museum, Vancouver, British Columbia, November 29, 2001 to January 21, 2002. Tel. (416) 979-6648.

*Isumavut: The Artistic Expression of Nine Cape Dorset Women*, curated by Odette Leroux, organized by the Canadian Museum of Civilization, Hull, Quebec. *Itinerary*: National Ethnology Museum, Lisbon, Portugal, September to December 2001 (exact dates to be confirmed). Tel. (819) 776-7000.

*Elsie Klengenberg: The Legend of Uvajuq*, curated by Darlene Coward Wight, organized by the Kitikmeot Heritage Society, Cambridge Bay, Nunavut. *Itinerary*: Canadian Embassy, Tokyo, Japan, from September 12 (closing date as yet to be determined); Prince of Wales Northern Heritage Centre, Yellowknife, Northwest Territories, dates to be confirmed; Grand Forks Art Gallery, Grand Forks, British Columbia, dates to be confirmed. Tel. (867) 983-3009.

## EVENTS

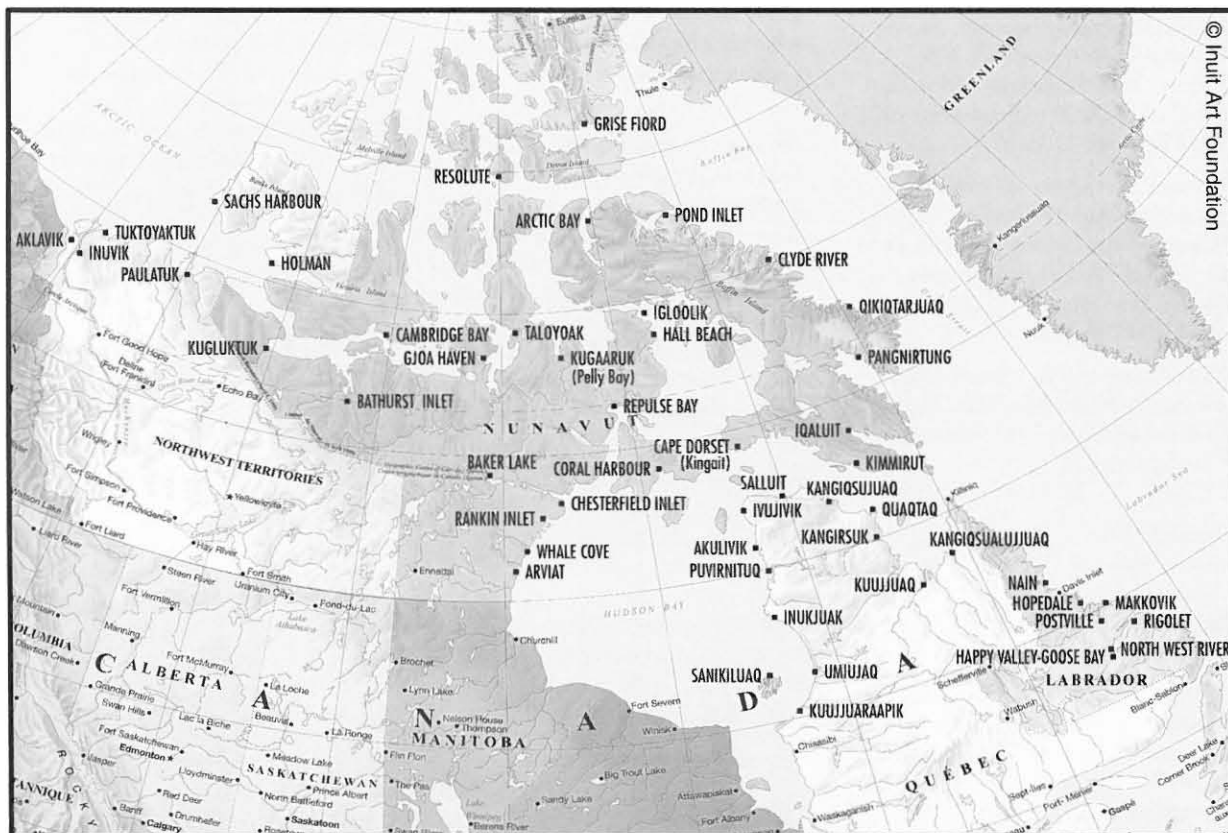
Cape Dorset artist Kenojuak Ashevak will give a talk at the National Gallery of Canada, Ottawa, Ontario, on November 10, 2001. For more information, Tel. (613) 990-1985.

*Fall Qaggiq 2001*, at the Inuit Art Foundation, Ottawa, Ontario October 27. Tel. (613) 224-8189.

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Inuit Artist Derrald Taylor  
sculpture Show  
August 31 – 1 October 2001

**Artist will be at the gallery August 31 – Sept 3**  
opening reception Friday, 5-8 pm 9:30-5:30 Sat-Mon

Derrald Taylor is an Inuvialuit Artist from Tuktoyaktuk, Northwest Territory, Canada. A native hunter, Derrald's sculpture is influenced by his close ties to the land. He will be in the gallery all weekend

making carvings of the animals he knows so well. Derrald has been a featured artist in Inuit Art Quarterly and joins us from a one-man show sponsored by the Canadian government in Ottawa.

