

Inuit Art

Q U A R T E R L Y

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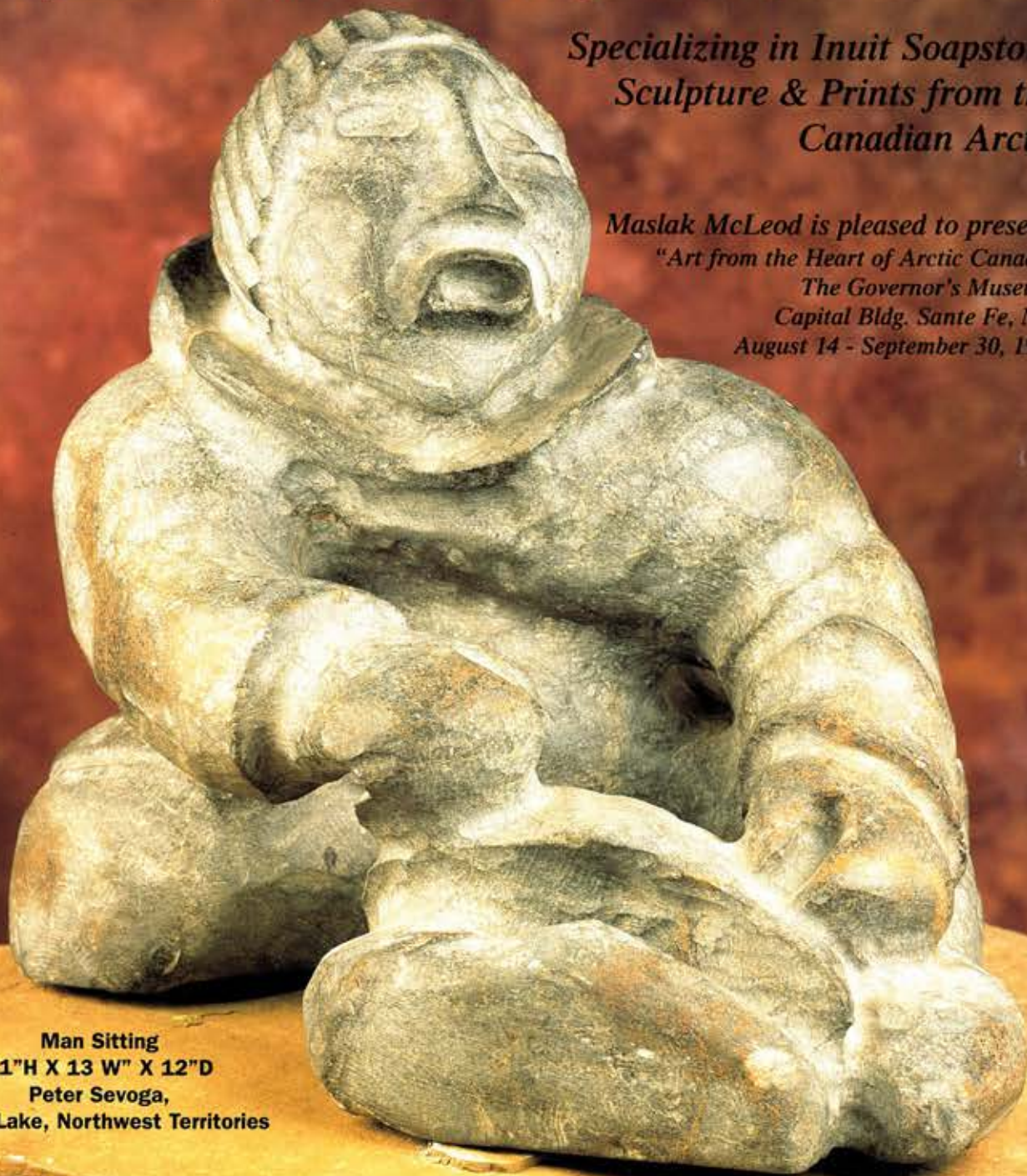


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Inuit Art

QUARTERLY

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Inuit Printmaking: A Survey

By Maria von Finckenstein

Over the last 40 years, stylistic and thematic characteristics have distinguished the five different Inuit printmaking groups: Holman in the Western Arctic, Baker Lake in the Keewatin, Cape Dorset and Pangnirtung on Baffin Island and Povungnituk in Nunavik. While each studio has developed a distinctive style, strong individualistic talents have also emerged.

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Shaping the Future of Aboriginal Curatorial Practice

By Lee-Ann Martin and Morgan Wood

In February 1997, 17 Aboriginal curators met in Ottawa to discuss issues relating to their practice. While First Peoples art is receiving wider acceptance, little has been done to include Aboriginal curators in the collection and exhibition of First Peoples work.



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Two Wrestlers, c. 1988, Judas Ullulaq,
Gjoa Haven (whale bone, ivory, stone;
73.0 x 25.0 x 37.2 cm; collection of
Traditional Fine Foods Ltd.)
Photo: Ernest Mayer, Winnipeg Art Gallery

Inuit Art

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Living Cultures, Living Art Forms

In her maiden speech to the House of Commons Nunavut MP Nancy Karetak-Lindell spoke of the adaptability of Inuit: "During my parents' time," she said, "Inuit used fox tags and wooden sticks to trade for supplies. Today my father has a Visa card and my mother can use her Interac card to do her banking, even though they do not speak any English."

She referred to those comments at the third graduation ceremony of the Inuit Art Foundation's Cultural Industries Training Program held at the Canadian Museum of Civilization in February. With specific reference to Aqsarniit, a group of young Inuit performers, Karetak-Lindell marvelled at the "innovative ways in which Inuit keep their culture alive, blending what we know with the new." The Aqsarniit performers – Eva Sowdluapik, Kendra Tagoona, Panuelie Palluq and Billy Akavak – are taking Inuit song and dance in a new direction. They write their own songs and choreograph their own movements, sometimes spontaneously during a performance. The result is spellbinding.

Watching this group perform several times during the last few months – at the graduation ceremonies and at a mini-Qaggiq we organized in the Grand Hall of the Canadian Museum of Civilization – it occurred to me that what happened with the visual arts is now happening with the performing arts. I first experienced Inuit drum dancing and ai-ya-ya singing at a private gathering in Taloyoak where I taught school 25 years ago. It was several years after that, while working for the co-ops in Nunavik, that I was introduced to throat singing. As I recall, sometime in the seventies, Inuit throat singers began performing at semi-private events and a few recordings were made and distributed.

In latter years, Inuit musical performances have frequently been featured at festivals and other public gatherings. At first the emphasis appeared to be on reviving an old practice. My first inkling of the changes taking place in Inuit song and dance came a few years ago while watching the nationally televised National Aboriginal Achievement Awards Ceremony organized by John Kim Bell's Native Arts Foundation. Alejandro Ronceria, a Colombian-born and western-trained choreographer, worked with Inuit to develop a unique choreographed version of Inuit drum dancing. Some of the Aqsarniit dancers were his students.

It is interesting to have this ground-floor opportunity to see how, presented with new opportunities, Inuit creativity takes off in unexpected and innovative ways. The contemporary forms of song and dance being practised by groups such as Aqsarniit are yet another example of how living cultures produce living art forms.

Accompanied by a professional quarrier, two members of the Inuit Art Foundation staff recently met with carvers in four Arctic regions: Baffin, Kitikmeot, Nunavik and the Keewatin. They were there to talk about the difficulty of getting stone. In Inukjuak, for instance, water tends to accumulate in the quarry site; the carvers bail it out with buckets, standing waist-deep in the water. Large boulders at the site must also be moved – without machines – to get at the carvingstone underneath. Quarrier Will Kelly was able to suggest some practical solutions to these problems which are now under discussion in the community. As an aside, although our staff were in the northern communities specifically to talk about quarrying problems, they appreciated the many spontaneous compliments they received for the *Inuit Art Quarterly*, a magazine the carvers like very much.



Charlie Inukpuk and Joanassie Umayualuk inspecting the quarry in Inukjuak.

It was sad to see the dismantling of *Between Two Worlds*, the David Ruben Piqtoukun exhibition, organized by the Winnipeg Art Gallery, on display for close to a year at the Canadian Museum of Civilization in Hull. We who live in the National Capital Region were privileged to have had access to it for such an extended period. At the time of writing, it is unclear whether or not the exhibition will appear in another venue. More's the pity if it does not. I visited it at least 20 times with Inuit artists and politicians, academics, Inuit art collectors and some uninitiated folk. People were invariably taken with the work, quite unlike anything ever seen before. Artists, in particular, were moved and inspired by Piqtoukun's message and the freedom of his art. If the exhibition must be dismantled, the Inuit Art Foundation has at least captured it on video, thanks to the collaborative efforts of the Canadian Museum of Civilization and the Winnipeg Art Gallery. We are now seeking funds to edit and distribute the video to Inuit artists. It will undoubtedly be of interest to others as well. MM

Inuit Printmaking: *A Survey*

by Maria von Finckenstein

All photography by the Department of Indian Affairs and Northern Development.

In this survey of Inuit printmaking over the last 40 years, I discuss the general stylistic and thematic characteristics that distinguish the five different printmaking groups: Holman in the Western Arctic, Baker Lake in the Keewatin, Cape Dorset and Pangnirtung on Baffin Island and Povungnituk in Nunavik (Northern Quebec). Each studio has developed a distinctly recognizable style – similar to stylistic regional differences in Inuit sculpture – but within a community style, strong individualistic talents have emerged. Often they do not fit the neat generalizations we like to make in order to sort out the confusing variety in styles and techniques that confront us when we study Inuit printmaking. Pudlo does not produce the single image against a white background that we have come to associate with Cape Dorset printmaking. Andrew Qarpik's highly detailed, illusionistic scenes with their linear perspective and three-dimensional modelling differ from the generally soft, lyrical stencils of other Pangnirtung printmakers. While the following comments are an attempt to impose some order, every generalization assumes, of course, exceptions.

The only valid generalization we can make about Inuit prints concerns their thematic content. It is a rare exception for an Inuit print not to reflect the culture as it existed before Inuit settled in small permanent communities and abandoned the centuries-old nomadic way of life. Again and again, we see the arctic fauna, birds

and mammals, especially those hunting prey. Images of walrus, seals, caribou, muskoxen and bears abound. Rarer is the depiction of foxes, hares, lemmings and other little creatures less important for survival. We see depictions of legends, stories and daily life on the land.

The Inuit in Canada's North have had a long history of making graphic images. Archaeological evidence suggests that the use of an incised line goes back more than 3,000 years.

The pre-contact Inuit culture was non-literate; customs were passed on through stories and songs, skills through their practice. Inuit prints illustrate an abundance of stories, a strong narrative element and a desire to show in detail how things were done: how to build an igloo, how to stalk a bear, how to wait patiently at the seal hole. If future anthropologists had no other records to go by, they could easily piece together the material culture of early Inuit by studying the prints that contain such a wealth of information. The kind of commentary on present Inuit life that is slowly starting to appear in Inuit sculpture remains rare in graphics. It will be interesting to see if scenes of spousal abuse and the effects of alcohol and erotic imagery begin showing up in Inuit graphic arts.

The history of Inuit printmaking is said to have started with a discussion between Toronto-born artist James Houston, while he was working in Cape Dorset, and Osuitok Ipeelee as to how images were printed on a cigarette package. Not familiar with the printing process, Osuitok expressed wonder at the patience required to paint the same image over and over. In an attempt to illustrate the basic principle of printmaking, Houston reached for an engraved walrus tusk, filled the incised grooves with soot and then "printed" the image on toilet paper. Although this incident is often cited as the birth of the idea of teaching Inuit printmaking, Houston had in fact spent a year in Japan learning printmaking techniques to teach at Dorset.

The story illustrates how introducing printmaking to the Inuit was not as far-fetched as it may seem at first glance. The Inuit in Canada's North have had a long history of making graphic images. There is archaeological evidence that the use of an incised line goes back more than 3,000 years. Incised decoration was found on objects from the Pre-Dorset culture (2500-800 BC). The same is true of the people of the Dorset period (AD 900-1700), the direct ancestors of present-day Canadian Inuit, who carried on this tradition often using curvilinear designs transmitted from Alaska.

After coming into contact with white missionaries, explorers and traders, Inuit started to decorate slices of walrus tusk



Dream, 1991, Agnes Nanogak and Susie Malgokak, Holman (stencil, copper, black, blue, red, brown; 50.2 x 65.4 cm). Dreams are often told as a story in Holman prints. The softness of colour so typical of stencil prints enhances the dream-like quality of this image of a man dreaming he was good friends with a big fish.

catalogue, these collections of limited edition prints – usually 50 or fewer – are launched onto the market. The presentation of annual collections with catalogues is a marketing strategy developed by the Canadian Eskimo Arts Council, an advisory body that existed from 1961 to 1989. As a consequence of this system, Inuit prints are remarkably well documented. Only recently have independent printmakers emerged, working in home studios and marketing their prints outside of the cooperative system.

The existing limited edition prints are only a small fraction of the more than 100,000 drawings that constitute such an amazing record. They reflect the thinking of a generation of Inuit that often did not write, read or speak English and for whom drawing was the only way to communicate outside their culture. Touching in their immediacy and spontaneity, these drawings are seldom sold on the market. Usually they are housed at the cooperative, although Cape Dorset, worried about conservation, deposited its archive with the McMichael Canadian Art Collection where it is available for research and study.

In the Western model, prints are conceived and created as prints – but, until recently, all Inuit prints originated as drawings and were “translated” by a person other than the artist into a print. The process of translation involves a whole range of possibilities. There are cases in which the artists are not involved at all in the process. The sale of the drawing to

which they bartered in exchange for trade goods. The designs often showed delicately engraved animals and descriptive scenes of daily life. These ornate walrus tusks can be regarded as immediate precursors of contemporary Inuit graphics. It can also be argued that inlay and appliqué work done by Inuit seamstresses required graphic sensibilities and a sense of design that could be transferred onto stencil prints. Drawing on paper was not common but not entirely new either when Houston arrived. A succession of explorers, scientists and adventurers to the North had collected drawings from various groups of Inuit.

The vibrant oral tradition in Inuit culture is another source from which the graphics still draw their inspiration.

Through contemporary drawings and prints Inuit started to record the myths, legends and stories that had been transmitted orally over centuries. In an important way, the graphic arts have enabled the Inuit to maintain a connection to their ancient culture in the face of encroaching acculturation.

COOPERATIVE PRODUCTION

With some recent exceptions, all Inuit prints are produced within the framework of a local cooperative that buys drawings from local artists. Printmaking communities have amassed archives of thousands of drawings, only a small number of which have been translated into prints. Out of the selection of drawings that accumulate at the cooperative, a group of employed printmakers will cull a certain number of images that will eventually form the basis of an annual print collection. Accompanied by a

the local cooperative marks the end of their involvement. At the other end of the spectrum, the artist draws an image directly onto lithostone and the printmaker becomes a more or less highly skilled technician who inks the stone and prints the image in several registrations. In yet another scenario, as often happens in Pangnirtung, the original is a pencil line drawing which the printmaker turns into a coloured stencil print, making most of the decisions along the line. In this case, the artistic input of the printmaker seems as important as the conception of the original image. There are also cases in which only a portion of an original drawing has been used to create an effective graphic image. A variation occurred in Holman, where line drawings were often turned into negative images, the contours of figures becoming the outlines of black silhouettes.

For any or all of these reasons, Inuit prints always list the artist as well as the printmaker. To a varying degree, the printmaker has had significant input into the ultimate creation of the image. You could compare the result with the recording of a Chopin sonata. Both artists – composer and pianist – contribute to the experience of the piano recital. It seems bizarre



Stonecutting requires great skill as the soft stone is very brittle and breaks easily.

more refined prints. This loss of innocence is unavoidable, a sign that the art form is continuing to grow and evolve. Especially exciting are the recent etchings and aquatints from Cape Dorset and Pangnirtung which have introduced new possibilities and allowed for more spontaneous expression. The future will probably see more independent printmakers working in local studio facilities much as printmaking artists do around the world. The collaborative studio approach, introduced by Houston and modelled on the Japanese printmaking tradition, was appropriate in that it reflected the social realities of the early 1960s. Things have changed dramatically since then and the style, the imagery and the way Inuit prints are produced today reflect those changes.

Inuit printmaking is yet another example of what George MacDonald, director of the Canadian Museum of Civilization, calls “a crossroads of culture, where valid cultural forms can be exchanged and built upon” (Tepper 1989: 37). While southern art advisors, beginning with James Houston, brought our age-old printmaking techniques to the exchange, Inuit printmakers brought a freshness of approach and a lack of preconception as to how things *ought* to be done. This enabled them to mix techniques freely, to add stencil to a lithograph when that seemed simpler than another run through the press. It allowed Cape Dorset printmakers the freedom to hand-ink coloured stonecuts in editions of 50 without worrying unduly whether each of the 50 would look alike. It enabled printmakers in Holman and Pangnirtung to push the possibilities of stencil further and further beyond the limited use it had previously enjoyed. Inuit printmakers quickly learned to master each of the printmaking techniques, only to adapt them, as they had with their hand-made tools, to their own expressive needs.

to consider the pianist less of an artist because he or she interprets another composer’s creation. Like pianists, printmakers take similar liberties in the interpretation of drawings which they endeavour to transform in the most effective manner into a graphic image.

Having said all this, I would add that the most recent trend in Inuit printmaking is for artists to print their own work. This is the model to which the Western world has been accustomed since the advent of photography, which supplanted printmaking as a form of reproduction. Increasingly, printmakers in Cape Dorset, Holman and Pangnirtung are creating their own images. There will undoubtedly come a time in Inuit printmaking when the collaborative effort it took to produce an Inuit print will be a thing of the past.

PUSHING THE BOUNDARIES

As with Inuit sculpture, the prints have changed dramatically over the last four decades. Stark, simplified images striking in their boldness and “otherness” appealed to an early 1960s audience, which responded to their fresh, new vision. With increasing sophistication in printmaking technology, the imagery changed. The early pencils that Houston had handed out were replaced eventually by felt pens and coloured pencils, expanding the range of expression in drawings which paralleled the broadening of printmaking techniques.

Inevitably, however, something got lost in the process. The early, somewhat naive imagery has changed, giving way to richer, more detailed and technically



In stonecutting, the image, once it has been chiselled in relief, is hand-inked in several layers, usually starting with light colours, the darker colours being added at the end.

PRINTMAKING TECHNIQUES USED BY INUIT

Inuit printmakers have experimented with a variety of printmaking techniques, often combining them in innovative ways:

Stonecut

The stonecut is a variation of the woodcut. The image stands out in relief with the background or negative space being chiselled away. It differs from the traditional woodcut because the colours are applied all at once, rather than in several registrations. As the oil-based paint is inked on with a roller in various layers, the different inks blend and create a texture not unlike the mosses and lichens of the arctic tundra.

Stencil

Also referred to as the pochoir technique, stencilling is one of the most basic printmaking techniques. Paint is manually applied with brushes through areas that have been cut out of stiff waxed paper. In Inuit printmaking, stencilling is often combined with stonecut or lithography to add flat areas of colour where desired.



Once the inking has been completed, paper is placed on top and pressed against the image with a spoon so that the inks are absorbed. Then the paper is slowly peeled off and hung to dry.

Lithography

In lithography the image is drawn onto a slab of limestone which is then etched in such a manner that only the image will attract the paint while the rest of the surface will repel it. Lithography allows freedom of line and fine detail that is not possible in stonecut or stencil.

Etching and engraving

Both are intaglio techniques. The incised line is printed and the rest of the plate is wiped clean before the image is printed in a press. The two techniques have been applied from time to time in different communities.

Woodcut

A centuries-old technique using a slab of wood as a printing surface onto which the image is chiselled in relief. Several colours require separate blocks, printed in succession.

Silkscreen

In silkscreening, as in stencilling, areas to be printed are blocked out on a screen through which paint is pushed. Except among the Igutaq Group in Clyde River, this technique has been the least used in the Arctic.

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The Printmaking Studios

CAPE DORSET: DAZZLING VIRTUOSITY

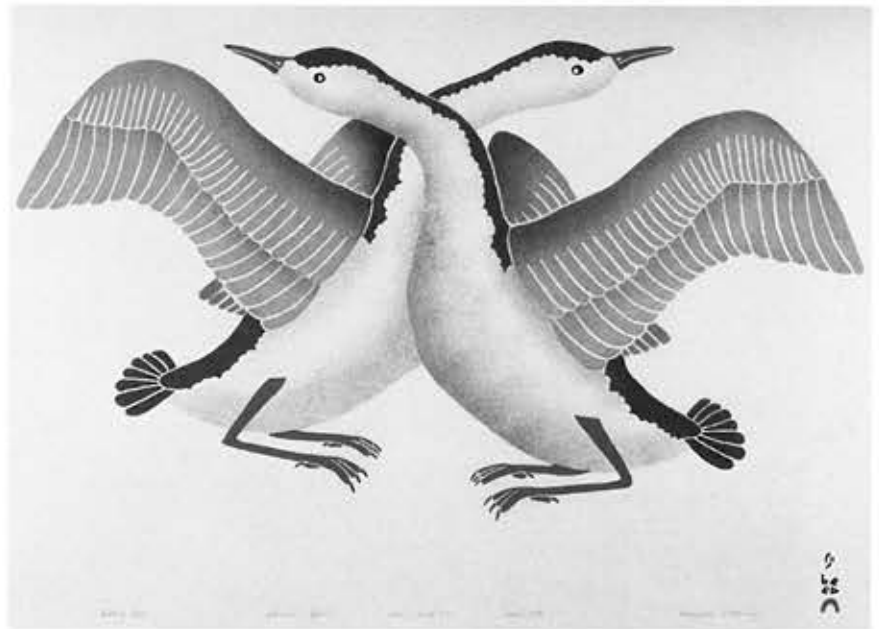
When James Houston introduced printmaking to Cape Dorset Inuit in the 1950s, the settlement consisted of several families who had given up their nomadic lifestyle. As subsistence hunting and fishing had collapsed, new ways had to be found to help them become economically self-sufficient.

The hallmark of Cape Dorset prints is a single striking image against a blank white background.

Houston had been given the assignment of encouraging local arts and crafts activities. Since printmaking seemed like one possible way of applying old skills in a new way, he began collecting pencil drawings from whoever was willing to put pen to paper. Houston taught a group of men how to translate these images into prints. Lacking presses, these early printmakers adapted woodcutting techniques to stone and employed stenciling methods.

The first edition of stonecuts and stencils, released in 1958, met with an enthusiastic response in southern Canada. It marked the beginning of a tradition of printmaking that has persisted for close to 40 years. During this time, Cape Dorset printmakers achieved increasing maturity and technical brilliance. Fortunately, they also succeeded in training a new generation of printmakers, passing on their high standards of impeccable craftsmanship.

The hallmark of Cape Dorset prints is a single striking image against a blank white background. A predominant theme

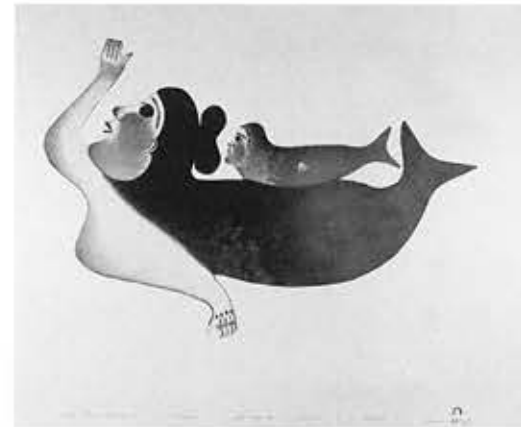


Mating Geese, 1993, Kavavaov Mannomee and Qiatsuq Niviaqsi, Cape Dorset (stonecut and stencil, black, brown, green; 49.5 x 62.1 cm).

For this image, the stone was cut and printed by one printmaker while the stenciling, which covers the goose necks and soft underbellies, has been added by the artist. The result is a perfect blend of the two printmaking techniques.

is that of birds, delightful in their playfulness, their delicacy and detail. Birds can be of detailed realism as in the work of Kananginak Pootoogook. They can be playful and comical such as those depicted by the late Lucy Qinnuayuak, or formal and heraldic, as in the work of Kenojuak Ashevak. The printmakers have developed great virtuosity in creating texture in a stonecut through varied incisions into the stone, be it to render the feathers of a bird or the skin of a caribou.

Generally, the subject matter has been reduced and refined to a point at which the completed image has no excess detail to diminish the visual impact. This provides the stylized elegance and aesthetic appeal for which Cape Dorset prints are known. An exception to the typical Cape Dorset style is Pudlo Pudlat, who



Baby Talelayo's First Ride, 1991, Pitaloosie Saila and Aoudla Pudlat, Cape Dorset (lithograph, blue, black, brown; 57.9 x 76.2 cm).

Single images against a white background are typical of Cape Dorset prints. This delightful image combines two popular themes: mother and child and the goddess Talelayo.

developed his own idiosyncratic visual language in which older cultural symbols are successfully combined with modern imagery. Airplanes look like birds; boats are actually the bodies of birds and muskoxen replace the saints on a print that recalls his experience of a cathedral in southern Canada.

Pitseolak Ashoona was another outstanding talent with a distinct style. Pitseolak narrated her youthful experience of camp life in a constant stream of images, first in pencil, later in felt pen. It was she who started the convention of employing imagery rich in narrative detail (in contrast to single-figure images). Women such as Napachie Pootoogook, Mayoreak Ashoona and Mary Pudlat have contributed many delightful images that illustrate incidents of daily camp life.

Although somewhat flamboyant and decorative at times, Cape Dorset imagery is firmly rooted in realism. Arctic wildlife, hunting and fishing and everyday camp life are observed and recorded. Many images reveal a deliberate intent to educate the viewer about customs that were practised before the advent of modern times. Thus, we have Kananginak's row of hunting or fishing implements drawn with the precision and accuracy of an anthropologist.

Cape Dorset has remained the leader in Inuit printmaking over the last 40 years. Guided by Terry Ryan, general manager of the West Baffin Eskimo Co-operative Limited and a printmaker himself, people there have been introduced to new techniques and novel approaches by a succession of visiting artists. Cape Dorset was the first to incorporate lithography as a printmaking technique. Unlike the relief stonecut technique, lithography allows the artists to draw directly onto



My Daughter's First Steps, 1990, Napachie Pootoogook and Pitseolak Niviaqsi, Cape Dorset (lithograph; 56.3 x 86.2 cm).

A group of Cape Dorset women artists have made domestic scenes of traditional camp life their favourite subject matter. This print demonstrates the level of mastery that Cape Dorset printmakers have achieved in lithography.



Qilalugannguat Tunnit (Tattooed Whales), 1996, Arnaqu Ashevak and Studio PM (etching and aquatint, black, blue, brown; 50 x 56 cm).

The delicate incisions on the whales would not have been possible in any other medium. Printmakers in Cape Dorset continue to venture into new printmaking techniques that, as in this case, are especially suitable for more contemporary designs.

the stone in colour, a process which has increased the range of expression considerably, allowing artists and printmakers to go beyond the more monochromatic images of the early years.

The combination of dazzling images, virtuosity in the execution of printmaking techniques and an ongoing willingness to experiment and take risks has kept the Cape Dorset printshop at the forefront of Canadian Inuit printmaking.



Panniq (Bull Caribou), 1993, Kananginak Pootoogook and Pitseolak Niviaqsi, Cape Dorset (stonecut and stencil; 98.7 x 62.0 cm).

By varying the size and density of incisions into the stone, the stonecutter has succeeded in reproducing the rich texture of the animal's fur as it differs in the various parts of the body.

POVUNGNITUK: RAW ENERGY

Povungnituk in Nunavik was the first Inuit community to follow Cape Dorset's venture into printmaking. With the guidance and support of now-deceased Father André Steinmann, the resident Roman Catholic missionary, the first collection was published in 1962, in the same catalogue as the Cape Dorset collection from that year.

Other Nunavik printshops followed with sporadic annual collections, but only Povungnituk consistently produced annual collections until 1989 when printmaking was discontinued in Nunavik altogether, at least within the co-op framework.

During the first years, the main artists producing print images were also successful sculptors. Most notable among them were Davidialuk Alasua Amittu and Joe Talirunili. More familiar with chisel and stone than pen and paper, they preferred to take a stone home and cut the image right into the stoneplate using the chisel as one would use a pen or brush. Chisel marks would lead to broken, rough-hewn

rather than smooth contour edges. Unfamiliar with conventional printmaking techniques, the artists often left the rough edge of the stoneplate intact instead of cutting it away. Apart from creating a desirably rugged look, the irregular stoneplate edge served as a framing device which naturally held together compositions that might otherwise have been floating in space.

The result was images powerful in their immediacy and expressiveness. Their sculptural, tactile quality was enhanced by the rough texture of the stone surface which, typically, would not be polished. Imperfections in the stone would show up in the print, adding to the overall rough, rugged look.

Images were usually printed in one colour, often black. Stories were told with simple directness, the artist often indicating a figure's relative importance by increasing its size. Large areas of black were presented in strong contrast to areas that had been left white.

The distinctive look of the early Povungnituk prints changed in 1978 when, under the direction of a short-term advisor, Werner Zimmermann, stencil and silkscreen were added to the

repertoire of printmaking techniques. The silkscreen allowed for the capturing of delicate line or felt pen drawings, especially those of Josie Paperk. Stencilling introduced colour and Povungnituk printmakers became adept at blending a whole range of colours in one stencil area.

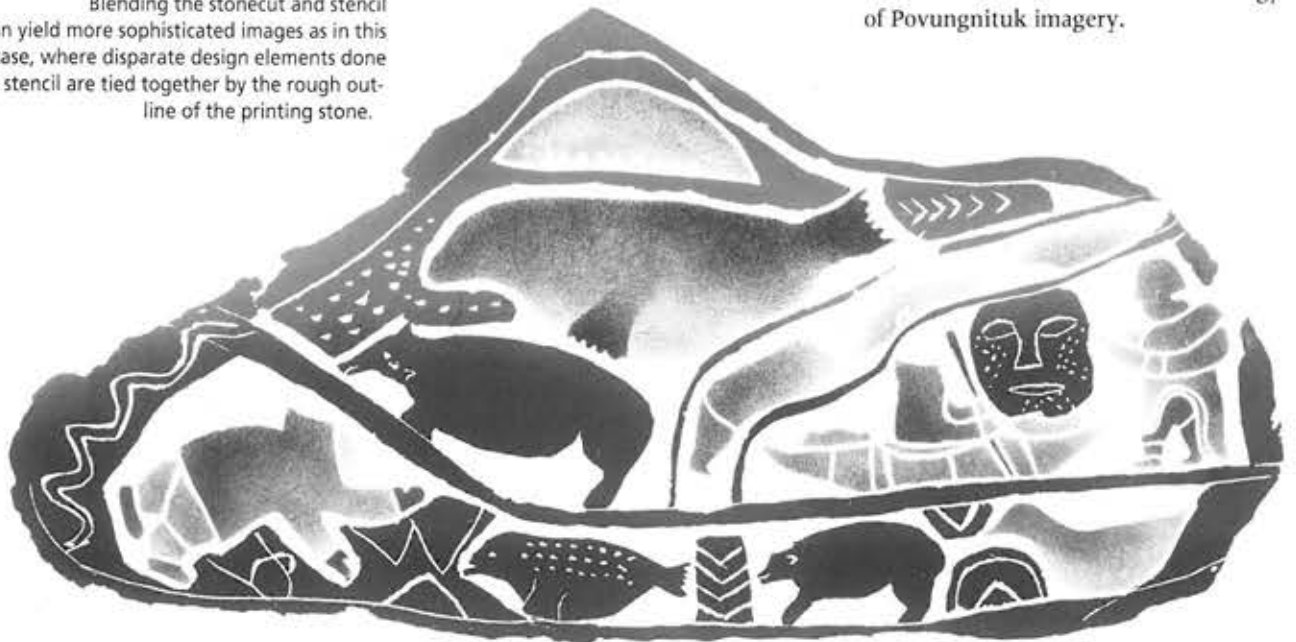
The subject matter remained consistent over the years. Artists were interested in portraying daily activities, hunting and fishing and other aspects of camp life, as well as stories that had been handed down through generations.

Although a succession of arts advisors – beginning with Gordon Yearsley, followed in 1962 by Victor Tinkl and later again, in the late 1970s, by Werner Zimmermann – provided inconsistent and short-term guidance and encouragement and introduced new technical approaches, Povungnituk printmakers mainly worked on their own.

Early Povungnituk prints were perhaps the least polished among the Inuit prints. Printmakers were successful in turning their somewhat crude printing technique – yielding broken lines and rough edges – into an asset. Their attraction lies in their very lack of technical finesse. It is impossible to remain indifferent to the raw energy of Povungnituk imagery.

Men Hunting Animals, 1980, Alasi Audla Tullaugak and Leah Qumaluk, Povungnituk (stonecut and stencil, red, tan, blue; 45.5 x 73.5 cm).

Blending the stonecut and stencil can yield more sophisticated images as in this case, where disparate design elements done in stencil are tied together by the rough outline of the printing stone.

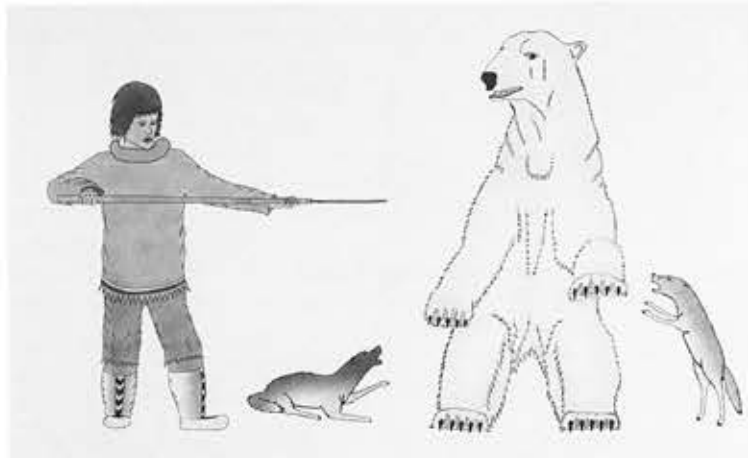




A Man Wanting a Fish to Eat, 1985, Josie Papieluk and Mina Ittukallak, Povungnituk (stonecut, green; 36.5 x 48.5 cm). Povungnituk printers often reversed the stonecut technique. Instead of chiselling away the areas around the image, they incised the image into the stone. The result is a white design against a black background.

A Polar Bear Approached a Man and His Dogs, 1988-89, Simiuni Sivuarapik and Louisa Qumaluk, Povungnituk (serigraph and stencil, tan, grey, black, yellow; 46.5 x 65.0 cm).

This elegant silkscreen print is very different from the roughly hewn stonecuts of earlier years. Foreshortening in the hunter's arm and foot and the bear's one paw indicate that this younger artist has received some training from outside his culture.



Making a Rabbit Snare, 1984, Sarah Joe Quinajuak and Caroline Qumaluk, Povungnituk (stonecut, black; 31.0 x 34.5 cm). The rough, almost sketch-like silhouettes of human and animal figures give Povungnituk a raw, expressive energy that can get lost with more refined printmaking techniques.

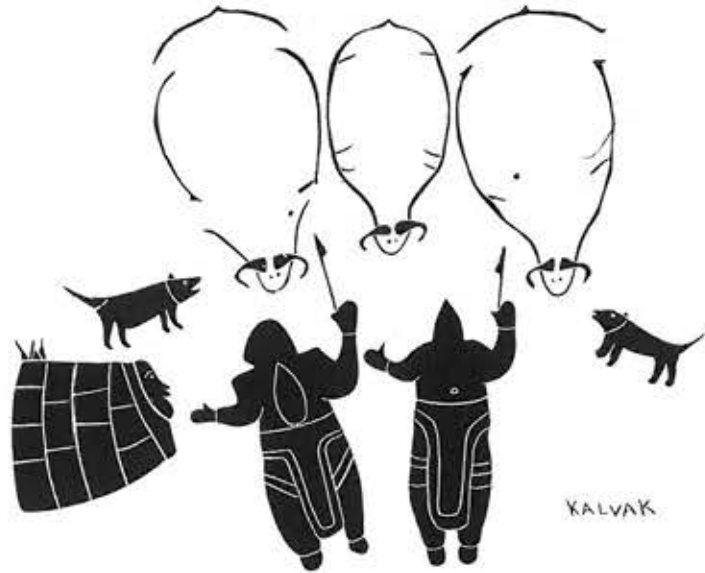


**HOLMAN:
AN EXTENSION OF
THE ORAL TRADITION**



Creation, 1994, Elsie Klengenberg, Holman (stencil, red, brown, yellow, black, copper, blue, green; 47.0 x 46.5 cm).

Holman released its first collection in 1965 with prints that required little technical skill. Thirty years later, printmakers are creating works of considerable complexity and technical finesse. Often, as in this case, the artist is also the printmaker.



Musk-ox, 1970, Helen Kalvak, Holman (stonecut; 47 x 61 cm). In the print, the figures become black silhouettes with white lines indicating details. Notice that the printmaker decided to leave the figures of the muskoxen in outline in order to maintain a balance of black and white in the composition.

Holman, located on Victoria Island, is the only community in the Western Arctic with a printmaking program. In the early 1960s, Father Henri Tardy, a Catholic missionary, was impressed by the local artistic talent as expressed in storytelling, mime and dance. He encouraged Holman residents to try their hand at printmaking, modelling the shop after that in Cape Dorset. The first Holman collection appeared in 1965 and annual collections

The one constant in Holman prints is an emphasis on narrative drawn from the oral tradition.

have followed since then, with the exception of 1971 and 1975. As in Cape Dorset, the Holman printshop has remained part of the local cooperative over the past 38 years. Stable management has provided a framework within which Holman printmakers have been able to produce annual collections with very little disruption. This has also made it possible to secure grants for arts advisors, among them printmaker David Umholtz from Winnipeg who acted as advisor for several years.

Holman printmakers adopted a very basic approach to printmaking. Local artists such as Helen Kalvak and Mark Emerak tended to produce pencil line drawings. Both these artists dominated the annual print collections until Emerak's death in 1983 and Kalvak's in 1984. Faced with a lack of printing equipment, the printmakers transferred the line drawings onto the stone surface, simply cutting away the stone around the contour lines. After the stoneplate was inked with black ink, the human and animal figures in the drawings ended up as black silhouettes on the print. Details of costume and gesture were delineated in white within the overall black shapes of the figures. The resulting prints were simple, direct, ingenuous and charming in their honesty and simplicity.

During the early 1980s, under the guidance of John Rose, Holman printmakers were introduced to lithography and stencilling. Colourful prints,

often using both techniques in combination, replaced the single-colour stonecuts that had become Holman's trademark over 15 years.

During this time, a team of younger printmakers joined the printshop, eager to experiment. Some of the traditions of Western realism, such as linear perspective and modelling to indicate volume, started to appear in their imagery. Artist/printmakers like Mary Okheena revealed the influence of comic books and other things they had experienced while growing up which were very different from those of Kalvak or of her father, Jimmy Memorana, of the generation before.

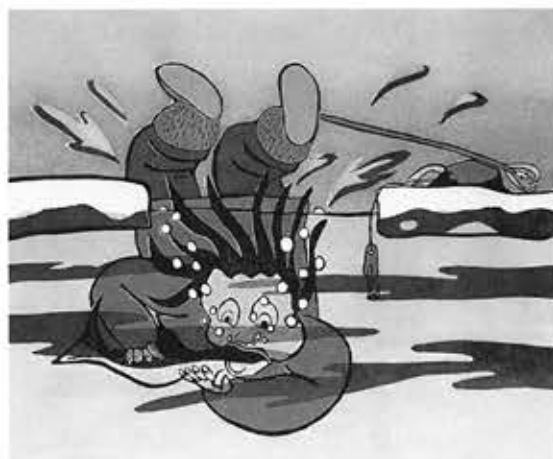
In spite of these changes, both in printmaking techniques and visual styles, there has remained one constant in Holman prints: an emphasis on the narrative drawn from the oral tradition that had so impressed Father Tardy. Rather than invoking an aesthetic or emotional response, Holman prints tend to tell a story first and foremost. Many prints in the annual catalogues are accompanied by a story to help us understand the content of the print. Equally, a disarming visual directness, a gentle whimsical mood and a strong sense of humour have remained typical of Holman prints throughout the years.