**CAN'T MAKE THE SHOW? SEE HIS CARVINGS ON OUR WEBSITE: [www.longagoandfaraway.com](http://www.longagoandfaraway.com)**

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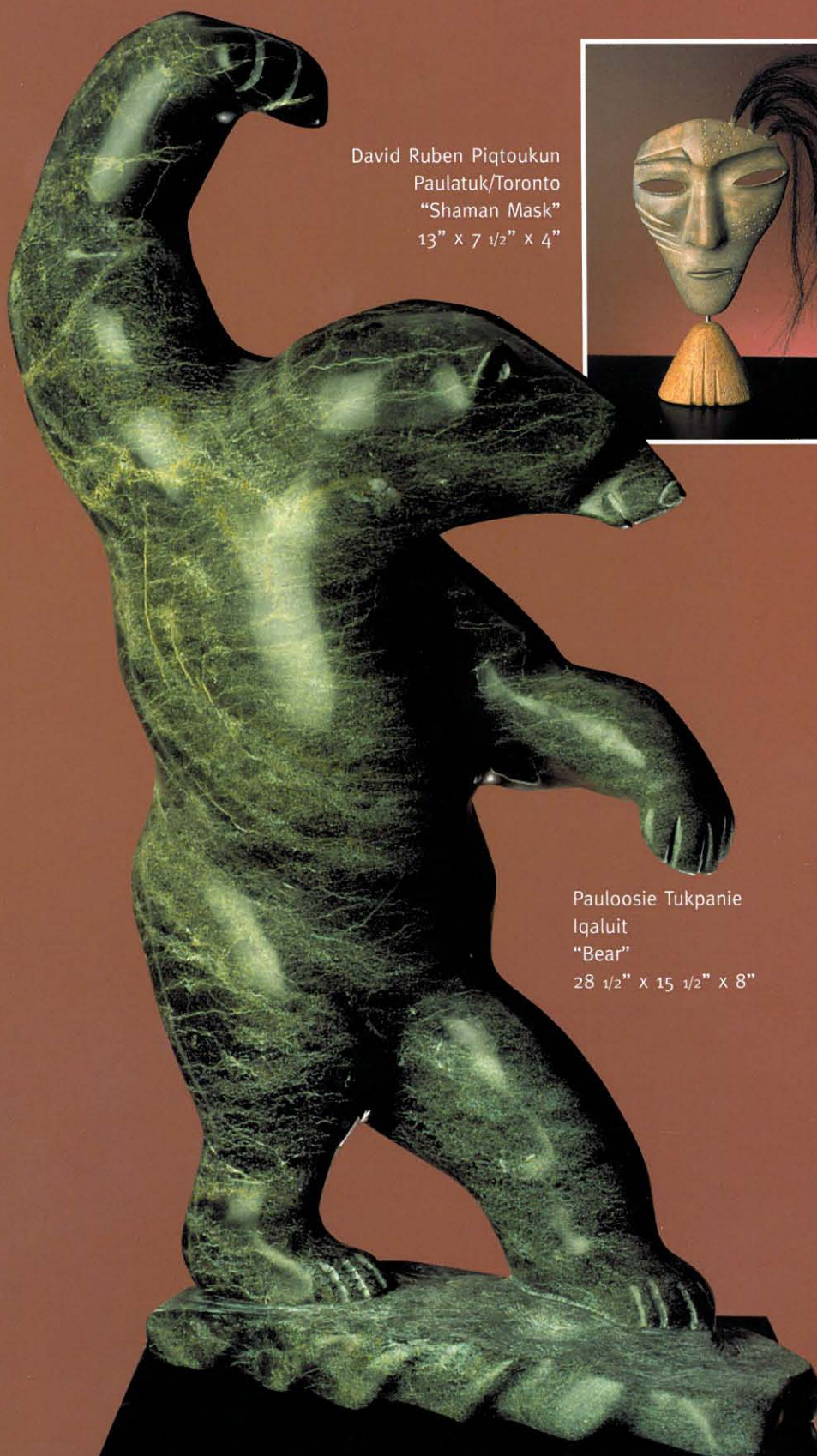
CANADA: Spirit Wrestler Gallery, Vancouver, B.C.  
U.S.: Albers Gallery of Inuit Art, San Francisco, CA.

Inquiries: Dorset Fine Arts  
Phone: 416-961-0511 [www.dorsetfinearts.com](http://www.dorsetfinearts.com)

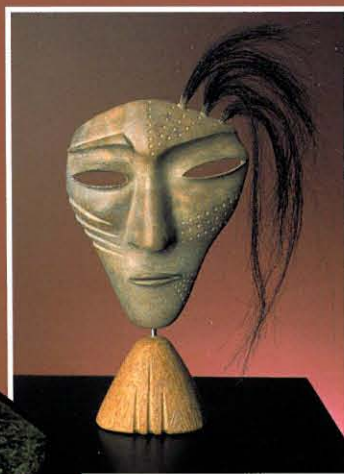
STARLIT RAVENS, *Kenojuak Ashevak*, Lithograph, 2001.



# Canadian & INUIT ART

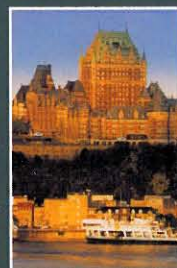


David Ruben Piqtoukun  
Paulatuk/Toronto  
"Shaman Mask"  
13" x 7 1/2" x 4"



Pauloosie Tukpanie  
Iqaluit  
"Bear"  
28 1/2" x 15 1/2" x 8"

[www.inuitfinearts.com](http://www.inuitfinearts.com)



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