Although Holman artists and printmakers have changed and evolved over time, they have retained the distinct characteristics that define and set them apart from other printshops across the Arctic.



Oqhohiyok, 1988, Mabel Nigiyok, Holman (stencil, grey, taupe, brown, blue, black; 50.5 x 66.0 cm).

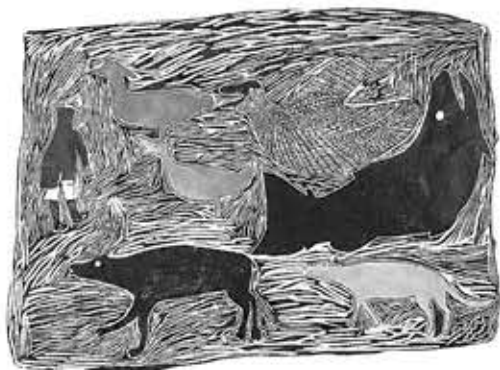
Charming in their simplicity and straightforward narrative manner, Holman prints convey important ethnographic data at the same time. This print illustrates how people used sealskin bags to store seal blubber for the winter.



Frustrated Fisherman, 1988, Mary Okheena and Louie Nigiyok, Holman (woodcut, aqua, blue, brown, green, tangerine; 51 x 61 cm).

A larger repertory of printmaking processes permits a wider range of artistic expression. The Holman printshop has experimented with woodcuts since 1986. The stunning effect of water floating in front of the figure could not have been achieved through any other printmaking technique.

BAKER LAKE: A WORLD OF MYSTERY



Creatures of the World, 1987, Marion Tuu'luuq, Myra Kukiiyaut and Nancy Sevoga Kangeryuaq, Baker Lake (woodcut and stencil; 63 x 78 cm). The interweaving of patterned background and isolated shapes is reminiscent of tapestry. Baker Lake printmakers are ingenious in combining different media in new and unexpected ways. Here woodcut has been used to create the background and stencilling to fill in the animal shapes.

Although several government arts and crafts officers had attempted to introduce printmaking to Baker Lake, it was not until Jack and Sheila Butler arrived in 1969 that a printmaking program was formally established. The first collection, issued in 1970 soon after their arrival, was the beginning of a strong and successful printmaking venture. Annual collections followed until 1990, when the Baker Lake printshop, under the umbrella of Sanavik Co-operative, was forced to close down for several years. It was not until 1997 that an independent group of printmakers, in collaboration with a printmaker from southern Canada hired by Nunavut Arctic College, succeeded in issuing a collection of 20 prints. It is hoped that this marks the beginning of a new era in Baker Lake printmaking, although the continued existence of the group, led by Thomas Iksiraq, will depend upon the availability of studio space and funding.

From the start, Baker Lake printmakers developed a very different approach from that of Cape Dorset. To do full justice to the complex and involved imagery of many Baker Lake artists, they combined the two techniques, using stonecut for the line work and stencil for the application of coloured areas. Although the early prints are still fairly monochromatic, the fusion of stonecut and stencil eventually led to the brilliance and boldness of colour and line for which Baker Lake prints are

Inside the Iglu, 1987, Victoria Mamnguqsualuk and Paul Toolooktook, Baker Lake (stonecut and stencil; 95 x 66 cm). Dramatic and sometimes frightening images are frequently employed in Baker Lake, perhaps harking back to periods of deprivation and starvation in the collective history of its inhabitants.

perhaps best known. Wall hangings, which also developed as an artform during these years under the guidance of the Butlers, may have had an impact on the irreverent use of colour as well.

For the stencilled areas, Baker Lake printmakers sometimes used toothbrushes to spatter colour over previously stencilled areas to achieve a pointillist effect. Some prints required the application of stonecut first, followed by stencilling over which more stonecut was printed in another registration. This method permitted considerable flexibility, as a result of which printmakers were able to transcend the restrictions inherent in both media.

Baker Lake has developed a series of highly individualistic artists with distinct personal styles. One of the few generalizations that can be made about their work is that most images cover the entire picture plane. Also, the subject matter is often



They All Want the Seal, 1988, Francoise Oklaga and Martha Noah, Baker Lake (stencil; grey, yellow, brown, blue, tangerine, mauve, green; 65.5 x 95.5 cm). Throughout its history, the Baker Lake print studio has produced complex, interwoven images in which strong colour and conflicting design elements fight for our attention.

depicted in multiple perspective, or a sequence of events is compressed into one drawing. The heavy use of black contour lines gives most Baker Lake prints a linear quality. Other images play with the tension by combining, in one image, linear two-dimensional elements with the illusion of three-dimensional volume and depth. Some women artists, influenced by their work with appliqué on wall hangings, have developed the interplay of negative and positive space to perfection.

The combination of bold colour and intriguing linear designs results in images of great expressiveness and strong emotional appeal. However, as in Cape Dorset, within those typical Baker Lake features, artists with a strong personal style have emerged. Simon Tookoome's imagery – many-headed creatures and supernatural beings – is very different from the terse, stark style of Luke Anguhadluq, whose themes revolve around the life he had known as a camp leader. The formal designs of Jessie Oonark, which reveal her interest in making clothes, contrast with the restless, energetic drawings of



Kiviuk Crossing the Sea, 1982, Simon Tookoome and Phillipa Iksiraq, Baker Lake (linocut and stencil; 63.0 x 93.5 cm). The legend of Kiviuk's travels is a favourite theme in Baker Lake prints. Here, linocut has replaced stonecut to provide the contour lines and texture while the stenciling has served to fill in flat areas of colour.



Ruth Annaqtuusi, which present a real challenge to the printmakers. Drawings like those by Nancy Pukingmak are so delicate and show such detail in line and texture that they have not very often been used for prints.

Collectors of Baker Lake prints have been attracted to their arresting formal elements as well as to the often supernatural or shamanic subject matter. Images of bizarre creatures in various stages of transformation, half-animal, half-human, appeal to the imagination. Stories of legends abound. We are introduced to a world of mystery, with little reference to realism. Baker Lake artists live in a particularly harsh environment. It seems that the drama and intensity of their existence in their hostile, unforgiving land is reflected in their extraordinary prints.

Bird Swallowing Transforming Fish, 1988, Irene Avaalaaqiaq Tiktaalaaq and Winnie Owingayak, Baker Lake (stonecut and stencil, aqua, orange, grey, yellow, fuschia; 63.5 x 97.0 cm). Many Baker Lake women are drawing as well as creating appliqué wall hangings. In this print, it is evident that wall hanging design has influenced the image. The cut-out shapes are reminiscent of appliqué felt pieces and the feathers on the bird echo embroidery stitches.

PANGNIRTUNG: LYRICAL, FRESH AND INTIMATE



Printmaking in Pangnirtung started in 1973 as a project initiated by the Government of the Northwest Territories. During the next four years the printshop operated under the guidance of John Houston, son of James Houston who had introduced printmaking to Cape Dorset 25 years earlier.

The first Pangnirtung collection was issued in 1973. Annual collections appeared regularly until 1988, when the printshop was closed. It was reopened in 1992 by an independent association of printmakers who have since issued several collections.

Although equally skilled in the technique of stonecut, Pangnirtung printmakers have excelled in stencilling from the very beginning. By its very nature, stencilling tends to produce soft, gentle images. Applying the stippling brush in tiny doses to the paper permits infinitely subtle gradations of colour, such that objects can look as if they were covered by a misty veil. Taking full advantage of the inherent beauty and delicacy of the medium, many of the Pangnirtung

Spring Seals, 1993, Andrew Karpik, Pangnirtung (stencil; 34.5 x 56.0 cm).

Most printers in the Pangnirtung print studio work with their own images, as in this case. Highlights on the bodies of the seals have been skilfully created by applying less ink and letting the white paper shine through.

stencil prints have a precious, jewel-like quality. Black contours are also rendered in stencil, which may require a large number of separate stencils and great skill on the printmaker's part.

Since the original drawings are often pencil line drawings, the printmakers make all the decisions regarding colour. Often this is a cooperative process. Much more than mere technicians reproducing an image faithfully, printmakers are artists in their own right.

Pangnirtung was an important centre for whaling from the 18th to the early 20th century. This period in the community's history has been recorded in many prints. Also recorded are the mostly humble, daily activities, in images of a quiet, contemplative nature. Hunting, fishing, travelling overland, games and family life, stories and legends are common themes.

The lyrical quality of Pangnirtung prints, their freshness and intimate charm has gained them a special place in the history of Inuit printmaking.



Woman Thinking, n.d., Elisapee Ishulutaq, Pangnirtung (felt pen).

For many years, printmakers in Pangnirtung have worked from simple line drawings such as this one.



Woman Thinking, 1983, Elisapee Ishulutaq and Josea Maniapik, Pangnirtung (stencil).

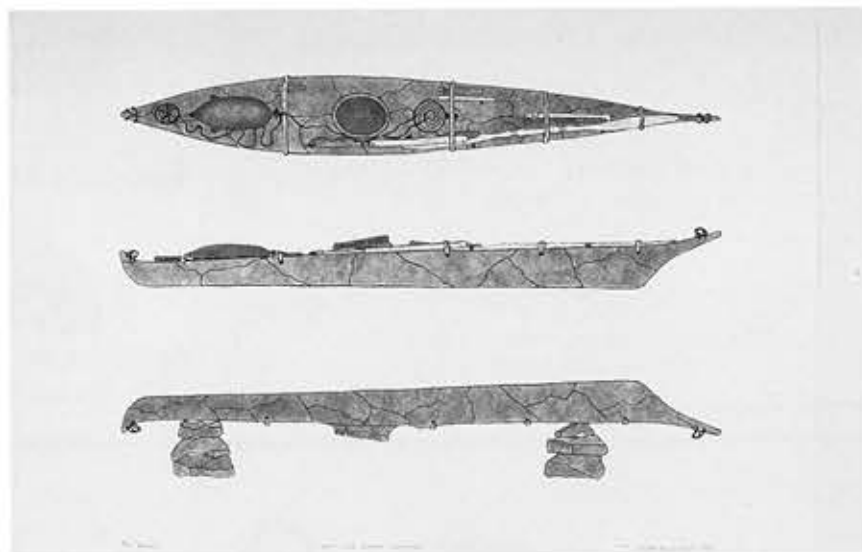
Getting from the original line drawing to the final print involves cutting the stencils and printing a series of proofs until the most satisfactory combination of colour has been achieved. It is up to the artists to determine the extent to which they want to be involved in this process.

CLYDE RIVER: A SUBDUED, GENTLE QUALITY

The Igutaq Group in Clyde River was established as a federal government economic development project by a group of women in 1974. Starting with the making of stuffed toys, the group soon progressed to the silkscreening of textiles, and then printmaking. Three print collections were released, in 1981, 1983 and 1985. Igutaq continued silkscreening on placemats, napkins, calendars and other craft items until the group came to a halt in 1995 (it subsequently regrouped in January 1998). Drawing from its experience with silkscreening, the Igutaq Group print-makers mostly produced prints in which the black contours were printed by silkscreen. Stencil was added to provide flat areas of colour. The heavy reliance on black contours gives them a somewhat illustrative character. Images from Clyde River tend to have a gentle, peaceful quality, perhaps because the majority of print-makers and artists have been women. Colours are subdued, with a preference for earthtones. The subject matter ranges from camp scenes and family life to the depiction of arctic wildlife, especially geese. Although efforts are underway to revive the Igutaq Group, the current interest is in silkscreening on fabric rather than the production of limited edition prints. ▼



A Strong Bee, 1981, Sangoya Apitak, Clyde River (silkscreen and stencil; grey, brown, yellow; 32 x 50 cm). The bee is the symbol for the Igutaq group. The gentle humour of this print can be found in many of its prints.



Kayak, 1984-85, Elisha Sanguya, Clyde River (serigraph and stencil; 43.8 x 57.2 cm). This artist demonstrates an effort to educate the viewer about Inuit culture, as he records, with the thoroughness of an ethnographer, the details of the kayak.



Long Journey, 1984-85, Elisapee Enuaraq, Clyde River (serigraph and stencil; 36.8 x 54.6 cm).

Travelling overland is a theme that frequently occurs in Inuit imagery. Families had to pack all their material possessions as they moved between seasonal hunting and fishing camps.

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DAVID RUBEN PIQTOUKUN

NEW WORKS

Shaping the Future of Aboriginal Curatorial Practice

by Lee-Ann Martin and Morgan Wood



Lee-Ann Martin
Chief Curator,
Mackenzie Art Gallery,
Regina, Saskatchewan.
Mackenzie Art Gallery



Morgan Wood, Curatorial Assistant,
Canadian Art, National Gallery of
Canada, Ottawa, Ontario
National Gallery of Canada

In February 1997, 17 Aboriginal curators met in Ottawa for the first time to discuss issues relating to their practice in visual arts. This historic meeting was a result of the May 1996 First Peoples Forum in Visual Arts, organized by the First Peoples Secretariat and the Visual Arts Section of the Canada Council for the Arts. The participants in that forum identified the need to bring together First Peoples curators to discuss pertinent issues, including professional development opportunities such as curatorial residencies.

Are the standards associated with curating obtained through formal education, from an Aboriginal ethic, or both?

While First Peoples art is receiving wider acceptance and inclusion in public art museums, little has been done to develop an infrastructure to ensure a sustained commitment to the collection and exhibition of these works. Aboriginal curators will ensure that this commitment is carried forward into the future, while acknowledging the important role that First Peoples artists have played to date.

In planning the February 1997 meeting, the First Peoples Secretariat employed

Morgan Wood as coordinator and selected curators to form a small working group to develop the content and format for the gathering. This group included Joane Cardinal-Schubert, an independent curator from Calgary; Lynn Hill, curator at the McMichael Canadian Art Collection; Tom Hill, director of the Woodland Cultural Centre Museum at Six Nations; and Jeffrey Thomas, an independent curator now living in Ottawa.

The working group viewed this meeting as the first step in establishing clarity about the Aboriginal curatorial profession and in gaining confidence and direction for the future. Under this premise, the meeting addressed three broad areas: "Questions of Quality" (the qualifications and responsibilities required for curating First Peoples visual arts), "Getting There" (training opportunities for First Peoples curators) and "Curatorial Landscape" (the local, national and international contexts within which curators work). Once the key issues were defined, the working group selected curators from across the country and representing a diversity of experience to speak to the topics.

This report highlights the key points that arose during the four days of discussion. It is important to remember that this was the first meeting of First Peoples



Conference participants (left to right): Tom Hill (Woodland Cultural Centre, Brantford, Ontario), Joyce Whitebear-Reed (Wanuskewin Heritage Park, Saskatoon, Saskatchewan), Merle Handley (freelance curator, Vancouver, British Columbia), Lynn Hill (McMichael Canadian Art Collection), Arthur Renwick, Barry Ace (Indian and Inuit Art Centre, Department of Indian Affairs and Northern Development), Ann Smith, Jeffrey Thomas, July Papatsie (Indian and Inuit Art Centre, Department of Indian Affairs and Northern Development).

curators in visual arts and that it focused largely on the curator's role in developing exhibitions. More discussion and debate must happen over the next few years to define Aboriginal curatorial practice further.

QUESTIONS OF QUALITY

Discussion about the appropriate qualifications for First Peoples curators in visual arts was necessary before the meeting could progress to issues of training and professional development, as well as the curatorial landscape. Some participants felt uncomfortable with the label "curator," preferring instead to call themselves "coordinator" or "facilitator." "Curator," however, is the term used by academics, exhibiting institutions and funding agencies.

Discussion included the identification and definition of appropriate qualifications and responsibilities of curators to determine their own approach to the profession. Are the standards associated with curating obtained through formal education, from a traditional Aboriginal ethic, or both? What is the relationship between the integrity of individual curators and that of the community?

Institutions frequently employ Aboriginal people who have no background in the arts or curatorial motivation. Such tokenism may to some extent validate the institution in the eyes of the First Peoples community, but it is detrimental

to the professional development of both the putative curator and curatorial practice in general: individuals are often chosen because of their "Indianness," not their professional qualifications. The curators also questioned whether First Peoples are perpetuating this notion of "Indianness" at the expense of curatorial integrity.

The issue of the artist as curator divided the participants. Some noted that it is important for artists to act as curators in order to create a better aesthetic understanding of an exhibition or collection. Some felt that an artistic background

The exclusionary climate is changing as Aboriginal curators gain experience, but institutional structure and power have shifted only slightly towards support of First Peoples curatorial practice.

might help curators organize exhibitions more effectively. But many participants insisted that conflict of interest guidelines would be needed to demarcate the line between promoting the artist/curator's own work and that of other artists. It was noted that artists who curated

their own work, as Bill Reid did in the 1970s, were often dissatisfied with the exclusion and misrepresentation of First Peoples arts within mainstream institutions by non-Aboriginal curators. This exclusionary climate is changing as Aboriginal curators gain experience, but institutional structure and power have shifted only slightly towards support for the further development of First Peoples curatorial practice.

In an effort to define the role of the Aboriginal curator in the visual arts, participants noted that curating requires a certain level of knowledge and skill. Collaborating with artists in the creative process, curators are historians playing an integral role in exhibitions. However, the First Peoples curators noted that meaningful engagement with Aboriginal communities is sometimes jeopardized by the criticism of academics, museums and funding agencies. Most importantly, today's First Peoples curators must negotiate between the sometimes conflicting value systems of Aboriginal communities and those of the regional, national and international communities of art museums and universities. Aboriginal curators must remain strong in the face of negative, intrusive outside influences and operate from their own personal and cultural value systems.

GETTING THERE

Curators bring to their profession different levels of experience, training, knowledge, motivation and expectation. In this session, Aboriginal curators began to determine the appropriate framework

for curatorial training and professional development. Too often in the past, curatorial internships for Native people have failed to ensure that individuals could pursue their chosen profession successfully. Hence discussion included the basic knowledge and skill levels required for curatorial practice and the institutional commitment and responsibility needed for training motivated individuals.

Currently in Canada, there are many institutions interested in hosting Aboriginal internships and many funding programs to support these initiatives. Internships, however, can be onerous for First Nations interns. Often treated as cheap labour, interns may receive little in the way of curatorial training. More often they play the ill-defined role of liaison between the Native and non-Native interests involved. Conference participants told many stories of their own experiences in such programs. It was suggested that institutions assume the following responsibilities:

- provision of practical experience in research and writing about visual arts
- support for travel to visual arts conferences and other networking opportunities
- a long term of training/professional development, preferably two years, with an exhibition as the end result
- a detailed training structure, including a work plan and time frame, reporting relationships, feedback and frequent monitoring of the interns' progress
- a closer sharing of responsibility among the trainees, host institutions and funding agencies
- access to appropriate mentors, advisors or teachers who need not be affiliated with the relevant institution but who must serve as both practical and theoretical guides
- equal emphasis on practical, hands-on experience and intellectual development
- recognition of the particular needs of northern communities in the early stages of curatorial development, where strategic opportunities must be offered

for individuals to gain the necessary knowledge and experience

- provision of opportunities to experiment with space in developing exhibitions, not necessarily within the institution.

It was also suggested that the trainees themselves should meet the following requirements:

- they should have artistic/cultural experience that need not come from academic training but should involve acquaintance with the diversity of First Peoples art practices
- they should shadow appropriate mentors, including curators and technical staff, and attend exhibitions

Often treated as cheap labour, interns may receive little in the way of curatorial training.

- they must study exhibition catalogues and arts publications
- they should develop a personal list of potential mentors who could help them to achieve development goals.

The differences between internships and residencies were also discussed. Internships were identified as opportunities for practical skills training, usually as part of an institutional education process, where final accountability is held by the educating institution. Residencies, on the other hand, are viewed as an important step in professional development after the trainees have completed their basic training. Residencies require a certain level of experience and commitment to the profession. Curatorial residents would be accorded more respect within both the profession and the host institution.

The participants endorsed the Canada Council for the Arts' targeted initiative of providing assistance to First Peoples for curatorial residencies in visual arts. Under the program, two or three curators will receive support for a minimum of one year as they pursue professional development opportunities at their chosen host institution.

CURATORIAL LANDSCAPE

The landscape within which First Peoples curators practise is complex and diverse. First of all, Aboriginal curators come from a range of First Nations communities, replete with different political and social histories, traditions and arts practices. These distinct backgrounds must inform their work as curators. As First Peoples art gains international recognition, curators must navigate their course in an increasingly urbanized and pluralistic world.

Curators often choose to work within many spheres, local, provincial, national and international. These varied contexts provide opportunities for growth and development but also for conflict among the different interests involved. First Peoples curators must remember that they practise with the privilege of their community, carrying an enormous burden of responsibility within the profession. As interpreters of the meaning of artworks in exhibitions, curators must recognize that Aboriginal languages are action-based rather than object-oriented: the art or objects then become tools for telling stories. This approach is often in direct opposition to the Euro-North American notion of the value attached to objects, or attached to result rather than process.

First Peoples curators are confronted with opposing expectations within the broad scope of their professional landscape. Should expectations at the international level effectively censor and deny the community-based expectations of an exhibition? How do the decisions made by curators affect their relationships with the community of artists? In these instances, curators must have authority and take responsibility for their premises and actions to maintain balance among the various communities with vested interests.

Elders consistently advise on the value of reciprocity: individuals must give back to their community. This leads curators to

think about the audiences for their exhibitions and about what constitutes a community. While participants agreed that it is extremely important for curators to work at the grass-roots level and develop a First Peoples audience, they also agreed that the focus of each exhibition will necessarily vary. Increasingly, curators must recognize a multiplicity of communities.

The network of First Peoples curators that currently exists is an important component within these diverse communities. As the number of people entering the profession increases, this network will become increasingly complex and wide-ranging, moving from local to global. It will not only provide vital systems of support, it is also critical to the curatorial functions of research and professional development in the practice as a whole.

The professional landscape for Aboriginal curators in Canada today includes opportunities to work on a freelance basis or within an institutional context. While independent curating is generally preferred, largely because of its freedom from the limitations of bureaucratic processes, many First Peoples curators today work within institutions. Government departments such

as Indian Affairs and Northern Development, national and regional museums and art galleries and cultural centres all provide some support for indigenous curatorial practices.

CHALLENGES

Participants at the forum noted many of the challenges associated with the very institutions that are responsible for framing public perceptions of First Peoples art and curatorial practices. First Peoples curators are frequently the only Aboriginal people on staff and are rarely involved

Aboriginal languages are action-based rather than object-oriented: the art or objects then become tools for telling stories.

directly in the major decision-making processes of the institution. Their presence may help institutions gain knowledge of Aboriginal communities, but they are

seldom allowed to take responsibility within the institution or within the curatorial profession.

The Aboriginal curators who met in February 1997 are optimistic about their future in the curatorial profession, given the heightened regional, national and international attention Aboriginal art now receives. But to build mutual respect and to share knowledge, institutions must help First Peoples artists and curators to realize their goals. This implies negotiating the current relationships of power between mainstream institutions and Aboriginal arts, and effectively addressing the need for increased First Peoples representation within mainstream institutions.

Lee-Ann Martin, formerly First Peoples Equity Coordinator, First Peoples Secretariat at the Canada Council for the Arts, is chief curator at the Mackenzie Art Gallery in Regina, Saskatchewan. Morgan Wood, formerly Curatorial Conference Coordinator, First Peoples Secretariat, is Canadian Art curatorial assistant at the National Gallery of Canada in Ottawa, Ontario. This is an edited version of a June 1997 report submitted to the Canada Council for the Arts.

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Davidee Itulu: *Following a Graphic Impulse*

by Maria von Finckenstein

Engraving on ivory, which existed in the pre-contact Inuit culture, was re-established on Baffin Island in the late 19th century as a direct response to the demands of a commercial market (Driscoll 1983:39). The engravings were taken home as souvenirs by whalers, or sold to an outside market by the Hudson's Bay Company. In Kimmirut (Lake Harbour), one of the whaling stations on Baffin Island, several artists specialized in cribbage boards and engraved tusks. Among the most established and consistent of these is Davidee Itulu, who started in the early 1950s and is still making exquisitely crafted, highly detailed images on ivory, usually on commission.

Itulu came to my attention because of two donations to the Canadian Museum of Civilization (CMC) during the last year. One was by Jack Greenwald who, for a period in the mid-1960s, would go up to Baffin Island for four-day trips

during which he met Davidee Itulu. Impressed by the precision and delicate detail of Itulu's imagery, he commissioned a series of pieces from him. In 1996 he donated a walrus tusk, an antler and a narwhal tusk, all by Itulu, to the CMC. The narwhal tusk was part of a set of four which he had originally commissioned. The other three tusks he sold to a Montreal dealer. Their next owner, John Hallward, also from Montreal, donated them to the CMC in 1997. As a result of these two generous donations, the museum now has a small representative collection of this artist's work.

The narwhal tusks are especially rare and valuable for research. All four have syllabic inscriptions accompanying their images which add greatly to our understanding and appreciation of the legends depicted on each. Several images refer to Kiviuq's journeys; others tell the story of Kajjuagjuk, the mistreated orphan boy.

Davidee Itulu was born in 1929 in Tutjaak, near Cape Dorset. In a recent discussion of his work with his daughter, Elisapee, Itulu said that the roots of his artistic skills, especially his talent for drawing animals, date back to childhood

and his finger-tip renderings on a frozen igloo window. His interest in drawing was inspired by a Cape Dorset artist who showed Itulu his work and encouraged him to try it. He started work as a carver and engraver around 1953, at the age of 24. The CMC owns a small carving by him from around 1953. Although a fine carver and an equally skilled boatbuilder, it is for his delicately incised ivory tusks and antlers that he is best known.

Itulu explained his technique in an interview with Bernadette Driscoll in 1983. As Driscoll wrote (1983:41):

With an axe Ittuluk pares down the tusk; he then uses a fine grain file, followed by a knife and, finally, several grades of sandpaper to smooth out the surface of the ivory. The tusk is polished with the heel of the carver's hand or sometimes with a commercially produced cream abrasive. Using a pencil, Ittuluk sketches out his drawing which he then engraves with a homemade cutting

tool. He fills in the interior of each figure with a rhythmic zigzag line to lend texture and sometimes depth to the pictorial image ... In filling in the engraved figures, Ittuluk uses a 'true' paint which he obtained from his father more than twenty years ago ... Using a wet cotton cloth, Ittuluk wipes the surface of the tusk, ensuring that the engraved areas are well-inked.

When asked about his unique zigzag incisions, Itulu said that he picked up the technique on his own. Itulu prefers this learning style because it allows him to develop new techniques the way he wants. Unlike previous ivory engravers, Itulu said that his artistic style was not modelled after the artwork of early whalers.

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fig. 1: Engraved Walrus Tusk, 1963, Davidee Itulu, Kimmirut (light green stone, ivory, black ink; 39.5 x 11.2 x 13.3 cm; Canadian Museum of Civilization; gift of the Department of Indian Affairs and Northern Development, 1989, NA 1086).

This earlier piece, somewhat hesitant in execution, lacks the confidence and elegance of other pieces. There is less finesse in the creation of texture and the movement in the figures is wooden and awkward. However, the love of detail, seen in the rabbit's whiskers and the scowl on the bear's face, point to his later, more accomplished work.

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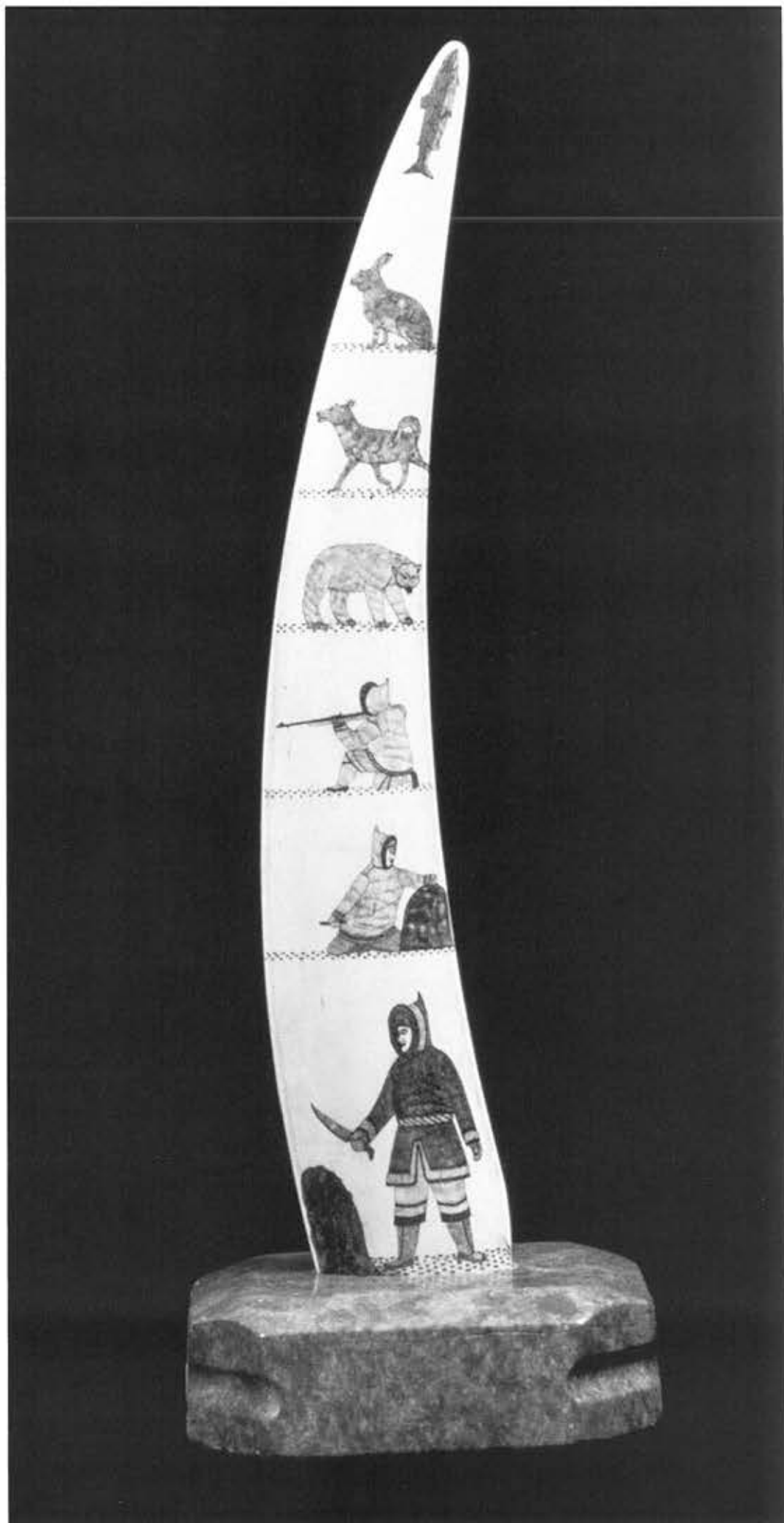




fig. 2 (front, back): Engraved Caribou Antler, c. 1965, Davidee Itulu, Kimmirut (ivory, black ink; 32.0 x 8.5 x 6.3 cm; Canadian Museum of Civilization; gift of Jack Greenwald, Montreal, 1996; IV-C-5746; published in Swinton 1965:185 and Sotheby's 1982:15).

Whenever the background is upright and narrow, such as in this piece of a caribou antler, Itulu prefers to stack up little vignettes on top of each other. Each scene is given its own horizontal line consisting of half-circles that may represent ice, snow, pebbles or grass. Besides the exquisiteness of detail and line, this horizontal line is one of the hallmarks of Itulu's scrimshaw engravings.

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fig. 3: Kaujjagjuk Bursting out of His Clothes (detail), mid-1960s, Davidee Itulu, Kimmirut (ivory and black ink; 0.7 x 17.0 x 202.0 cm; Canadian Museum of Civilization; gift of John Hallward, Montreal, 1997; IV-C-5807).

The description in syllabics reads as follows: "Kaujjagjuk was mistreated as a child. His clothes are tattered. He is strong. Because of his strength he is able to kill a bear and toss it away." Itulu chooses to depict the moment at which Kaujjagjuk becomes so strong that his clothes tear and hardly cover his body anymore.

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fig. 4: Engraved Walrus Tusk (detail), 1960s, Davidee Itulu, Kimmirut (brown-green stone, ivory, ink; 42.0 x 10.0 x 7.9 cm; Canadian Museum of Civilization; gift of Jack Greenwald, Montreal, 1996; IV-C-5745).

The running caribou shows the delicate detail and tonal gradations Itulu achieves by varying the density of his incisions. The artist has moved beyond the haphazard zigzag lines of the earlier works. Note the lighter antler superimposed over the darker in order to suggest shadow and depth.

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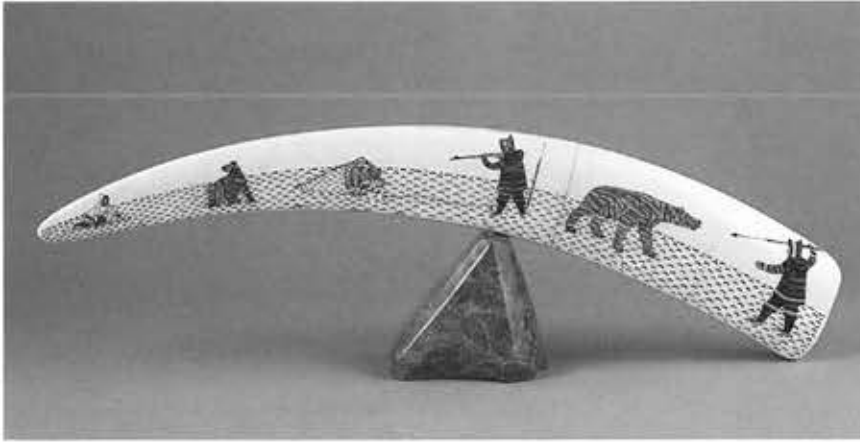


fig. 7: Engraved Walrus Tusk (bear-hunting scenes), c. 1960, Davidee Itulu, Kimmirut (ivory, green stone, black ink; 45 x 9 x 8 cm; Sarick Collection #2089, Art Gallery of Ontario).

Itulu has engraved many walrus tusks throughout his career. He often varies the manner in which he places the tusk, making the base an integral part of the overall design. Here the tusk is resting on a triangular stone base which allows for a horizontal drawing in which different scenarios of the bear hunt are depicted.

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fig. 5: Engraved Walrus Tusk, 1960, Davidee Itulu (attributed), Kimmirut (light green stone, ivory, black ink; 26.7 x 10.2 x 7.7cm; Toronto-Dominion Bank Collection). It appears that Itulu very quickly developed his own distinctive vocabulary of figures and animals, reflecting his experiences as hunter and trapper. Although unsigned, this piece is evidence of his earlier style when he had not yet perfected his technique of modelling texture. There is the same hatching in zigzag lines in the head of the bear and the rabbit as in the bear-hunting scenes in figure 7. The figure of the woman is almost identical to one on a tusk in the Knight collection in Winnipeg (Wight 1987:24).

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fig. 6: Engraved Walrus Tusk, 1960s, Davidee Itulu, Kimmirut (brown-green stone, ivory, ink; 42.0 x 10.0 x 7.9 cm; Canadian Museum of Civilization; gift of Jack Greenwald, Montreal, 1996; IV-C-5745). The detailed description of Inuit clothing from all angles combined with hunting and fishing activities reminds us that this artform originated as a tourist souvenir. People who bought tusks decorated with scrimshaw engravings brought home memories from the exotic culture with which they had been in contact.

Canadian Museum of Civilization

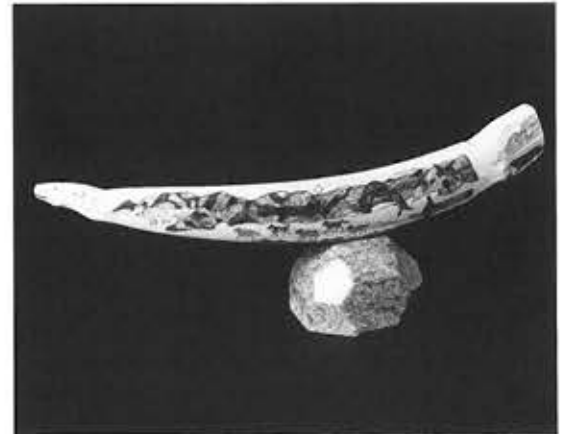


fig. 8: Engraved Walrus Tusk, 1964, Davidee Itulu, Kimmirut (ivory, green stone, black ink; 17.8 x 49.5 x 11.5 cm; Toronto-Dominion Bank Collection).

The gentle curve of the tusk suggests motion forward which parallels the movement of the dogs pulling the sled. Travellers and dogs are set against a mountainous landscape. Each dog has different colouring, the harness is described in detail and the mountains show a great variety in formation. One wonders whether the hills beyond Kimmirut served as a model.

Department of Indian Affairs and Northern Development

Art and Expression

Curatorial notes by Darlene Coward Wight

AT THE WINNIPEG

ART GALLERY

WINNIPEG, MANITOBA

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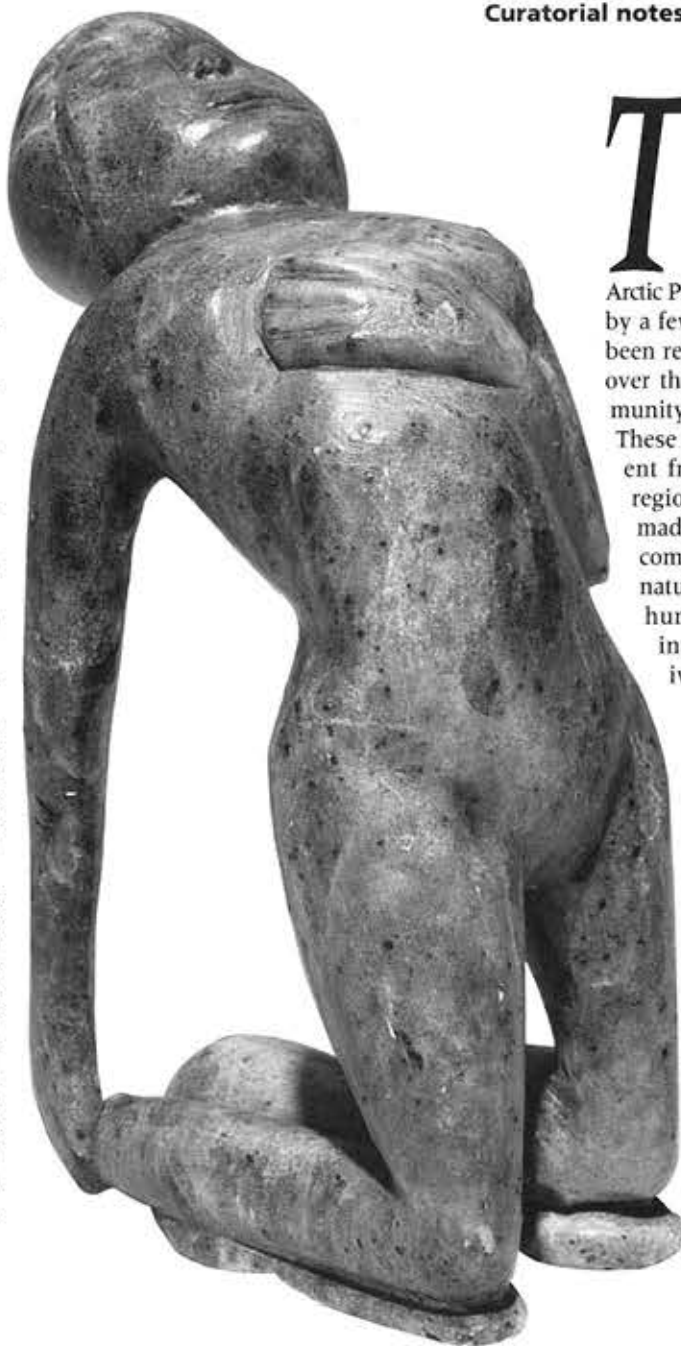
DARLENE COWARD WIGHT

All photography by Ernest Mayer, Winnipeg Art Gallery. All captions by Darlene Coward Wight from *Art and Expression of the Netsilik*, a guide to the exhibition.

Ayuqhaqtuq (Poor Woman), n.d., Maudie Okittuq, Taloyoak (stone; 13.6 x 6.4 x 9.3 cm; private collection).

This woman is poor and has no husband to hunt for her. She has a hard time getting skins to make clothes (communication with artist, November 1997). Maudie and her brother, Gideon Qauqjuaq lost their mother when they were small children. This meant they had no one to sew their clothing. This carving reflects memories of a hard childhood.

Maudie remembers that she tried to sew as she got older but she was not very good at it.



This exhibition is the culmination of years of interest in the art and artists of the Netsilik region in the high central Arctic. When I began working at Canadian Arctic Producers¹ in 1981, I was impressed by a few intriguing sculptures that had been received at the Ottawa warehouse over the preceding year from the community of Taloyoak (then Spence Bay). These carvings were markedly different from work coming out of other regions of the Arctic. They were often made of whale bone, and eccentric compositions were inspired by the natural shapes of the bone. Faces of human figures and animals were intricately detailed in antler and ivory, expressing strong emotions such as surprise, fear, horror or joy. The subjects were often spiritual, depicting shamanic transformations, supernatural spirits and stories from Netsilik² oral traditions.

The artists' names were surprisingly unfamiliar — Judas Ullulaq, Maudie Okittuk, Sam Nahaulaituq, Charlie Ugyuk, Joe Kilonik, Abe Kingmiaqtuq and others. Their work had been encouraged and purchased by the cooperative manager at Taloyoak, Graham Robinson. He had sent the work to

of the *Netsilik*

Canadian Arctic Producers on the understanding that it would be used in exhibitions in order to promote the artists.³ I believed that his enthusiasm was justified and began researching the art and artists with academic vigour (having just graduated from university).

In October 1982, Canadian Arctic Producers received funding assistance from Indian and Northern Affairs Canada that allowed me to travel to Taloyoak, Gjoa Haven and Pelly Bay. At this time I interviewed a number of artists, encouraging them to continue to create carvings for exhibitions. Several fine arts dealers were interested in their work and the first solo exhibitions, accompanied by catalogues, were held for Ullulaq (March 1983 at Inuit Gallery of Eskimo Art, Toronto), Maudie Okittuq (May 1983 at Images Art Gallery, Toronto) and Sam Nahaulaituq (April 1983 at Alaska Shop, New York, with the assistance of the Canadian Consulate General). Many other solo and group exhibitions have been held by dealers across Canada, the United States and Germany since 1983. With this commercial interest, the work has remained strong.

Over the years, and since coming to Winnipeg in 1986, I have continued to travel to the Netsilik region. In 1992, several factors led to my decision to feature the artists' sculpture in an exhibition at the Winnipeg Art Gallery (WAG). There was sufficient artistic "history" to organize a retrospective study of the art from its various beginnings in the three Netsilik communities. The exhibition could examine carvings made by

Taloyoak artists in the 1960s in response to government initiatives, as well as pay tribute to the talented carvers whose work has matured since then. A major exhibition featuring the art of Netsilik artist Karoo Ashevak⁴ had been organized at the WAG in 1977 by my predecessor, Jean Blodgett. A culturally based show would put Karoo's art into a broader artistic context. It would be possible to see sculpture that influenced him, and work that was influenced by him.

Since the most important artists from Gjoa Haven and Pelly Bay are also Netsilik, I decided to include those as well, in order to show influences and divergences. In Pelly Bay, carving for southern markets began with the creation of ivory miniatures, encouraged by Roman Catholic missionaries. Nick Sikkuark came out of that tradition, but his work has changed dramatically over the years. His work has had a marked influence on artists in Pelly Bay and in Gjoa Haven. Judas Ullulaq is another of the influential artists of the region, and it is fascinating to see how aspects of his style have "mutated" in the work of others.

With the help of the Museums Assistance Program grant for research, I was again able to travel north to receive help from people in the three communities. This was an opportunity to document valuable cultural information. I was



Skull with Animals, 1990, Emily Illuitok, Pelly Bay (bone, ivory, sinew, antler, black inlay, black paint; 16.8 x 7.1 x 7.8 cm; collection of Gerald William Hykawy).

Faces from the Past, 1995, Joseph Suqslak, Gjoa Haven (stone, ivory, metal, slate; 27.5 x 15.7 x 12.2 cm; private collection). These are the faces of some of the old people in my family who used to be alive.



Amayuqruq (Female Child Stealer), 1995, Uriash Pukiqnak, Gjoa Haven (stone, antler, black inlay; 34.4 x 53.0 x 25.5 cm; collection of Kitty Lau).

In recent years the artist has been interested in depicting traditional stories which are part of the Netsilik culture. If children strayed too close to the floe-edge they ran the risk of being abducted by this female spirit who would put the children in her amauti and take them away to be eaten.

assisted by Louise Anaija in Taloyoak, Joseph Suqslak and Tommy Angutitauruq in Gjoa Haven and Theresa Sikkuark in Pelly Bay. They were expert interpreters, and later conducted interviews in my absence. The artists helped greatly by telling me of special sculptures they had created and wanted me to track down. Back in the South, I contacted and visited dealers and collectors in my search for pieces to borrow.

The resulting exhibition contains 165 sculptures, 114 borrowed from 25 public and private collections. While giving an overview of the main stylistic developments that have taken place since the 1960s, the exhibition also presents the work of the most important artists in some depth: Eli Inukpaluk, Sakkiassie Anaija, Tommy Ashevak, Abe Kingmiaqtuq, Karoo Ashevak, Augustin Anaittuq, Emily Illuitok, Nick Sikkuark, Sam Nahaulaituq, Gideon Qauqjuaq, Maudie Okittuq, Joata Suqslak, Joseph Suqslak, Uriash Pukiqnak, Nelson Takkiruq, Judas Ullulaq and Charlie Ugyuk.

Artists and elders have been most generous with their knowledge, helping me to gain cultural insights that have broad-

ened my understanding of the art. The "universal" stories they have told contain elements that are unique to their own culture. Some stories were completely new to me. First-hand accounts of shamanic activities and practices that I have gathered will give new insights into the richness of Netsilik culture.⁵ I have been privileged to receive the help and trust of many people while working on this exhibition, and I hope that it will be a testament to the creativity of the artists represented.

NOTES

1 Canadian Arctic Producers was the wholesale marketing agency for cooperatives in the Northwest Territories. It is now the marketing division of Arctic Co-operatives Ltd.

2 Inuit from the Netsilik region call themselves *Netsilingmiut*, or "people of the seal."

3 Robinson had left Taloyoak for a new job in the cooperative system in Guyana by the summer of 1982.

4 Karoo Ashevak is known as Ashevak Karruq in Taloyoak.

5 The Winnipeg Art Gallery is currently pursuing funding that will allow part of the exhibition to travel to the communities of origin. A catalogue is being prepared that will make the research available in book form.

Review of Art and Expression of the Netsilik

by Dorothy Speak

The art of the Netsilik region – the coastal communities of Taloyoak (formerly Spence Bay), Gjoa Haven and Pelly Bay in the high central Arctic – has held a special appeal for curator Darlene Wight since she began to work with Inuit art in 1982. Many trips over the years have acquainted Wight with the people, culture and social history of this remote district, whose geography has protected it from the extremes of acculturation experienced by more accessible northern settlements.

Art and Expression of the Netsilik, an exhibition of 165 sculptures, one-third of them drawn from the collections of the Winnipeg Art Gallery (WAG), is the largest single gathering to date of works from this region. As artistic centres, these communities are young. Gjoa Haven, for instance, did not begin producing work until 1971, more than 20 years after carving for a southern market was introduced in Nunavik (Northern Quebec). But the range and maturity of expression and the mastery of materials and technique here are impressive.

Wight has gathered together the works of 30 artists – a dangerously large number, were the exhibition not loosely united by

fig. 1: Spirit, 1974, Karoo Ashevak, Taloyoak (whale bone; 63.0 x 30.8 x 11.5 cm; collection of Dr. Harry Winrob).



pervasive shamanic themes and the almost universal use of diverse organic materials. This, more than anything else, makes the display richly rewarding.

Five works by the Taloyoak master Karoo Ashevak (fig. 1) stand at the centre of the exhibition, not only because he is the most famous of all Netsilik artists, but because his brief but sensational international success just before his death in a house fire in 1974 has made him much imitated. Typical of Karoo's work, of course, are shamanic and transformational themes, exclusive use of whale bone as a material and the high energy and expressive faces of his figures, the ripple effect of which can be seen in work as far away as Gjoa Haven. The physical vitality of Karoo's subjects and their emotional intensity – expressed in deeply lined cheeks, facial distortions, gaping mouths, protruding teeth, hollowed-out nostrils – have become fundamental to the aesthetic concepts of beauty and power in the art of the Netsilik. What none of Karoo's disciples seem to have captured, however, is the spiritual depth of his works or his leanings towards abstraction.

Karoo Ashevak's name leaps to mind when one thinks of Taloyoak, and indeed, in this exhibition, no other artist from that community approaches his talent or vision. One possible exception is Abraham Kingmiaqtuk, who himself had an influence on Karoo. Early pieces such

fig. 2: *Human and Bird Spirit*, c. 1967, Abraham Kingmiaqtuk, Taloyoak (whale bone, muskox horn; 41.2 x 35.2 x 13.2 cm; Inuit Cultural Institute collection).

as his 1967 work *Human and Bird Spirit* (fig. 2), carved from dense specimens of whale bone that carry the warmth and weight of stone, display a solidity and a classicism that we can see reflected in Karoo's work.

Most impressive among the Pelly Bay artists and, with 19 works, certainly the best represented is Nick Sikkuark. His small and medium-scale pieces employ whale bone, antler and other natural materials in complex, sometimes whimsical, sometimes horrific compositions, the latter exploiting suggestions of skeletons,

fig. 3: *Shaman*, 1990, Nick Sikkuark, Pelly Bay (bone, antler, fur, sinew, ivory, black inlay; 62.0 x 33.5 x 31.5 cm; Winnipeg Art Gallery collection; gift of Tradition Fine Foods Ltd.).

exposed organs and decay inherent in the whale bone itself. Sikkuark cleverly employs contrasting surface qualities for realistic effects – friable whale bone, for instance, for fur clothing, smooth antler for short-haired boots or human flesh (fig. 3). Sikkuark was the first to include animal hair in his compositions to





fig. 4: *Happy Hunter with Geese*, c. 1988, Judas Ullulaq, Gjoa Haven (stone, muskox horn, antler; 76.5 x 60.0 x 35.1 cm; collection of Tradition Fine Foods Ltd.).



fig. 5: *Demon with Trident*, 1996, Charlie Ugyuk, Taloyoak (stone, antler, muskox horn; 37.4 x 33.2 x 45.0 cm; collection of Robert Kardosh).

enhance realism, a practice quickly adopted by some of his colleagues.

The unquestionable stars of the exhibition are the brothers Judas Ullulaq and Charlie Ugyuk, who have lived in both Taloyoak and Gjoa Haven. They stand out not only because 21 works by Ullulaq and 16 by Ugyuk constitute nearly one-fifth of the show, but because of the size and power of their works.

The Ullulaq group provides a good overview of this remarkable artist's development, from the quiet, compact, medium-scale works of the early 1980s to later extroverted, virtuoso pieces such as *Happy Hunter with Geese* (fig. 4). There are many fine works here, almost all of them carefully inlaid with Ullulaq's trademark ivory eyes and teeth. Least successful are the pieces in whale bone, which does not seem to be a dense enough

medium to allow his exceptional talent with strong volumes to shine forth.

Ullulaq began his carving career as a student of his older brother and one look at Charlie Ugyuk's work shows us the origins of Ullulaq's powerful forms and intense feeling. But while Ullulaq's subjects often brim with humour and joie de vivre, Ugyuk's resonate with pathos or evil. A follower of a violent and unorthodox lifestyle, Ugyuk is a complex artist whose work ranges from sinister autobiographical pieces such as *Demon with Trident* (fig. 5), to the deeply compassionate *Blind Woman with Knife and Cane* (fig. 6). Certainly the range of his subject matter makes him the most fascinating and

perplexing artist in this exhibition. Four demon subjects are included here, all of them highly convincing, richly polished, horrific in detail. Wight speculates that their iconography draws upon Christian depictions of the devil, to which Ugyuk would have been exposed as a child, and that they are both ironic and self-referential in content. Perhaps influenced by the hollow mouths and nostrils, the distortions of Karoo Ashevak's work, Ugyuk carries these qualities to grotesque and sinister extremes.

Unfortunately, this important assemblage of works from three communities that are still deeply inspired by legend and the practices of shamanism is undermined by a number of factors. Effective presentation of an exhibition of this size requires a strong, directive installation, which is lacking here. The showcases drift in a large, sterile, undefined space whose grey walls do not enhance the materials or welcome the visitor. Viewing it, as I did, without the use of the guide book leaves one overwhelmed by the sheer number of artists and variety of works. Grouping of pieces is inconsistent, sometimes governed by chronology or medium, sometimes by artist and community. The greatest square footage is given over to a majority of small and medium-scale works, while the dynamic larger pieces by Ullulaq, Ugyuk and their followers are inexplicably squeezed into a separate confining space where they have



fig. 6: *Blind Woman with Knife and Cane*, 1985, Charlie Ugyuk, Taloyoak (stone, antler; 45.5 x 48.8 x 25.0 cm; collection of Tradition Fine Foods, Ltd.).

little room to “breathe.” Too many artists are represented by only one or two pieces, while others have up to 20 works in the show, resulting in a marked imbalance. Wight might have done well to consider that less is sometimes more, or to eliminate minor artists or those whose small-scale works cannot hold their own against the power of Ugyuk’s or Ullulaq’s, for instance.

The range and maturity of expression and the mastery of materials and technique are impressive.

All of this might have been manageable with a strong curatorial thesis, if we knew what that thesis was. Wight is a highly skilled curator presently doing some of the most important work with Inuit art in this country and following in the tradition of fine shows set at the WAG by Jean Blodgett. A dedicated researcher, Wight has given us exhibitions such as *The Ian Lindsay Collection of Art*, and the recent *Between Two Worlds: Sculpture by David Ruben Piqtoukun*. But, because of time constraints

and uncertain funding, Wight was unable to write the catalogue to coincide with the opening of the exhibition, or to prepare supportive materials in the form of panels, commentaries and interpretations that would have made the exhibition both meaningful and richly rewarding for the visitor. It is unfortunate that exhibitions, once placed on an institution’s agenda, must go forward when preparation is inadequate. As a result, a wonderful opportunity to educate the public about these talented artists and their cultural milieu was missed. This is a shame given the meagre resources of museums and the finite energies of curators. Wight has, however, secured the financial resources to produce a catalogue of the exhibition. Its publication is eagerly awaited.

The Netsilik Communities

*Excerpts from
the exhibition
guide book*

by Darlene Coward Wight

TALOYOAK

Taloyoak is located on the west side of the Boothia Peninsula. The Hudson's Bay Company founded a post there in 1949 and called it Spence Bay. A school and nursing station gradually drew people from the camps along the peninsula, so that by 1974 more than 400 people were living in the community. A carving program was set up by the Department of Indian Affairs and Northern Development in the early 1960s. Area Administrator Bruce Myers arranged to have whale bone brought in from the Fort Ross area. In 1969 DIAND bought 29 carvings that now reside in the Inuit Cultural Institute collection. In 1971 the Paleajook Co-operative was formed. By the early 1970s a number of Taloyoak carvers, such as Anaija, Tommy Ashevak, Stephen Alookey, Judas Ullulaq and Maudie Okittuq, were well known. Foremost among the carvers was Karoo Ashevak, whose work received international recognition. The death of Karoo Ashevak in 1974 dampened dealer and collector interest in other Taloyoak



carvers. Co-op manager Graham Robinson helped revive interest in the early 1980s by organizing a series of solo and group exhibitions in conjunction with the Fine Arts Department of Canadian Arctic Producers. From the shows emerged bold and original works from artists such as Joe Killoonik and Sam Nahaulaitud, which have helped renew public interest in Taloyoak carving to this day.

Shaman Giving Birth, c. 1980, Maudie Okittuq, Taloyoak (stone; 19.4 x 12.0 x 11.4 cm; collection of the Art Gallery of Ontario; gift of Samuel and Esther Sarik, Toronto, 1996). This female shaman has just given birth. She is alone and has undergone a supernatural birth (communication with artist, November 1997).

GJOA HAVEN

Gjoa Haven is located on the south-east shore of King William Island. It is named after the *Gjoa*, the ship of explorer Roald Amundsen and the first vessel to navigate the Northwest Passage. In 1904 and 1905 Amundsen and his crew wintered on the site. The Hudson's Bay Company established a post there in 1927. Between 1927 and 1938 the Canalaska Trading Company operated a post nearby. In the 1960s, the community became a year-round home for the Inuit when houses were built by the federal government.

The Kekertak Co-operative was incorporated in 1967 as a domestic fishery, followed by the establishment of a carving project by the Government of the Northwest Territories in 1971. Management of the crafts and sculpture program was eventually assumed by the Kekertak Co-op in 1982. Since the establishment of the carving project, a number of Gjoa Haven artists have produced innovative stone and bone works which have received world-wide acclaim. The carvings of Joseph Suqslak, Gideon Qauqjuaq, Joe Makkituq and others are marked by a shared interest in facial expression, dynamic movement and shamanic subject matter.



Woman Buried in the Snow, 1996, Nick Sikkuark, Pelly Bay (ivory, antler, whale bone, muskox hair; 8.0 x 5.2 x 10.1 cm; collection of the Upstairs Gallery). This woman got lost on the tundra and is becoming covered with snow.

PELLY BAY

Pelly Bay is located on the west side of the Simpson Peninsula near the mouth of the Kugaardjuk River. The community is named after a 19th-century governor of the Hudson's Bay Company, and is known as Arviliqjuaq in Inuktitut. In 1935, Oblate missionary Father Henri Tardy was the first non-Inuit to live in the community. Tardy established the community's first church, which now serves as a local museum. Tardy's successor, Father Franz Van de Velde, encouraged the Inuit to produce ivory carvings for the southern market. With limited mail service, however, selling sculpture was difficult. The establishment of the Koomiut Co-operative Association in 1966 helped spread the word about Pelly Bay artists. The work of Nick Sikkuark, for instance, has had a significant influence on carvers in the Netsilik region. His unique use of bone, antler, fur and muskox hair are complemented by the work of artists such as Augustin Anaittuq and his wife, Sabina.



Two Wrestlers, c.1988, Judas Ullulaq, Gjoa Haven (whale bone, ivory, stone; 73.0 x 25.0 x 37.2 cm; collection of Fine Foods, Ltd.). The two wrestlers are shamans and the third face is the spirit helper, or torngat, of one of them. The shamans are having a wrestling contest to see which is the strongest.

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Okpik Nursing Two Chicks, 1997,
Tukiki Oshaweetok, Cape Dorset
(6.5 x 25 x 32 cm) \$1,200

Photo: Tim Wickens



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Hunter, Joe Talirunili, Povungnituk c.1964

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First prize: *Growing up Owls*, Mattiuisi Iyaituk, 1997 (Serpentine and orange alabaster, 12"x18"x7") value \$1,200

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First prize



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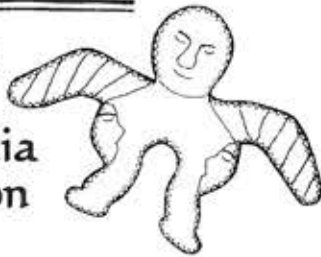
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KIAWAK ASHOONA, STONE, 1997, 29 X 17 X 9.5"

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Germaine Arnaktauyok

Curatorial notes by Darlene Coward Wight

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Takannaaluk, 1994, Germaine Arnaktauyok, Igloolik (black ink; 59 x 37 cm).

Germaine Arnaktauyok has been drawing since childhood. She is one of the few Inuit artists who has had formal art training. She is well known in the North for her many illustrations in books written in Inuktitut and English. Important commissions for drawings have been received from companies, organizations and governments and her work has been shown in group and sales exhibitions. This is her first exhibition in a public art gallery.

The exhibition features 52 drawings and prints dating from 1970 to 1997, but it concentrates on her work of the last few years. The 1990s have been a creative time for Arnaktauyok. Her drawings have achieved a new technical and conceptual maturity that goes beyond the narrative and technical skills needed for illustration, and she is translating these drawings into prints.

Her earlier work is represented by a solid black ink drawing, *Woman*, drawn around 1970 when she was working at the Frobisher Bay Arts and Crafts Centre. Pen-and-ink drawings from the 1970s have freer lines and lively action, a style she has been using to illustrate children's books over the years.

Such two-dimensional silhouette and line drawings have been replaced in recent years by meticulous works built up through tone and colour instead of line. Arnaktauyok's unique drawings are created from a network of fine, coiled lines that she calls her "squiggles." The resulting texture can sometimes make a

drawing look like an engraving, although this technique has developed over the years and was not influenced by prints. However, it is fitting that she has learned to translate her original work into the medium of etching, which creates the tonal effects that are now integral to her art. Apart from one lithograph, *Mother and Child*, made on a training trip to Cape Dorset in 1992, her prints are mainly copper-plate etchings and aquatints, made in Iqaluit, and most recently in Calgary with Mary Jo Majors. Nine steel-plate etchings were proofed in 1993 in Montreal, in Paul Machnik's Studio PM.

The artist has always had an interest in the traditional myths and stories of her Iglumiut culture and is now incorporating them in her work. She is particularly interested in female entities and concerns: the sea goddess Sedna, creation and birth, which are all expressed in very personal ways that humanize the subjects.

In November 1997, Arnaktauyok travelled to Winnipeg from Yellowknife to assist with the preparation of this exhibition. She generously gave several hours of interviews, which offer insights into her work, as well as her life.

Excerpts from Germaine Arnaktauyok's autobiography

Compiled from interviews conducted
by Darlene Coward Wight
in Winnipeg, Manitoba,
November 9-10, 1997

I was born in a camp on the mainland near Igloolik ... The area where my family lived was good for sealing, and there were caribou herds that migrated through the region ... It wasn't until years later, in the mid-1960s, that my parents moved to Igloolik. They were getting older and I think they had to be closer to a nursing station and other services. That was when I was going to school. I had a normal childhood. There were about eight of us, so there were other kids to play with. I was the oldest girl, with two older brothers ... My mother told me ... that when she was a young girl, she used to help a blind woman. She would take her places she wanted to go. The blind woman told my mother that if she ever

had a daughter and named a child after her, she would have very good eyes. So I was named after her because I was the first girl to be born to my parents. I have wondered why she said that, because I have terrible eyesight. But when I think about it, maybe she meant that I have better inner eyes – visual insight, that I use in my artwork.

When I was a child, it seemed natural for me to make art. I can remember drawing on gum wrappers and any bits and pieces of paper I could find. My father would travel to Igloolik for supplies, and I remember that I told him I wanted colours. He mentioned this to the priest, who once sent me red, green, blue and yellow crayons. I never questioned being an artist. I guess I was

*Sedna — Ruler of All
Sea Animals, 1994,
Germaine Arnaktauyok,
Igloolik (etching, 1/4;
36.0 x 40.5 cm).*



lucky. It seemed I knew exactly what I wanted to be, and then I just worked at it ...

I was baptized as a Catholic when I was a baby ... My father would go to the mission and visit every time he went to Igloolik. It was a necessary duty in your life to go to the mission and talk to your priest and have confession and communion ... At the age of nine I was sent to a Catholic residential school in Chesterfield Inlet. I was there for seven years and only saw my parents during school break in the summer. In those lonely years, I met a nun who was a talented painter. She gave lessons to me and four other girls on Saturdays. We were able to draw while listening to music, and I enjoyed that little freedom from the hostel. I sold my first artwork, an oil painting, when I was eleven ... In 1967 I went to Winnipeg and took art courses on the weekend. The next year I took a full course in fine arts at the University of Manitoba. In 1969 I moved to Ottawa and took commercial art at the Pembroke Campus of Algonquin College. I soon decided that was not for me, but while in Ottawa I worked for the Department of Indian and Northern Affairs illustrating school books.

Late in 1969 I moved North to Iqaluit (then Frobisher Bay) and worked in the Frobisher Bay Arts and Crafts Centre for five years ... While I was working there, I was offered the chance to take a crafts course at Algonquin College in Pembroke again. It was a year-long course, and I lived on Golden Lake Reservation for that time. There were only two Inuit taking the course. The others were Native people from the South, so we took moosehide tufting, sewing using the traditional porcupine quill, ceramics, dyeing and designing clothes – all kinds of different things in a year ...

I got a job in Yellowknife ... For five years, from 1971-76, I worked on



Exasperated Loon and Impatient Raven, 1997, Germaine Arnaktauyok, Igloolik (etching, 1/50; 80.3 x 72.2 cm).

different illustration projects for the Government of the Northwest Territories' Department of Education. In 1976 I got married and had my daughter, Amber. My husband and I moved to Langley, B.C. For the next 10 years, art was not a large part of my life ... My marriage didn't work, so I went back to Yellowknife by myself in 1989 and began making art again. Tom and Helen Webster opened a gallery in 1991 and began buying drawings from me. I decided I wanted to study printmaking, so in September 1992 I went back to Iqaluit and studied with Kyra Fischer at Arctic College until April 1993. As part of that course, I spent a month in Montreal and did several steel engravings with Paul Machnik at Studio PM. These were the two Sedna pieces, *Drummer*, *The Woman Who Became a Narwhal*, *Tunniq*, *Arsait* and two little prints of an igloo and a sealskin tent ...

I have made a number of etchings in Calgary using copper plates, which are soft. With copper, you do lines on your plate and put it in the acid. You can leave it in for 30 minutes, an hour or overnight, depending on how deep you want the acid to bite. You can work a few plates at the same time. You are constantly doing something. If the acid bites the plate too deeply, you have to try to work it out. You look at it, you do a print, and look at that, and decide if it needs to be darker.

You put the stop-out on, put it in acid, take it out for so many minutes, print it again, look at it again, and you just keep doing it until you get what you want. The process of printing takes a couple of weeks. You could take a month to do one print ... The difference between copper and steel plates is that steel plates are very clear with finer lines. When you are constantly putting a lot of pounds of pressure on a plate, it gradually starts getting fuzzy because you are flattening the plate. You can make larger editions on steel plates because it takes a longer time to flatten the plate. But you have to work with very dangerous chemicals. You are involved in the copper-plate process. You have everything that you need right there ...

Now that I live alone, there are fewer distractions. I think it is necessary for an artist to be alone at least part of the time in order to concentrate. ▼

Excerpted from Germaine Arnaktauyok, catalogue for the exhibition, with the permission of the Winnipeg Art Gallery.

Δ b ⁹⁶ ḿ^c = ikayuktiit Inuit Art Foundation = helpers



A little help goes a long way:

A \$2,000 grant from the Inuit Art Foundation was used to purchase axes, files, sandpaper, goggles, masks and stone for a beginners' carving class in Cape Dorset in the summer of 1997. Instructor Okpik Pitseolak (pictured here) volunteered five weeks of her time to lead the workshop, which was attended by nearly a dozen people ranging in age from 13 to the mid-fifties. "Some students," she said, "were afraid to try carving but the course helped them move beyond their expectations." The tools will be used in a similar workshop in the summer of 1998.

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THE GREAT NORTHERN ARTS FESTIVAL IS 10 YEARS OLD

This year marks the 10th anniversary of the Great Northern Arts Festival in Inuvik. The festival, which runs July 17-26, will be the largest to date; 100 visual and 40 performing artists from across the North are expected to attend. Andrew Qappik (Pangnirtung) will be the featured artist this year, providing a print to be used on the festival poster and program. While the rest of the line-up has yet to be confirmed, the festival will include a number of special events, including "Heartbeat of the North," which will highlight drumming and dancing by Dene, Inuit and Inuvialuit performers from the western Northwest Territories (NWT), Yukon, Eastern Arctic, Western Arctic and Alaska. "An Evening of Storytelling" will feature several writers and storytellers, including Michael Kusugak and Donald Kaglik. The highlight of the festival will be the creation of a commemorative sculpture marking the festival's 10th anniversary and, with the creation of Nunavut, the last year that the Northwest Territories will be together. Master carver Bill Nasogaluak of Tuktoyaktuk is the leader of a group of artists, consisting of Dolphus Cadieux (Yellowknife), Paul Malliki (Repulse Bay), Nasogaluak's brother, Eli Nasogaluak (Inuvik) and Allyson Simmie (Ottawa), who started work on a five-foot-high piece of glacier-spun marble in April. Work will start again July 10, with the carving scheduled for completion by the festival's end. "I believe it will be the first monumental piece produced in the western Arctic that involves representation [from all the region's major ethnic



Great Northern Arts Festival

Sara Kuptana, an elder from Sachs Harbour, at the 1997 Great Northern Arts Festival.



Nancy Sevoga of Baker Lake demonstrating her carving technique at the 1997 Great Northern Arts Festival.

Great Northern Arts Festival

groups]: Inuvialuit, Inuit, Métis, Dene and non-Aboriginal," said project leader Bill Nasogaluak, for whom the carving embodies what the festival is all about. "The project ... brings together artists from different areas and backgrounds [and provides each of us with an] opportunity to learn and work together, [which is] very much [within] the mandate of the Great Northern Arts Festival." For more information about the festival, including travel and accommodation, demonstrations, workshops, art for sale and the Virtual Gallery, see the Great Northern Arts Festival website at www.greatart.nt.ca. The festival phone number is (867) 777-3536.

INUIT RECEIVE INTRODUCTION TO RETAILING

The Inuit Art Foundation, in association with Algonquin College, launched its Introduction to Retailing course in February. The 12-week course, designed to prepare Inuit to apply for positions in the retail industry, combined 10 weeks of classroom instruction, hands-on workshops, seminars and field placements with two weeks of job search counselling. The six students (Pootoogoo Kilabuk, Warren Buell, Joy Dewar, Darlene Tologanak, Naime Veevee and David Sillet) received instruction in marketing and retail principles from Frank Fragomen and Mike Shaughnessy of Algonquin College. Instruction in Inuit art marketing came from the foundation's Sheila Sturk-Green and Clare Porteous-Safford. Pam Stellick of the foundation helped students identify skills that are transferable to the business world. The program was funded by the Kagita Mikam Local Delivery Mechanism.

"A DOORWAY TO OPPORTUNITIES"

The third session of the Cultural Industries Training Program (CITP), organized by the Inuit Artists' College, culminated in February with the graduation of six students: **Kimberley Brown**, **Heather Campbell**, **Jeffrey McRae**, **Karen Ijjangiaq**, **Billy Okalik** and **Marion Blake**. At the graduation ceremony in the Friends Lounge of the Canadian Museum of Civilization (CMC) in Hull, Quebec, **July Papatsie**, alumnus from the first CITP session in 1995-96 and now northern cultural research officer with the Department of Indian Affairs and Northern Development, addressed the graduating class: "The program is a doorway to opportunities in the cultural sector. It will allow you to communicate and network in the cultural industries." Inuit Art Foundation president **Mattiusi Iyaituk** presented students with their graduation diplomas. Certificates acknowledging the students' achievement were presented by **Nancy Karetak-Lindell**, MP for Nunavut, who also addressed the students and guests.

The end of the course was marked with an exhibition entitled *Expressing the Spirit*. It was displayed in the CMC for one week, a first for the program. The exhibition consisted of Inuit sculpture, prints and drawings depicting song and dance. Trilingual (English, French and Inuktitut) didactic panels gave information on each activity. The students had five weeks to plan, budget for and design the exhibition, which was produced under the supervision of **Tracey Whalen** with the collaboration and support of Algonquin College. "We put our heart and soul into this," said Okalik, who had the role of exhibition conservator. Exhibition coordinator **Kimberley Brown** said simply: "I'm speechless. It's amazing that the exhibition is here in the CMC." **Aqsarniit**, an Ottawa-based group of Inuit performers, opened the exhibit with a performance of drum dancing and singing.

At six months, it was the longest session ever organized by the college. It was also the first time that graduates received a certificate from Algonquin College, the result of a formal collabora-



Mattiusi Iyaituk, president of the Inuit Art Foundation (right), presents **Bill Okalik** of Pangnirtung with a diploma from the Cultural Industries Training Program.

tion with the Inuit Art Foundation. Funding for the program was provided by the **Kagita Mikam Local Delivery Mechanism**.

SPIRITS IN THE SUN

Spirits in the Sun, a Canadian Aboriginal trade fair, took place in Scottsdale, Arizona from February 6 to 8. Work from across the Arctic was featured and a number of people, including **Terry Ryan**, general manager of the West Baffin Eskimo Co-operative (Cape Dorset), **Darlene Wight**, associate curator of Inuit Art at the Winnipeg Art Gallery, and **Mattiusi Iyaituk**, sculptor and president of the Inuit Art Foundation spoke at the event. ABC news anchor **Peter Jennings** was a special guest at a celebration dinner. "People who attended were ecstatic about what they saw," said **Caroline Klahre** of the Native Art Gallery in Oakville. "Someone said it was like being in a huge museum and visiting all of Canada in one day." Sculptor **Mike Massie** of Nain, Labrador enjoyed the event. "The people I met were quite interested in my work," he said. "I made some connections with galleries from around the world and discussed the possible inclusion of my work in exhibitions in Italy and British Columbia."

Not everyone was enthusiastic about the experience. A number of Inuit artists, as reported in *News/North* (February 23, 1998), were upset that they were excluded from some venues. Artists at the Holiday Inn site were set up in a tent outside. Rain on the final two days of the event virtually washed out the site. "For me things went really well," said sculptor

Gilbert Hay (Nain, Labrador). "But the weather came down when [the artists in the tent] were outside. In that [sense] things didn't go so well." Hay also said that "there were two classes of work presented. The 'classier' show with well-known artists" was held at the Hyatt Regency while "crafts" and demonstrations took place at the Holiday Inn's tent city. Some artists were also excluded from special events such as drum dancing and a gala dinner at the Hyatt. "We are the ones who put money in the pockets of these gallery owners [who were invited to the \$100-a-plate dinner] but it felt like they didn't want us around," said Holman printmaker **Mary Okheena** in *News/North*. "They had drummers and dancers at the Hyatt but they told us we couldn't stay around to watch them perform." **Dennis Hillman**, sales manager at the North West Company and executive director of the event, said that the artists' complaints were based on a misunderstanding. The Holiday Inn site was for demonstration purposes only, while the Hyatt gala was intended for dealers and collectors to raise money to pay for the demonstration site, which cost \$385,000 to set up. "With any first time event you make mistakes and you learn from them," said Hillman, who added that the show generated \$2.2 million in sales.

Spirits in the Sun was presented in partnership with the Tribal Councils Investments Group of Manitoba Ltd. (TCIG), the North West Company, Aboriginal Business Canada, the Department of Foreign Affairs and International Trade, Indian Affairs and Northern Development, the Government of the Northwest Territories, the Canadian Tourism Commission and private galleries.



CARVINGSTONE

The first phase of the **Inuit Art Foundation's Carvingstone Project** was completed in February. "The foundation is visiting with artists in the North to address stone quarrying issues and to see if we can be of assistance in solving these problems," said **Pam Stellick**, project coordinator. Stellick accompanied **Will Kelly**, a geologist and quarrier with experience prospecting for deposits and evaluating quarry sites in the Keewatin and Kitikmeot regions, and **Henry Kudluk**, the foundation's Northern Project Coordinator, who has spent several months researching the carvingstone situation. The three travelled to Inukjuak and Cape Dorset to evaluate current conditions, meet with artists and develop plans that can be implemented locally. A similar trip was made to Rankin Inlet, Gjoa Haven and Taloyoak by Kelly and Kudluk.

The problems carvers in these communities face include a shortage of stone, difficulty locating new deposits and the mining of those deposits in a safe and efficient manner. As **Johnny Inukpuk** said at the meeting in Inukjuak: "People who do not have the means to go quarrying do not get stone to carve." Inukpuk also expressed the hope that "the boulders at the quarry site could be blasted and bulldozed out of the way."



Johnny Inukpuk in his carving studio.

In Rankin Inlet, Kelly and Kudluk learned that one of the two area quarry sites produces brittle stone and, as a result, is not often used. The other, located at the water's edge, is mostly covered in mud. It is accessible only at low tide, when it is still necessary to dig. Kelly suggested removing the mud and water with pressurized pumps. In Gjoa Haven, carvers have had better quarrying success. Seven thousand pounds of stone were dug from a quarry on the mainland last winter. Unfortunately, heavy snow cover makes winter quarrying difficult. Carvers there are developing a

Stopping for a rest during a trip to the quarry site in Inukjuak.

plan for summer quarrying. Taloyoak carvers recently found a limestone quarry 68 kilometres north of town. Unfortunately, some find the stone hard to carve and have expressed interest in locating new sites.

HERITAGE DAY IN THE NORTH

This year's Heritage Day celebrations on February 16 were marked by a number of activities in the North. A demonstration of Inuit games and a heritage career display took place at the **Nunatta Sunakkutaangit Museum** in Iqaluit, while community elders in Baker Lake recorded traditional songs at the **Inuit Heritage Centre**. On February 15 the **Prince of Wales Northern Heritage Centre** in Yellowknife explored the life of Arctic explorer **Vilhjalmur Stefansson**. Events included a "live history" performance by **Jamie Bastedo**, a screening of the National Film Board of Canada's *Stefansson: The Arctic Prophet*, a tour of Stefansson artifacts in the centre's North Gallery and dog-sled rides on Frame Lake.

REACTION MIXED TO GOVERNMENT'S STATEMENT OF RECONCILIATION

The response of Inuit community leaders to the Canadian government's recent statement of reconciliation has been varied. The January 7 statement, delivered by Indian Affairs and Northern Development minister **Jane Stewart**, identified a number of historical wrongs, including the suppression of Aboriginal culture and values, the loss of ancestral lands and sexual and physical abuse at residential schools. While the minister expressed profound regret for the mistreatment and pledged \$350 million for "community-based healing," Aboriginal lawyers have pointed out that the government has failed to take responsibility for its actions. Lukewarm support, as reported in *Nunatsiaq News* (January 16 and 23, 1998), came from a number of sources. **Okalik Egeesiak**, president of Inuit Tapirisat of Canada (ITC), said the statement, besides being a long time in coming, "didn't go far enough in addressing the hardships endured by the Inuit as a result of federal policy." **John Amagoalik**, former president of ITC and chief architect of Nunavut, said that the statement is "a tentative step in the right direction," but that "the history of broken promises and acts of discrimination has created a deep pool of cynicism and mistrust" among many Aboriginal people. **Zebedee Nungak**, president of Makivik Corporation, called the statement "at once soothing, jarring, gratifying, slightly surreal and somewhat disorienting." Pointing to past government failures to live up to their commitments, Nungak nonetheless pledged "to be less automatic in [his] scepticism" and described the process of reconciliation as "a great challenge ahead."

Praise for the statement came from **Jack Anawak**, Nunavut's Interim Commissioner. Anawak was a student at the Joseph Bernier School in Chesterfield Inlet in the 1950s. Allegations of sexual and physical abuse at the school between

1957 and 1969 became the focus of both an RCMP investigation and a Territorial inquiry in 1994-95. While charges were never laid, the bishop of Churchill-Hudson Bay issued a formal apology to students in 1995 and the Church eventually offered compensation to abuse victims. Anawak gave Stewart credit for taking steps her predecessors failed to take. "I look at it from the point of view that the government recognizes we went through a lot of hardship and is making a genuine effort to help those of us who went to residential schools," Anawak said. Nunavut Tunngavik president **Jose Kusugak** said, "We, as Inuit, look at this as a step forward."

A WINTER QAGGIQ

The Inuit Art Foundation presented a Winter Qaggiq in collaboration with the **Canadian Museum of Civilization**, in the museum's Grand Hall on February 21 and 22. The event, presented as the finale of the National Capital Commission's Winterlude celebrations, featured carving demonstrations and a display and sale of artwork from the **Inuit Artists' Shop**. **Billy Ekoomiak**, his sister **Sarah**, **Pierre Austin** and **David Burhoe** provided music on the fiddle, accordion, guitar and assorted instruments. Inuit drum dancing, singing and games were performed by **Aqsarniit**, an Ottawa-based group of Inuit performers.



July Papatsie (left), Northern Cultural Research Officer for the Indian and Inuit Art Centre, demonstrating stone cutting to a group of children at Winter Qaggiq 1998 at the Canadian Museum of Civilization.

A NATIONAL NETWORK

This spring, **Television Northern Canada** (TVNC) made an application to the **Canadian Radio-Television Commission** (CRTC) for a national network broadcast licence. If approved, TVNC could be broadcasting nationally by the fall. TVNC is currently seen by approximately 100,000 people in the North, from the Yukon-Alaska border to Labrador, and receives an annual operating grant of \$3.1 million from Heritage Canada. As reported in *Nunatsiaq News* (February 20, 1998), TVNC chair **Abraham Tagalik** said wider distribution would generate the commercial revenue necessary to eliminate the network's reliance on government funding and ensure that unique programming reflecting the social, political and cultural life of Aboriginal people stays on the air. An Angus Reid survey commissioned by TVNC indicated that 79 per cent of southern Canadians polled said they would watch an Aboriginal channel at least occasionally. Two-thirds believed that an Aboriginal network would build a bridge of understanding between Native and non-Native groups. In a February 6 report on the future of national network broadcasting, the CRTC indicated that the TVNC proposal had to demonstrate how the network would adapt its programming to reflect the diversity of Aboriginal peoples throughout Canada.

HOLMAN PRINT COLLECTION

The 33rd Annual Holman Graphics Collection opened February 27 at the Guild Shop (Toronto, Ontario) and Albers Gallery (San Francisco, California). Featured artists include Louie Nigiyok, Mabel Nigiyok, Helen Olifie, Elsie Klengenberg, Alec Banksland, Peter Palvik, Agnes Nanogak, Susie Malgokak and Mary Okheena. The collection sold at a number of galleries and venues throughout Canada and the United States, including the Holman Eskimo Co-operative.



Testing Their Strength, 1997, Alec Aliknak and Louie Nigiyok, Holman Island (woodcut, 1/35; 48 x 44 cm).

THE NORTH ONLINE

On April 1, 1998 Nortext Multimedia established a new Inuktitut and English online news and information service. Called [nunavut.com](http://www.nunavut.com), the Internet site's first project is a series of Inuktitut glossaries produced in association with Nunavut Arctic College. "When you view Inuktitut on the Internet from different computers, the syllabics get scrambled," said project director Lorraine Thomas. "We're working to implement a standardized code for fonts to ensure Inuktitut will be a working language on the Internet and elsewhere." The site also includes information on the Nunavut government, an online business directory and links to other sites of interest to people in the North. News stories from *Numatsiaq News* and *Capital News* will soon be added and by April 1, 1999 a daily news service in English and Inuktitut will be offered. [nunavut.com](http://www.nunavut.com) is partly funded by the Canadian Network for the Advancement of Research,

Industry and Education (CANARIE), a federal telecommunications fund. The complete Internet address for the site is <http://www.nunavut.com>.

According to *Cultural Survival Quarterly* (Winter 1998), [nunavut.com](http://www.nunavut.com) is not the only internet service currently available in the North. Northern News Service, Ltd. (NNSL) and its flagship publication, *News/North*, have been online for more than a year, with over 30,000 reader visits to date. A number of newspapers in the NNSL chain, including the *Inuvik Drum*, *Yellowknifer* and *Kivalliq News*, are also available on the Net. In Inuvik, taking advantage of cable network lines (as opposed to slower, less efficient telephones lines that are currently standard in the South), organizations such as the Great Northern Arts Festival have been able to promote themselves in the global marketplace. The Gwich'in Nation have taken their newspaper, *Delta Voices*, online, thus broadening its reach and communication links within the community and the outside world. In 1997 the Government of the Northwest Territories gave ARDICOM Digital Communications the go-ahead to build the infrastructure necessary to wire the North in the hope of improving its

services while reducing the costs of governing the NWT. ARDICOM expects to have 59 northern communities connected to the World Wide Web by 1999.

Northern Internet supporters, such as NNSL copy editor James Hrynyshyn in Yellowknife, feel the web will make Inuit culture stronger by allowing Aboriginal peoples to preserve cultural artifacts, such as stories and hunting practices. Others, such as Métis writer Fred Lepine in Hay River, remember the impact television had on the North and express reservations. "Once you learn about other cultures and the outside world, the ideas and habits you take on can replace the relationships you establish with your own community," said Lepine in *Cultural Survival Quarterly*. "When you live by yourself in an isolated community for so long and suddenly face an outside world that wants you, there's a big risk." Dangers cited by Lepine include cyberporn and online gambling.

PEOPLE

Dollmaker **Martina Anoe** of Arviat, Northwest Territories was profiled in the February 4, 1998 edition of *Kivalliq News*. Anoe, featured in the Winter 1996 edition of *Inuit Art Quarterly*, spoke about the origins of her 40-year dollmaking career, her sewing technique and the difficulty of keeping the dollmaking tradition alive. As the only dollmaker in the community, Anoe is now teaching her daughter, Martha, how to make her life-like creations with sealskin faces.

Philippa Aggark was featured in *News/North* (February 23, 1998). As the only carver in Chesterfield Inlet, Aggark learned how to make her popular ivory and caribou antler jewellery from her mother-in-law, **Olalie Angotingoar** of Repulse Bay. Over the last five years, her art has appeared at the 1993 Keewatin Arts and Crafts Festival, a display marking Queen Elizabeth's 1997 visit to Rankin Inlet, and at shows in Ottawa, Ontario.

The **National Aboriginal Achievement Foundation** (formerly the Canadian Native Arts Foundation) announced the winners of this year's National Aboriginal Achievement Awards on January 26 in Toronto. Recipients included **John Amagoalik**, former president of Inuit Tapirisat of Canada and chief architect of Nunavut, and **Tagak Curley**, who is currently overseeing the development of the territory's government infrastructure. The awards were established in 1994 by Mohawk conductor and composer **John Kim Bell** to recognize outstanding achievement by people of Inuit, Métis and First Nations ancestry. Commenting on the awards, Bell said that they "represent a beacon of goodwill between Aboriginal people and Canadians and serve as a powerful inspiration for all young people, especially Aboriginal youth." Members of the 1998 awards jury include **Natsiq Alainga-Kango**, secretary-treasurer of Nunavut Tunngavik, **Stephen Kakfwi**, Northwest Territories cabinet minister

and **Zebedee Nungak**, president of Makivik Corporation. The awards gala, co-hosted by **Tom Jackson** and **Graham Greene**, was held at the Hummingbird Centre for the Performing Arts in Toronto on March 12 and aired on CBC television on March 26.

In January the Government of the Northwest Territories announced its arts funding recipients for 1998. They include: **Eli Nasogaluak Sr.** (Sachs Harbour), to create a soapstone Sedna coffee-table show piece and a bronze cast copy of the work; **Nunavut Arctic College**, Arviat Campus, to implement a jewellery and metal-smithing mentoring program in four communities; **Simon Tookoome** (Baker Lake), to travel to Regina to train with artist Joe Fafard to learn the techniques of laser-cut steel sculpture and bronze casting; **Iqaluit Music Society**, to conduct a series of workshops for children at a summer camp to promote the learning, playing and sharing of traditional and contemporary music; **Martha Noah** (Baker Lake), to produce jewellery using a variety of materials and techniques depicting northern images; **Dolorosa Nartok** (Pelly Bay), to create 20 drawings and paintings for art cards with her own poems in Inuktitut and English; **Alex Iqqaat** (Baker Lake), to create 10 pieces of jewellery and traditional Inuit headbands from a variety of media reflecting memories of a traditional Inuit lifestyle; **Cape Dorset Inuit Dancers**, to travel to Pangnirtung to perform and provide workshops in dance and drumming at local schools and **Elizabeth Paungrat** (Baker Lake), to create nine pieces of jewellery from a range of materials depicting Inuit culture and northern wildlife.

In December 1997 **Noah Kadlak** (Coral Harbour) asked the Nunavut Wildlife Management Board (NWMB) for permission to film a traditional polar bear harvest, according to *Nunatsiq News* (December 19, 1997). As the rapid transition to the modern way of life pushed many Inuit to despair, Kadlak drew strength from his own identity with the

land. That's the message Kadlak and his company, **Arctic Bear Productions**, hope to bring to others by documenting the hunt on film and encouraging his fellow Inuit to rediscover those skills for themselves. "I [want] to get it across to younger people that ... they can capture their culture," said Kadlak. In February the NWMB expressed concern that the film may raise the ire of animal rights activists. CBC's damaging coverage of a 1996 bowhead hunt at Repulse Bay, which emphasized the bloodiness of the hunt and poor management that resulted in hundreds of kilograms of wasted meat, is a reminder of how things can go wrong. "We've learned through history that the films or the interviews have been misused ... not for the intent of education," said **Ben Kovic**, chair of the NWMB, in *News/North* (March 2, 1998). For his part, Kadlak understood the board's reluctance, but added that "the real question is whether the Inuit people are going to stand up and defend their traditional culture. No matter what the message is, we have the right to speak out about our culture."

IN MEMORIAM

ISA KASUDLUAK 1917-1997

Inukjuak sculptor **Isa Kasudluak**, the community's oldest artist, died in November 1997. A hunter, fisher and carver, Kasudluak was best known as a carver of animals. Kasudluak's work first appeared in the *Eskimo Sculpture* exhibit at the Winnipeg Art Gallery in 1967. Subsequent exhibits included *Stones, Bones, Cloth and Paper: Inuit Art in Edmonton Collections* (1984-85) and *L'art inuit* (Le Touquet, France, 1989). Kasudluak's work is included in the permanent collections of the Glenbow Museum (Calgary, Alberta), Musée de la civilisation (Quebec City, Quebec) and the Winnipeg Art Gallery (Winnipeg, Manitoba).

MARJORY DRACHE 1905-1997

Marjory Drache, longtime Winnipeg Art Gallery volunteer and a significant figure in the promotion of Inuit art, died on December 20, 1997 in Ottawa. She was 93. Born Marjory Tadman in Winnipeg, Manitoba on May 5, 1905, her association with the gallery dates back to the early 1950s, when she was involved in every aspect of the institutions's mandate, including exhibitions, collections, education and the Board of Trustees. As a member of the Women's Committee, Drache was asked by then director Dr. Ferdinand Eckhardt to organize what went on to become *The Winnipeg Show*, the gallery's first major contemporary national exhibition. The 1953 show later became an annual event, raising the profile of a number of important Canadian artists and establishing Winnipeg as a vibrant and energetic arts centre. In 1972 Drache and Merle Guberman co-founded the Gallery Shop. Drache's interest in Inuit art was reflected in her aggressive acquisition of sculpture for the shop. "Under Merle and Marjory's direction," wrote former Winnipeg Art Gallery

curator Patricia E. Bovey, in the May/June 1996 edition of *Tableau*, "the Shop became the place for serious collectors to buy Inuit sculpture. Once merchandise was received, Marjory made sure that her volunteer staff was fully cognizant of all the items, their roots and meanings." An avid collector, one of Drache's last acts was to help dispose of much of the family's collection of Inuit art to the National Gallery of Canada and the Winnipeg Art Gallery.

ROSE OKPIK 1940-1997

Rose Okpik, chairperson and driving force of the Uqurmiut Inuit Artists Association (UIAA) in Pangnirtung, Northwest Territories, died in November 1997. Formed in May 1988, UIAA's goal was to "keep Inuit art alive for both Inuit and others," Okpik told *Inuit Art Quarterly* (Fall 1989). The association subsequently established the Uqurmiut Centre for Arts and Crafts in Pangnirtung in May 1991. A 6,000-square-foot complex that houses the Pangnirtung Tapestry Studio, a shop, meeting rooms and a print studio, the centre is owned by UIAA and gov-

erned by a board of directors that Okpik formerly chaired. Commenting on Okpik, General Manager Geoff Ryan said that the centre "wouldn't be around if it hadn't been for Rose." Reflecting on the accomplishments of the association, Okpik told *Nunatsiaq News* (September 18, 1992): "People told us that printmaking in the North was in trouble and perhaps should die. But we didn't care about those things. We just kept on going."

MARY JO MINTURN 1934-1997

Mary Jo Minturn, former staff member at the Arctic Circle in Los Angeles, California and specialist in Pangnirtung prints, died on September 17, 1997 in Los Angeles. She was 63. Minturn made her first trip to the Baffin Island community in 1972. Her subsequent interest in Pangnirtung prints resulted in her California State University master's thesis, "Inuit Graphic Art of Pangnirtung: 1970 to 1986." In 1986 Minturn conducted on-site research as a guest of Rose Okpik and her husband, artist and print-maker Eヌkee Akulukjuk.

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MARY CRAIG 1920-1998

Mary Craig, long-time employee of La Fédération des Coopératives du Nouveau-Québec (FCNQ), contributor to *Inuit Art Quarterly* and passionate supporter of Inuit art, died in Ottawa, Ontario on March 27, 1998. She was 77. At her April 1 memorial service at Holy Trinity Anglican Church in North Gower, Craig's son, James, talked about his mother's early life. Born Mary Margaret Hall on September 6, 1920, in Peterborough, Ontario, Craig's early years included military service during World War Two as a corporal in the Canadian Women's Army Corps. She served as a military decoder in Ottawa. She married Lawrence Craig and the couple settled in the Kitchener-Waterloo area after the war. In 1965, the family bought a hobby farm near North Gower. In 1966, Mr. Craig died suddenly, leaving his wife to raise the couple's five children (James, Gillian, Robin, Valerie and Elizabeth) on her own.

In 1966, Alma Houston asked Craig to work with her at Canadian Arctic Producers (CAP) in Ottawa, where she took a special interest in Inuit print-making. "She did a wonderful job with the prints," recalled Ene Schoeler, former Executive Secretary of the Canadian Eskimo Arts Council, which occupied offices at CAP. "She was very honest and nice, very much liked by everybody." While at CAP, Craig was involved in over 180 exhibitions in a number of countries including Canada, the United States, Sweden, Germany and Italy. She also contributed to a number of publications and catalogues and gave talks at several institutions, including the Smithsonian in Washington, D.C.

In 1976, Craig moved on to La Fédération des Coopératives du Nouveau-Québec (FCNQ) in Montreal, where she served as Fine Art Director for 12 years. Marybelle Mitchell, then project development manager with FCNQ, says "Mary



Mary Craig, corporal, CWAC.

was a gentle, unassuming person with a quick wit that she never lost. Even a few weeks before her death, we were laughing together about some of the things that happened when we worked in Montreal. She was always considerate of other people."

In 1987, Craig accompanied Johnny Aculiak and his wife to Novossibirsk, Siberia as part of the touring exhibit *Things Made by Inuit*. Originally mounted by La Fédération in 1980, *Things Made by Inuit*, the result of a project to revive handicraft skills among Inuit in Nunavik, included art, tools and clothing. Its appearance in Siberia was part of a cultural exchange between the governments of Quebec and the former

Soviet Union. The exhibit also made stops in Africa and Europe.

Craig's knowledge and appreciation of Inuit art was evident to all who came in contact with her. In his eulogy, former FCNQ general manager Peter Murdoch spoke of the impact she had on the perception of Inuit art. "She had an innate appreciation for what was good in the art and for what was valid in the artist," said Murdoch. "And she had a great appreciation for the humour of the Inuit as expressed in their art." Erla Arbuckle of Gallery Indigena in Waterloo, Ontario recalled that Craig was a voice of encouragement for artists and the galleries that promoted their work. "In the days when Inuit art was considered little more than folk art," said Arbuckle, "Mary was one of the first to encourage its recognition as fine art."

Craig's children, their spouses, 10 grandchildren and several former colleagues, including Ron Millette from CAP, were part of a capacity crowd at the memorial service. Craig's granddaughters, Jennifer Craig and Maya Hohmann, and son-in-law Joe Hohmann, read parts of the service. Erin Hohmann, a piano teacher and voice student, sang the anthems "I Will Arise" and "The Singer and the Song."

The family has asked that memorial donations be made to Rett Syndrome, care of Terry Boyd, Box 24, South Mountain, Ontario, K0E 1W0.



Mary Craig (left) with Cape Dorset carver Eegvadluk Pootoogook.

AT THE PUBLIC GALLERIES

The Canadian Canoe Museum in Peterborough, Ontario has a collection of nearly 600 boats and 1,000 associated artifacts. Among the collection, two-thirds of which was donated by former University of Toronto professor **Kirk Wipper**, is the Eastern Arctic kayak frame, used by Inuit to hunt narwhal. Another is a Hudson Strait-type kayak built in southern Baffin Island and Nunavik (Northern Quebec) in the mid-20th century. Made of wood, sealskin sinew rope, bone and metal nails, the kayak is 674.2 cm long, 62 cm wide and 39.5 cms high with a 20.4 cm depth to sheer line. Few people build such kayaks today. One of the museum's goals, according to director **Bill Byrick**, is to preserve traditional skills by giving courses in boat building and restoration. Collections manager **Dawn McQuade** describes the institution as "a museum in the making" that offers visitors a unique opportunity to talk to restorers as they work on boats in the collection. The museum, which opened July 1, 1997, features exhibits of Eastern Arctic kayaks, North American birchbark canoes and examples of wood and canvas canoes from the Peterborough area. The second floor of the museum is currently undergoing renovations for both the storage and display of the entire Eastern, Western and Central Arctic kayak collection. Renovations are tentatively scheduled for completion by July 1998. The Canadian Canoe Museum is located at 910 Monaghan Road, Peterborough, Ontario. Tel: (705) 748-9153.

Qamanittuaq: Drawings from the Macdonald Stewart Art Centre Collection opened at the



Donald Rankin

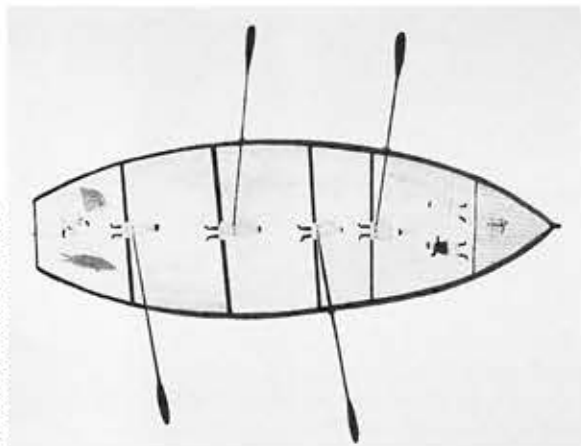
Baker Lake Heritage Centre (Baker Lake, Northwest Territories) on June 3, 1998 and will be on display until January 3, 1999. *Drawings from the Herman Collection: Western Masterpieces/Inuit Masterpieces* opened on May 21 at the **Macdonald Stewart Art Centre** in Guelph, Ontario and will be on display until July 26. Professor **Chandler Kirwin** of the School of Fine Art and Music at the University of Guelph, and **Judith Nasby**, Art Centre director, who served as exhibition co-curators, gave a gallery talk on June 9. The exhibit, featuring work from the private collection of **Frederick and Lucy S. Herman** of Norfolk, Virginia, features European and North American drawings from the 16th to the 20th century by such artists as Hans Holbein the Younger, Jacques-Louis David and George Bellows. The exhibit also features drawings by Canadian Inuit selected from a collection of 150 – the largest single body of Inuit drawings in the United States. Works on display include *Umiak* by **Tikituk Qinnuayuak** (Cape Dorset) and *Haunted Circle of Inuks* by **Victoria Mamnguqsualuk** (Baker Lake). The drawings are accompanied by the previously published catalogue, *Herman Collection of Inuit Drawings*, by Judith Nasby. Continuing until July 26 is *Images of Childhood: Inuit Art from the Permanent Collection*, which opened September 30, 1997. Focusing on images and conceptions of the child in Inuit society, the

Hudson Strait kayak, one of many currently on display at the Canadian Canoe Museum in Peterborough, Ontario.

artists in this exhibition address childhood using both historical and contemporary references. For instance, **Ruth Annaqtuusi Tularialik's** work *Barney Visits a Winter Camp* makes reference to the popular children's entertainment character.

On January 22 and February 19 **Maureen Flynn-Burhoe** conducted a tour of the exhibit *Pencil to Paper: Early Drawings by Parr* in the Inuit Galleries of the **National Gallery of Canada** in Ottawa, Ontario. On February 15 **Louis Gagnon** gave a talk on the exhibit. *Dance to the Drum: In Celebration*, a thematic installation of Inuit prints, drawings and sculpture, opened April 10 and runs through October 18. The show explores the importance of the drum dance and the celebrations that revolve around the ceremony. A number of works depict the rituals of the dance and the dancers' costumes, while others, such as **Luke Anguhadluq's** *Drum Dancing*, attempt to make visual its sounds, motions

Macdonald Stuart Art Centre



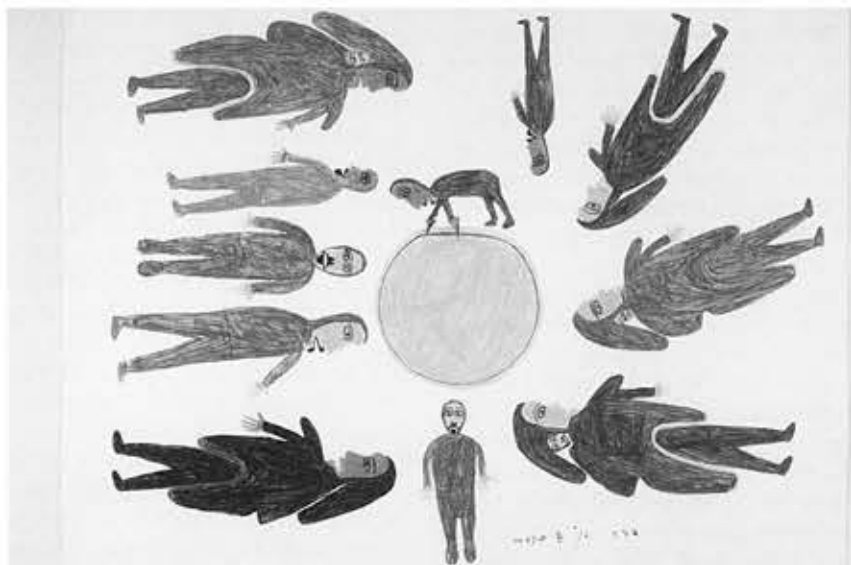
Rowing Umiag, n.d., Tilitu Qinnuayuak (ink and graphite; 64.14 x 47.63 cm; Herman Collection).

and rhythms. The gallery has received loans for this exhibition from the Canadian Museum of Civilization, the Carleton University Art Gallery and the estates of Ekidluak Komaortok and Pauloosie Karpik, courtesy of Uqurmiut Centre for Arts and Crafts, Pangnirtung. Flynn-Burhoe conducted a tour of the exhibit on April 23 and May 21. An additional tour is scheduled for June 18. On the third Thursday of each month, the Friends of the Gallery invite holders of works on paper and small Inuit sculptures to the gallery's Curators' Clinics. A curator will be on hand to examine the work,



Macdonald Stewart Art Centre

Dangerous Killers, n.d., Davidialuk Amittu (crayon and ink; 35.56 x 41.33 cm; Herman Collection).



National Gallery of Canada

Drum Dance, 1974, Luke Anguhadluq, Baker Lake (coloured pencil and graphite on wove paper; 56.2 x 76.0 cm; gift of the Department of Indian Affairs and Northern Development, 1989, no. 36348), from *Dance to the Drum: In Celebration*, at the National Gallery of Canada.

comment on its originality, advise on conservation procedures and provide guidance towards further research. To make an appointment, contact the Friends at (613) 241-3100.

From June 11 to September 7, 1997 the Musée du Québec, Quebec City, presented *La femme dans l'art inuit*. The exhibit featured drawings and sculptures from 1950 to 1995 from the Winnipeg Art Gallery collection. Exploring the lifestyle, oral tradition and religion of the Inuit, the works depicted Inuit women as mothers,

wives, singers and shamans. The exhibit also featured works dealing with the female figures of Inuit legends.

AT THE COMMERCIAL GALLERIES

Northern Art Impressions presented *Treasures to Behold* in Lake Louise, Alberta from November 22 to December 22, 1997. Works by Rene Okatsiak, John Alikut, Thomas Nibgoarski, David Nibgoarski, William Mukyunik, Daniel Alareak and Frank Akammak were featured. A catalogue was published in conjunction with the exhibit.

■ Sculpture by Taloyoak artist Joe Kiloonik was on display at Spirit Wrestler Gallery in Vancouver, British Columbia in February and March. The 16 works, completed over two years, combined pyroxine and caribou antler. The exhibition was Kiloonik's first solo show. It was followed by a selection of work by Cape Dorset artist Mathewsie Saviadjuk.



Meeting of the Shamans,
1996-97, Joe Kiloonik, Taloyoak
(pyroxine, caribou antler; 25 x
22 x 14 in.).

Spirit Wrestler Gallery

The Harris Gallery, a new venture, opened November 8, 1997 in the Queen's Quay Terminal at Harbourfront in Toronto, Ontario. Run by David and Nazie Harris, former teachers on Baffin Island, the gallery specializes in sculpture by Cape Dorset artists.

■ Feheley Fine Arts of Toronto, Ontario moved on March 1. The gallery's new address is 14 Hazelton Avenue, Toronto, ON, M5R 2E2. Phone and fax remain the same. In May, the gallery featured *The Ryan Collection: Early Cape Dorset Sculpture*, consisting of works from the private col-

lection of Terry Ryan, general manager of the West Baffin Eskimo Co-operative in Cape Dorset. Dating primarily from the 1960s, the presentation included works by artists such as Tudlik, Latcholassie Akasuk, Kenojuak Ashevak, Osuitok Ipeelee and Pauta Saila.

■ Arctic Artistry in Hastings-on-Hudson, New York announced the departure of co-owner Pam Strum after 15 years at the gallery. Strum has left to pursue other interests. Until August 31, the gallery is presenting an exhibit of limited edition prints by Germaine Arnaktauyok to complement her current exhibition at the Winnipeg Art Gallery (see Darlene Wight's Curatorial Notes in this issue). ▽



Kananginak Pootoogook
Summer Owl, 1971
National Gallery of Canada

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JOHN PANGNARK

I would like to thank *Inuit Art Quarterly* for doing a feature on my grandfather, John Pangnark ("Curator's Choice," *IAQ* Spring 1998:26-31). It was wonderful to see his carvings again as they bring back fond memories. As a young boy I remember his carving and am sure I recognize one of his works pictured in the article.

As much as I enjoyed reading about my grandfather, I am saddened that someone somewhere is making "big bucks" selling his wonderful carvings. It is unfortunate that the much-needed funds are not going to Mr. Pangnark's close family relatives.

Thanks once again for the wonderful story about John Pangnark.

Bobby Suluk

Arviat, Northwest Territories

MORE THAN ONE PIONEER

I feel I must write to you correcting the mis-statements and omissions in the article by Matthew Fox entitled "Peter Murdoch: Pioneer of the Nunavik Co-op Movement" (*IAQ* Winter 1997:18-21). I realize that the article is a tribute to Peter Murdoch and in no way want to detract from his real contributions. He certainly was a pioneer in the Inuit co-op movement and, as the founder of Nunavik's *Fédération des Coopératives du Nouveau-Québec* (FCNQ), has made important achievements for which he deserves the recognition you have given him.

The impression from the article is that Mr. Murdoch was responsible for the whole development of Inuit cooperatives. On the contrary, many people were involved. Although Puvirnituq, which I knew as Povungnituk, took a leading role from the beginning, it was one of several early settlements to have a co-op and not the first, or even the second. I was present in March 1961 at the second meeting of the first Inuit cooperative at George River, now known as Kangiqsualujuaq, where the Inuit made the decision to found a permanent settlement, including a co-op store. The first meeting of this first Inuit cooperative occurred at Korok River in 1958, attended by the late Don Snowden, chief of the Industrial Division of the then Department of Northern Affairs of the Canadian

government, where these pioneers paid a \$10 fee to register the George River Co-operative with the Quebec government (see my article, "Mr. Snowden among the People," in the *New Yorker*, April 21, 1962).

In 1961, after our meeting at George River, we continued on to meet with members of the second Arctic co-op, the first to have a retail store, at Port Burwell, a tiny settlement on an island just north of Arctic Quebec (but part of the Northwest Territories) that no longer exists. I believe Puvirnituq was third. It was by no means the only one to have "laid the groundwork for a network of cooperatives serving Nunavik", although it was probably the most productive, particularly in soapstone sculpture.

Mr. Fox refers to CAP as "an umbrella organization for co-ops in the Northwest Territories" (*ibid.*, 20). CAP was never more than a marketing agency for art-producing co-ops. The umbrella organization for co-ops in the Northwest Territories was and still is the Canadian Arctic Co-operative Federation.

Finally, I was shocked to see that not even a passing reference was made to the dedicated men in the federal government who gave the cooperative movement its start in the Canadian Arctic; without them, it would never have gotten off the ground. In particular, I call to mind the following, although there were many others as well: Donald Snowden, Jon

Evans, Paul Godt, Alex Sprudz, Max Budgell, Donald Pruden and Gunther Abrahamson. With the exception of Gunther Abrahamson, all these remarkable public servants are dead. Perhaps this omission, more than anything, has impelled me to write and correct the errors and omissions in Mr. Fox's article.

Edith Iglauer Daly

Garden Bay, British Columbia

ADMIRING INUIT ART

Last spring my husband moved to Inuvik (Northwest Territories) to work. I joined him in June. Since Inuvik was a new place for me, I thought a good way to start meeting people would be to volunteer at the Great Northern Arts Festival. More than 80 Northern artists participated in workshops, music and demonstrations during the third week of July 1997. It was during this beautiful week that I developed an interest in Inuit art. Since then I've been trying to learn as much as possible about Inuit art and artists. I have become an enthusiastic reader of *Inuit Art Quarterly* and recently subscribed to your magazine. I enjoy the information and articles. It is a real pleasure to have your magazine at home.

Eva Balsells

Inuvik, Northwest Territories

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Effort is made to ensure that information in this calendar is correct, but readers are advised to check dates and times with event organizers.

EXHIBITS

Germaine Arnaktauyok, curated by Darlene Coward Wight, Winnipeg Art Gallery, 300 Memorial Boulevard, Winnipeg, Manitoba, until August 23, 1998. Tel: (204) 786-6641. A catalogue is available. To order, call (204) 786-6641, ext. 222.

Dance to the Drum: In Celebration, curated by Christine Lalonde, National Gallery of Canada, 380 Sussex Drive, until October 18, 1998. Tel: (613) 990-1985.

Abstraction and Realism: Selections from the Permanent Collection, curated by Odette Leroux, Canadian Museum of Civilization, 100 Laurier Street, Hull, Quebec, through 1998. Tel: (819) 776-7000.

Arctic Odyssey, Canadian Museum of Nature, 240 McLeod Street, Ottawa, Ontario, until June 1998. Tel: (613) 566-4700.

Selections from the Permanent Collection, curated by Sue Gustavison, McMichael Canadian Art Collection, 10365 Islington Avenue, Kleinberg, Ontario, until May 31, 1998. Tel: (905) 893-0344.

Images of Childhood: Inuit Art from the Permanent Collection, curated by Sheila Ord, Macdonald Stewart Art Centre, 358 Gordon Street, Guelph, Ontario, until July 1998. Tel: (519) 837-0010.

TRAVELLING EXHIBITIONS

Transitions: Contemporary Indian and Inuit Art, curated by July Papatsie and Barry Ace, Indian and Inuit Art Centre (DIAND), Hull, Quebec. *Itinerary*: Museum of Contemporary Art, San José, Costa Rica, April 23 to May 31, 1998; University of British Columbia, Museum

of Anthropology, Vancouver, British Columbia, July 7, 1998 to January 4, 1999; Southwest Museum, Los Angeles, California, April to June 1999; Bowers Museum, Santa Ana, California, July to September 1999.

Lost Visions, Forgotten Dreams: Life and Art of an Ancient Arctic People, co-curated by Robert McGhee and Pat Sutherland, Canadian Museum of Civilization, Hull, Quebec. *Itinerary*: Danish National Museum, Copenhagen, Denmark, until May 1998; National Museum of Oriental Art, Moscow, Russia, June to September 1998; Ubersee Museum, Bremen, Germany, October 1998 to January 1999.

Qamanittuaq: Where the River Widens, Drawings by Baker Lake Artists, co-curated by Judith Nasby, Marion Jackson and William Noah, organized by the Macdonald Stewart Art Centre, Guelph, Ontario. *Itinerary*: Montgomery Museum of Art, Montgomery, Alabama, until June 14, 1998; Heard Museum, Phoenix, Arizona, November 1, 1999 to April 1, 2000. Catalogue is available from the Macdonald Stewart Art Centre. Tel: (519) 837-0010; Fax: (519) 767-2661.

Prairie Region Exhibition, curated by Don DeGrow and organized by the Royal Canadian Academy of Arts. *Itinerary*: MacKenzie Art Gallery, Regina, Saskatchewan, June 19 to August 16, 1998.

Thoughts of Birds, curated by Marie Routledge, National Gallery of Canada. *Itinerary*: West Parry Sound District Museum, Parry Sound, Ontario, June 27 to September 7, 1998.

PERMANENT EXHIBITIONS

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Chedoke-McMaster Hospital
(Hamilton)
McMichael Canadian Collection
(Kleinburg)
National Gallery of Canada (Ottawa)
Toronto Dominion Gallery of
Inuit Art (Toronto)

Quebec

Canadian Guild of Crafts Quebec
(Montreal)
McCord Museum of Canadian
History (Montreal)
Montreal Museum of Fine Arts
(Montreal)

Manitoba

Crafts Museum, Crafts Guild of
Manitoba (Winnipeg)
Eskimo Museum (Churchill)
Winnipeg Art Gallery (Winnipeg)

United States

Dennos Museum Center
(Traverse City, Michigan)
Alaska Gallery, Anchorage
Museum of History and Art
(Anchorage, Alaska)

Corrections

In *Pencil to Paper: Early Drawings by Parr* (IAQ Spring 1998:38-9), it was incorrectly stated that over 200 of Parr's drawings were made into prints and issued as part of the annual Cape Dorset print collections. In fact, the number of drawings was over 30.

Some doubts have been raised concerning the identity of the man in the photo on page 31 (*John Pangnark*, IAQ Spring 1998:26-31). Two individuals contacted IAQ to say that the man in the photo is carver John Kavik of Rankin Inlet. The author found the photo in the Department of Indian Affairs and Northern Development's file on Pangnark. *Inuit Art Quarterly* invites readers to help solve the mystery of this man's identity.

Information Please

Inuit Art Quarterly is interested in hearing from readers who own drawings by the late Josie Papialook (also known as Puppy or Paperk) of Povungnituk. Those who possess drawings by the artist can contact Sheila Sturk-Green or Grant Parcher at the Inuit Art Foundation (613) 224-8189.

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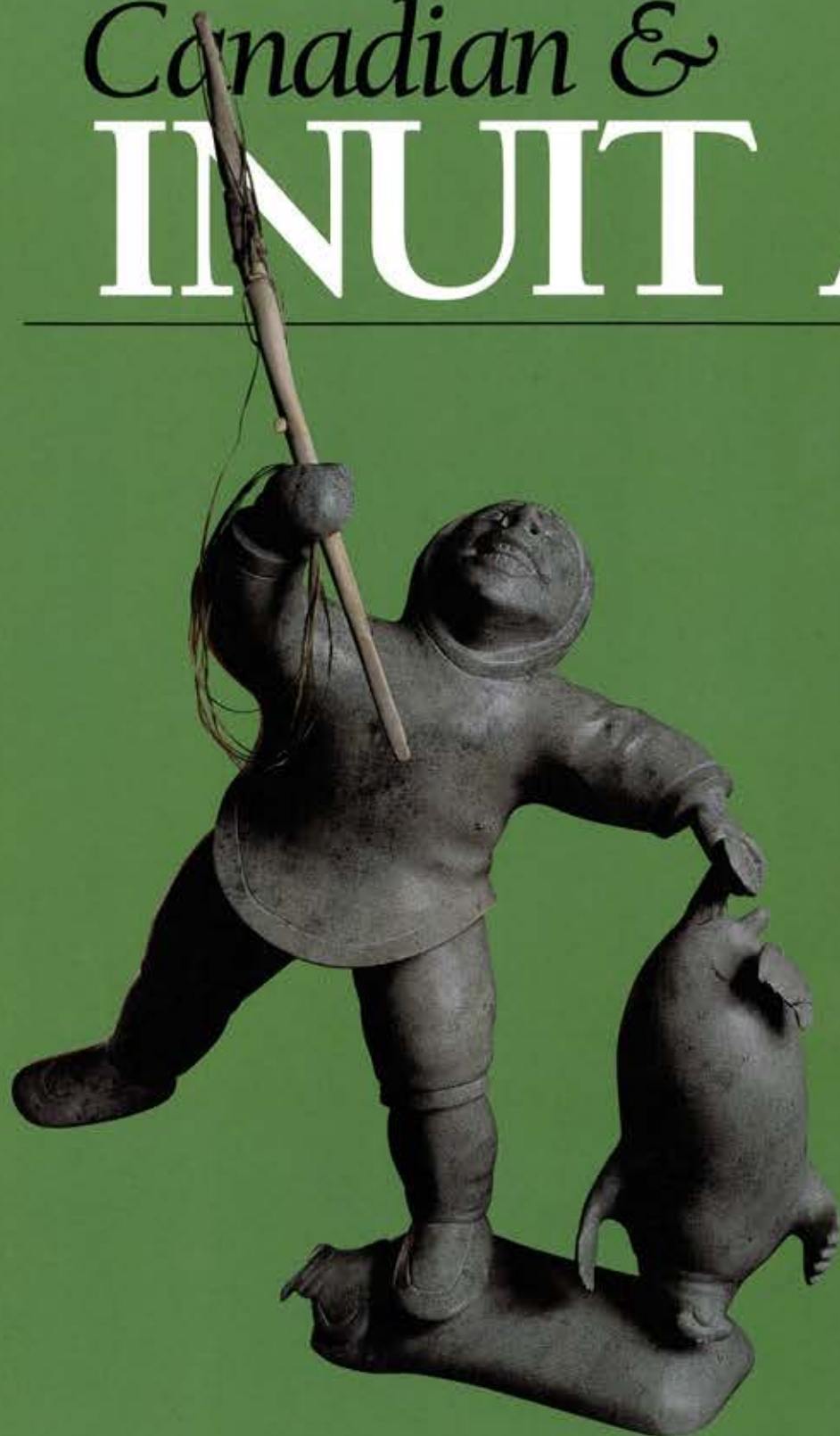
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